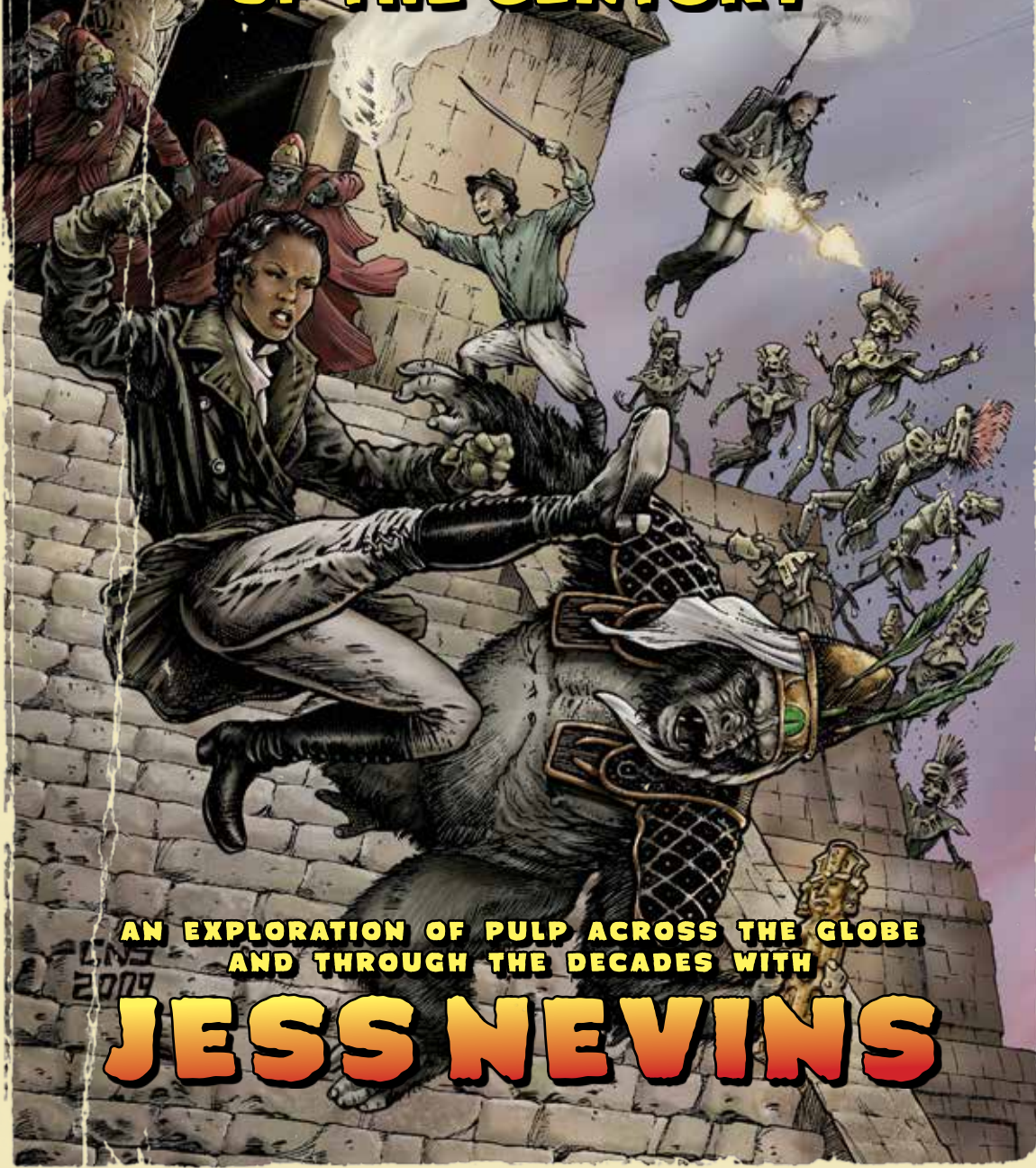


SPIRIT OF THE CENTURY™ PRESENTS

**NOW WITH
MORE APES!**

STRANGE TALES OF THE CENTURY



**AN EXPLORATION OF PULP ACROSS THE GLOBE
AND THROUGH THE DECADES WITH**

JESS NEVINS

TRAVEL THE GLOBE... UNCOVER HIDDEN EVILS... *THEN PUNCH THEM!*

Join superstar pulp historian Jess Nevins as he takes you on a wild tour through the early decades of the Spirit of the Century world... and our own!

Inside this book you'll find the condensed history of the world, 1935-1951, with story hooks for high-flying global adventure at every turn. Across the world and through the years, you'll discover a rogue's gallery of pulp hero archetypes ripe for populating your own worlds of imagination—from the Brain in a Jar to the Übermensch and everything in between. Then round it out with dozens of new stunts to add to your Spirit of the Century or Fate Core games.

Wheels up, folks—it's time to tell your own strange tale ... of adventure!

ISBN 978-1-61317-064-9
54000



9 781613 170649



EHP2011 • ISBN 978-1-61317-064-9 • \$40.00 US
www.evilhathat.com • @EvilHatOfficial
facebook.com/EvilHatProductions

STRANGE TALES OF THE CENTURY

by Jess Nevins

COVER

Christian N. St. Pierre

ART

Arthur Asa • Jacob Walker • Joel Biske

Dave Flora • Steve Bryant • Leah Huete

Jayna Pavlin • Tazio Bettin • Robin Eng

EDITING

Chad Underkoffler • Tom Cadorette • Brian Engard

FATE CORE SYSTEM ADAPTATIONS

Brian Engard

LAYOUT & GRAPHIC DESIGN

Fred Hicks

PROJECT MANAGEMENT

Sean Nittner

BRAND MARKETING

Chris Hanrahan • Carrie Harris



Acknowledgments

I'd like to thank Fred Hicks, Rob Donoghue, Leonard Balsera, and Chad Underkoffler, for the obvious reasons. Less obviously, I owe a debt of gratitude to Ken Hite. And, of course, I owe more than I can say to my wife.

I'd also like to acknowledge the writers who helped inspire me, at various ages, and gave me a love for the pulpish: Edgar Rice Burroughs, Talbot Mundy, C.S. Forester, George Macdonald Fraser, Patrick O'Brian, Ouida, Stephen Pressfield, Anthony Skene, and P.C. Wren.

Editorial Acknowledgements

Editorial Centurions: Scott Acker, Nick Bate, Dan Cornelius, Sean Howard, Charles Paradis, and Ruben Smith-Zempel.

An Evil Hat Productions Publication
www.evilhat.com • feedback@evilhat.com

First published in 2013 by Evil Hat Productions

Copyright © 2013 Evil Hat Productions, LLC. All rights reserved.



Spirit of the Century™, Evil Hat Productions, and the Evil Hat and Spirit of the Century™ logos are trademarks owned by Evil Hat Productions, LLC. All rights reserved.

Softcover ISBN: 978-1-61317-064-9
Kindle ISBN: 978-1-61317-066-3
ePub ISBN: 978-1-61317-065-6

Printed in the USA

No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior express permission of the publisher.

This is a work of both fiction and history. Many characters and events portrayed in this work are fictional. Any resemblance to real people and/or evil masterminds not found in the historical record is purely coincidental, but kinda hilarious.

CONTENTS

INTRODUCTION: THE WORLD OF THE PULPS, THE PULPS OF THE WORLD. . . 5

What's All This, Then?	6
The "Pulp Era"	6
<i>What We Mean By A "Pulp"</i>	6
The Difference Between Pulp Fiction and Reality	7

CHAPTER ONE: STRANGE TALES OF THE CENTURY MAGAZINE 9

Strange Tales of the Century: The Magazine	10
Part 1, 1931-1937	10
Part 2, 1937-1945	16
Part 3, 1945-1948	22
Part 4, 1948-1951	24

CHAPTER TWO: 1935-1951: SIXTEEN YEARS TO GET FROM GOLD TO ATOMICS 29

The World in 1935	30
The World In 1951	30
The Gazetteer	32
<i>Argentina</i>	32
<i>Atlantis</i>	36
<i>Australia</i>	41
<i>Brazil</i>	44
<i>China</i>	49
<i>City of Under Sands</i>	55
<i>Cuba</i>	57
<i>Dutch East Indies (Indonesia)</i>	60
<i>Egypt</i>	64
<i>France</i>	68
<i>French Indochina (Vietnam)</i>	71
<i>Germany/East & West Germany</i>	75
<i>Great Britain</i>	81
<i>Hollow Earth</i>	84
<i>India</i>	88
<i>Italy</i>	92
<i>Japan</i>	96
<i>Kenya</i>	104
<i>Lebanon</i>	109
<i>Mexico</i>	112
<i>The Netherlands</i>	117
<i>Nova Roma</i>	120
<i>Palestine/Israel</i>	124
<i>The Philippines</i>	129
<i>Poland</i>	134
<i>Senegal</i>	137
<i>Shangri-La</i>	140
<i>Sky City/The Aerie</i>	143
<i>South Africa</i>	146
<i>Soviet Union</i>	149

<i>Spain</i>	157
<i>Switzerland</i>	161
<i>Turkey</i>	164
<i>Uruguay</i>	169
The Technology of the Pulp Era and Pulp Gadgets	173
<i>Timeline of Firsts</i>	173
<i>Gadgets</i>	174

CHAPTER THREE: STRANGE HEROES OF THE CENTURY 179

A Cast of Thousands	180
The Afghani Fighter	181
The Africa Hand	185
The Armchair Detective	191
The Aviator	195
The Bellem	202
Big Game Hunter	208
Big-Headed Dwarf Genius	213
Boxer	218
Brain in a Jar	222
The Celebrity	226
Child Hero	233
Circus Hero	239
The Con Man	243
Costumed Avenger	248
Cowboy	254
Defective Detective	260
Explorer	265
Femme Fatale	271
Fop	276
Gentleman Thief	280
The Great Detective	286
Gun Moll	293
Hobo	298
Inventor of the Unknown	303
Jungle Hero	309
Killer Vigilante	315
Legionnaire	323
Mercenary	328
Mountie	335
Nemo	340
Occult Detective	345
Planetary Romance Hero	351
Reporter	357
Rootless Veteran	365
Scientific Detective	369
South Seas Adventurer	374
Spinster Detective	380
Spy	384
Stage Magician	392
Übermensch	396
What's All This, Then? (WATT)	405

CHAPTER FOUR: NEW STUNTS . . .	409
Academics	410
Alertness	410
Arts.	411
Athletics	411
Burglary	411
Contacting	412
Deceit	418
Drive	423
Endurance	424
Engineering	424
Fists	426
Guns	427
Intimidation.	428
Investigation	432
Leadership	435
Mysteries	436
<i>Narrative</i>	436
<i>Occult</i>	437
<i>Psychic</i>	440
Pilot	443
<i>Planes</i>	443
<i>Ships</i>	445
Rapport	446
Resolve	450
Resources	453
Science	454
Sleight Of Hand	457
Stealth	458
Survival	459
Weapons	462
“No Ordinary Man Could Make That Leap!”: Superhuman Stunts	463
Body	465
Mind	467
Qi	469

APPENDIX: SOTC, STOTC, AND FATE CORE	471
Adapting Sotc And Stotc For Fate Core	472
Aspects And Refresh	472
Stress Tracks	473
Skills	473
Stunts	475
Athletics	475
Contacts	475
Craft	482
Drive	483
<i>Cars</i>	483
<i>Planes</i>	484
Fight	485
Lore	486
Mysteries	488
<i>Narrative</i>	488
<i>Occult</i>	488
<i>Psychic</i>	489
Notice	492
Resources	492
Shoot	493
Superhuman Stunts In Fate Core	494
Body	494
Mind	495
Qi	496

BIBLIOGRAPHY AND INDEX. . . .	497
Bibliography	498
Index	501
About the Publisher	519
About the Author	520



INTRODUCTION:

THE WORLD OF THE PULPS, THE PULPS OF THE WORLD

FLORA

WHAT'S ALL THIS, THEN?

STRANGE TALES OF THE CENTURY (or **STotC**) is a supplement (and kind of a sequel) to **SPIRIT OF THE CENTURY** (or **SOTC**). *Strange Tales* will provide your *Spirit* game with lots of new material, including new eras, archetypes, stunts, gadgets, and locations. *Strange Tales* will also provide you with guidelines and suggestions to adapt both **SOTC** and **STotC** to **FATE CORE**, the latest evolution of the award-winning Fate roleplaying game system upon which *Spirit* was originally built. Finally, *Strange Tales* acts as a resource to bridge the time between **SOTC** and the upcoming **SHADOW OF THE CENTURY RPG** from Evil Hat.

THE "PULP ERA"

The Pulp Era is amorphous and poorly defined. Generally the phrase “the Pulp Era” is used to cover the 1920s and ’30s, with the beginning of World War II for the United States (1941) sometimes seen as the era’s end. Many pulp games are set in the 1920s, the decade most often thought of as being truly “pulpish,” but the heyday of the pulps was the 1930s, and it wasn’t until the end of World War II that they began to fade away and die.

When the phrase “the Pulp Era” is used in *Strange Tales*, it refers to the years 1919-1951, with this book covering the years from 1935 to 1951.

What We Mean By A “Pulp”

The traditional definition of a “pulp” magazine was a fiction magazine printed on cheap wood pulp paper in a 7”-by-10” format. But a significant number of pulp characters appeared in the “slicks,” magazines printed on better quality paper and billed as aesthetically superior to the pulps.

Strange Tales uses “pulp” as shorthand for the many genres and media of the era—what Roland Barthes called a “metaphor without brakes.” For our purposes, “pulp” will refer to every medium of the era from around the world that presented pulpish characters in pulp-style adventures: from novels and comic strips to radio serials and movies... and so much more.

BYOMKESH BAKSHI? SUN KOH? WHO ARE THESE GUYS?

A large number of characters appeared in magazines published outside the United States. These magazines, known as “story papers” in England, *gialli* in Italy, and *heftromane* in Germany, were the foreign equivalent of American pulps, but appeared on different paper and in different dimensions.

One of the purposes of *Strange Tales* is to describe the major characters of the pulps of the world. Many of these characters are unknown to Americans and have never appeared in the English language—but inside their home countries, they are as big as Doc Savage and the Shadow. (For source material on these characters, see the *Bibliography* on page 497).

THE DIFFERENCE BETWEEN PULP FICTION AND REALITY

Most people don't have pulp-style adventures, because most people just don't live high-octane lives. But in every time and place, there are men and women whose lives read like something out of an adventure story, and the pulp era was no exception. The following example, while unusual, is one man's account of his real-life adventures. In response to a story in *Popular Magazine* in 1916 claiming that no one escapes from the French Foreign Legion, one man wrote in, begging to differ:

In number May 20, 1916, is an article, "Stories of the Legion" by H. de Vere Stacpoole. He states nobody escaped from the Legion. Well, I have done so, though it involved me becoming a Mohammedan and joining a wandering band of Touaregs and took two years to accomplish. I finally wandered across the Sahara, helped in the looting of caravans, and sailed from Cape Tuby with the assistance of Baba Hamid of the Wad Lagin Hameva Tribe, on the western Sahara seaboard below Morocco on a Spanish fishing boat to Teneriffe, Canary Islands. I am longing for the desert, the smell of the camel dung fire, and the freedom of the everlasting sand ever since. The hardship, adventures and escapes I went through are incredible. This took place ten years ago, since then I have been an elephant hunter in Central Africa, in the army of Emperor Menelik of Abyssinia, pearl fishing off North Australia, diamond digging at the Cape, and in a revolution in a Central American republic, not to mention fighting with Muley Mohamed El Hiba, the son of Sheik Ma-el-deinne of South Morocco against Muley Hafid, the Ex-Sultan of Morocco.

Most men and women during the pulp era won't have lived this kind of life—but there's no reason a **SotC/STotC** character can't.

"WHAT IF WE MADE HIM A WOMAN?"

"What if we made him a woman?" is the (possibly apocryphal) response comics writer Chris Claremont gave whenever an editor at Marvel Comics suggested a new character for Claremont's *X-Men* books, which is why Claremont's books had a much higher number of female characters than most other superhero comics.

Game writers who ask this question of characters in this game do so from the best of intentions. But a writer of a pulp game has no need to do so, since surprisingly large numbers of characters in the pulps of the world *were* women; a smaller but still sizable subset *were* non-WASP ("White Anglo-Saxon Protestant") women. Any player wanting to play a female or non-WASP pulp character will find numerous examples in *Strange Tales*, because there is both fictional and historical precedent for any type of character background.

SO, THIS IS A “POLITICALLY CORRECT” GAMING BOOK?

Not in the sense of warping something for political ends, no. The truth is that the pulps of the world were as full of women and other heroes who weren't the white upper-class Americans and British of the pulps of the U.S. and Great Britain. Many pulp games have not reflected this variety, and *Strange Tales* is intended to remedy that fact.

WEREN'T THE PULPS RACIST, SEXIST, AND IMPERIALIST? WHY WOULD I WANT TO PLAY A GAME OF THAT?

It's true that much material found in the pulps was racist, sexist, and imperialist. This doesn't mean *your* pulp game has to be. The pulps have within them all the material any GM or player would need to play a game without racism, sexism, or imperialism—*Strange Tales of the Century* is written for those who want to play *that* sort of game.

The pulps were certainly chock full of negative attitudes and characters, but they also had characters who were surprisingly subversive and progressive. *Strange Tales* will enable a player wanting to play a Chinese gun-slinging cowboy or an Indian private detective to find inspiration in actual characters who appeared in the pulps.

DO I HAVE TO USE EVERYTHING HERE? I DON'T WANT TO HAVE ALIENS IN MY GAME, BUT THE PLANETARY RESOURCE HERO REQUIRES THEM, AND THE RED MARTIAN INVASION SUBPLOT HAMSTRINGS MY CONTINUITY.

No. The stories and continuity in Chapter One (*Strange Tales of the Century* Magazine) and the Archetypes in Chapter Three (Pulp Archetypes) are optional. All the stories and continuity offered in Chapter One are suggestions rather than requirements. If the Martian Invasion is too “sci-fi” for you, ignore it.

The Archetypes in Chapter Three come from the actual pulps of the world. However, each individual genre (mystery, adventure, science fiction, occult horror) used their own archetypes, and a few of the others available. If the pulps themselves weren't going to mix/match/mash genres, you don't have to either.

The point of all this is to *have fun*. As with any roleplaying game, if any of what you find here in *Strange Tales* isn't going to work for your group, then don't use it.



CHAPTER ONE:

STRANGE TALES OF THE CENTURY MAGAZINE

STRANGE TALES OF THE CENTURY: THE MAGAZINE

STRANGE TALES OF THE CENTURY Magazine (and its successor TALES OF THE CENTURY) were two of the more successful British story papers during the pulp era. While never popular on the level of **ADVENTURE**, **WIZARD**, or **UNION JACK**, **STRANGE TALES/TALES** quickly earned a devoted following and proved to be one of John Bull Press's most profitable story papers. Interestingly, **STRANGE TALES/TALES** did not follow the model of other British story papers in featuring short chapters of numerous serials in each issue, but instead imitated the American pulps in featuring one main story (usually part of an extended serial) and two or three backup stories in each issue. Some of these serials only ran for a few months, while others, like the famous “The Emperor in Scarlet” epic (see below), ran for over a year. These months-long story arcs make it relatively easy to separate the magazine's existence into four separate periods, each with its own flavor and themes.

NEW SPIRIT OF THE CENTURY CHARACTERS

Character “seeds” (Aspects and Skills) have been provided for most of the new characters mentioned in this chapter. GMs (or players) should feel free to customize them—especially through picking Stunts!

PART 1, 1931-1937

*“Bow to me, humans! Bow to Gorilla Khan,
the new Master of Atlantis!”*

STRANGE TALES OF THE CENTURY began inauspiciously, with established heroes like **Barrington Drake**, “the Schoolboy Sherlock Holmes,” being used to lure longtime readers into buying the new magazine. The stories themselves were no different from the offerings of competing story papers of the 1920s: ordinary and humdrum, with relatively mundane crimes and heroes whose enemies were more colorful than they were.

BARRINGTON DRAKE, SCHOOLBOY GREAT DETECTIVE

Some Suggested Aspects: EDWARDIAN MORALS • JUSTICE MUST PREVAIL

- WHAT'S GOOD FOR THE BRITISH EMPIRE IS GOOD FOR THE WORLD

Some Suggested Skills: Investigation, Academics, Rapport.

In his own adventures, Drake had mentioned his membership in the Century Club, and in “The Cross-Continent Costume Crimes” (STRANGE TALES, Feb-Apr 1931), he tracks a gang of European costume shop robbers to Hamburg, teaming up with the German consulting detective (and Century Club member) **Frank Kling** to catch them and discover their strange secret. In “The Maroon Walloon and the Fourth Form Revolt” (STRANGE TALES, Apr-Jul 1932) the Luxembourgian boy reporter **Tabac** (as always, in search of a story) visits St. George’s School For Indigent Boys and discovers a Red plot to turn the school into a nest of Soviet spies. And in “The All-American Boys” (STRANGE TALES, Aug-Oct 1932) the Mexican teen trio **Los Tapatios** track three apparently incompetent criminals back to the Oaxaca lair of their boss, the notorious crime lord **El Guapo**.

FRANK KLING, GERMAN FOP

Some Suggested Aspects: LAQUID • JUSTICE WILL GET AROUND TO IT, IN HER OWN GOOD TIME • DON’T BOTHER ME WITH POLITICS

Some Suggested Skills: Investigation, Resources, Academics.

TABAC, LUXEMBOURGER (BOY) REPORTER

Some Suggested Aspects: GO-GETTER • INSATIABLE CURIOSITY • IF THERE’S NO NEWS, MAKE SOME!

Some Suggested Skills: Investigation, Contacting, Rapport.

JORGE, JOSE, AND JUAN: LOS TAPATIOS, MEXICAN CHILD HEROES

Some Suggested Shared Aspects: CLOSER THAN SIBLINGS •

NEIGHBORHOOD PROTECTORS • MEXICANS SI, YANQUIS ¡NO!

Some Suggested Skills Between the Three: Athletics, Deceit, Empathy, Investigation, Fists, Rapport, Resolve, Sleight of Hand, Stealth.

EL GUAPO, OAXACAN CRIME LORD

Some Suggested Aspects: FAMED IN THE ANNALS OF INFAMY • GOOD HELP IS SO HARD TO FIND • MY NAME STRIKES FEAR IN ALL HEARTS

Some Suggested Skills: Guns, Fists, Deceit.

Pretty standard fare.

It was not until 1933, and the now-famous “The Conquest of Atlantis!” serial (STRANGE TALES, Feb-May 1933), that the fantastic and unusual—in the person of **Gorilla Khan**—might be said to have entered STRANGE TALES OF THE CENTURY for good. “The Conquest of Atlantis” was followed by “Into the Hollow Earth!” (STRANGE TALES, Jul-Oct 1933), in which French master thief **LeBeau**, bored with Europe and his inconclusive jousts with Barrington Drake, ventures into the Hollow Earth to steal the God Ruby from the primitive natives there.

LeBeau is pursued by **Jet Black**, the Spanish adventurer **Agustin Miró**, and other members of the Century Club. What begins as an attempt to catch the uncatchable crook becomes a desperate attempt to stay alive in the face of attacks by unimaginable creatures from forgotten branches of evolution.

GORILLA KHAN, CONQUEROR APE (1933)

(see SOTC, pages 356 and 401.)

Possible Changed Aspects: LEGACY OF KHAN to RULER OF ATLANTIS

LEBEAU, FRENCH GENTLEMAN THIEF

Some Suggested Aspects: STEAL ONLY THE BEST • CHALLENGE MAKES THINGS FUN! • LIGHTEN UP

Some Suggested Skills: Deceit, Burglary, Alertness.

JET BLACK, THE FLYING SOLDIER (1933)

(see SOTC, pages 353 and 395.)

Possible Changed Aspects: OVER MY HEAD to THIS IS WHAT I DO!

AGUSTIN MIRÓ, SPANISH ROOTLESS VETERAN

Some Suggested Aspects: HAUNTED BY THE WAR • SOCIETY DOESN'T WANT ME • WAITING TO DIE

Some Suggested Skills: Guns, Intimidation, Survival.

It may never be known if Sughit and Kaffesson, the longtime editors of **STRANGE TALES**, meant for 1934 to become a year in which the pulp's readers were systematically introduced to the rest of the world—but that is what it turned out to be.

In the first long-form serial of the magazine's history, "Around the World In 80 Capers" (**STRANGE TALES**, Feb-Dec 1934), four master thieves from England, the Netherlands, India, and China team up to steal the greatest works of art from the world's major museums. To capture the crooks, the leaders of the Century Club dispatch a trio of heroes: Barrington Drake, the Anglo-Indian costumed adventurer known only as **King Cobra**, and **Sergeant Johns** of the Royal Canadian Mounted Police. Each story in the serial delivers the usual thrills and escapades, from the Red Revolution in Graustark, to Lisbon where the trio meets **Professor João** as he attempts to create a biological thinking machine. The newly formed quartet of heroes also comes into contact with new branches of the Century Club throughout the world, including Paris where the Club is known as the *Club d'Siecle*, to Tokyo where they are known as the *Kitsune*. The cumulative effect of the story was to make the readers aware that their familiar heroes were not only active on the global scale, but had friends and allies around the world.

KING COBRA, ANGLO-INDIAN COSTUMED ADVENTURER

Some Suggested Aspects: I HAVE LITTLE MERCY FOR SCUM! • MY HUSBAND CANNOT KNOW! • ENGLISH ORDER IS BETTER THAN INDIAN CHAOS

Some Suggested Skills: Stealth, Athletics, Fists.

SERGEANT WILLIAM JOHNS, HARDCORE MOUNTIE

Some Suggested Aspects: NO ONE ESCAPES THE MOUNTIES • BORN TO THE SADDLE • JUSTICE IS INEXORABLE

Some Suggested Skills: Survival, Investigation, Resolve.

PROFESSOR JOÃO, PORTUGUESE BIG-HEADED DWARF GENIUS

Some Suggested Aspects: YOU WILL ALL PAY! • SMARTER THAN YOU • INVENT SIX IMPOSSIBLE THINGS BEFORE BREAKFAST

Some Suggested Skills: Science, Engineering, Investigation.

The high point of the early years of **STRANGE TALES**—and a story sequence still fondly remembered by connoisseurs of the pulps—was “The Emperor in Scarlet” serial (**STRANGE TALES**, Jan 1936-Feb 1937). “The Emperor in Scarlet” is all nonstop action (obviously written in imitation of the American pulp success **OPERATOR #5**’s “The Purple Invasion” arc), achieving a scope and scale of epic adventure which wouldn’t be reached again until the legendary “Red Planet” epic of 1950-51. Many of the elements previously established in **STRANGE TALES** were brought together: the existence of the Club d’Siecle, the *Jahrhundert Klub*, and various other European and Asian branches of the Century Club; the Hollow Earth, its unbelievable size, and the many races of prehistoric creatures still existing within it; and the (remarkably for the time) ongoing consequences of the actions of members of the Century Club—the things they did had repercussions that showed up later. During its run, readers of “The Emperor in Scarlet” were awed and overwhelmed by the level of threats and action throughout the serial: enormous sinkholes appear in every major city on Earth, followed by a global invasion from the Hollow Earth. Pterodactyl- and T. Rex-riding Neanderthals (armed with primitive artillery, wielding primitive magic drawn from their primal gods, and *still* bearing a grudge over LeBeau’s theft of the God Ruby) begin to raze the world’s cities, slaughtering every modern man they see.

Even today, the high-points of “The Emperor in Scarlet” can be recited from memory by fans: the mid-air combat between Jet Black and the Neanderthal warlord **Atok the Horrible**; the (seeming) last stand of the Century Club on the shores of Lake Michigan, and their escape in the *Nautilus*; the frenzied dash to Iceland while pursued by enraged plesiosaurs and Neanderthal sea shamans; the daring North Sea rescue of the Club members from the sinking *Nautilus* by the *Jahrhundert Klub* members and the Polish aviator **Karol Sliwinski**, the Club’s once-rival and now-ally; the discovery of the abandoned zeppelin base

on Novaya Zemlya, now occupied by the Soviet superman **Aleksi Saadak** and his New Men, callously indifferent to the world's plight, concerned only with forging a Communist Utopia; the garbled radio transmission from Odessa; and the mysterious, incomplete message from **Menetnashté Mansour** about "The Emperor in Scarlet."

ATOK THE HORRIBLE, NEANDERTHAL WARLORD

Some Suggested Aspects: KOTA IS MY QUETZALCOATLUS • THE BLACKGLASS SPEAR • PUNY HU-MAHNS FLEE ATOK!

Some Suggested Skills: Survival, Weapons, Leadership.

Some Suggested Stunts: Larger Than Life (see page 464), Surge of Strength (see page 467).

KAROL SLIWINSKI, POLISH AVIATOR

Some Suggested Aspects: NEVER BEEN SHOT DOWN • MY HEART IS IN WARSAW • LAUGHING DAREDEVIL

Some Suggested Skills: Pilot, Resolve, Gambling.

ALEKSI SAADAK, SOVIET ÜBERMENSCH

Some Suggested Aspects: FIRST OF THE NEW MEN • COMMUNIST IDEOLOGUE • ANYTHING TO SECURE THE REVOLUTION

Some Suggested Skills: Academics, Athletics, Leadership.

MENETNASHTÉ MANSOUR, EGYPTIAN STAGE MAGICIAN

Some Suggested Aspects: I AM MANSOUR THE MAGNIFICENT! • ALWAYS ON • PERFORMED BEFORE THE CROWNED HEADS OF EUROPE

Some Suggested Skills: Sleight of Hand, Rapport, Investigation.

THE EMPEROR IN SCARLET, MYSTERIOUS MASTERMIND

Some Suggested Aspects: A THOUSAND SCARLET SPIDERS • SEE INTO YOUR SOUL • THE KILLING TOUCH

The finale of the epic did not disappoint. "**RED FLAMES OVER THE KREMLIN**" described the heart-stopping last stand of the Century Club in Moscow, with only **Mack Silver**, **Dan Dynamite**, and German Legionnaire **Heinz Falk** standing between the occult Amber Room and the scimitar-wielding Lidenbrock Baboons of the Emperor in Scarlet's Dare-to-Die Battalion. And in "Beneath the Scarlet Mask," **Dirk Dashwood** and Canadian spy **X-4** slip past the Emperor in Scarlet's bodyguards and discover that the Emperor is actually **Wu Fang**, "Lord of Inner China," and the longtime foe of the Century Club and its Chinese branch, the Household Gods.

In retrospect, "The Emperor in Scarlet" can be seen as a forerunner for the uncertain and even dire times to come in real life, and for the change in tone of **STRANGE TALES** beginning later in 1937.

MACK SILVER, ENTREPRENEURIAL PILOT (1937)

(see SOTC, pages 354 and 396.)

Possible Changed Aspects: BLACK SHEEP *to* SCRUFFY ROGUE

DAN DYNAMITE, THE WALKING DISASTER (1937)

(see SOTC, page 355.)

Some Suggested Aspects: FISTS OF GRANITE • I THINK I BROKE YOUR BUILDING • HEY, THAT TICKLES

Some Suggested Skills: Intimidate, Might, Fists, Endurance, Resolve.

HEINZ FALK, GERMAN LEGIONNAIRE

Some Suggested Aspects: LONG LIVE THE LEGION! • WANTED FOR A CRIME I DIDN'T COMMIT • RELUCTANT GERMAN PATRIOT

Some Suggested Skills: Guns, Endurance, Resolve.

DIRK DASHWOOD, INTERNATIONAL MAN OF MYSTERY (1937)

(see SOTC, page 355.)

Some Suggested Aspects: MOVE LIKE SMOKE • BEEN EVERYWHERE • FRIENDS IN DARK PLACES

Some Suggested Skills: Deceit, Stealth, Academics, Alertness.

X-4, CANADIAN SPY

Some Suggested Aspects: CANADA HAS NO FRIENDS, ONLY TEMPORARY ALLIES • NEEDS MUST WHEN THE DEVIL DRIVES • WOMAN IN A MAN'S PROFESSION

Some Suggested Skills: Deceit, Empathy, Drive.

WU FANG, LORD OF INNER CHINA

Some Suggested Aspects: KNEEL BEFORE WU FANG! • THE SCIENCE OF POISON, THE POISON OF SCIENCE • DEPOSE THE QING, RESTORE THE MING

Some Suggested Skills: Leadership, Fists, Mysteries.



PART 2. 1937-1945

“Und soon, for ze glory of ze Reich, ve vill CONQUER ZE VURLD!”

By 1937, with Hitler’s notorious “*Lebensraum*” speech, Great Britain knew that war was coming sooner rather than later, and the stories in **STRANGE TALES** began to reflect that. Halfway through Volume 6 of **STRANGE TALES**, reportedly on orders of Editor-in-Chief Kaffesson, the stories took on much darker tones.

Beginning with “The Black Angel” (**STRANGE TALES**, Jun-Sep 1937), the heroes of the Century Club and its global branches grappled with the Fascist threat on a monthly basis. (**STRANGE TALES**’ politics were generally left-leaning, and the stories’ villains were usually Fascist rather than Communist). For two years, this threat came from smaller countries which were emphatically not named “Germany” (including Ruritania in “The Black Angel,” and Dravalia in “Zombie Soldiers of the Crimson Warlord”; see **STRANGE TALES**, Oct 1938-Jan 1939). During these years, the dangers to the heroes of the Century Club were real enough, but the threats were kept at a level that, it was thought, would not cause nightmares for the children reading **STRANGE TALES**.

In “The Black Angel,” Canadian intelligence agent X-4 and the blind French detective known as **L’Aveugle** engineer the downfall of the dictator known as the “**Black Angel**” and overthrow the Fascist government of Ruritania, preventing a war which threatened to engulf Eastern Europe. In “Zombie Soldiers of the Crimson Warlord,” Norwegian scientist-vigilante **Kjell Richter** and Chinese gun-for-hire **Madame Yang** slip into Dravalia and destroy the chemical works producing the dreaded “Obedience Formula” that was turning the citizens of Dravalia into mindless goose-steppers. And in “White Poppies, Yellow Perils” (**STRANGE TALES**, Feb-May 1938), Finnish mercenary **Simo Hirvonen**, British officer **Colonel Hughart**, and Turkish policeman **Peyami Bedii** ensure that the four major opium lords of Kurdistan, Bhuristan, Yanistan, and Afghanistan will not sell the new “Red Haze” opium to the West and that **Wu Sheng**—“Satan’s Scientist” (and cousin to Wu Fang)—will not be able to use these new opium addicts as his agents.

It was not until the beginning of World War II, in September 1939, that war—real war as it was being experienced in Europe, rather than the pseudo-wars fought in earlier stories of **STRANGE TALES**—truly entered the pages of the magazine. The advent of the war caused one of the more memorable “ret-cons” of the pulp era, in “The Yellow Rose of MURDER!” (**STRANGE TALES**, Jul-Nov 1939). In the July, August, and September stories the reporter Tabac, American newsman **Bob Devlin**, and roving adventurer **Jonas Hathaway** carry on a taut duel with the *femme fatale* and spy code-named “**Yellow Rose**” in the Germanic country of Rivânia. But in October (the first month after the invasion of Poland by Germany and the Soviet Union), Tabac, Devlin, and Hathaway are suddenly *inside Germany*, trying to escape to France and safety. The Japanese actions in French Indochina inspired “The Jungle Drums Sound Doom” (**STRANGE TALES**, Sep-Nov 1940), a short, intense serial about the Malaysian con man **Sayyid Ariff** and jungle adventurer **Steve Boshell** fighting a rearguard action in protecting a native temple against plundering Japanese troops.

L'AVEUGLE, BLIND DEFECTIVE DETECTIVE

Some Suggested Aspects: BLIND BUT SEES MORE THAN YOU • YOUR ACCENT IS VERY DISTINCTIVE • THINK BEFORE YOU SPEAK

Some Suggested Skills: Investigation, Contacting, Empathy.

THE BLACK ANGEL, FASCIST DICTATOR

Some Suggested Aspects: LISTEN TO MY WORDS • I CAN HEAL YOU! • FLIGHTS TO HEAVEN, AFFORDABLE!

Some Suggested Skills: Leadership, Empathy, Rapport.

KJELL RICHTER, NORWEGIAN INVENTOR OF THE UNKNOWN

Some Suggested Aspects: CHILD PRODIGY, ALL GROWN UP • WEAPONS ARE THE EASIEST THINGS TO MAKE • ALL NON-ARYANS ARE INFERIOR

Some Suggested Skills: Science, Engineering, Guns.

MADAME YANG, CHINESE GUN MOLL

Some Suggested Aspects: THIS GUN ISN'T FOR SHOW • I LIKE MEN FINE...JUST NOT AS LOVERS • ONE DEAD JAP IS A GOOD START

Some Suggested Skills: Guns, Intimidation, Resources.

SIMO HIRVONEN, FINNISH MERCENARY

Some Suggested Aspects: KILLING HAS NEVER BOTHERED ME • HONOR THE CONTRACT NO MATTER WHAT • "EH... IT'S A LIVING"

Some Suggested Skills: Guns, Weapons, Endurance.

COLONEL HUGHART, AFRICAN HAND OFF THE LEASH (SEE PAGE 185)

Some Suggested Aspects: PEOPLE DIE BUT THE EMPIRE ENDURES • AFRICANS ARE CHILDREN IN NEED OF A FIRM HAND • PROTECT AFRICA FROM EUROPE

Some Suggested Skills: Contacting, Investigation, Academics.

PEYAMI BEDII, TURKISH WATT (SEE PAGE 405)

Some Suggested Aspects: NOT AS DUMB AS I SEEM • IT'S NOT THE FIRST TIME I'VE BEEN SHOT • HANDS LIKE HAMMERS

Some Suggested Skills: Investigation, Fists, Intimidation.

WU SHENG, "SATAN'S SCIENTIST"

Some Suggested Aspects: MY CHEMICALS! • FARTHER THAN MAN WAS MEANT TO GO • YOUR MIND BELONGS TO ME!

Some Suggested Skills: Science, Intimidation, Endurance.

BOB DEVLIN, MAN ON THE LINE (1939)

(see SOTC, page 355.)

Possible Changed Aspects: AMAZING WRIST-RADIO GADGET to AMAZING WRIST-TELEVISION GADGET**JONAS HATHAWAY, MAN ON THE SCENE (1939)**

(see SOTC, page 355.)

Some Suggested Aspects: PERFECT TIMING • I'VE BEEN THERE • I KNOW A GUY**Some Suggested Skills:** Contacting, Survival, Empathy, Rapport.**YELLOW ROSE, FEMME FATALE SPY****Some Suggested Aspects:** BATTLING MY EYELASHES • LOVE, JEALOUSY... SAME COIN, DIFFERENT SIDES • MY CALLING CARD IS A YELLOW ROSE**Some Suggested Skills:** Deceit, Rapport, Burglary, Stealth.**SAYYID ARIFF, MALAYSIAN GRIFTER****Some Suggested Aspects:** ROBIN HOOD WAS AN AMATEUR • THE REDS ARE EVEN WORSE THAN THE DUTCH • MONOGAMY IS SO... ARCHAIC**Some Suggested Skills:** Deceit, Rapport, Empathy.**STEVE BOSHELL, BRITISH JUNGLE HERO****Some Suggested Aspects:** RAISED BY TALKING APES • SECRETLY LORD ALLINGHAM • AFRICA BELONGS TO THE AFRICANS**Some Suggested Skills:** Survival, Athletics, Alertness.

The entry of the United States into the war brought a new group of heroes into the fray, with men like the obese armchair detective **Troxell Scott**, the lethal vigilante **The Laughing Monk**, and the famous scientist-detective **Colby Winter**—all using their talents to defeat the Axis powers—and new types of stories, like “Guns Speak Louder in Moonlight” (**STRANGE TALES**, Jan-Mar 1942), in which the Filipino detective **Hilario Lakan** joins Jet Black and Professor João in fighting the undead Japanese warlock known as “**The Golden Bat**” and the fire-breathing dragon planes of Japanese aviator-mad scientist **Chôya** in the Philippines. The submarine war between the Germans and British, and the Japanese and Americans, was reflected in “Full Fathom Five the Red Sun Dives” (**STRANGE TALES**, Jun-Aug 1942), a gripping story of undersea war in the South Pacific, with Japanese submarine captain **Kaidanji** and the insane disembodied brain calling itself **Ixsander** dueling with Colby Winter and the Dutch sailor **Kapitein Arne**.

The darkest stories of the war—and some of the darkest in **STRANGE TALES**’ entire history—appeared in print over the next two years. 1943 saw desperate, bloody battles as the tide of war turned against the Axis powers, and they began

TROXELL SCOTT, OBESE ARMCHAIR DETECTIVE

Some Suggested Aspects: HELL IS OTHER PEOPLE • ONLY MY MIND NEEDS TO MOVE TO CATCH YOU • PEOPLE ARE BUT PAWNS

Some Suggested Skills: Investigation, Academics, Resources.

THE LAUGHING MONK, TIBETAN KILLER VIGILANTE

Some Suggested Aspects: SHANGRI-LA DOESN'T NEED PROTECTING, AMERICA DOES • THOSE ABOUT TO DIE DESERVE TO HEAR WISDOM • MERCY IS A WEAKNESS

Some Suggested Skills: Fists, Might, Athletics.

Some Suggested Stunts: Larger Than Life (see page 464) and the Qi Stunts (see page 469).

COLBY WINTER, EMINENTLY LOGICAL SCIENTIFIC DETECTIVE

Some Suggested Aspects: SCIENCE CAN SOLVE ANY CRIME • LOGIC IS STRENGTH • EMOTION CRIPPLES THE MIND

Some Suggested Skills: Science, Investigation, Academics.

HILARIO LAKAN, HARDBOILED FILIPINO DETECTIVE

Some Suggested Aspects: MEAN STREETS REQUIRE HARD MEN • I CAN'T BE BOUGHT • MY POOR COUNTRY

Some Suggested Skills: Investigation, Rapport, Fists.

THE GOLDEN BAT, UNDEAD JAPANESE WARLOCK

Some Suggested Aspects: I AM BEYOND DEATH • MY MAGIC POWERS • IMPOSSIBLY LUCKY

Some Suggested Skills: Mysteries, Survival, Endurance.

CHÔYA, JAPAN'S MASTER OF THE AIR

Some Suggested Aspects: FIRE-BREATHING DRAGON PLANES • MY MINIONS • SAMURAI SOUL

Some Suggested Skills: Pilot, Science, Engineering.

K AidanJii, JAPANESE NEMO

Some Suggested Aspects: AVENGE WESTERN INSULTS • MY GLORIOUS SUBMARINE • JAPAN IS DESTINED TO RULE

Some Suggested Skills: Engineering, Pilot, Science.

IXSANDER, INSANE GREEK BRAIN IN A JAR

Some Suggested Aspects: YOUR SCIENCE IS MYOPIC! • NONE CAN WITHSTAND THE MIND OF IXSANDER! • THIS JAR CANNOT LIMIT ME! • ATLANTIS'S TRUE HEIR

Some Suggested Skills: Mysteries, Academics, Intimidation.

KAPITEIN ARNE, DUTCH SOUTH SEAS ADVENTURER

Some Suggested Aspects: INSATIABLE WANDERLUST • CAPTAIN OF MY FATE • WHITE MEN ARE SCUM

Some Suggested Skills: Fists, Endurance, Survival.

resorting to methods that were dangerous and wicked. Those Germans, Italians, and Japanese who had been members of the Century Club and its branches before the war felt forced to either continue fighting for evil causes out of patriotism, or betray their country and do the right thing.

In “The Fatherland’s Ungrateful Children” (**STRANGE TALES**, Feb-May 1943), an invention stolen from Science City headquarters poses a threat to the entire world, and Frank Kling, Heinz Falk, and the famous big game hunter **Hans Reinhard** are forced to betray Germany and attack the Antarctic zeppelin base where Ixsander is attuning the stolen weapon. Friends and former *Jahrhundert Klub* members die at each other’s hands as a result. In 1944, when the Axis powers began losing their grip on formerly occupied territories, undercover agents and freedom fighters exacted vengeance on traitors in stories like “Scissors Cuts Paper, Shatters Stone” (**STRANGE TALES**, Jul 1944), in which Sino Hirvonen and Aleksi Saadak ensure that Kjell Richter, a fanatic Quisling, pays for his sins in a furious firefight set in a sinking submarine in the stormy North Sea.

HANS REINHARD, GERMAN BIG GAME HUNTER

Some Suggested Aspects: THE THRILL OF THE HUNT • AFRICA HAS CAPTURED MY HEART • FLEEING FROM POLITICS

Some Suggested Skills: Survival, Guns, Stealth.

The harshest of the wartime stories—and a serial that is grim reading, even today—is “*Stunde Null* Means ‘Zero Hour’” (**STRANGE TALES**, Apr-Sep 1945). With the Allied powers closing in on Berlin and Tokyo, the German and Japanese ruling parties decide to destroy the world rather than surrender, and a team of Century Club members is hastily gathered from around the world and sent to Berlin in a race against time to stop the doomsday weapon. Alien hero **Sol Gar**, the *bon vivant* known as **The Duke**, King Cobra, and movie star and Axis fighter **Luciano Aldini** dodge death rays, robot-guided jet fighters, and hostile, deadly pseudo-humans as they fight their way into what they think is the underground base of their old enemy, the mesmeric German mastermind **Der Meister**. What they find instead is hundreds of Allied prisoners-of-war transformed, by the forbidden science of the deformed Japanese-American crime lord **The Kraken** and the black magic of **Professor R.E. Mann**, into remote-controlled suicide bombers, guarding a death ray powered by the life-forces of other POWs. At the cost of one of their own, the heroes of the Century Club manage to destroy the death ray, but they are only partially successful in freeing the Allied POWs. The gruesome description of their deaths brought scores of outraged letters to the offices of **STRANGE TALES**.

SOL GAR, HERO OF ANOTHER WORLD (1945)

(see SOTC, page 355.)

Some Suggested Aspects: ALIEN BIOLOGY • YOUR WORLD IS VERY STRANGE • FOR ME, MIND AND MATTER ARE ONE

Some Suggested Skills: Weapons, Athletics, Resolve, Mysteries.

THE DUKE (1945)

(see SOTC, page 354.)

Some Suggested Aspects: SPIRIT OF THE AVANT-GARDE • STRANGELY ATTRACTIVE • I SEE THE NEXT

Some Suggested Skills: Investigation, Resources, Academics.

LUCIANO ALDINI, ITALIAN CELEBRITY HERO

Some Suggested Aspects: SING HO! FOR A LIFE OF ADVENTURE • MUSSOLINI HAS RUINED MY ITALY • I'M NOT AN ACTOR—I'M A MOVIE STAR

Some Suggested Skills: Rapport, Guns, Stealth.

DER MEISTER, GERMAN HYPNOTIC MASTERMIND

Some Suggested Aspects: SO MANY MINIONS • MENTAL MEDICINE • YOUR MIND IS MINE!

Some Suggested Skills: Rapport, Empathy, Mysteries.

THE KRAKEN, WEIRD CRIMELORD

Some Suggested Aspects: TRANSFORMATION TECHNOLOGY • DO NOT LOOK UPON ME! • HIDDEN TENTACLES TOUCHING EVERYTHING

Some Suggested Skills: Investigation, Leadership, Mysteries.

PROFESSOR R.E. MANN, MYSTERIOUS AND EVIL OCCULT DETECTIVE

Some Suggested Aspects: BLACK, WHITE... WHAT'S THE DIFFERENCE? • ELECTRIC PENTAGRAM • YOU ARE BUT AN EXPERIMENT

Some Suggested Skills: Mysteries, Investigation, Academics.



PART 3, 1945-1948

“Old Joe tells me there’s a shipment of dope coming up the Thames tonight. Know anything about it?”

The end of the war forced an array of changes on the world; and as drastic as any was the alteration in content of the pulps. **STRANGE TALES OF THE CENTURY** responded to the return of battle-weary veterans to the homefront by changing the content of its stories. The fantastic, bizarre, and outré was banished from the magazine’s pages, to be replaced by the grim, gritty, and *noir*. The change in title of the magazine, from **STRANGE TALES OF THE CENTURY** to merely **TALES OF THE CENTURY**, reflected this.

Modern readers may have a hard time enjoying these stories, depressing and gray as they are, but they were popular with the readers of their time, as sales of the pulp demonstrated. In “More Than Men Comes Through The Khyber Pass” (**TALES OF THE CENTURY**, Oct-Dec 1945), the wandering Indian monk (and British agent) **Sadhu** fights the Afghan opium-smuggling operation of Turkish crime lord **Fahrettin**. Unlike earlier tales, there was nothing special about the opium, and the description of the opium addicts’ deaths (in the first paragraph of the story) was unusually explicit—and realistic—for a **TALES** story.

Similarly, “Mean Streets, Meaner Men” (**TALES**, Feb-Mar 1946), with its haunting depiction of rubble-strewn London streets, long lines at soup kitchens, and a grim LeBeau dueling with **Le Génie Noir** (the demonic French “genius of

SADHU, INDIAN AFGHANI FIGHTER

Some Suggested Aspects: INDIAN MONK/BRITISH AGENT • PATHANS ARE THE WORST PEOPLE • WHAT’S THAT YOU SAY?

Some Suggested Skills: Deceit, Contacting, Alertness.

FAHRETTIN, TURKISH DRUG LORD

Some Suggested Aspects: MINIONS AT MY BECK AND CALL • THE SWEETNESS OF THE POPPY • SUDDEN BRUTALITY

Some Suggested Skills: Leadership, Guns, Resources.

LE GÉNIE NOIR, THE GENIUS OF TERROR

Some Suggested Aspects: SO MANY BOMBS, SO LITTLE TIME • NEVER WHERE YOU EXPECT • YOUR MIND IS MY PLAYTHING

Some Suggested Skills: Intimidation, Rapport, Empathy, Deceit, Resolve.

MISS MURAKAMI, JAPANESE SPINSTER DETECTIVE

Some Suggested Aspects: EVERY SOLUTION IS OBVIOUS • “MEN!” (LAUGHTER) • A SMILE HIDES EVERYTHING • JUST AN OLD LADY

Some Suggested Skills: Investigation, Alertness, Rapport.

terror”) in the London morgue would once have been a thrilling clash of super-criminals, had it been written before the war—but in the post-war gloom, the overwhelming impression of the story is simply fury at those who would take advantage of the unfortunate.

“None More Patient Than the Dead” (*TALES*, Apr-May 1946) features the elderly Japanese sleuth **Miss Murakami** solving a series of grisly child murders in Havana, but subsequently forced to let the murderer go because of political considerations. (This showed a willingness on the part of both author and editors to describe realities which would have been forbidden during and before the war.)

The next two years continued this trend, taking *TALES OF THE CENTURY* in what can be seen as a relatively daring (if still mostly depressing) direction. “Bullets Can’t Kill An Ideal, Monsieur” (*TALES*, Nov-Dec 1946), in which L’Aveugle goes undercover in Niger to stop native efforts to organize a pro-independence movement, was merely seen as topical by contemporary readers. (Modern readers can see a distinct strain of anti-colonialism in the portrayals of the *realpolitik*-obsessed L’Aveugle and his noble, if innocent, adversaries.)

“Five Dollars a Day, Plus Expenses” (*TALES*, Mar. 1947) shows Hilario Lakan breaking up a prostitution ring (described in details of unusual explicitness) in a Manila that is grimmer and more desperate than *anything* an American reader might see in the worst sections of New York City. At the time, the story might have been thought a “spicy” tale, but modern readers will see the loathing that the author felt about the exploitation of women.

And while the waterfront brawling in “6 Fists, 14 Beers, and 10,000 Bullets” (*TALES*, Aug 1947), with Kapitein Arne, Samoan boxer **Va’aiga Fa’atau**, and circus acrobat **Frank Standish** brutally dealing with the hatchet-men of a Singapore triad is ordinary for the genre, the opening conversation between the three—in the anteroom of a brothel!—shows a melancholy awareness of post-traumatic stress disorder (shellshock, combat trauma, etc.) and the cumulative effect of violence on the soul.

VA'AIGA FA'ATAU, THE SAMOAN SMASHER

Some Suggested Aspects: HANDS OF STONE, HEART OF MUSH • THE TRIUMPH OF MIGHT • BEEN THERE, DONE THAT

Some Suggested Skills: Fists, Endurance, Might, Resolve.

FRANK STANDISH, HERO OF THE HIGH WIRE

Some Suggested Aspects: NO PLACE, NO ONE CAN TIE ME DOWN • KING OF ACROBATS • “MY REAL NAME IS FRANCIS”

Some Suggested Skills: Athletics, Contacting, Sleight of Hand.

The most memorable story from these years is the infamous “Ain’t No Harm In One Drink” (*TALES*, Dec 1947-Feb 1948), a harrowing tale of interplanetary adventurer **Juan Auriga**’s descent into debt, drunkenness, and finally crime, thanks to the machinations of the notorious *femme fatale* **Sanapia Jones**.

Readers were outraged at the merciless way in which the author described Auriga's degradation. While the story is effective as a parable of the effects of gambling and drinking, some of the passages—particularly Auriga's blackout, and his later realization of what he did while blacked out—make for particularly unpleasant reading.

JUAN AURIGA, MEXICAN INTERPLANETARY HERO (ON THE SKIDS)

Some Suggested Aspects: MAN OF TWO WORLDS • CONSORT TO AN ALIEN QUEEN • DESPERATE TO RETURN • DAMNED MARTIANS!

Some Suggested Skills: Weapons, Survival, Alertness.

SANAPIA JONES, COMANCHE TEMPTRESS

Some Suggested Aspects: OH, HONEY, I'D NEVER HURT *You* •

THINK SEVEN STEPS AHEAD • LIST OF VICTIMS A MILE LONG

Some Suggested Skills: Deceit, Rapport, Art.

PART 4, 1948-1951

"Sally and I are more than a match for some fire-breathing radioactive Commie lizard!"

It's hard to guess how much farther into the depths of darkness **TALES OF THE CENTURY** might have sunk, but all readers of the pulps can thank the Soviets for turning **TALES** around. The Soviet Union's actions in Germany in 1948, which led to the Berlin Airlift, apparently shocked **TALES'** editor-in-chief Kaffesson and publisher Sughit out of their "Realism" phase and back towards the fantastic.

And fantastic the stories were, in every sense of the word! The long-form serial returned, and the authors wrote as if they were under pressure (or orders?) to include as many colorful and unusual concepts as they could think of, and to make the storylines as complex and convoluted as possible. The oft-reprinted "Valley of the Thunder Lizards" (**TALES**, Jul-Dec 1948) begins with African-American explorer **George Whitney**, cowboy adventurer **Gasbag Gallagher**, and Los Tapatios investigating rumors of giant lizards in a remote valley near the Mexican side of the Rio Grande, but quickly turns into a frenetic affair involving crime-fighting *luchadors*, clockwork dinosaurs controlled by Communist robots, and Aztec mummies. "Imagine a Soprano, Tall, Lean, and Feline" (**TALES**, Jan-May 1949) uses the author's knowledge of Shanghai opera to tell a story of neo-Communist musicals, the musical instruction of Wu Sheng, the chopsticks-fu of Chinese urchin adventurer **Hai Dan**, the inheritance of Mrs. Yang, and a mah-jongg game where the tiles represent human lives.

GEORGE WHITNEY, AFRICAN-AMERICAN EXPLORER EXPATRIATE

Some Suggested Aspects: VOLUNTARY EXILE • I'LL GET THERE BEFORE YOU DO • KING OF A HIDDEN VALLEY

Some Suggested Skills: Survival, Resources, Academics.

GASBAG GALLAGHER, AMERICAN ZEPPELIN COWBOY

Some Suggested Aspects: ALL TALES ARE BETTER TOLD TALL •

YEE-HAW, A FIGHT! • WHY SETTLE FOR JUST ONE DRINK? •

MY ONE-MAN DIRIGIBLE

Some Suggested Skills: Guns, Survival, Pilot.

HAI DAN, CHINESE HOBO

Some Suggested Aspects: GREW UP ON THE STREETS • KEEP MOVING OR GET CAUGHT • DON'T TRUST "GROWNUPS"

Some Suggested Skills: Survival, Sleight of Hand, Athletics.

TALES OF THE CENTURY, like its predecessor, tended to stay away from stories of the occult—those usually appeared in companion story paper **WEIRD TALES OF THE CENTURY** (1919-1955)—but Sughit and Kaffesson wisely made an exception for “The Black Lodge” (TALES, Jun-Sep 1949).

“The Black Lodge” innovatively used the infallible horoscopes of the astrologist **Prince Firouz Kirmani** to argue for predestination and against free will. Kirmani's 15-year-old predictions unerringly come to pass, and in the skies over Santiago, Karol Sliwinski, Professor João, and Tabac battle the atomic-powered flying cavalry of Aleksis Saadak, while **Clair Holloway** wages psychic war with Ixsander over the mystical *Tongue of the Invunche*—the same magic object **Baroness Blackheart** has come to Santiago to acquire.

PRINCE FIROUZ KIRMANI, PERSIAN OCCULT DETECTIVE

Some Suggested Aspects: ASTROLOGER • INFALLIBLE HOROSCOPES •

FREE WILL IS AN ILLUSION • OCCULT EVIL DESERVES DEATH!

Some Suggested Skills: Mysteries, Investigation, Academics.

CLAIR HOLLOWAY, PSYCHIC DETECTIVE (1949)

(see SOTC, page 355.)

Some Suggested Aspects: THE GHOST OF EDGAR ALLAN POE •

I SENSE...*SOMETHING!* • MY MIND IS A FORTRESS

Some Suggested Skills: Empathy, Rapport, Mysteries.

Some Suggested Stunts: A Peek Inside.

BARONESS BLACKHEART (1949)

(see SPIRIT OF THE SEASON, page 54.)

Possible Changed Aspects: 19TH CENTURY WARFARE *to* YOUR FUTURE IS BARBARIC! • CLOUDED PURPOSES *to* DEEPER PLANS

Not every story in **TALES** at this time was quite so over-the-top. “The Dumb Waiter” (**TALES**, Mar-Aug 1949), a backup feature, is a well-plotted “locked room” mystery: set in the halls of the Century Club itself, during the Christmas dinner, in which Barrington Drake, Colonel Hughart, and Peyami Bedii have only an hour in which to catch a killer. And, hearkening back to Strange Tales’ stories from the early 1930s, “Broken Yeggs” (**TALES**, Oct-Dec 1949) is an old-fashioned story of Hilario Lakan and Colby Winter taking on a San Francisco mob boss and his gunsels. “Broken Yeggs” has no atomic-powered madmen or Communist Yellow Perils—just cynical wisecracks, flying fists, and beautiful dames.

1950 and 1951 saw **TALES OF THE CENTURY** reach heights not seen since 1937, in the form of two epics. The first, “The Archipelago That Time Forgot” (**TALES**, Mar-Aug 1950), disdained starting small in favor of beginning with an earth-shattering *kaboom*: a U.S. Army test of a new strossium bomb goes awry, destroying not just a remote Pacific atoll, but the entire chain of islands near the atoll. Each island has species of reptiles and mammals unknown to science, and the strossium radiation mutates the reptiles and animals into enormous, atomic-powered monsters. The monsters set off in pursuit of the metal birds which turned their home into molten glass.

Unfortunately, the metal birds flew from U.S. air bases in Japan. The membership of the *Kitsune* are unable to slow the monsters or stop them from breathing atomic fire into the Tokyo streets; a series of distress calls then go out to the other branches of the Century Club. By the fifth installment of the serial, fully three-quarters of the members of every Century Club branch (even those members dating back to the turn of the century!) have arrived in Tokyo to do what they can to help: either shooting down the giant moths and pterodactyls alongside Jet Black, Rocket Red, and Karol Sliwinski; rescuing trapped civilians with Steve Boshell and Frank Standish; or devising a plan, with Miss Murakami and Kaidanji, to lure the monsters to their doom in a suddenly active Mt. Fuji.

In plot, “The Archipelago That Time Forgot” is straightforward, with few of the corkscrew plot twists displayed in earlier serials, like “Nothing Up My Sleeves” (**TALES**, Apr-Sept 1949), with its good-natured competition between master thieves LeBeau, **Jack B. Nimble**, and their British, Chinese, and Egyptian counterparts. But in effect and scale, in the breathtaking scenes of the destruction of Tokyo and the sinking of the ships of Japan’s Coast Guard, “The Archipelago That Time Forgot” was like nothing that had been read in **TALES** or **STRANGE TALES** before, stunning in its impact on readers.

JACK B. NIMBLE, GENTLEMAN BURGLAR (1949)

(see **SOTC**, page 355.)

Some Suggested Aspects: OVER A CANDLE FLAME • I MAKE THE LEAP •

SEE THAT? QUITE OBVIOUSLY A TRAP

Some Suggested Skills: Burglary, Athletics, Deceit.

These readers scarcely had time to draw their breath before “Red Planet” (**TALES**, Sep 1950-Feb 1951) started. The apogee of the **TALES** serial had begun.

“Red Planet” began in the initial phase of the Korean War, and reflected the anti-Communist zeal of America’s policymakers (rather than the weariness with war of much of the American public). For sheer excitement and thrills, “Red Planet” was the greatest serial in **TALES OF THE CENTURY**’s history, and it has stood the test of time as a true pulp epic, along with (arguably) the first cross-over between pulps, as **WEIRD TALES OF THE CENTURY** ran a companion serial, “Hell Is Red” (**WEIRD TALES OF THE CENTURY**, Sep 1950-Feb 1951).

In “Red Planet,” a race of Communist Martians invades Earth (to modern readers, the subtext is obvious). The Martians are physically similar to humans, but fanatically devoted to the teachings of Marx and Lenin. Masters of super-technology (and, in “Hell Is Red,” the blackest and most forbidden magic), the almost unstoppable onslaught of alien science and black magic brought out not only *every* surviving member of every branch of the Century Club, but nearly every one of the Club’s *enemies*, who set aside their longtime rivalries and hatreds to fight foes who intended only slavery for all humanity. As **Prince Valeriu the Albino** said to his longtime adversary Barrington Drake as the two broke into the Martians’ mothership: “After all, dear detective, in the future these creatures envisage, there would be no room for men such as you or I.”

A certain percentage of **TALES** readers always clamored for stories about the villains, and these readers were no doubt thrilled to read about Wu Sheng’s use of the Blood Spores against the Martians in China, and the bafflement of the Martians in the face of the ruthlessness of Le Génie Noir and his gang of Parisian *apaches*.

Those readers who were more interested in team-ups of heroes and villains, like Drake and Prince Valeriu, expressed great enjoyment over Karol Sliwinski flying alongside his former foe, the Prussian aviator **Iron Mask**, in air combat with hammer-and-sickle-shaped Martian airships (yes, hammer-and-sickle... subtle). A particular favorite of readers was the scene in which **Kun Lobsang**, the Tibetan archfiend who had bedeviled Sadhu, George Whitney, Luciano Aldini, Mrs. Yang, **Rick Totem**, the **Grey Ghost**, and Agustin Miró (among others) instructed the assembled members of the Century Club on the construction of a death ray which would pierce the personal force shields of the Martian commandos. In **WEIRD TALES OF THE CENTURY**, “Satan’s Horned Legion” (**WEIRD TALES OF THE CENTURY**, Dec 1950), the fourth installment of “Hell Is Red” aroused great enthusiasm in the fans, who were overjoyed to see **Salomon Mizrahi** leading a team of heroic occult detectives on an assault on the city-sized pentangle from which the Martian sorcerers were conjuring hell-beasts. Included in the team were **Dr. Amos Darke**, who had dueled Mizrahi in “The Seven-Fingered Hand” (**WEIRD TALES OF THE CENTURY**, Sep-Dec 1935), and Claire Holloway, who had fought Mizrahi in Holloway’s very first appearance, “The Ghost Finder” (**WEIRD TALES OF THE CENTURY**, Jan 1921). The amused contempt with which Mizrahi treats Dr. Darke and Jessup, and their barbed responses to him, make for entertaining reading even today.

PRINCE VALERIU, ALBINO MASTER THIEF

Some Suggested Aspects: THRILLS JUNKIE • ROYALTY IN EXILE • DEATH BEFORE DISHONOR

Some Suggested Skills: Sleight of Hand, Rapport, Fists.

IRON MASK, PRUSSIAN PILOT

Some Suggested Aspects: STEEL IN MY SOUL • ACE OF ACES • SCHLAGER SCAR

Some Suggested Skills: Pilot, Weapons, Guns.

KUN LOBSANG, TIBETAN MASTERMIND

Some Suggested Aspects: FORTRESS INSIDE CHOMOLUNGMA • THE DIAMOND THUNDERBOLT MACHINE • DESTROY THE CHINESE

Some Suggested Skills: Leadership, Contacting, Science.

RICK TOTEM, TWO-FISTED ANTHROPOLOGIST (1950)

(see SOTC, page 355.)

Some Suggested Aspects: FOR SCIENCE! • THAT'S AMAZING! • CURATOR AT A RESPECTED MUSEUM

Some Suggested Skills: Academics, Resolve, Fists.

THE GREY GHOST, UNSEEN HAND OF JUSTICE (1950)

(see SOTC, page 398.)

Possible Changed Aspects: GOOD INTENTIONS *to* JUSTICE OVER LAW.

SALOMON MIZRAHI (1950)

(see *Spirit of the Season*, page 65.)

Possible Changed Aspects: UPROOTING THE TREE OF LIFE *to* EARTH BELONGS TO ME!

DR. AMOS DARKE, SEEKER OF SHADOWY KNOWLEDGE

Some Suggested Aspects: THE TRUTH LIES IN THE SHADOWS • THE POWER OF THE DARK • I CAN GET THERE, OR ANYWHERE

Some Suggested Skills: Mysteries, Academics, Drive.

Each installment of “Red Planet” and “Hell Is Red” has firefights, bravery, betrayal, sacrifice, cliffhangers, and continuous action—taken together, they constitute the greatest sequence of stories published in any pulp.



CHAPTER TWO:

**1935-1951: SIXTEEN YEARS TO
GET FROM GOLD TO ATOMICS**

FLORA

THE WORLD IN 1935

While every country has its own domestic affairs to be concerned with, most countries are also concerned about the following four events:

- **Global Depression:** Although some economists' statistics point toward a moderate recovery from the Depression, the suffering in most countries remains unchanged; in some, it has actually increased, with few untouched by it. The Depression is felt across all strata of society.
- **Italy's invasion of Ethiopia:** When Italy invades Ethiopia in October, the aggression is less upsetting to the world than the fact a major European power has begun a war; Italy has few allies and most countries eventually agree to take part in the League of Nations' embargo of Italy. Fearful of another World War breaking out, an already tense planet sees Italy's aggression making such a War more likely.
- **Japan's ongoing assault on China:** Japan invaded China in 1931, claiming that it would respect the demilitarized zones in China and not expand outside of Manchuria. The world is not fooled, however; most countries fear not only what Japan will do to those parts of China it conquers, but also what the Land of the Rising Sun will become when it can fully exploit China's resources.
- **The increasing power of Germany under Hitler:** Germany's increasingly arrogant rhetoric is a concern, but most statesmen and journalists believe that **Adolf Hitler** can be reasoned with, and perhaps even made an ally against the Soviet Union, should the Soviets ever become internationally dangerous.

THE WORLD IN 1951

In 1951, most of the world in the post-war period, to one degree or another, is concerned with the painful transition of former colonies to new nations, labor and economic issues, and recovering from the damage done by World War II. But nearly every country is *obsessed* with two things: the fight against Communism, and the imminent war with the Soviet Union.

Globally, Communism seems to be on the rise in 1951. Protests and terrorist acts by Communist Parties across the globe are common, with many countries worried as to whether their own governments can resist and defeat a Communist-backed revolution, fueled by constant campaigns of propaganda and subversion emanating from the Soviet Union.

The Soviet Union is a vocal proponent of Communism and is—by its own admission—in favor of a global revolution to overthrow capitalism throughout the world. The Soviets have shown little interest in cooperating with the United Nations, and a great deal of interest in provoking fights—verbal or otherwise—with the Western powers. The Soviets’ funding for Communists around the world, leaving the West with the belief that it has no choice but to rearm, has once again put the world on edge that another World War will break out—in fact, most think it is not only likely, but inevitable.

WHAT HAPPENED TO WORLD WAR II?

World War I—or the *Great War* as it was known before World War II—was a constant presence in the pulps, whether as background for characters or as backdrop for their activities. But World War II was mostly absent, even in the pulps which appeared from 1939 to 1945. This was largely due to the distance in the past of the First War, which was safely resolved with the good guys winning; the grim and terrible reality of living in the midst of the Second War was a matter far too serious for people to write fiction about.

In retrospect, the eventual defeat of the Axis powers seemed a near-certainty; but at the time (and even as late as 1943), few in the Allied countries felt overwhelming confidence about the war’s eventual outcome. **STRANGE TALES** follows suit: a GM who wants to run a pulp campaign set in World War II can easily use this book to do so, but its focus is on the years immediately before and after the war.

NOTE: Readers interested in *The Difference Between Pulp Fiction and Reality* (see the Introduction) as regards World War II should examine the lives of (real-world) people like Simo “the White Death” Hayha, Audie Murphy, and “Mad Jack” Churchill.

BUT WHAT ABOUT THE NAZIS?

Everybody loves fighting Nazis. Without a doubt, they are the *ideal* bad guys.

After 1938, they were seen worldwide as the greatest threat to peace, and Germans became the most common ethnicity for villains in the pulps. But in 1935, Nazi Germany was not yet considered to be “Public Enemy #1,” or even #2. The countries seen as most likely to cause another war were Italy (because of its actions in Abyssinia/Ethiopia) and Japan (because of its actions in China).

GMs are of course free to use the Nazis as their primary villains in a pulp game set in 1935. Certainly the pre-war Nazis were evil, and *players* will probably enjoy beating up Nazis more than they will enjoy beating up Fascist Italians or Japanese. But to be historically accurate, *characters* in 1935 would likely be more concerned with the threat of the Italians and the Japanese than the Germans.

THE GAZETTEER

WHERE'S THE U.S. OF A.?

STRANGE TALES OF THE CENTURY was conceived as a tour of the world outside of the United States of America (since so many games are already U.S.-centric). Covering the U.S.—or even just New York, Chicago, San Francisco, or Los Angeles—during these time periods would be volumes unto themselves.

Argentina

1935

Buenos Aires is gorgeous: the economic boom of the late 19th and early 20th century led to the construction of many beautiful buildings. The city is a modern metropolis by the standards of the '30s, with the tallest skyscrapers in South America and the continent's first subway system. Buenos Aires in 1935 is *au courant*—in April, American hat manufacturers are allowed entry into the city, which allows fashionable Argentineans to choose between the finest current American and European haberdashery. For the city's residents, the Depression seems to be over, with bankruptcies down, and trade way up. Exports to the U.S. triple over 1934, and rumors of war in Europe later in the year boost Argentine markets and the strength of the peso, and the price for Argentine beef hits a five-year high.

Buenos Aires (much like Argentina itself, but *unlike* the rest of South America) is as much a part of current events, connected to the rest of the world as the United States, France, or Germany. Argentina is accepted into the World Court in 1935, the second South American country to be so. While the country is geographically isolated, with few good roads and a serviceable passenger and short-run rail system, its industrial and agricultural rail system is as good as that of the U.S., with air travel steadily becoming a standard mode of transportation. Indeed, air travel is largely responsible for connecting Argentina to the world, with international flights to and from Buenos Aires becoming more common, as Air France announces it will begin direct service from Paris to Buenos Aires in the beginning of 1936.

And yet the issues that confront Buenos Aires and Argentina hint at significant, long-lasting problems. The minor issues fade quickly from memory and have no lingering events. The February riots, caused by severe heat and overcrowding at Buenos Aires beaches, killed several and did thousands of dollars of damage, but by July, they were forgotten... but other problems are not so easily dismissed.

The most serious issue Argentina faces is political subversion. Generally, Argentines are quite happy with **President Justo** and are more than satisfied with Argentina's democracy. However, as is true in much of the world, there are some in Argentina who long for Fascism or Communism and are willing to do anything, even (or especially) commit violence, to support their chosen ideology. A great deal of Red agitation, both native and foreign-backed, occurred throughout 1934, and the political campaigns in the fall of 1935 are unusually violent, with a number of shooting incidents between political supporters.

Argentines are most worried about the threat of Fascism, with several Fascist groups in the country, the largest being the Legion Civica at around 50,000 supporters. One of them is the governor of Buenos Aires province, who defies the popular will and the dictates of his own party to institute a Fascist platform in the province and swear in a Fascist cabinet. The governor is impeached in March for corruption but refuses to step down, and 1,200 armed fascists go to La Plata, the capital of Buenos Aires province, and form his Praetorian Guard. The governor is ousted in May, and popular sentiment further hardens against the Fascists; yet they remain zealous in their beliefs and cumulatively demand a province of their own at the end of the year.

The clash between extremists and moderates affects even the Argentine Senate, as one senator shoots another on its floor in January. The government's response to the Fascist threat remains mostly moderate, but in July the new government places drastic restrictions on domestic press and foreign reporters, which sparks a series of protests and angry newspaper articles until the laws are repealed in September.

The second biggest problem for Argentina is its relations with its neighbors. The Chaco War between Bolivia and Paraguay, a conflict of unusual viciousness for South America, is of concern to the entire continent: every non-combatant country, regardless of its sympathies, is anxious that the war not break South America apart and spark a conflict like the Great War. So the other South American countries take great pains to be polite to each other, using Buenos Aires as the center for negotiations designed to foster amity. These conversations are only partially successful. The May visit of the President of Brazil to Buenos Aires is a great success, but relations between Chile and Argentina remain cool. Bolivia publicly charges that Argentina favors Paraguay (Argentina refuses to embargo Paraguay), and in September, Argentina accuses Bolivia of occupying 2,700 square miles of Argentine land in the northwest section of the country.

There is also the matter of Italy and Abyssinia. While most of the world condemns Italy for its actions in Abyssinia and joins the League of Nations' sanctions against Italy, Argentina (like most of the rest of South America) does not, as Italy is a strong market for Argentina's exports, especially beef. Most Argentines are vaguely on the side of Abyssinia, but business is business. Also, the largest non-Spaniard population in Argentina is Italian, and while most of the Italo-Argentines are anti-Fascist and opposed to the war in Abyssinia, those Italians who are in favor of it are outspoken and zealous. 600 Italo-Argentine volunteers go to Italy to aid the war effort.

Finally, for all its charm, Buenos Aires is not known as a safe city. The city's wealth has attracted many poor people in search of work, and the city is surrounded by shanty towns. One in particular, Nuevo Porto, is a haven for **Hobos**, holding perhaps 10,000 of them, at a time when Buenos Aires' population is around 3 million. Buenos Aires is dangerous, with 7,000 murders committed in 1935, with only one policeman for every 12 city blocks.

- **Plot Hook:** In January, the police uncover a plot by a gang of Nazi sympathizers to kill Jews in Buenos Aires and to blow up a theater which is running an anti-Nazi play. The police also find evidence that the gang was given directions by members of the German Embassy in Rio de Janeiro.
- **Plot Hook:** An Argentine **Aviator** has a message that must get through to Buenos Aires, but his plane has been obviously sabotaged.

1951

Unhappiness is the rule in Buenos Aires (and throughout Argentina), something many would have been surprised or even shocked to hear only a few years before. But Perónism has turned sour, and Argentina is suffering because of it.

It wasn't always like this. In the early years of **Perón's** term as President (beginning in 1946), Argentina's economy soared. The government showed a huge surplus, financing public investments, private businesses, and industries, as well as Argentine economic and energy independence. Perón also used the money (and his popularity) to affect the conditions of the poor and working classes. But this rapid growth led to a large demand for imports, with a subsequent drop in exports and the devaluing of the peso, leading to a loss of purchasing power and crippling inflation in 1951.

Coupled with this is the drought, which is so bad that the meat industry has begun killing cattle rather than simply watching them die. This has led to a surplus of meat and plummeting prices, and after Britain stopped buying Argentine beef in 1950, the meat cannot be sold abroad. So much of Argentina's market is based on agriculture and meat that the government deficit continues to spiral down.

Perón and his wife **Eva** remain popular with the voters who put him in office—the poor and working classes—and he easily wins re-election in 1951. But the upper classes and elite, with class—and race-based prejudice against Perón's lower-class and ethnically mixed supporters, are unhappy with him because of the effect his policies have had on their finances as well as a perceived leftward lean to his politics. Unfortunately for Perón, he begins losing support in other areas. Railway workers, angered at their financial situation, go on strike in January: the government response is to crack down on them, leading to more strikes and more reprisals.

Perón's treatment of his political opponents becomes increasingly violent, with imprisonment, torture, and even murder regularly occurring. The campaign of intimidation against his opponents in the months leading up to the November election is remarkable even by Perón's standards. In September,

Perón fakes an assassination attempt against himself and uses it as an excuse to crack down on his opponents. At the end of the month, a group of rightist Army officers try but fail to overthrow Perón.

One of Perón's major advantages is his control over the media of Argentina. The only major news outlet not controlled by the government is the Buenos Aires newspaper *La Prensa*—which is also the sole Argentine newspaper which informed foreigners read. Although *La Prensa* and its reporters support several of Perón's social policies, they also criticize some of his economic policies and attempt to honestly cover his actions toward his opponents. For this, the government and its trade union allies begin waging war against *La Prensa*, wounding and even killing *La Prensa* reporters and attacking the paper's offices. The police prevent the paper from being published, and in February, begin arresting those who work for the paper. In April, the government closes down the paper, which Perón labels a "reptile." Much to Perón's surprise, the suppression of *La Prensa* provokes worldwide criticism, and his government spends the next several months presenting "evidence" that *La Prensa* was a tool of the United States, whose antipathy for Perón is well known. When the paper reappears in November, it is but a mouthpiece for the government-backed workers' union.

Buenos Aires in 1951 is a grimmer place. Rising poverty, an influx of people looking for jobs, rising crime, and Perónistas feeling free to use violence against the regime's enemies. Foreigners visiting the city experience increasing xenophobia, as the upper classes—Perón's enemies—feel wounded pride at what Argentina is becoming; the lower classes—Perón's supporters—feel increased nationalism. The suspicion of foreigners is strong against Americans, but particularly intense against the British, with whom Perón quarrels throughout the year over trade agreements, Antarctic bases, and the Falkland Islands.

- **Plot Hook:** In June, the Perón government announces that Argentina is in possession of a working atomic power plant. The world's response is contemptuous laughter, which Perón and his supporters take badly.
- **Plot Hook:** An Argentine **Reporter** has come across a very hot story... so hot, in fact, that government agents, police, and certain mysterious characters are gunning for her.





Atlantis

1935

In 1935, Atlantis languishes under the rule of **Gorilla Khan**, who conquered most of the archipelago several years ago. Khan's rule is uneasy, uncertain, and incomplete, and he has far more worries than he anticipated.

Khan and his simian troops rule (or seem to rule) all five of the islands. But Khan cannot rest easy on any of them, and even the most enslaved Atlanteans—they may look human, but they *smell wrong*—seem either restive or suspiciously passive.

The island of jungles (Khan never bothered to learn what the Atlanteans call each island) is perhaps the most secure. While not the first island Khan conquered, it is the one that he and his simian followers find most appealing, and the majority of Khan's troops live here. The city of spires is broken and now used as slave quarters for the Atlanteans; the queen of the city now serves Khan as his personal handmaiden and servant. Their technology is disappointing to Khan, proving to be not much more advanced than that of ordinary humans, but he has taken what he could, using it to create ape-crewed zeppelins and augment the range and speed of his submarines.

The jungle Atlanteans fought Khan the most fiercely, but their long spears, stabbing swords, and shields (despite being made of orichalcum, an unbreakable golden metal) were no match for the guns and thews of Khan's gorilla warriors and baboon shock troops. Now the jungle Atlanteans wear chains and serve Khan's troops. But Khan's lemur spies report that the jungle Atlanteans mutter to each other at night in their barbaric tongue; the sullen looks they give Khan and his simian army hint that rebellion is not far from their mind.

JUNGLE ATLANTIAN ARCHETYPE**Recommended Skills:** Weapons, Athletics, Survival.**Suggested Aspects:** ORICHALCUM ARMS & ARMOR • TRAVEL BY VINE**Suggested Stunts:** Physical Specimen (see page 466).

The island beneath the crystal dome was the first island which Khan conquered. Manipulating the Atlantean dolphins was simple (once Khan discovered their religious beliefs), and they showed Khan and his troops the secret aquatic entrances into the dome. Once inside, the dome Atlanteans were pathetically easy to defeat. Despite their technology (obviously based on the same crystal the dome is made of, operating on principles Khan can only theorize at), the dome Atlanteans had no conception of war: so shocked by the attacks of Khan's chimpanzee rangers and baboon commandos, that they gave up without a fight.

Now, years later, the dome Atlanteans have still not recovered, and seem permanently traumatized. Khan cannot understand this: the way of nature is to fight with tooth and fist, and defeat is a part of that. How can creatures who could create machines that speak to each other through light, and weapons that can weaponize sound, be so weak and easily beaten and unable to recover from defeat? Khan has nothing for contempt for the dome Atlanteans: he forces them to labor in the pipes and tunnels at the bottom of the dome, while he and his smartest gorilla scientists ransack the many crystal towers of the island, trying to puzzle out the secrets of their technology. So far, only a few secrets have been revealed: the sound-wave weapon, the engine which drives the flying crystal craft in the shape of the face of the Atlanteans' god (which Khan immediately had altered so that it is now *his* face which floats above the dome), and the operation of the handheld communication devices. These Khan has put to good use... but many more secrets remain.

DOMED ATLANTIAN ARCHETYPE**Recommended Skills:** Science, Engineering, Empathy.**Suggested Aspects:** WHAT IS THIS "WAR" YOU SPEAK OF? •

CRYSTAL TECHNOLOGY

Suggested Stunts: Polymath (see page 468).

The aquatic Atlanteans (whose city is more below water than above and which sprawls for a mile in every direction on the sea floor) remain the lone holdouts. Khan and his troops easily conquered the surface part of the city, using weaponry from the dome Atlanteans, but attacking the submerged city proved to be far more difficult. All of the aquatic Atlanteans can breathe underwater, while none of Khan's simians knew how to swim—and nearly all exhibited an almost primal fear of being submerged. The dome Atlanteans' crystal rebreathers allow Khan's troops to swim without drowning, but the fear of water is so strong that even Khan himself has difficulty forcing himself under water.

Almost daily, Khan and his chimpanzees take their submarines into the water and attack the aquatic Atlanteans, but the surviving dolphins from the dome city have flocked to the aquatic Atlanteans' side, making the finding and killing of aquatic Atlanteans far more difficult. Khan does take some satisfaction from using the dome Atlanteans' sonic weaponry to destroy the aquatic Atlanteans' submerged buildings. Most of what Khan has found in the surface buildings has been useless to him—either less advanced than the crystal technology of the dome Atlanteans, or built for use below water.

AQUATIC ATLANTIAN ARCHETYPE

Recommended Skills: Athletics, Endurance, Rapport.

Suggested Aspects: WATER-BREATHING • I AM FLUENT IN DOLPHIN!

Suggested Stunts: Sonar (a version of See in the Dark, see page 467).

ATLANTIAN DOLPHIN ARCHETYPE

Recommended Skills: Survival, Athletics, Mysteries.

Suggested Aspects: CETACEAN • GORILLA KHAN IS A BLASPHEMER! •

LANDWALKER EXOSKELETON

Suggested Stunts: Sonar (a version of See in the Dark, see page 467).

The gray-brown island puzzles and frustrates Khan, covered in a variety of mushrooms and fungal growths, with some reaching ten to twenty stories in the air. The island is large and well situated, with a natural harbor, mountains, and several freshwater sources. But there are no buildings on the island and no evidence that any of the other Atlanteans ever tried to settle there. More worrisome is the animal life on the island. Although there is the usual variety of birds, reptiles, and small mammals, all of them have patches of different mold or fungus on them, and their behavior is distinctly un-animal like—their movements too deliberate, their staring too contemplative. To Khan and the rest of his simian followers, the entire island and everything that lives there smells *deeply wrong*; after an initial investigation of the island, Khan and his followers have steered clear of it. Khan is certain a secret lies buried beneath the giant mushrooms, but he has not had the time to investigate it.

FUNGAL ATLANTIAN ARCHETYPE

Recommended Skills: Science, Empathy, Mysteries.

Suggested Aspects: FUNGAL TECHNOLOGY • SPORE WEAPONRY

Suggested Stunts: Morvan's Disease (see page 466), Qi (see page 469).

The last island is the most worrying. Khan initially thought it was simply a cold water reef, but closer exploration discovered a wide-ranging series of caves leading to tunnels descending far below the surface of the water. The stench that emanated from the tunnels was revolting (a combination of decayed frog and rotten fish), and even Khan was happy to leave the tunnels unexplored.

However, strange marks on the walls and floor of the tunnels indicated that not only had things been dragged within, but that *someone* had drawn on the walls in an alphabet unlike any that Khan had ever seen. The island smelled bad and felt worse, and Khan had and has more pressing matters to deal with, so neither he nor any of his followers have been back to it in the years since they conquered Atlantis. Khan is not sure how old the markings in the tunnels are, but if Atlanteans lived in those tunnels, surely they would have emerged by now?

REEF ATLANTEAN ARCHETYPE

Recommended Skills: Stealth, Deceit, Mysteries.

Suggested Aspects: SERVITORS OF THE UNSPEAKABLE • ANCIENT KNOWLEDGE

Suggested Stunts: Larger Than Life (see page 464), plus Invisible (see page 468).

Khan and his advisors are busy learning what they can from Atlantean technology and converting them to more useful forms. Some of Khan's scouts have said that they've seen something they believe to be a human submarine surfacing far offshore; when Khan's submarines went looking, they couldn't find it. There have been no other attempts at communication or investigation of Atlantis by the humans, and Khan feels mostly secure that his building of his army remains shrouded in secrecy. The dirigibles are well on their way to completion, the submarines upgraded, and soon, very soon, Khan's troops will be ready for the next stage of his plan for world conquest.

- **Plot Hook:** A monster (described as "a dolphin in a diving suit") is sighted in Cadiz, Spain, and is said to be terrorizing the docks.
- **Plot Hook:** A six-foot-diameter puffball containing two of the Atlantean fungal races and a variety of spore weaponry washes ashore, none the worse for wear, on the coast of North Carolina. Now the fungal Atlanteans have established a colony in the Great Dismal Swamp.
- **Plot Hook:** A **Nemo** (see page 340) member of the Century Club reports that Gorilla Khan has conquered Atlantis! What will our heroes do?

1951

It is a sad ending to a once-proud and very long-lived civilization. Atlantis endured so much, for so long, but the end is nigh as the last surviving Atlanteans are ready to say farewell to their civilization and make the long trip west to the Elysian Fields.

The fight to free the islands from the rule of **Gorilla Khan** and his simian minions was short (as such things go) but incredibly violent, and many Atlanteans died in battle. After Khan's departure, the survivors attempted to resume their traditional lifestyles. A few years of reconstruction and healing

passed, and the Atlanteans began believing that they could begin to put Khan and his brutality behind them.

Then came the humans. Atlantis had never sought intercourse or commerce with the humans and had discouraged them from contacting the archipelago, but something had changed. A great war raged in the outside world, and the humans wanted to include Atlantis in it. Once, Atlantis would have remained isolated and hidden, too far from human shipping lanes to be found by chance, and Atlantean technology would have rendered the islands of the archipelago invisible to human eyes. Those few humans who somehow discovered the archipelago—fishermen or shipwreck survivors, usually—were quickly dealt with. But the cloaking crystals were destroyed by Khan, enabling the humans to repeatedly discover the islands.

At first they requested alliance, but after they saw how few Atlanteans were left, they asked for technology: *orchicalcum* and *vril*. Some asked politely, others more pointedly, and some—those in the black uniforms—threatened. All were refused, and those who threatened discovered, in the aftermath of Khan's invasion, even the most devout pacifists among the Atlanteans had learned the virtue of defensive weaponry.

But then, human propaganda came into play. The Atlanteans were seduced into the cares of the wider world. Suddenly, the long-subsumed rivalries between the Atlanteans flared into new destructiveness. Forbidden weaponry was used, and for the first time in centuries, Atlantean slew Atlantean. When the last weapon stopped firing, the humans were all dead, their submarines and ships sunk, and fewer than one hundred Atlanteans remained alive.

Now the survivors gather together in the ruins of the great crystal dome, telling stories and singing songs of the past, waiting for the end. The months and years pass, and the Atlanteans wait.



Sometimes humans visit, but the Atlanteans ignore them. If the humans wish to take away the shards and remnants of Atlantean technology that survived the final battle, well, that is what scavengers do: prey on the leavings and corpses of superior beings. Sometimes monstrous, mutated creatures emerge from the wreckage. Sometimes those few humans who the Atlanteans believe worthy of speaking with come and try to persuade the Atlanteans to leave and go to the lands of the humans.

Perhaps, someday, the Atlanteans will listen to them... or pass into oblivion.

- **Plot Hook:** Late in 1951, four different navies—American, British, French, and Soviet—converge on Atlantis from four different directions. With planes from the U.S.S. *Wright* and H.M.S. *Ocean* flying air cover, submarines from all four fleets fired a number of torpedoes into the depths around the reef island. All other information regarding this mission has been classified.
- **Plot Hook:** A private corporation had retained an **Occult Detective** to consult on an expedition to the islands of Atlantis. He, unfortunately, is now stark raving mad, constantly screaming about the “Inky Terror”! His employers are curious to learn what this means.

Australia

1935

In few places is the global depression felt more strongly than in Australia. The sizable drop in the price of wool and beef (Australia’s two major exports) has led to widespread unemployment and to a general lack of capital, depressing the economy still further. Adding to the situation is the severe, year-long drought felt around the country (but particularly strongly in Queensland, New South Wales, and the interior). In some areas, the wet season comes too late; in others, the rain doesn’t come at all. By June, the bodies of cattle are piled high on ranches, and by the end of the year, water is being used as currency in the interior.

Many Australians had left the cities to go in search of agricultural work, only to be forced to endure the privation of drought and poverty; those who had gone to the west coast to work in the pearling industry found that it, too, was in a very bad way. England stops importing Australian lamb and mutton, as Japanese aggression and the tense geopolitical atmosphere forces the Australian government to spend money on airplanes and coastal defenses rather than on social services. To make matters worse, in September the greatest fire in Sydney history devastates Darling Harbor.

Suicide rates climb, as do the numbers of homeless. Politicians begin clamoring for protectionist policies; the government, lacking any other resources to combat the depression at home, complies, retaliating against countries which put tariffs on Australian goods. The government also stops carrying unprofitable industries and forbids immigration to Australia until the domestic

unemployment rate drops. In July, the government sends army planes into the interior to photograph 30,000 square miles of land in an attempt to find gold. Rumors spark a gold rush in northern Australia, but few are substantiated.

Labor unions desperately stage shipping strikes; in October, dock laborers and seamen in Sydney refuse to load, unload, or crew ships unless the shipping companies can guarantee that the ships will not be unloaded at their destinations by non-union labor. When Japanese goodwill economic missions visit the country in April, Australians abandon their suspicion of Japan's military and political aims and embrace the economic opportunities. Japanese goods are cheaper than those from Europe or America, and Japan looks to be a market for everything from Australian wool to locally caught lizards (popular in Japan for insect and pest control). Popular sentiment swings away from the United States and toward Japan.

Not surprisingly, the country is grim and depressed. The rest of the world seems very far away, especially Britain. Even though teletype service from London to Sydney begins in January, for most people contact with the heart of the Empire is impossibly slow—it takes sixteen days for mail from London to Sydney, and neither the British nor the Australian government show much desire to speed up delivery.

Adding to Australians' resentment of the British is their ongoing assumption that Australia will do whatever Great Britain tells it to, regardless of the effect on Australia and Australians. Australian veterans, who suffered and died disproportionately during World War I, are out of work and sleeping rough in the streets or in Salvation Army shelters. Yet Great Britain seems determined to provoke another war through its economic sanctions against Italy over its actions against Ethiopia. The Australian government voices its support for Great Britain's actions and follows suit—but most politicians are not in favor of the sanctions, and a substantial percentage of the population is in favor of neutrality no matter what. Despite this, the government increases defense spending and reinstates compulsory military training for Australian youths.

This apparent rush to war depresses many Australians. They don't care about Italy invading Ethiopia or Japan's actions in China. They care about the lack of jobs, how expensive everything is, and how Sydney and Melbourne (so modern and vibrant in the 1920s) are now dirty, dangerous, and squalid. They care about the cane beetles, which are devastating the sugar cane crop, and about the introduction of the cane toad this year (which is supposed to take care of the beetles). They care about how so much of the country is undeveloped and primarily populated by the aboriginals, who are seen as a bar to the development of agriculture and whose ways are in open conflict with those of white men.

- **Plot Hook:** Something—something *strange*—is feeding on the rotting cattle corpses in the Outback, terrifying the ranchers.
- **Plot Hook:** A Japanese **Spy** (see page 384) is quietly recruiting Australians as agents, for some dark purpose.

1951

World War II significantly changed Australia, and the post-war period brought even more changes, most not particularly good.

The only real bright spot in Australia is that the economy is solid. After the war ended, the Australian government changed its policies to encourage immigration, so that Australia would never again face the threat of being overwhelmed by a military invasion. Hundreds of thousands of men and women from all over Europe and southeast Asia have come to Australia over the past five years, legally and illegally—the number of displaced persons alone reaches 170,000 this year. As is usually the case with massive immigration, many of the new arrivals have a variety of skills which they put to use, either by launching their own businesses or by working as skilled labor for already existing ones. Many immigrants go to work as cheap unskilled labor. The wave of newcomers has been largely responsible for the post-war economic boom, and the quality of living in Australia has increased dramatically.

Unfortunately, prosperity has brought it with its own problems, most notably labor issues. Throughout the year, Australia experiences a greater number of strikes than ever before, to the degree that labor unrest becomes the dominant issue in daily life. The government takes a dim view of any strikers, claiming that Communists have infiltrated and taken control of the unions. Laws are passed banning unions, courts rule against them, and a variety of dirty tricks are waged by the government against the them—from break-ins at union offices to squads of strike-breakers attacking strikers. The harbor workers only relent in late November.

Another problem with prosperity is the rise in the cost of living. The growth in industry and the luxury trades has meant a decrease in farming and agriculture, which means that food prices have risen. Inflation has driven prices up (the minimum wage only changes in November).

The decrease in farming and agriculture is curiously felt. In May, the Australian government sends wheat and flour to India to help relieve the famine, but the amount of wheat and flour is unexpectedly low—this, from a country whose second largest export is wheat. In October, the defense preparations of Great Britain (for an anticipated war with the Soviet Union) reach the point where England has needs of large amounts of meat, so Australia shifts its export focus to Great Britain—but the combination of English demand and Australian shortage of meat leads to the government banning the export of any meat to Canada or the U.S. In November, the Australian government is forced to announce (to no little embarrassment) that the country no longer has enough wheat to meet its international obligations.

Prime Minister Menzies won in a landslide in 1949 with a broad base of support—but several of his actions since then are either illegal or unpopular. His hatred of strikes and strikers alienates labor. His support for the U.S. police action in Korea is unpopular (most Australians are against another war in general and the Korean War in particular), although Australians join up once the call goes out. And, like most world leaders, Menzies anticipates a war with the Soviet Union (and/or China) in the near future. In February, he gives a

speech in which he tells Australia to prepare to be put on a wartime footing; the reaction to the speech is a combination of grim resignation and anger. The Menzies government also introduces the National Service Training Scheme, which requires all eighteen-year-olds to serve fourteen weeks of full-time training, followed by three years of part-time service, in local Civilian Military Forces units. Teenagers who try to dodge service are arrested and jailed.

Menzies is a staunch anti-Communist. Australians are opposed to Communism, and unhappy about the general drift in Asia towards it. In June, when Communists sabotage a radar array on an Australian aircraft carrier in Sydney harbor, Australians are angry—but the government's reactions and extreme positions are more than most Australians are comfortable with. Menzies supports **General Douglas MacArthur's** statement in January that Germany and Japan should be rearmed for the fight against the Soviet Union, a prospect that offends and appalls most Australians. The Menzies government refuses to recognize the government of Communist China, and joins the embargo against exporting strategic materials to China or its allies, but the Australian intelligentsia and press are in firm disagreement with Menzies. In 1950, the Menzies government passed the Communist Party Dissolution Act, which outlawed the Australian Communist Party—prompting a year-long legal battle which ends in March with the Supreme Court striking down the Act. In September, the threat of Communism is deemed by Menzies to be serious enough for him to ask for much greater powers to deal with the threat wherever possible, with the “greater powers” allow the government to ignore laws whenever it chooses.

Finally, there is the poor weather. The drought of the 1930s and '40s hasn't exactly returned, but the Outback remains frighteningly dry. In November, a bush fire in New South Wales spreads until it consumes a million acres, including hundreds of thousands of acres of farmland, killing thousands of sheep, extinguished barely before it reached the suburbs of Sydney.

- **Plot Hook:** A large number of Chinese men in Australia's biggest cities begin receiving blackmail notes from Hong Kong, believed to be sent by the Triads. These notes demand money, or else they will kill their relatives in Communist China or denounce them to the authorities.
- **Plot Hook:** A Uruguayan **Urbemensch** has decided to set up a “scientific compound” in the Outback... and the Australian government wants to know what he's up to.

Brazil

1935

The economic situation in the Brazil of 1935 is bad. The global drop in commodity values hits coffee prices, and Brazil gets far less for this—the country's primary export—than it used to. The country owes money to many foreign creditors, and lacks the means to pay them, and the subsequent debt crisis directly impacts workers' wages, which in turn leads to labor strikes. The year

begins with a postal strike in Rio de Janeiro, and the strikes don't let up until late in the year. Whether it is merchant marine seamen, telegraph workers, coffee brokers, bank employees, cotton workers (or in several cases, day-long general strikes involving every worker), labor in Brazil voices their anger to everyone, even if it means hurting themselves and others: the seamen and dock workers' strike in January leads to gasoline virtually disappearing from the cities.

Every year brings its share of natural disasters and fatal weather, but 1935 is unusually harsh. Unseasonal rains occur year-round, causing a riot in January when an extraordinary downpour forces the cancellation of a long-anticipated boxing match in Rio featuring **Primo Carnera**. Violent storms devastate Bahia in May; hailstorms of cyclone intensity strike Matto Grosso in November; and in October, a nearly unprecedented earthquake hits the mountains of Minas Gerais. And the summer heat of February is particularly brutal, with an unusually high number of deaths because of the heat. Wrecks happen all of the time, but the hundreds of traffic accidents during Carnivale—and a train collision in Rio in October which kills and injures hundreds—are the worst in years.

But what most concerns Brazilians (both the government and the people) is the stability, and safety, of Brazil itself. Brazil considers itself a nation on the rise and a future world power—not just the strongest country in South America, but even a rival to the United States. Brazil has the land and the manpower to compete with anyone, and feels that soon enough it will. Even the jungles are being conquered: in January, the government completes the surveys necessary for regular air service from Rio into the Amazon. When the government refuses to recognize the Soviet Union, papers discuss it internationally. But events and trends throughout 1935 make Brazilians wonder if their nation will even survive the short term.

Crime has always been a problem in Brazil, from the legendary *cangaceiros* (bandits) of the pampas to the child gangs of the cities, but it has gotten much worse, with criminals bolder and more desperate than since the Depression began. Battles between police and distressingly well-armed gangs of robbers are commonplace in Rio and Sao Paulo, and the hinterlands, especially Matto Grosso, are terrorized by gangs of bandits.

Worse is the growing feeling among Brazilians that their country is under threat of invasion or revolution. Brazil's immigration policies have proven particularly attractive to the Japanese, who are emigrating to Brazil in large numbers. The Japanese immigrants are law-abiding farmers, but Japan's government takes actions that Brazilians don't like—including attempting to form actual colonies in Brazil, leasing Brazilian steamers, attempting to dominate Brazil's export trade, and trying to become the primary debt-holders for Brazil's merchant marine. A massive spurt of Japanese immigration at the beginning of 1935 brings the Japanese population in Brazil up to 200,000 and sparks a wave of "Yellow Peril" fears. An immigration official resigns his post in April, claiming that Japan's lobbyists are lying to Brazil and that Japan is trying to turn Brazil into "another China." The Brazilian government takes moves to limit immigration, which leads to further Japanese propaganda, which few Brazilians believe.



Direst of all are the twin threats of Fascism (in the form of the Integralista Party) and Communism. The threat of the Integralistas dominates the headlines for the first half of the year, as they attempt to dynamite utility stations, cut telegraph wires, burn trolley cars under cover of Carnivale in February, throw the elections in the state of Pará, and publicly claim to have 200,000 armed supporters with the moral and financial support of Mussolini himself. The government responds with legislation designed to limit or even outlaw the Integralistas, but the Fascists continue sparking riots through July; that month the government is forced to bar 12,000 Brazilian-Italians from leaving the country to fight for Italy in Abyssinia.

However, it is the Communist threat which most concerns Brazilians. In March, a Red plot is discovered in the Brazilian military, leading to several arrests, and later in the spring, the Brazilian Communist Party puts into effect its plan to combat Fascism, which involves confrontations and street fighting in every major city. In late November, the Party's plans bear fruit in a large revolt that encompasses Natal, Recife, Rio, and the entire north of the country, with the leftists seizing and holding Natal and Macahyba. Leftist Brazilian Army cadets attacking their comrades in the Vermelha barracks and the Aviation School in Rio, taking control of the southern half of the city itself.

The government responds by declaring nationwide martial law, using artillery and aerial bombardment against the rebels in Rio, damaging much of the city. When the revolt is over and the rebels routed, the Brazilian government moves to legally curb Communists, empowers secret police, institutes secret military tribunals, censors foreign journalists, arrests legislators for constitutional violations, imprisons leftist and Communist Party leaders, and generally puts right-wing domestic policies into place—all with the pleased approval of the Brazilian people, frightened and outraged by the uprising.

- **Plot Hook:** In January (in Rio de Janeiro), a New Yorker rents a hotel room and uses it as a base from which to negotiate arms deals to various South American nations, attracting a steady stream of rebels, shady agents of non-Brazilian nations, and even some Brazilians.
- **Plot Hook:** The Governor of Matto Grosso asks for help in fighting off the *cangaceiros* gangs threatening his people.

1951

Six years into the Second Republic, democracy is well established in Brazil. **Getulio Vargas** was the *de facto* dictator of Brazil for fifteen years, but after being deposed in 1945, free and regular elections occurred, with Vargas surprisingly winning re-election in a fair and open election in 1950. Brazilians are proud of their democracy, but so much else about their country makes them unhappy in 1951.

The economy was generally healthy: Brazil had a large dollar surplus and a positive import/export balance. Since the beginning of the Second Republic, the country's economy has been accelerating. Rio de Janeiro and Sao Paulo are booming, with a surge in building apartments and office buildings whose architectural quality rivals or surpasses that of any other nation in the world. But the Brazilian economy is hit during the year by a sudden, massive deficit, in part carried over by notes put off from 1950, and inflation abruptly becomes a dangerous reality, worsened by the government's decision to balance the budget by printing up more *cruzeiros*.

The government tries to alleviate matters by easing curbs on trade and the use of foreign currencies in Brazil. But these efforts are hampered by the American government's stingy attitude toward loaning Brazil money, and made worse by price ceilings on tin, nitrates, and especially coffee, dramatically hurting Brazil's exports. The economic boom has led to an immense flow of people from the rural areas to the cities—Rio alone has gained 450,000 people since 1946, up to 2.4 million—in search of jobs, leaving a great deal of potentially fruitful farmland undermanned and unproductive. Rural poverty is endemic. The national power company can't keep pace with the growth of the country, with brownouts and blackouts common. In March, the government's finances are so bad that it can't meet the appropriations for the nation's army. There is a meat shortage in Rio in the winter, alleviated only by the government purchase of 2,500 tons of Argentine beef. And in the summer there is a shortage of butter, again resolved by Argentine imports.

The economic woes leave the government unable to respond to the many problems which confront the average Brazilian on a daily basis. The economic boom of the past five years has led to cost of living increases so high that, in 1951, most workers are crushed by their expenses. In the cities, most workers spend at least half their salary on rent. Businesses in the cities are hostile to workers' problems, and fight a government proposal to change the work week from eight hours a day and three hours on Saturday to five days (43 hours) per week. Medical services are inadequate and expensive. The transportation infrastructure is bad, with poor roads and run-down, slow, and deficient railway service which consistently loses money for the government.

Vargas was elected in an honest vote in 1950, and he has the affection of many Brazilians. But as the year passes, it becomes clear to many that he has aged a great deal since 1945: he is less adept, less flexible, and showing signs of exhaustion. The Brazilian Communists still hate him, and he them (which most Brazilians approve of)—but for much of the year Vargas seems to be reacting to events rather than anticipating them, and his reactions are often unsatisfying

to the populace. In May, when he meets with union leaders, Vargas does not address their demands, but instead pleads with them to be patient and patriotic while also hinting that he may be forced to take on dictatorial powers in the near future, something no Brazilian wants to hear.

To the other nations of Latin America, Brazil is seen to be a puppet of the Americans. Brazil's contributions to the war effort were not properly appreciated. Brazil doesn't get anything from the Marshall Plan. The U.S. is not forthcoming with loans to Brazil, and Brazilian business leaders repeatedly charge that American businesses want to dominate Brazil's economy and keep it agricultural. Brazil, as a growing industrial country, needs things like sulphur, tin plate, lead, copper, and aluminum—all products that the U.S. has in abundance—but America shows a bewildering reluctance to swap them for Brazilian products, and instead wants cash. The American price ceilings are wounding the Brazilian economy, but Americans seem to pay no attention to Brazilian complaints on this matter. The only support America seems to give Brazil is in its opposition to Perón of Argentina, and in its efforts to fight Communism at home.

The U.S. does actively support Brazil in its efforts to fight Communism at home. Most major Brazilian cities were hit by Communist protests and strikes at the end of 1950: the Vargas government becomes much more aggressive in fighting Communism in 1951. Red-backed rioters in Sao Luis provoke government troops into firing on them, leading to a two-week general strike. In March, the government bans all meetings of Communists following a riot in Belo Horizonte (in the state of Minas Gerais), in which one policeman is killed and thirty people are injured. In July, the Chief of Police in Belo Horizonte says that Communists have been preparing for an uprising in the city since the previous September. In late December, the War Minister and Army Chief of Staff both publicly acknowledge that the Brazilian Army has been infiltrated by Communists. The September revolt in Maranhao, following the governor's inauguration, is popularly thought to be caused by Communists; the revolt is serious enough for Brazilian marines and gunboats to be detached there to keep order.

Brazil also sees a number of strikes in 1951. In May, 6,000 railway workers in the state of Rio Grande do Sul go on strike for a wage bonus, delaying the shipment of rice and wheat to the rest of the country. In August, bank workers threaten to strike unless their wages are increased. In December, metalworkers in Sao Paulo strike, seamen in Rio strike, and—most critically—air service workers strike, stopping all internal air traffic; the government responds by nationalizing the air services.

Finally, as in 1935, the weather is a major problem for Brazilians in 1951. The rains do not arrive until December, causing a historic drought. Areas in northern Brazil experience the worst drought in 40 years, with victims rioting in Ceara, followed by an exodus of refugees from the stricken areas. Bahia, Santa Catharina, and Rio Grande do Sul are left so dry that the September fires destroy hundreds of thousands of acres of farmland and forest. By November, the drought is so bad that the government is forced to impose power rationing

in Rio, to order shops to open earlier and close before sundown, and to limit factories to three days a week operation.

- **Plot Hook:** In July, the Brazilian Foreign Ministry, in its fight against Communism, violates decades of international custom by opening Polish diplomatic bags (which are traditionally immune from search or seizure). The Brazilians find Communist propaganda inside the bags. Vindicated, the Brazilian government orders that all mail packages addressed to Soviet satellite countries be opened and searched.
- **Plot Hook:** In Rio, an elderly Brazilian **Armchair Detective** is seeking legmen, and she is willing to pay well for qualified agents... possibly too well.

China

1935

The world in 1935 is a troubled place, but no country faces the magnitude of woes that China suffers.

Japanese aggression is on the rise, continuing to expand incrementally into the Chinese interior after its seizure of Manchuria. In December 1934, Japan invaded Chahar Province in the northeast, and in 1935 shows little inclination to respect the limits of the demilitarized zones. While the entire world decries Japan's actions and sympathizes with the Chinese, nobody seems willing to do anything about it.

Japan's occupation and their ongoing military threat heightens emotions and feelings around the country. For those Chinese who feel that Japan has no intention of stopping at the edge of the demilitarized zones, 1935 becomes a *fin-de-siècle* year: Peking and especially Shanghai become cities whose inhabitants live and party like every day could be their last. Even those Chinese who feel that China is too large for Japan to conquer, it is a particularly unsettled and disrupted year.

The occupiers are the biggest source of trouble and worry, for the Japanese show no respect for the Chinese and no willingness to stop at Manchuria or Chahar. In January, Japanese planes drop bombs on civilians in the province of Jehol. In May, the Japanese government presents new demands for concessions to the Chinese government, explicitly threatening to extend the demilitarized zone until it includes both Peking and Tientsin.

In June, the government agrees to Japanese demands, and all Chinese troops leave Peking. Japanese planes conduct daily flyovers of the city to inspect the exodus of troops. Fear of Japanese occupation of the city and what it will mean for it and its inhabitants reaches the level of terror. The Japanese slowly move on Peking, and throughout the fall, the Japanese army is active across north China, arresting and executing numerous Chinese on suspicion of being Communists. In November, the Japanese army encircles Peking, and forces its mayor to resign. The terror and anger in Peking reaches new heights in December, when Japanese

troops in Kuyuan (in the demilitarized zone in Manchukuo), murder thirteen Chinese policemen; in the middle of the month, 7,000 college students take to the streets of Peking to protest the Japanese and demand that the Chinese government declare war on Japan. The Japanese troops respond by beating the students in the streets. Riots break out at night, and the Japanese order the schools in Peking shut. The year ends with Peking simmering with fury.

The next largest worry for all Chinese is peasant discontent and the fragility of the government. The most obvious threat is from Communism, both Soviet and domestic, and the Chinese government is quick to take action whenever it sees it encroaching. In March, the government arrests a number of students at Tsinghua University in Peking for spreading Red propaganda; when the Prime Minister is shot by Communists in Nanking in November, the resulting crack-down is brutal.

But even the most die-hard anti-Communists in the Kuomintang (or KMT) government—and there are many—acknowledge that Communism is a symptom and not a cause of peasant discontent. Everyone realizes that the lot of the peasant is a hard one, getting worse, and that the best way to combat Communism and general peasant unrest is to improve their living conditions. That, however, seems to be almost impossible. Farm and produce prices have fallen for four straight years, the country has suffered through two years in a row of natural disasters, and the last two harvests have been bad. A financial crisis early in the year, supposedly brought on by predatory American silver purchasing, brings commodity prices down and depresses foreign sales. In July, the flooding Yellow River breaks through its dikes, displacing or otherwise affecting 10 million people. The floods subside, but surge anew west of Peking in September, displacing 5 million more. Meanwhile, in southern Honan, a famine of unprecedented scale kills tens of thousands.

The peasants' reaction to all of this is understandable, if unfortunate. A new land tax leads to a peasant uprising and a town being seized by the rebels only 35 miles southeast of Peking in August. In November, in Fuzhou, peasants turn on absentee landlords and rise in protest over being arrested for failing to pay rent. The peasants destroy a police station and set fire to the houses of the absentee landlords, beginning six months of fighting with police. Also in November, five northern provinces threaten to secede. Tientsin is a focal point for discontent, and Tientsin separatists occupy much of the nation's attention in the middle of the year. In late June, 200 armed Tientsin separatists hijack an armored train and try to invade Tientsin and seize it. They are driven off after a brief but intense battle, and when they are gone the government declares martial law in the city, bringing in two battalions of Chahar (Mongol) troops to maintain "order." In July, the Tientsin separatists stage an army revolt in Nantong. The mutiny is suppressed, but at heavy cost.

Even the middle classes are unsettled. Students are politically conscious and active, and most are happy to enter the compulsory military training, as long as they are promised action against the Japanese—but the students grow more irate the longer the government refrains from declaring war against the invaders. Many women are unhappy. Most rural women are still illiterate, and

while most middle class Chinese women want to follow the latest Western styles, and female intellectuals want better education, more power, and greater economic independence for all women, the Kuomintang government says that Chinese women should be good wives and good mothers more than anything else. Overall, it is a year of neoconservative reaction and backlash, with both left and right arguing that new ideas (specifically, Western bourgeois culture) and new technology (specifically the film industry) are polluting the minds of young people. Also, drug use is on the rise, and the executions of drug smugglers during “anti-opium week” in February, and the daily executions of opium users in Nanking and Peking during the summer, seem to have no effect on discouraging people from buying, selling, and using drugs.

For all of this, there is some good news. Modern paved roads are spreading across much of the country, and mail delivery to Manchuria resumes in January. In November, PanAm inaugurates regular air mail delivery and commercial air service on the San Francisco-Manila-Shanghai run. And Shanghai continues to flourish, its foreign settlements (especially the 25,000 White Russians) creating a vibrant, cosmopolitan city. That crime in Shanghai is high, even by Chinese standards, seems to be the price a modern city must pay, with the White Russians profiting well by it: a White Russian mistress or bodyguard is a status symbol for the Chinese, and the White Russian gangs are as brutal and fearless as any Triad hatchetmen

- **Plot Hook:** Crime has always been a problem in China—which makes it no different from any other country—but in 1935, a significant amount of it is committed by foreigners. In Shanghai, the majority of crime is committed by foreigners, and the majority of that is committed by White Russians, many of whom arrived penniless in Shanghai following the Russian Revolution and were forced to turn to crime to support themselves—by prostitution, political assassinations, or the slave trade. The latter becomes so profitable, and notorious, that Shanghai becomes the international focus of a campaign to stop the “white slave” trade.
- **Plot Hook:** A Chinese **Boxer** is at the center of a conspiracy resulting in the murder of a highly placed government official. Can he discern the forces arrayed against him (Triads, government, rebels, etc.)? Will he reach out to the Century Club for help?

1951

After decades of chaos, foreign rule, and civil war, the Communists have won victory and taken control of most of mainland China, and the country has finally achieved a stability it has rarely seen in its long history. Thanks to the war in Korea, China is now globally prominent. The world sees China fight United Nations forces to a standstill during 1951, and is now forced to respect its growing power. For all of that, the Chinese are proud... but so much else about China in 1951 is uncertain, troubling, and even embarrassing.

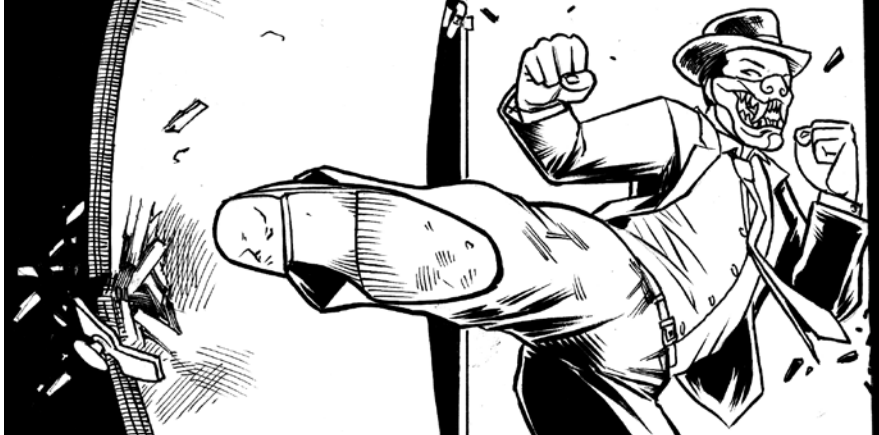
The Chinese government, has three major issues to deal with this year: how to end the Korean War without losing face; how to establish control of China south of the Yangtze River; and how to eliminate Soviet influence over Chinese affairs.

The first, perhaps, is the most pressing. The war surges back and forth for the first six months of the year, with both sides launching offenses (which are initially successful but which eventually grind to a halt). By summer, the war has settled into a stalemate, with both sides staring at each other over a line just north of the 38th Parallel. Negotiations between the U.N., China, and North Korea begin in July and drag on, fruitlessly, through the remainder of the year. The Chinese welcome the negotiations and the stalemate because the toll of the war on the Chinese military has been heavy (with around a half-million dead, and a significant expense and loss of hardware), and the Chinese government is ready for the war to be over.

The only problem for the government is that, having come this far in the war, they cannot simply agree that it's over and go home. They have to make sure they leave with honor, which means that the Chinese prisoners in U.N. hands have to be returned to them and China must be admitted to the United Nations, along with other U.N. concessions. Since the U.N. is reluctant to concede anything, negotiations crawl, leaving the Chinese government in the difficult position of wanting to accelerate negotiations so they can get their forces out of Korea while not being able to get anything out of the U.N.

Ending Soviet influence is the least pressing issue, but in many respects the most humiliating. The Soviets have been working closely with **Mao Tse-Tung** and the Chinese Communist Party since the Revolution: in the past five years, the Soviet Union has lent China over \$1 billion dollars in money and military aid, as well as sent a large number of military and technical advisors to China. The Chinese government admits that it needs the Soviet Union, both as an ally against the capitalist West and to help settle the domestic situation inside China—but this admission is galling to the Chinese leadership. Chinese reservations about the Soviets grow throughout the year; many Chinese—including several of Mao's inner circle—feel that the Soviets provoked the war in Korea and left the Chinese to pay for it.

The Soviets continue to provide assistance to China, and officially transfer all Soviet-owned industrial properties inside China to the Chinese government. But the Chinese are acutely sensitive to the condescension of the Soviet advisors and to their contempt for the Chinese/Maoist form of Communism, and respond to the Soviets' attitude with disrespect and even thinly veiled loathing. The advisors are commonly referred to as "pi-sei" ("beggars" in Shanghaiese) and an unofficial campaign develops of passive resistance or the slow and silent response to the advisors' comments. The only real supporters of the Soviets in China is a wing of intellectuals and fanatical theorists in the government, who are more devoted to the Soviet form of Communism than the Maoist, and who are also opposed to the cult of personality growing up around Mao. Friction develops between this group and Mao's wing of the government, which is more strongly nationalist and opposed to outside interference.



The task of establishing control of China south of the Yangtze River—the traditional dividing line between north and south China—is proving to be the most difficult challenge. The government has control of most of northern China, but much of southern China is not “in hand”—and is in fact chaotic. In many of the more rural parts of southern China, former Kuomintang (KMT) troops have formed armed bands and turned bandit. The government does tighten its hold over the countryside as the year progresses (with around 25,000 bandits arrested during the year), but there are still an unknown number of thousands at large in China’s hinterlands. Although the KMT has been defeated, there are still groups of its soldiers fighting against the Communist government. In February, KMT agents blow up a fuel dump near Guangzhou; the August plot to kill Mao, for which four foreigners are executed, is planned by KMT agents.

The government response to this situation is to accelerate its crackdown and increase the severity and scope of the crackdown, so that 1951 becomes the year of China’s “purge.” In most respects, China becomes a police state—to the point that in the cities citizens need permission from the police to spend the night away from home, arrests of “spies” are commonplace, and mass gatherings to denounce American imperialism and other enemies of China are regular occurrences. Thousands of former KMT officials are arrested and either executed or sent to re-education camps. As the year passes, the penalties stiffen, the purge widens, and increasing numbers of “counter-revolutionary agents” and “spies” are executed (in public gatherings with live radio broadcasts accompanying the executions). From January to May, around one million Chinese are arrested: in eastern Guangxi alone, 20,000 are killed. In Peking, mass executions, usually attended by hundreds of thousands of spectators, are held at the end of every month. Similar events are held in other cities, including Shanghai and Tianjin. In February, the government passes new and more severe laws cracking down on peasants who do not support land reforms, and targeting “armed defiance” and sabotage. The government also goes after officials; late in the year, the government begins the Three-Anti Campaign against corruption, waste, and obstructionist bureaucrats. The targets are corrupt Party members, bureaucrats, and factory and business managers. Foreign nationals inside China are treated increasingly worse as the year passes, with arbitrary arrests, detention for indefinite periods, harsh treatment of all missionaries, and Westerners (especially Americans) sometimes executed as spies.

For most Chinese, daily life becomes worse because of these measures. In some respects, China is better off than it has been since the Japanese invasion: prices have been stabilized, new roads are being built, and the railway has become more efficient. The government controls the price of food, allowing many peasants to get better access to food than they have had in years. And the government's land reform policies begin to give peasants the chance to own land. But in many other respects, daily life has become much more unpleasant. Students and intellectuals are enthusiastic about the new, Communist China—but the educational system is in shambles, and the only Chinese who don't laugh at the river of propaganda posing as education are the students.

The government's attempt to outlaw secret societies, including the Triads (who are intimately connected with organized crime), has led to many of the Triad members emigrating to Hong Kong. The Triads—who as devout capitalists are opposed to Mao and the Communist government—begin selling heroin, grown in Manchuria and shipped through Tientsin, to the areas of China most directly controlled by the Communists. The government refuses to disclose the number or extent of war deaths to its citizens, so those who lose loved ones in battle only find out about it if and when the bodies return home. Censorship increases, as do the number of raids on private homes. The U.N. blockade of China is especially felt in the lack of iron and steel available to ordinary citizens. Chinese doctors who use foreign words, especially Latin terms, find themselves the subject of official criticism and condemnation. Most workers are forced to work 12-hour days and then attend lengthy Party meetings. And in the wake of land reform new problems emerge: rural credit becomes scarce, as some new peasants are seen as a poor credit risk; there is a shortage of farm implements and draft animals; land taxes are increased; and the traditional system of hiring farm labor is disrupted, because rich farmers don't want to be accused of exploiting workers.

Finally, the weather makes matters worse. The northern part of China experiences an unusually dry year, leading to famine in north China and Mongolia, while one of the worst floods in decades hits Manchuria and forces 130,000 people to flee their homes.

- **Plot Hook:** In November, members of the intelligence wing of the People's Liberation Army sent letters to Chinese immigrants in the U.S. threatening their families in China with harm unless the immigrants regularly send money back to the Chinese government.
- **Plot Hook:** Chinese **Rootless Veterans** are wandering the country, hiring themselves out to the highest bidder, continuing their fight against the Communist government.

City of Under Sands

1935

In 1866, a human named **Juan Auriga** was traveling through the Sonoran desert of Mexico when he was ambushed by a group of bandits. Auriga retreated deep into an arroyo, intending to sell his life dearly. Instead, through some fluke, a C beam transported Auriga to a planet in the Mu Arae system. The planet was red and sandy, and Auriga called it “Mars.” Auriga, a veteran of the war against the French occupiers, used his martial abilities, and the lessened gravity of “Mars,” which gave him superhuman strength and agility, to rise to power among the “Martians,” who were actually twelve different species (each a different color), each with four arms. Auriga also found love before involuntarily returning to Earth, and eventually became one of the best known of the **Planetary Romance Heroes**.

Auriga never wondered (and no one ever asked him) if the C beam which brought him to “Mars” worked both ways... or asked what a C beam might have sent to Earth in exchange for him. Auriga arrived in a wadi on the largest continent of “Mars,” in the middle of a tribal battle between the Blood Drinkers and the Tooth Grinders. The C beam exchanged Auriga for the baggage train of the Blood Drinkers, who Auriga later dubbed the “Red Martians” because of the color of their fur. The baggage train consisted of few hundred guards, pregnant females and their children, along with their equipment, spare weapons, *ang* (the motorized, eight-legged wagons common to all “Martians”), *tho-an-ssha* (the six-legged herd beasts which were a staple of “Martian” trade and diet), and enough food to sustain the Blood Drinkers for one “Martian” year (roughly 2.4 Earth years).



The Blood Drinkers arrived in the arroyo, in the spot Auriga had occupied. The flash of light and the piercing crack caused by the C beam frightened off the bandits who were attacking Auriga. The bandits fled, thinking they were being attacked with artillery. The Blood Drinkers, eight-foot-tall natives of a planet with roughly a third of the Earth's gravity, were immediately slammed to the ground. Dozens died immediately, their bodies unable to stand the (to-them) crushing gravity. Dozens more died when the sun reached them—"Mars" is a dim planet whose mean temperature is 40 degrees Fahrenheit—and the light of sun blinded the Blood Drinkers, and its heat cooked their brains. Only the strongest, quickest, and most vital of the Blood Drinkers had the strength to drag themselves into the darkest recesses of the cave at the arroyo's base, and then down into the delicious dark coolness of the complex of caverns it led to.

After two days, only a few dozen Blood Drinkers survived. The *tho-an-ssha* had all died, killed by the unfamiliar gravity and heat; unable to retrieve their food stores and the *ang*, the survivors found that the fungi, small reptiles, fish, and bats living in the cave system were somewhat nourishing (albeit revolting to taste). Within a few weeks, through an almost unimaginable effort, and working entirely at night, the survivors had dragged the *ang* (whose circuitry was destroyed by the transfer) into the caves. Still crawling and straining against the gravity, with every movement an epic effort, they cleared a space in the caves, unloaded the *ang*, and set up tents.

The first Blood Drinkers that arrived on Earth never managed more than crawling on hands and knees, even after years spent enduring and adjusting to the gravity. But some of the surviving Blood Drinkers were pregnant females, and the gravity wrought strange changes on their children. The few that survived their agonizing infancy, however, eventually adjusted to the gravity and learned to walk unbowed. To the older Blood Drinkers, the children looked unhealthy—too thin, too short, too pale—but they survived and grew. They still shunned the light of the sun and the heat of the day, but they could endure it. The older Blood Drinkers passed on all the tribe's history, traditions, and wisdom, making sure that future generations would know what had been lost when they were taken from their home.

The first earthborn children grew and in fifteen years, as adults, produced another generation of children, stronger and more Earth-adapted than they. They also explored the caves and tunnels and began expanding them. The Blood Drinkers were a people of the plains, but they learned quickly enough how to use their radium pistols to expand the tunnels and caves by melting and shaping stone; by the time the third generation of earthborn Blood Drinkers were adults, the cave complex had been transformed into linked vaults containing towers and long halls, this new home given the name "Under Sands."

BLOOD DRINKER ARCHETYPE

Recommended Skills: Survival, Weapons, Guns.

Suggested Aspects: FOUR PAIRS OF ARMS • RADIUM PISTOL •
ALIEN COOKERY

Suggested Stunts: See in the Dark (see page 467).

Now, in 1935, the fifth generation of Blood Drinker children is nearing adulthood. Under Sands' population is several thousand (who, as monotremes, lay up to ten eggs per season). The Blood Drinkers' nomadic ways are now a part of dim history, but they have been passed down orally without fail and without alteration, and much about them remain relevant. The Blood Drinkers are still warriors, and still use pistol, rifle, lance, and knife to hunt their prey, adapting the traditional tactics of their nomadic past to their new world. The *tho-an-ssha* were never replaced, and the wild horses the Blood Drinkers captured were too small to carry the Blood Drinkers—but a pack of wild camels was found that could bear the Blood Drinkers' weight; these serve as mounts and trade goods. The Blood Drinkers raid the surface at night, capturing four—and two-legged game for food and for sport. The food of home was long ago eaten, but when *properly treated*, the meat of their new world tastes good, and they venture into and raid the Hollow Earth to prove themselves as warriors. Under Sands is thriving, its people happy and healthy, and its culture strong.

- **Plot Hook:** The vogue among the youngest adult Blood Drinkers is to come as close as possible to capturing a human in front of other humans without being seen.
- **Plot Hook:** A **Hobo** wanders into Under Sands, and reaches an accord with them. What could come of this?

1951

Today, Under Sands is empty. Everything has been removed from it—the Blood Drinkers packed carefully, and eliminated all traces of their existence. Nothing remains other than the stone mosaics, colored sand paintings, and the empty city itself. Those few humans who gained the Blood Drinkers' trust (without ending up in their stew pots) either do not know where they went... or will not say.

- **Plot Hook:** A **Con Man** stumbles into the deserted City of Under Sands, and is trying to figure out ways to use it in his schemes.

Cuba

1935

Since the end of the Great War, much of the world has viewed Cuba as consisting primarily of Havana, and of Havana as primarily a bustling city of casinos, bars, and brothels. Thanks in large part to American advertising, outsiders see Havana as a place of lighthearted decadence and casual, meaningless fun, where wealthy tourists can go to enjoy alcohol, gambling, and prostitutes. While there was always more to Cuba than Havana, and more to Havana than the tourist trades, the notion that enjoyable depravity could be had in Havana *was* true during the 1920s. However, the last few years have damaged that idea, and 1935 wounds it almost fatally.

Cuba has become unstable. The government has changed hands several times in recent years, usually violently: the two Presidents in 1935, **Carlos Mendieta** and **Jose Barnet**, are both puppets controlled by **Fulgencio Batista**, an Army sergeant who led a successful coup in 1933. Batista makes efforts to bring tourists to Cuba, and works closely with the mobster **Meyer Lansky** to increase the amount of gambling and whoring in Havana. But Batista is not well liked, and his military and police are brutal in dealing with troublemakers. Unfortunately for Havana, there are many in the city who are troublemakers and their response to government brutality is further violence, with the result that Havana (and, to a lesser degree, Santiago de Cuba) have become “Wild West” cities.

In January, doctors, nurses, and medical students strike; in March, a school-teachers’ strike becomes a general, nation-wide strike; throughout the year, university students strike. The police fire on the protestors, wounding or killing several of them. The protestors, usually students, respond with a bombing campaign—though not particularly damaging or lethal, it is still alarming to the citizens of Havana. The government blames the bombings on Communist students, and declares martial law in Havana and Santiago de Cuba—when martial law is lifted, another strike is called. The rhetoric of Batista and his followers becomes more heated, strident, and alarmist as the year progresses and the violence mounts. The government does have some cause for anxiety and anger when the Young Cuba Party and the revolutionary ABC party carry out a terror-bombing campaign during the year, aimed at schools and churches. But most Cubans blasé about what Havana has become. Since Batista and his cronies took power, violent suppression of strikes, Red agitators, political assassination attempts, bombings, snipings, and kidnappings for ransom have become commonplace. The Depression has hit Havana hard, tourism is greatly down, the all-important sugar trade is very low, and political and social dissension are widespread. The outskirts of Havana is full of dilapidated stretches; guns are everywhere in the city.

The year ends better for Havana than it begins. In January, subversive elements attempt to disrupt the planting of the sugar cane fields, and in February, foreign businessmen (including Americans) are told to leave Havana, leading to foreign ships avoiding the city altogether. Martial law is declared across the country, and a general protest is stopped by troops firing on the protestors, killing over two hundred. But in November, President Mendieta steps down, which pacifies many of the students, leading to far fewer strikes. Tourism begins to pick up, and the economy begins to recover.

- **Plot Hook:** In the beginning of the year, Cuban discontent with the United Fruit Company (its corruption of government officials and its heartless treatment of workers) leads to a series of assassination attempts against UFC officials.
- **Plot Hook:** A **Big-Headed Dwarf Genius** is cleaning up in the casinos, using some “system” that seems to work. How and why is he doing this?

1951

For Habaneros and most Cubans—and for most Habaneros, Havana is Cuba—life goes on in 1951 much like it did in 1950: hectic, violent, often unpleasant, but always busy.

The past five years have been essentially the same, and there's no reason to believe that 1952 is going to be any different. There have been regular and honestly run elections since 1940, and Cubans take great pride in their stability of government and dedication to democracy, both relative rarities in Central America.

Of course, one of the inevitable downsides to democracy is the election of a disappointing leader, and as far as Cubans are concerned their current President is particularly disappointing. It's not that **President Socarras** is personally the problem: most Cubans agree that Socarras, a.k.a. *el presidente cordial*, is a good and decent man. But his administration is corrupt, and his government's response to most problems is violence. Socarras is mildly leftist, interested in creating a better Cuban society, and building various public works. But to the Cuban public, Socarras is a well-meaning but hapless man surrounded by venal and violent men.

The Cuban economy, however, is roaring. The start of the Korean War ended the moderate recession that Cuba had entered, and the government actually has a budget surplus. The U.S. bought the entire Cuban sugar crop and American tourism is up, both of which result in a huge influx of *yanqui* dollars, and a rise in inflation and the cost of living. The businesses of Havana are flourishing and furiously busy, to the point that the docks are overloaded with imports and exports: goods lie piled up for hours at a time. Money is everywhere.

Of course, a great deal of that money ends up in the hands of the police, the Army, and various bureaucrats and politicians, thanks to the ever-present corruption and demands for bribes. And with the rise in the cost of living and the rise in inflation, most workers find that what money they have left over after bribes and kickbacks doesn't go very far. That, and the influence of Communist activists on the labor unions leads to continuous strikes in 1950 and a number of strikes throughout 1951. The government nationalizes various companies and industries (including the railways) and standardizes wages as a way to placate labor. But most workers refuse to be placated, and the police and companies readily resort to violence, which workers meet and match. In July, American workers in Havana become the target of Cuban union workers' violence, and a wave of violent intimidation by labor goons in September is met by Cuban workers targeting tourist locations for strikes as a way to put further pressure on the government.

Not all of the large amount of violence in Havana is caused by or the result of labor unrest. The police are infamously brutal, and the government's October crackdown on the press results in a large number of wounded reporters. The January drive to suppress Communist subversion results in a Red-hunting campaign in March, leading to a large number of maimed and killed "Red activists." There is a bombing campaign in Havana from June to September, although the number of casualties is relatively low. And the large number of

gangsters and members of organized crime (both Cuban and American) also leads to violence. Although gambling is limited to race tracks and casinos, there are many bars and brothels; as always, many fights begin and end in them. Diamond smuggling is a problem, and the bodyguards who accompany the foreign diamond smugglers are quick to use their guns.

Yet, for all of this, Habaneros are quick to defend their city. For the wealthy, it is the only place to live: although there is a paved highway running from one end of Cuba to the other, the rest of the country consists of rural places and tourist attractions. And for those who aren't wealthy, Havana is the place to become wealthy.

- **Plot Hook:** A Socialist newspaper editor and his assistants are murdered by a group of rival newspapermen. The murders are rigged to look like they were committed by the government's thugs.
- **Plot Hook:** A Cuban **Fop** is fighting corrupt government departments and needs help.

Dutch East Indies (Indonesia)

DUTCH EAST INDIES (1935)

In 1935, Batavia is the capital of the Dutch East Indies: the largest and most profitable of the Netherlands' colonies. It is a major supplier of tin, oil, rubber, and pepper (all of which are much in demand by other countries). And, quite unofficially, the Dutch East Indies is one of the largest preparation spots and shipping outlets for opium, also much in demand by other countries. The constant stream of goods leaving the colony leads to a constant supply of money coming into the colony, which means the effects of the Depression are felt to a far lesser degree here than in the rest of the world. But even here is some unhappiness and some signs of trouble.

Like many other Eastern colonies, the Dutch East Indies feels, to the white colonists, like the far end of the world: a small island of whiteness, civilization, and Dutch culture amidst the vast sea of brown and yellow faces and the many Eastern cultures. It's not that the Dutch colonists view the natives of the colony's thousands of islands with the same level of scorn and contempt that whites in Africa view native Africans. The Dutch feel and behave rather benignly toward the natives: while no colonist treats those he rules over as equals (though there are always exceptions), the level of local amity between the Dutch and the natives can seem surprising to outsiders. Work goes on in the mines and on the plantations, and of course the Chinese merchants work harder and longer hours than anyone else, but generally the Dutch East Indies is a quiet, sleepy, content colony—and the Dutch like it that way.

The Dutch East Indies is the end point of all Dutch flights to the east, which is why the colony gets a fair amount of traffic from back home, but it still feels distant. Direct wireless communication between Amsterdam and Batavia is only established in February; in April, regular, twice-weekly flights between

Batavia and Amsterdam begin. Amsterdam is mostly concerned with the twelve provinces of the Netherlands, paying little attention to its colonies except as a source of capital.

But however much the colonists desire to be left alone, the rest of the world has other ideas. Japan's desire for expansion and empire affects the colony, but (for now) in *positive* ways. Throughout the year, increasing numbers of Japanese traders and officials visit the colony. Japan's demand for oil and rubber drives an enlargement in exports; in January, Japan announces plans to buy zeppelins to establish regular air service between Japan, Manchukuo, Batavia, and various Pacific islands. In March, Amsterdam establishes direct wireless links with Tokyo, and in May, the colony signs a trade pact with Japan. In November, the Japanese lease 214 square acres of land in Geelvink Bay, on the western end of New Guinea, for cotton growing.

But other current events are far less bucolic. The war clouds gathering in Europe can be seen even in Batavia: Japan's actions in China lead to significant discontent among the numerous Chinese in the Dutch East Indies, and friction between them and the Japanese traders. The colony follows the Netherlands in joining the League of Nations' embargo of Italy, but doing so hurts economically, as Italy's orders for rubber and oil were large, and many in the colony begin to worry about an imminent war. Relations with the natives are mixed, despite the best efforts of the colonists. In the fall, a Dutch drive to inoculate the native Javanese against the plague is a huge success, with two million Javanese treated by the end of the year: the Javanese treat the inoculation as a kind of ritual. But in February, a batch of sweetmeats is poisoned by a native, leading to eighty colonists' deaths in Batavia. In August, a band of headhunters begins terrorizing the south coast of New Guinea, killing 11 before they are caught.

Batavia's location and numerous interactions with the Japanese make it a perfect place to collect intelligence, so the city becomes a hotbed of intelligence agents (both Dutch and foreign), used as a base from which to spy on Japan and Japanese agents overseas, and to gauge the extent of Communist penetration or nationalist sympathies among the natives. Similarly, the opium trade attracts criminals and those who rely on the opium trade for money from around Southeast Asia.

Even the weather is unsettled. In January, the first hailstorm in fifty years hits Batavia. The natives eat the hailstones, seeing them as "luck-bringing food," but plantation owners are faced with substantial damage. And in July, the volcano Krakatoa erupts, causing further damage.

- **Plot Hook:** Secretly, a Chinese diplomat is asking the Batavian government for help against the Japanese.
- **Plot Hook: Tan Malaka** (1894-1949) is an Indonesian patriot and political activist. In 1935, he is in Amoy (in bad health), but rumors spread across the Dutch East Indies that he is active as "**Patjar Merah**" (the "Scarlet Pimpernel"), using his magic powers against the oppressive Dutch.
- **Plot Hook: KRAKATOA!** The eruption was not natural, but triggered by someone, for foul ends.

INDONESIA (1951)

The long battle against the Dutch colonizers for independence ended in December 1949, when the Dutch, quite grudgingly, granted Indonesia independence. 1950 was filled with internal revolts, from local Communists to various ethnic groups, and suppressing them took time and many lives. Indonesians see 1951 as a major transitional year, the year in which Indonesia shifts from chaos to a real country (albeit one made up of 6,000 inhabited islands and several different ethnic groups), as they clean up the various messes that the fight for independence and domestic stability caused. By the end of the year, Indonesians look to the future with hope.

The country isn't completely at peace by the end of 1951. The rebellion of *Darul Islam*, a radical Islamic group, continues throughout the year; at one point in March, thirty-six Army battalions are fighting them in Java. Darul Islam is responsible for a number of terrorist acts in 1951, and there is suspicion that they are being funded by Red China. Although the war with the rebels in the South Moluccas ends in January, numerous small-scale uprisings continue. Some of these uprisings are entirely local, but many are backed by Communists, both Chinese and Soviet. The Sumatran uprising in August is partly local, fueled by disobedience of the local government officials, and partly Communist-backed. In November, there is a rebellion in Celebes, the third such in 22 months, and the Army is forced to fight 10,000 guerrillas in the forests and mountains, and in December, the battle in Java between the Army and the Indonesian Islamic Army intensifies. The government is unyielding in its fight with Darul Islam, and an August crackdown on the Indonesian Communist Party leads to over 15,000 arrests, a move welcomed by most Indonesians.

Independence, sadly, has meant a huge increase in social chaos. Strikes were such a problem in 1950 that in 1951 the government bans all strikes in all industries, which decreases the number of strikes, but exacerbates the level of worker discontent. Those strikes that do take place are reportedly organized by local Communists. Protests often lead to riots, with dozens injured or dying. August also sees a band of 150 armed men try to take control of Jakarta's port. When the police arrive to arrest the men, riots follow and curfew is imposed. In June, a mob of 700 attacks a plantation and a police post in Java, killing 11 and wounding 20. Worst of all, crime of all varieties, rises rising rapidly throughout the country. Smuggling is so bad (especially to and from Singapore) that the government is forced to begin a wide-ranging crackdown, both on land and at sea, leading to numerous fights between Indonesian Navy vessels and smuggler ships. Banditry is common, especially in west Java; foreign-owned plantations are especially targeted. Many plantations and foreign-owned estates are abandoned by their owners for lack of police protection.

Outside observers are not surprised that foreign-owned plantations are invaded and robbed more than any others. Since independence, rancor towards foreigners is up, especially toward foreign companies that treat Indonesian workers badly. Traditional native manners have been replaced with rudeness. The Dutch are a particular target, both because they ruled Indonesia as a colonial power until recently and because most plantations—where many poor

Indonesians work under brutal conditions—are either owned or managed by the Dutch. And Indonesia and the Netherlands continue to have a high-level political quarrel over the sovereignty of Dutch New Guinea, which spills over into accusations of Dutch interference into Indonesian internal affairs and two seizures in December of Dutch arms shipments by the Indonesian authorities. The arms are on their way to Dutch Navy units off the coast of Dutch New Guinea, and the Dutch furiously protest their seizure.

In October, an attempt to assassinate **Sukarno** fails, and it is quickly revealed that unknown foreigners were behind it. In May, the Indonesian government, needing quick money, sells rubber to China, bringing about an enormous amount of international criticism (especially from the U.S.) for violating the embargo against China. While the government eventually agrees to follow the embargo, most Indonesians are unhappy with the criticism. While Indonesians are generally happy to cooperate with the West for business purposes, there is a deep suspicion and even antagonism toward Western capitalism: most Indonesians see it as essentially the same as Dutch colonialism, fearful that the U.S. represents a new kind of imperialism.

Economically, Indonesia could be better. The civil unrest negatively affects domestic production, as do the many attacks on plantations; a decline in exports, (pronounced during this year) leads to depressed income across the islands. But by the end of the year, oil production has reached pre-war levels. There is an increase in rice production, and even the poorest peasants are eating more and better than they have in years. The world prices for Indonesian export goods like rubber, tin, bauxite, and copra are high, and the government puts a high tax on imports, so that the country's import/export balance remains good. But the tax means that many commodity prices are high, and the cost of production is increasing.

Perhaps the most obvious indication of the change in Indonesia is Jakarta (formerly Batavia) itself. Once a modest colonial capital, Jakarta has become the sprawling, vibrant, chaotic capital of a nation of 130 million people. Jakarta itself has 2.5 million people, an increase of 1 million people over the last 18 months. The city has a horrendous housing shortage and so little electricity that most telephones are switched off during the day. Never designed to handle the current glut of automobiles, bicycles, and pedicars, the city seems to be one continuous traffic jam. Most government officials work without oversight and are laws unto themselves, so corruption is widespread. Ships have to spend days in the harbor because the warehouses are choked with goods which do not move without officials being sufficiently bribed (or simply because they are incompetent). Formerly neat streets are now crammed with people who seem never to leave and have manners and ways much different from the genteel, restrained Dutch.

Despite all that, Jakarta is *thriving*, with businessmen from around Southeast Asia flocking to the city to take advantage of Indonesia's new independence. If foreigners find Jakarta dirty and chaotic where it was once clean and orderly, Indonesians find the city exuberant, vigorous, and much more like themselves. By the end of 1951, the Indonesian government is well entrenched and has

established authority without question—even with the ongoing rebellions in West Java and the Celebes. Railway, highway, and shipping services are all largely restored; education on all levels is mushrooming. For Indonesians, the future seems bright.

- **Plot Hook:** Throughout the summer, banditry becomes a serious problem in the main islands, with many of the bandit bands backed by or using financing from Communists.
- **Plot Hook:** A **South Seas Adventurer** could find some work, shipping (smuggling) cargo to the right people without having to wait for government approval.

Egypt

1935

Egypt in 1935 is preoccupied with only two pressing issues throughout the year, which command the great majority of the press and popular attention: Egyptian independence, and Italy's actions in Abyssinia.

In 1935, Egypt is nominally and legally independent, but British troops remain in the country—as guards of the Suez Canal and as Egypt's official army. Egypt is not happy about this, and the Egyptians have made their unhappiness clear. Its government drafted and passed a constitution in 1923, and another again in 1930, as Egypt believes itself ready for self-rule. The British differ, and make it clear that it will not consider allowing the country independence anytime soon.

The nationalist Wafd movement, supported by a large majority of the populace, comes to the forefront of Egyptian domestic politics. In January, the Wafds hold a national congress, with 30,000 Egyptians attending, despite the obvious displeasure of the British officials; the nationalists continue to press their agenda in negotiations with the British-dominated Egyptian government throughout the year. In November, the British (preoccupied with the Italian situation) warns Egypt not to take advantage of the Abyssinian crisis to press their demands. To be spoken to by the British in this fashion offends them, and the Wafdist break off all negotiations with the government. Riots break out south of Cairo at the beginning of the month, spreading to Cairo in the middle of the month. The police fire on anti-British protestors and martial law is imposed on the city at night. Civil unrest and protests erupt throughout Cairo, and the year ends with the Egyptian cabinet resigning, the city aflame with resentment and nationalist fervor, and the 1923 constitution being reinstated.

The other issue occupying all Egyptians' attention is the conflict between Italy and Abyssinia. Great Britain, the loudest objector to Italy's actions, is particularly concerned with how Egypt will react because of the large amount of traffic that travels through the Suez Canal. Matters begin to escalate in July, when the activity of Italian propagandists and spies in Egypt becomes so obstreperous that the government retaliates by banning the export of camels to the Italian



colony of Eritrea. The Ethiopian government lets it be known that it objects to Egypt letting Italian troops pass through the Suez Canal and further that they suspect Egypt of allowing Italian troop planes to cross over Egyptian territory. In August, an Italian plane, sabotaged either by an Egyptian or an Ethiopian, crashes on its way to Eritrea, killing two.

The general run-up to the war heightens tensions in Egypt, with the Egyptians—no friends to the British—conferring with the British about the best course of action to take. The Italian threat of invasion succeeds in bringing together the Christian and Muslim populations of Egypt, and imams urge their congregations to unite with Christians “in this time of national peril.” 5,000 Muslims and Coptic Christians form a “foreign legion,” volunteering to fight on behalf of Ethiopia. Britain strengthens its air defenses in Egypt, stations a fleet offshore, and lands tanks and 2,000 troops.

The common rumor in Cairo is that Italy intends to invade Egypt after conquering Ethiopia. When Italy sends troops to Libya, the tone of the rumors becomes more frenzied, the Cairo stock exchange panics, the Egyptian army formally links up with the British army, and reinforcements are sent to the Egypt-Libya border. While most Egyptians aren’t fond of the British, they are far more worried about their own safety and readily accept having the British land troops.

In October, the British lay an anti-submarine net around Alexandria harbor and send another fleet to patrol the Egyptian coast, bringing the number of British ships around Alexandria and Suez up to 150. Sympathy in Cairo turns Ethiopia’s way despite continuous Italian propaganda. A joint Anglo-Egyptian naval and military exercise proves to be popular with the public, with packed crowds cheering. Anti-British popular sentiment recedes in the face of war. Rumors spread of intense Italian military activity not far from the Egypt-Libya

border. The British increase defense preparations along the coast. In November, the Egyptian government informs Rome that no Italian planes will be allowed to cross over Egyptian air space; in December, as all of Egypt awaits the first Italian shot in their direction, Egypt joins the League of Nations' sanctions against Italy.

Nonetheless, despite the growing threat of war, life goes on for Egyptians. The Suez Canal is central to Mediterranean shipping, and even though Britain's intentions toward the Suez if war comes is a concern to Egyptians, business is business. However, the threat of war leads American and British commercial shipping to prepare to go *around* Africa rather than through the Suez. On the other hand, worldwide interest in Egypt's Pharonic past, stoked by the Egyptian government's outreach efforts, increases tourist travel into the country to see the Pyramids and Sphinx of Giza.

Despite the threat of war, the frustrated desires for independence, and the angry students, residents of Cairo still feel an enormous amount of pride in their city. Cairo is not just the intellectual center of the Arab universe: it is the glamorous city of the entire region, attracting European, American, and Arab tourists. Everyone in Cairo believes that their city is on par with London and Paris, and far, far above the dusty, dirty swine pits which other Arabs and North Africans live.

- **Plot Hook:** The rector of the University of Cairo, seen by the student population as a sinister man who uses his power for foul ends, is suddenly dismissed in April. Several months of fervent student protests did not have any effect on his position, as best anyone can tell, but one day he is suddenly out of a job—and nobody knows why.
- **Plot Hook:** A pyramid is discovered, at Bir Um Hibal, that has *unusual* characteristics.

1951

In 1951, Egypt seethes just below the boiling point of open revolt. India and Pakistan have been independent for four years, and yet Egypt continues to suffer British interference in its affairs. The British control the Suez Canal Zone, the Sudan, and Egypt's foreign policy. And Egyptians cannot abide this, as their nationalistic sentiments rise as the more archaeologists discover about Pharaonic Egypt, the more proud Egyptians become of their glorious past.

The country overall is a mess. Government corruption and inefficiency are rampant and well known, but no one seems capable or even interested in doing anything about it. Although the Egyptian cotton exports fetch a high price around the world, the increase to the cost of living outstrips it, as does the price of imports. Many Egyptians are poor farmers not much more than peasants, serving at the mercy of a few major landowners, who are without exception avaricious, grasping, and cruel. The attempts to improve irrigation from the Nile fail, and a deadly outbreak of bilharzia from river-borne parasites plagues Alexandria in March.

Egypt is flooded with opium, hashish, and various other narcotics that are smuggled through the desert near the Suez and by small coastal vessels. While the number of drug seizures is up greatly over the previous year, far more drugs are still getting through. Strikes—whether of doctors demanding increased wages or reporters protesting censorship laws—are common. University and secondary school students march in protest almost weekly, variously demanding a secular education (currently they get only religious education), Egyptian independence, a Communist government for Egypt, or against the British actions in the Suez (see below). Anti-Western protestors try to storm the U.S. and British embassies in August. Even the women of Egypt march: in February, a massive suffragette protest takes place in Cairo, with the protestors demanding the right to vote.

Egyptians feel aggrieved by the way the world treats them, shamed by its own internal disarray, and galled by it all. In addition to the ongoing Suez drama, what seems to be a never-ending stream of white, Western academics, archaeologists, and Egyptologists enter Egypt and try to take artifacts of Egypt's past out of its country, framing the story of the Pharaohs on Western terms (not Egyptian ones). An arms scandal involving the commander-in-chief of the Egyptian Navy and a member of the Royal Navy brings disrepute upon Egypt and adds to the international reputation for corruption.

Prime Minister Nahhas continually seeks ties with China and the Soviet Union, whether through trade treaties or closer political ties, while simultaneously suppressing Communist publications and propaganda within Egypt. In January, Nahhas sides with Pakistan in its dispute with India over Kashmir, straining Egypt's relations with India—a significant trading partner. And while Egypt (like the other Arab nations who fought in the 1948 war) remains in a state of war with Israel, America and Britain refuse to do anything but wholeheartedly support Israel. The Egyptian press blames "Jewish circles" in both the U.S. and U.K. for both countries' attempts to get Egypt to make peace with Israel.

A general feeling of discontent and helplessness fuels the rise in power of the Wafd party (a group of nationalists) and the Muslim Brotherhood (a nationalist Sunni movement), whose members often resort to violence; in March, eighteen members are jailed for terrorism, but the two-year ban on the group ends in May. They reoccupy their old headquarters in Cairo, and resume fomenting unrest and participating in anti-government and anti-British protests. The Wafdists, for their part, become popular because of their anti-British stance, and in May they win a majority in the Senate.

The predominant issue of the year, however, remains the British control of the Suez Canal. The Anglo-Egyptian Treaty of 1936 gave the British authority over the Canal (which Egyptians have always found an intolerable insult); in 1948, Egypt began placing restrictions on the shipping which can go through the Suez. The rest of the world—especially the U.S. and Britain—heartily dislikes these actions, and when the Egyptian government places additional restrictions on shipping in May (particularly on shipments headed to Israel), objections are lodged from many countries. When Egyptian customs authorities begin

boarding and searching most British ships and any bound for Israel, this leads to a U.N. Security Council condemnation of Egypt, and in October, the new Wafdist government abrogates the Anglo-Egyptian Treaty.

Predictably, the Western governments roundly criticize Egypt for this, and Egyptians react with joy and nationalist fervor, breaking out into protest and riots attempting to storm the British embassy. The British government announces that British troops will remain in the Canal Zone, immediately parachuting reinforcements into it... causing more anti-British rioting and an organized campaign of passive resistance against British forces in the Zone, as well as a nationwide refusal by Egyptian laborers to unload British ships.

Egyptian police begin to threaten laborers and shopkeepers with death if they work for or serve the British, British civilians and troops are assaulted by mobs and arrested by Egyptian policemen, and British troops searching through Canal Zone villages for arms are fired upon. On a few occasions, Egyptian police open fire on British troops, leading to deaths on both sides; members of the Muslim Brotherhood (using arms smuggled to them by Greek businessmen) also ambush British troops. At year's end, the likelihood of further, escalated armed conflict between Britain and Egypt seems not just probable but inevitable.

- **Plot Hook:** In June, thousands of peasants carrying sticks, stones, and fire-arms storm the estate of a rich landowner in northern Egypt. The ensuing fight between the peasants, the police, and estate workers results in one dead and eighteen wounded.
- **Plot Hook:** A **Child Hero** takes to the streets of Alexandria, stealing money and medicine to help the down and out.

France

1935

France is unhappy, and deeply so. Though the global Depression did not affect France as severely as other countries, its effects have been felt for far longer and still linger. Wages are low and dropping, and inflation is rising as businessmen take their gold and capital out of the country. The franc is unstable, the government is running an enormous deficit, and unemployment is rising. The government's response has been to put in high tariffs and quotas as well as eject foreign workers. None of this has had an appreciable effect on the economy, and French businessmen feel cut off from the rest of Europe.

This sense of isolation extends to politics as well. Italy, with whom France has business ties, is bullying Ethiopia, and France's apparent unwillingness to do anything practical to stop its Fascist neighbor has led to tension and a souring of Franco-British relations. France has reached a treaty with Soviet Union, which has caused a marked coolness to develop between France and Poland.

The French government is corrupt and weak. The President was assassinated in 1932 by a Russian anarchist, and in 1933, the government's involvement

with a shady Russian financier and swindler made national headlines. In 1934, riots and strikes wracked Paris and the other major cities, and a Fascist coup attempt in 1934 nearly succeeded. Eight ruling ministries have fallen or were overthrown between 1932 and 1935, and in May of 1935, yet another new government came to power and began issuing dictatorial decrees in an effort to reduce prices.

To most Frenchmen, insecurity and chaos are everywhere. Naval workers infuriated at government-imposed salary cuts go on strike in Brest and the other major arsenal cities, causing the city of Toulon to be put under a virtual state of siege. Italy's actions in Ethiopia, along with Germany's actions in repudiating Versailles and re-arming its military, are pushing Europe inexorably toward war. France has responded by building up its air fleet and lengthening the enlistment period for its troops.

Paris reflects this general unease. Instability is everywhere, while a heady mix of exhilaration and ennui begins to pervade the city. The new fashion in clothing is colorful and almost desperately extravagant. Strikes, violent (even gunfire-filled) street clashes between Fascists and Communists, and rampages by Royalist supporters are common. Dueling becomes fashionable again among the upper classes, and the wealthy few exhibit conspicuous (and even heartless) consumption as the hungry poor simmer with resentment. Even the weather is out of joint, as a summer storm of quite remarkable fury leaves dozens dead.

It is a miserable time for France.

- **Plot Hook:** Thousands of Chinese laborers were imported to France during the Great War to work as “coolie” labor. Most stayed after the war ended, but now they are discontented with the French government's lack of response to the Japanese invasion of China, and many of these Chinese have joined the Communist Party.
- **Plot Hook:** The **Spinster Detective** “Madame Aramis” is systematically destroying the Parisian *apaches*—they want to silence her. Can you stop them?

1951

The end of the war should have brought relief and joy to Frenchmen, if only because of the permanent neutralization of Germany as a power on the Continent. But whatever euphoria felt in 1945 quickly dissipated; by 1951, things just seem to keep getting worse.

This is mystifying to many French, since in some respects life is better now than at any time since the war. Most workers and lower middle class families are more secure; there is less overt poverty and a higher standard of living. More families have cars. The most influential man in France, **Charles de Gaulle**, is standing tall for the country and standing up to American domination of the North American Treaty Organization (NATO) alliance. And Paris celebrates its 2,000th birthday with a city-wide fete, and even the most skeptical of foreigners describes the city as feeling “sprightly” after a “long post-war convalescence.”

But otherwise, there is nothing but bad news, turning worse, on every front. A constant refrain in the headlines is labor strife, with a dramatic upsurge in strikes: the fact that most these strikes are driven by a desire for higher wages (as opposed to a desire for Communist rule in France) is little consolation. Subway and bus workers in February, a general strike in March, butchers and meat-men in September, half of all miners in France in November, Air France pilots and workers in December—the strikes never seem to end.

Of course, some strikes are directed by radicals: the spread of Communism in France becomes increasingly worrisome to the French, to the point where the May elections boil down to the Gaullists versus the Communists. In January, a leading atomic scientist loses her job with the government over her Communist sympathies, and the government launches a purge of officials who might be Red. In June, the government bans a French Communist Party march, ordering the Czech Embassy to shut down what it calls “educational and cultural programs,” which are really vehicles for Communist propaganda; in the fall, the newly-elected conservative government drastically cuts the imports from and exports to the U.S.S.R. and the Eastern Bloc nations.

Many different aspects of daily life also make the French unhappy. Mining disasters, an outbreak of influenza in January, well-respected newspapers raising their prices because of the rising cost of newsprint, a sudden lack of coal in July, a flourishing black market in francs, a year-long rise in the cost of living, a general shortage of manpower and workers, and nightmarish traffic conditions in Paris because of the greater size of cars and the greater number of drivers... the list is endless.

Nor does the government make the average Frenchman or woman happy. The French take pride in de Gaulle's quarrels with NATO, but the government itself is ineffectual. In June, de Gaulle wins election as Prime Minister, but then refuses to take office—claiming that the Cabinet, made up of centrist parties, is “doomed to impotence.” Most French understand exactly what he means, with ongoing crises at the ministerial level, as the government continually fails to improve the country's economic situation: bad since the end of the war and promising to get worse. The government's expenses are skyrocketing: France is required to contribute to Europe's rearmament in the face of the Communist threat, fund its military campaign against native insurgents in French Indochina (see below), pay for the re-equipping and modernization of its domestic heavy industry, for the ongoing reconstruction of the damages done during the war, and for its sizable and ever-increasing social services. The government lacks the fiscal sense to manage the heavy financial burdens, and by summer, inflation has arrived and the country is running a trade deficit. By the fall, the government is forced to announce austerity measures and acknowledge that the value of the franc has dipped precipitously. There is a flight of capital from Paris, leading to government intervention, and the government reacts by cutting imports severely, dealing a heavy blow to industry.

Nor do other countries treat France with much respect or take its desires seriously. The French proposal for a European army, as a counterweight to NATO, is dismissed by the rest of Europe without consideration. The United States

and Great Britain ignore French objections, and begin the process of rehabilitating Spain, despite the Fascist **Generalissimo Francisco Franco** still being in power! In November, when the United Nations debates the issue of Morocco's independence, the rhetoric used is so insulting that the French representative walks out.

Finally, conditions with the colonies are awful. French colonial forces are locked in battle with the Viet Minh in French Indochina. Although the insurgents lose several key battles in 1951, Viet Minh guerrilla activities—including assassinations of French officials and army officers as well as reprisals against civilians—fuel growing opposition to the war in France. In North Africa, anti-French sentiment is widespread as nationalists in Egypt and Morocco spread false rumors of French army atrocities in North Africa, leading to many protests and some riots. In May, hundreds of Algerians march for independence and attack the police, leading to hundreds of arrests. And in the fall, Arab nationalism in Morocco and Tunisia is so aggressive that France is forced to offer (however grudgingly) some concessions, which are declined.

- **Plot Hook:** The influence, real or perceived, of Socialists and Communists upon strikers leads to a spate of anti-Communist vigilante groups terrorizing French workers in the ports of France.
- **Plot Hook:** A **Legionnaire** in French Indochina has gone over to the other side, and is organizing his own private Viet Minh army.

French Indochina (Vietnam)

FRENCH INDOCHINA (1935)

Hanoi and Saigon are the two largest and most important cities in *le colonie de Cochinchine*, (the colony of Cochin-China), or—as it is known in the English-speaking world—French Indochina. Hanoi is the capital of the colony and the more business-oriented city, while Saigon, the “Paris of the Orient,” is the more cultured and cosmopolitan of the two cities. Hanoi and Saigon are valued and esteemed by travelers. But France's opinion of the cities and the colony are substantially lower than that of the rest of the world.

The truth is that French Indochina is valued by France for one reason only: the colony is profitable. This hasn't always been the case, but in 1935 (for the first time), the colony posts excellent export surpluses, with most of the profits going back to Paris. The colony also sells a large amount of its rice to France at very low prices, something the cash-strapped French government appreciates. From what the colonists and the natives can see, the French talk a good game about their “civilizing mission” in the Far East, but their behavior toward the colony and its natives (and even the French colonists themselves) demonstrates that profit and only profit is all Paris cares about. Everything else having to do with the colony is treated with varying levels of disdain and loathing.

In part, this is because of the colonists themselves. When it suits them, the people of France have a thorough-going contempt for colonialism and those who take part in it... and this contempt is applied to the colonists. The traditional French stereotype toward the colonists in French Indochina is, regrettably, mostly true: the colonists are, as one contemporary author puts it, “the dregs of European failures,” lording themselves over “the more civilized Asiatics, whose nominal but not spiritual masters they were.” The colonists tend to fall into one of two categories: rapacious “colonial sharks” whose only concern is to extract as much money as possible from the colony (no matter the cost to the natives or to France), and the decadent, indolent, and depraved who go to the colony so they can live well on little money, drink heavily, smoke opium, and pluck the most beautiful native woman to be their *congais* (or native mistresses).

Paris also takes a dim view of the colony. The colonists have no regard for the bureaucracy imposed on it, a complete unwillingness to consider any criticisms of their practices, and a persistence (since the war) of ignoring the orders and decisions of the government. Paris is determined to re-establish its control over the colony, but that is proving difficult from 6,000 miles away. The colonists are certainly patriotic, vocal, and even strident in their disapproval of anyone in the colony who seems to be going native or who (in any way) seems to be losing their affection for France. But it is a patriotism quite divorced from the actual government of France.

Nor do the French feel well-inclined toward the natives. France’s colonial empire in Africa has been settled and steady for over a generation, but French Indochina is anything but. In the late 1920s, the Vietnamese Nationalist Party (VNP) carried out a violent guerrilla campaign (including assassination of native officials) against the French; in 1930, troops allied with the Party staged an uprising in Tonkin, in the north of the country, leading to brutal French reprisals. The survivors joined the Indochina Communist Party, largely responsible for a series of peasant uprisings in the north and central regions. The revolts were put down in 1931, with hundreds of natives killed and thousands imprisoned. Other native rebellions began soon after that, with the rebellion in the Champassak region (in the west of the colony) being crushed only after several years in 1935, and the revolt of the Moi people (along the northern border of the colony) continuing throughout the year. The view from Paris is that not only are the natives lazy, mindlessly sensuous, and either dumb peasants or refined, effete scholars, but that they are violent and largely Communist.

Life in Hanoi and Saigon is hardly idyllic. Both cities are beautiful, modern, and vibrant. Both are linked by air to Paris and to the major cities of southeast Asia, and are major destinations for tourists, as well as stopping points for any plane travel in the area. But the colonists do not enjoy life in either city unless they are far gone into opium and their native mistresses’ arms. The colonists have unattractive traits: a refusal to see that their behavior is responsible for native unrest, a refusal to admit that any criticism from outsiders might have any validity, a suspicion of newcomers who don’t immediately and loudly throw in with the colonists, vicious rivalries (especially among the French military serving in the colony), a refusal to associate in any way with the natives (except

as conqueror and conquered), an indifference to anything that is not European, so much so that—in the words of one colonist, “a feeling of desolate isolation in this sea of yellow faces”—any visitor who might be possibly be thought of as “white” (even a Slav or an Arab) is immediately enlisted as an ally against the natives.

There is also fear in the colony. The colonists worry about Japan’s intentions and future actions, as the colony is a logical next target after China. But the French reaction to the events in Manchuria is ambivalent—the colony has a very long border (by no means impenetrable) with China, and a unified China would pose a real threat to the colony. Another concern is Siam, which also has a long and porous border with the colony and is openly hostile to it, in large part because of the 1893 and 1904 French military defeats of the Siamese. The Siamese are happy to whip up anti-French sentiment in the colony; while the colonists know that any military encounter between French and Siamese troops will end in a French victory, the colonists also know how easy it would be to suffer a damaging guerrilla war against them.

- **Plot Hook:** Throughout the summer, **French Foreign Legionnaires** are attacked within a night of their arrival into Saigon. The Legionnaires are forced to travel in groups of four, and numerous fights break out between the Legionnaires and gangs of native “thugs.”
- **Plot Hook:** A **Celebrity** chef, enamored with the cuisine of French Indochina, has been kidnapped under mysterious circumstances.

VIETNAM (1951)

Virtually the only thing unchanged in Hanoi and Saigon since 1935 is the nature of the two cities. The colony of Cochin-China is no more, having been exchanged for the more independent (if still tied to France) State of Vietnam in 1949. Hanoi remains more business-oriented, but Saigon remains more cultured and cosmopolitan, and thus is the capital. But almost everything else is different.

The Viet Minh, a nationalist group with strong Communist leanings, had fought against the Japanese during World War II. After the war’s end, they began fighting against French efforts to re-establish their former colonial presence; six years later, this conflict continues. 1950 wasn’t a good one for the French or their Vietnamese allies, as the Viet Minh won several small victories, and one very big one in October at Lang Son. A new commander, **Jean Marie de Lattre**, arrives to take command of the French forces, building a fortified line from Hanoi to the Gulf of Tonkin, and luring the Viet Minh forces out of the jungle into traditional, open battles. The Viet Minh lose every one of these battles in 1951, at a cost of over 25,000 Viet Minh dead; by the end of the year, the Viet Minh are returning to the more traditional guerrilla approach to fighting the French. General de Lattre is unpopular with foreigners, who find him tactless and difficult to work with, but he is a brilliant and effective military leader who quickly gains the nickname “D.D.T.” because of the way he “disinfects” rebel-held areas.

However, these victories change nothing for the Vietnamese or the French, whether at home or in Vietnam. France still hates the war, commonly using the phrase *la guerre sale*, or “the dirty war,” to describe it, in large part because of the cruelty of the tactics used (including rockets, napalm, and the targeting of civilians). Also, the price of the war seems very high to the French, particularly since Vietnam is destined for independence in a few years; with every assassination and reprisal, and with every report of the death of French troops, the war’s unpopularity increases.

The French in Vietnam still sneer at the Vietnamese, although the French now see them as violent and barbaric rather than lazy and sensuous. Assassinations and drive-by attacks on the French with gun and grenade are common, as the Viet Minh seem to be everywhere in Hanoi and Saigon. The French only see Vietnam as a place to make as much money as quickly as possible before getting out. The economic situation of Vietnam is bad, as most of the country has been wrecked by years of warfare and revolt, and the rural areas which produced most of the crops for export are occupied by Viet Minh, who threaten the farmers with death if they cooperate with the French or their puppets in the Vietnamese government. Because of this, the production of goods for export—from rice to rubber to coal to pepper—is greatly decreased. French importers have a virtual monopoly, thanks to the government, and they make enormous amounts of money, but invest none of it back into Vietnam, making the economy even worse.

The Vietnamese hate the French and root for the Viet Minh, who are seen as nationalists rather than Communists. Every move by the French and their puppets in the government is distrusted: every concession by the French is seen as grudgingly given. The Vietnamese can’t help but compare the French colonial system with the British colonial system, with the British always coming off the better. Few Vietnamese hold any administrative power; true elections and true independence seems to be years away. And both the French secret police and the Viet Minh have spies everywhere, from *cyclo-pousse* (rickshaw) drivers to employees of foreign embassies—which adds to the paranoia and tension.

The best description of Saigon and Hanoi comes from a January 1951 **NEW YORK TIMES** article, from which the following quotes are excerpted:

French soldiers and sailors sit sipping leisured aperitifs in a sidewalk café on Saigon’s main street, Rue Catinat ... in a green park, fat French babies play in the shade of the trees ... Vietnamese police comb through a block of straw shacks in the suburb of Gladinh looking for three Viet Minh terrorists ... six nuns glide in black-robed pairs past the great French cathedral in the Place de Pigneau de Behaine ... on an informer’s tip, plainclothes men of the Vietnamese Sûreté unearth a hoard of Viet Minh weapons in the stock-rooms of a fashionable downtown lacquer and silver shop ... a block away, half-naked Vietnamese urchins stand transfixed before a window display of pink-cheeked French dolls.

French women in wisps of bathing suits bake their tanned bodies by the green pool of the Cercle Sportif ... a Viet Minh grenade kills three men on the terrace of a restaurant on Boulevard Charner ... at a formal reception

in the palace of the French High Commissioner, four Vietnamese and French officials conceal mutual distrust under a verbal minuet of exquisitely phrased courtesies ... armed with tommy guns, a patrol of Senegalese slouches slow and cat-eyed down a side street off Boulevard Bonnard ... six Foreign Legionnaires ride down the Street of Sailors singing a German song ... across the Saigon River, mortars boom.

- **Plot Hook:** In April, the assistant chief of the French Sûreté for all of Vietnam is assassinated on a downtown street while three Vietnamese policemen watch and do nothing.

Germany/East & West Germany

1935

All the world's nations recognize the threats that Italy and Japan pose to world peace, and how Italy's actions in Abyssinia are threatening to provoke another war. Of somewhat less concern is Germany. **Adolf Hitler's** rhetoric is belligerent, inflaming Germany's arrogance and nationalistic tendencies. The country's domestic policies have taken a frightening turn, and while Germany's foreign policies have not led to any overtly aggressive behavior, it does not take much imagination to foresee a time when Germany will decide to expand its sphere of influence. Worst of all, Germany has openly repudiated the Versailles treaty which ended the Great War, formed an air force in February, and begun military conscription and overt rearmament in March.

But national arrogance, belligerent rhetoric from a nation's leader, and military rearmament are not that unusual in 1935. While the West's memories of the horrors of the Great War remain all too fresh, such that no one likes or trusts Germany, it is believed the immediate threats posed by Italy and Japan are so much greater than any from Germany. Many intelligent and informed observers believe that Hitler can be negotiated with, that his and Germany's demands for respect and land can be satisfied (and war averted), and that the peace of Europe—so precariously maintained these 17 years—can be continued.

Inside Germany, the transformation of the country continues, from what it was during the previous decade to the nation the Nazis dream it can be. Most Germans now see the years of the Weimar Republic as representing weakness and defeat, and the Berlin of the Weimar years has come to represent decadence and even wickedness. The Nazis decisively won control of the government in the 1932 and 1933 elections, and have since imposed policies rebuking and undoing everything Weimar stood for, backed enthusiastically by the popular support of the German people. This is especially true of college students, who are politically active and fervently outspoken in their support. Most younger men (war veterans or those humiliated at not having fought in the war) cultivate an ideal—encouraged by the Nazis—of bellicose virility, while most women return to “traditional” concepts of a woman's role as devoted daughter, sister, wife, and mother.



There are other elements of Germany's transformation which outsiders notice—but which most Germans either ignore or even boast about. Hitler and the Nazis are certainly popular, and the only practical resistance to them is from dedicated Communists and other political zealots. But informers are everywhere, and violence toward enemies of Hitler and the Nazis is ever-present. Even irreverent remarks are seen as signs of “hostility toward National Socialism.” And the most troubling manifestation of the transformation is a political and programmatic establishment of anti-Semitism. The most despised members of Germany are the Jews, who are increasingly isolated by Nazi propaganda efforts blaming them for many of Germany's woes. Even a friendship with a Jew is enough to incur an investigation by the Gestapo. And yet, by the end of 1935, only 20,000 Jews have left Germany, with far more remaining because they are patriotic Germans—some even say “Wear the Yellow Star proudly!”

Whatever compassion Germany's culture may have held is long gone, replaced by something brutal. Health and social workers, either overwhelmed by the widespread poverty or converts to the National Socialist way of thinking, begin distinguishing between the “deserving” and the “undeserving” and “ineducable.” In February, when two German women are convicted of selling military secrets to a foreign power and are beheaded, international outrage is acute—but most Germans remain blasé. In July, when the Anglo-German Naval Convention demonstrates to Germany that Great Britain will kowtow to German demands, physical repression of the Jews intensifies. Physical violence against Jews reaches a new high, Jewish men seen with Aryan women are beaten and arrested as “race defilers,” the public sale of Jewish newspapers is banned, and **Minister of Propaganda Goebbels** begins encouraging “spontaneous demonstrations” against the Jews. In September, the Nuremberg Laws are passed which relegate German Jews to second class citizens. Jewish doctors are forced to resign from practice at public hospitals. The swastika is adopted as the official national flag.

- **Plot Hook:** Rumors in the papers about certain high-ranking members of the Party lead to a Nazi campaign against the “scandal press”—which puts hundreds of magazines and newspapers out of print.
- **Plot Hook:** A German **Stage Magician** has decided to emigrate to England, but the government refuses to let him. Why?

GERMANY DIVIDED: EAST & WEST GERMANY (1951)

In 1951, Germany has been divided for six years, divided in two: East Berlin in the iron grasp of the Soviets, and West Berlin administered a coalition of the U.S., Great Britain, and France. This division, and the ongoing trauma from the effects of the war, is central to understanding Germany in 1951.

Most other European countries have recovered, to some degree, from the effects of World War II, but Germany remains an exception. Even if the Germans wanted to put the past behind them and move on, the economic and environmental devastation of the war and the ongoing trauma of the mass rapes of German women by invading Soviet troops will not allow the Germans to forget. Across the country, there are shortages of capital, raw materials, and fuel. Jobs are scarce: in West Berlin, 300,000 people—more than 25% of the working population—are on the dole. The shortage of housing is horrendous. The fuel shortage leads to cuts in power, and even in West Berlin—the most prosperous spot in either Germany—electrical advertisements are forbidden, as is illuminating shop windows for more than an hour after closing. Some construction has taken place, and farmers have resumed sowing their fields, but the physical scars of the war are brutally obvious on the landscape. And neither the Allies nor the Soviets want to let ordinary Germans forget what their support of Hitler and Fascism led to.

Germans deal with these things in different ways, not always based on whether they live in West or East Germany. Shame and guilt are common—but so is a deep resentment of the Allies and Soviets. For many Germans, the shame springs not from having supported Fascism and the slaughter of millions, but from having *lost*. In West Germany, pacifism is widespread, with many Germans determined never again to take part in another war; but there is also a rising tide of neo-Nazism. In March, neo-Nazis carry out an agitation campaign in Lower Saxony; in May, **Otto Remer** (a Major General during the war) and his Socialist Reich Party gain power in elections in Lower Saxony. This shocks many, both inside and outside Germany. Western observers begin serious consideration of actions to take against Germany if the neo-Nazis gain any further power. In East Germany, neutrality is strong, as is an opposition to rearmament—but there is also widespread apathy, especially among farmers, and both feelings greatly hamper the Soviet attempts to convert the East German population to Communism and the collective way of life.

Among the young, there are other reactions. The West German school system teaches a hugely edited version of history, so that younger students are entirely ignorant of the background to World War II. All they know is the war's effects, which leads many of them to debate whether democracy is the right form of government for Germany. Observers note a general tendency among West German youths to automatically defer to authority and to avoid the civic responsibilities of democracy. But an increasing number of West German youths are also hardline Socialists or devoted Communists, so that the police are forced to break up a number of student gatherings which threaten to turn violent. Surprise demonstrations—like the sudden gathering of 2,500 Communist Youth in Hamburg in June—often do turn violent. In East Germany, six years

of Communist education has produced a generation of young who are enthusiastic Communists and eager to bring class war to the West—so eager, in fact, that their provocations actually prompt the Soviets, in April, to scold them for stirring up trouble and order them to use less dangerous propaganda. The East German Communists ignore the scolding, and throughout the year, there are many incidents of heckling and potshots taken at West Germans by East German Communists.

Conflict of this sort is regrettably common between East and West Germans (as it is between the Allies and the Soviets), and matters are more tense in Germany than at any time since the Berlin Airlift in 1948 and 1949. The governments of East and West Germany increase their mutual hostility, with each government taking actions against supporters of the other's political systems—whether it is the banning of Communist newspapers and parties in West Germany, or the arbitrary prohibitions on travel to the west in East Germany. In Berlin, friction and official complaints are a constant refrain, with weekly reports of soldiers from one zone being arrested in another zone, governments interfering with traffic or refusing entry, and troops from one zone infringing on another zone.

The steady stream of refugees fleeing East Germany—over 100 police each month from East Berlin alone—and the Allies' use of them for propaganda purposes angers the East Germans. The Soviets worry that the eventual revival of Germany's industrial power will lead to its incorporation into the West's military defense system; this leads to a buildup of forces in East Germany and the training of the "people's police" for an invasion force. The Soviet contemplation of a pre-emptive invasion is only short-lived, but their worries about West Germany's eventual power are not. Purportedly, as an anti-smuggling action (smuggling between East and West Germany is a substantial problem), the Soviets block the canals on the Elbe River, damaging the West German businesses which depend on river traffic. The Allies become aware in February that East Germany has been sending subversives into West Germany to help organize Communist activity there and to begin a campaign of sabotage over the summer. East German propaganda activities increase, including sending large amounts of propaganda into West Germany (through messages in bottles floated down rivers or on balloons bearing Communist mottos).

In May, following the elections in Lower Saxony, West German politicians claim that the Socialist Reich Party and the neo-Nazi movement in general has contacts with and is funded by the Soviets. Radio Leipzig, in East Berlin, broadcasts threats against the Americans and Germans working for Radio Free Europe in West Berlin. In June, the Soviet authorities in East Berlin demand certificates of origin for all raw materials being exported to the west, which significantly disrupts trade between the two Berlins. The West German government passes a law harshly punishing anybody who "betrays" a West German to the Soviets. The Soviet Air Force steps up its aerial exercises over Berlin, leading to some tense moments between Allied and Soviet pilots. Later in the month, hundreds of East German youths trained in labor agitation and sabotage infiltrate into West Germany.

In July, the East Germans and Soviets launch a campaign—similar to the one being carried out in Greece—to kidnap children in West Germany, smuggle them into East Germany, and raise them as Communists. But the West German police are more efficient and not corrupt (unlike the Greek police), and most of the kidnappers are captured and the children returned to their parents. In August, a massive Communist Youth march is held in East Berlin, with around 1.5 million Communist Youth attending from around nine countries. During the march, around 15,000 marchers “invade” West Berlin and march through the streets, chanting Communist slogans. The West Berlin police manage to stop violence from occurring and escort the marchers back to East Berlin. In October, 5,000 Communist Youth repeat the “invasion”—but they initiate violence, throwing stones and physically harassing West Berliners. When the police arrive, the Communist Youth attack them, and the police are forced to use fire hoses on them.

Unsurprisingly, daily life is wretched for Germans of both countries. There is an outbreak of influenza early in the year. Although many more West Germans have cars than even two years ago, their driving is worse: for six months, there is an average of 15 auto fatalities a day. The use of narcotics increases, and the smuggling of drugs between the Berlin zones becomes a real problem for the authorities. Although the economy is beginning to recover (enough for West Germany to resume exporting sausages), capital is scarce: throughout the year, actions by the occupiers and the governments make life worse for businesses.

The mounting economic difficulties in West Germany lead to a lack of capital and a decrease in the amount of imports. Those entrepreneurs in West Berlin who—through choice or lack of choice—make their money by selling strategic materials to East Germany find it increasingly difficult to do so (in May, the Americans permanently assign a special detachment of military police to stop the trade). The Allies similarly crack down on export of goods to China and the Soviet Union from the North Sea ports; Soviet and East German moves to prevent smuggling led to a vast amount of legal export material piling up and decaying in warehouses in West Berlin. In East Berlin, the Soviets tear down large numbers of historic landmarks and construct new, ugly, and soulless buildings: many have no choice but to compare grim, dreary, shoddy East Berlin with the new buildings and shiny stores appearing in West Berlin.

Matters are worse in East Germany: its economy deteriorates in 1951, and there is a scarcity of raw materials, mass dismissals of workers, and political discord. The Soviets carry out a long-threatened party purge in East Berlin in January. As elsewhere in the Iron Curtain, those purged are sent to gulags or executed. In the spring, a party purge in East Germany leads to a split between the old guard (who lead the purge) and members of the managerial class—this split is only resolved when the Soviets intervene and completely remove everyone who isn’t sufficiently devoted to Communism. Crime skyrockets in East Berlin as the police become markedly more corrupt. In April, the Soviets begin conscription in East Berlin, and in June, the Soviets “accidentally” drop bombs on a village 40 miles southwest of Berlin—the number of casualties is not disclosed.

The misery of daily life leads to a widespread anger that manifests in a number of ways. In January, 3,000 Bavarians protest in favor of the Allies commuting the death sentence for those convicted of war crimes. When 300 Jews show up to demonstrate in favor of the death sentence, violence erupts. In February, uranium miners stage a protest in East Berlin over their forced labor, and the protest turns violent, with one dead and 35 injured in clashes with the East Berlin police. In April, East German Sea Police trainees mutiny against their Soviet instructors. Visiting athletes—like the Turkish national football team in May and **Sugar Ray Robinson** in June—are appalled by the racist and unstable behavior of the German crowds. In August, a metalworker strike in Hesse turns violent, and in November, a mail-bombing campaign—the perpetrators unknown—begins in West Germany.

Politically, West Germans have little to be happy about. The Socialists are in power, but they are not respected internationally. There is friction with the French, carrying over from 1950, over the issue of German rearmament and the loss of the Saar. Most Germans want unification of the two Germanies, but neither the Allies nor the Soviets seem interested in ever having that happen. Germans worry that the Allies will sell out West Germany to achieve peace with the Soviet Union, or that the Allies and Soviets will fight a war in Germany in a replay of the Korean War. A singular happy moment, for all Germans, comes in January, when **Dwight Eisenhower**, now Supreme Commander of NATO, visits West Germany, and in a speech draws a distinction between Hitler and his cronies and the ordinary German soldier. Eisenhower's statement that the ordinary German soldier had not lost his honor during the war gives great satisfaction to Germans, and ensures that whatever anger Germans feel toward the Allies for preventing unification, Eisenhower himself is held in high regard.

- **Plot Hook:** In August, the East German government perfects a new, powerful narcotic—and ships it to America via Czechoslovakia and Italy.
- **Plot Hook:** A West German **Mercenary** is working for the interests of escaped East Germans. Should he be stopped, or encouraged?



Great Britain

1935

Uneasy lies the head that wears the crown, and this is emphatically true in London. While Great Britain is no longer the most powerful nation on Earth, London remains the financial headquarters of the world. Geneva is the headquarters of the United Nations, but it is London which is generally seen as the *Capital of the Free World*. But this position seems to bring more unhappiness to the British than pleasure.

The global political situation is worrisome, certainly—but most British are more concerned with the material realities of their daily lives than with the dangerous possibilities of the future. Like most throughout the world, the British have been negatively affected by the Depression which was felt differently in Great Britain (especially in London) than in many other places. While the British economy bottomed out in 1932, the effects were not nearly so bad as in other places. By 1935, Britain's industrial output has returned to its pre-1929 crash level. With unemployment at 10%, life in Britain isn't exactly cheery, and many rural areas, especially in the North and Wales, endure particularly desperate conditions. But the government maintains its unemployment insurance programs, and London is booming thanks to new construction, a national program of slum clearance, and an influx of new industries. The government has lowered lending rates, which has stimulated business. Despite rising unemployment, the wages of the people who work are also rising, and the average standard of living is actually increasing rapidly.

Nonetheless, popular discontent with government runs high, especially toward those who are seen as “planners.” “Plans” are understood by the British to have been largely to blame for the Depression, and when the Prime Minister says he has no Plan for dealing with unemployment and would not support a Plan for dealing with it, the public understands what he means and agrees with him. The British public aren't revolutionaries, and certainly support the King (whose Silver Jubilee this year provokes a wave of public affection for him), but the public distrust of the **Macdonald** and **Baldwin** governments runs deep. Much of the public leans Socialist, but many lean Fascist, both out of a fear of Communism and because of the Labour government's inability to do anything about unemployment. As in many other places, the rise in membership of leftist and rightist political activists—in the case of Britain, ordinary leftists and the fascist Blackshirts—leads to violence in the streets, with the amount and severity of both increasing as the year goes on.

London itself is growing rapidly, both within the city limits and in the suburbs. Greater London is expanding into neighboring counties with the aforementioned construction boom, and many businesses are turning a profit. These result in a huge influx of people who come to the city to get work. Coupled with the large increase in the number of foreign refugees (especially Jewish immigrants fleeing Europe), this has resulted in a population boom in the City and County of London. As in any city, the sudden and even dramatic increase in newcomers results in an influx of money, but also an increase in crime—and,

with the immigrants, espionage. Car ownership has become a common, middle class phenomenon—but the streets of London have not been widened, and 20,000 horses are still active in the city for various businesses (in 1935, 5% of all vehicles in London are still drawn by horses). The people, the cars, and the horses result in horrendous congestion, which does nothing to make Londoners feel more content about their city.

And, of course, there are global politics to occupy Londoners. Great Britain may no longer be the most powerful country on Earth—but it is one of the five most powerful, and is the country the West looks to for leadership. The British take pride in this, but the psychological and emotional effects of the Great War continue to be felt, and they remain frightened at the prospect of another war. The British are ultimately willing to take part in the League of Nations' embargo of Italy over the Abyssinia affair—but they are just as eager to do anything to avoid another war, regardless of how bad they think Italy or Germany might be.

- **Plot Hook:** In February and March, dismembered human bodies are found on trains in and around the Waterloo station. Scotland Yard puts its mobile Flying Squad on the case, as well as its disguised “Q” squad cars. The discovery of two more mutilated bodies in Dumfriesshire, in the north of England (in September), and a third (in October), are declared unrelated.
- **Plot Hook:** A respected senior **WATT** (see page 405) turns up dead in Limehouse, exotically poisoned. Who did it?

1951

In 1951, “What went wrong?” is the question most British ask themselves. What went wrong, that Great Britain should fall from what it was at the end of the war to what it is today?

Little enough goes right for Great Britain in 1951 such that the conflict with Egypt at the end of the year comes as a kind of welcome relief: at least the British have a clear enemy they can focus their ire upon, one they will in all likelihood defeat. Otherwise, there's no good news anywhere, and the increasing sense that a war with the Soviet Union is coming (and soon) adds a sense of doom to everything.

There are food problems. General malnutrition is gone, and most British have an adequate amount of food to eat each day. But to call the food “monotonous” would be generous—most of it is starch and bland vegetables. Meat is central to the British diet, but it is in appallingly short supply throughout the year, below even wartime levels; to make matters worse, some of the livestock has to be culled because of an outbreak of foot-and-mouth disease. The traditional source of beef for Britain is Argentina, and when the government stopped buying beef from Argentina in 1950 due to deteriorating relations with **Juan Perón**, the British government did not find an affordable replacement or substitute. Now the standard meats are all strictly rationed and in such short supply that rations are tightened at the end of the year and prices raised. The

government begins importing new types of meat like goat and reindeer, and as strange and distasteful as they are to the average citizen, they sell out quickly.

Electricity and gas are variously cut, rationed, or suspended: London, at night, often seems as dark as it was during the Battle of Britain. Despite the high production of coal, industrial usage and general waste bring such shortages that in November and December people are already declaring it the worst year since the “great gloom” of 1947. Housing is in painfully sort supply, as reconstruction of homes ruined during the war has been very slow. (Even West Germany is building homes at a faster rate than England, and the government decides that building ugly and off-putting apartment buildings is preferable to building homes.)

The European influenza epidemic of December 1950 and January 1951 hits Britain hardest of any country, concentrating in the northern half of the country. From the beginning of December through the end of January, 8,000 die from influenza and smallpox. Throughout the year, there is a rise in lung problems thanks to the heavy use of coal; many winter nights London are very smoggy.

Economically, Britain is in sad shape. The buying power of the pound continues to decline and wages remain static, but British rearmament has driven up the price of everything from tires to aluminum to motor oil to nuts to petrol. The shortage of tin makes it too expensive for ordinary citizens to use, which means there is much less canning of fruits and vegetables than usual (which adds to the food situation). Labor unrest is a near-constant, with pay raises being the only thing preventing workers—from machinists to railway laborers to stevedores—taking part in strikes and slowdowns. Crime is on the rise, the price of newsprint means that newspapers are thinning or disappearing, the public’s war-weariness is ignored by the government, and the Labour government seems too incompetent to fix matters. With all of these problems, it’s no wonder that the overuse of prescription drugs has doubled within the past two years. As one doctor says, “the strain of living conditions is making people take sleeping tablets like a second vegetable.”

As for their place in the world, the British have a saying: “Perón denies us meat, America denies us pride, Russia denies us peace.” The British attitude toward Americans, mixed during the war and dropping afterward, hits a modern low in 1951. The British are tired of war and certain that the next major war will be the last Great Britain can endure—but Americans seem eager to start a fight with China, as well as escalate the inevitable conflict with the Soviet Union. The U.S. continues to maintain air bases in the U.K., keeping over 16,000 G.I.s in the country for the coming conflict with the Russians—but the British find the G.I.s much more insufferable than during the war, and “hysterical” is a common term British use to describe Americans. That the Americans are such anti-Communists that they criticize Britain’s trade with Soviet Bloc countries—a necessity for the U.K.—does not help matters, nor does the American government’s pressure on the U.K. government to be more actively anti-Communist. The British feel they are quite anti-Communist enough, and provide as evidence the seizing in July of two oil tankers being built for Poland in London in July.

Internationally, the news isn't good, either. There is the year-long drama with Egypt, but more relevant to many British is the conflict with Iran. In June, Iran nationalizes its oil industry—which consisted solely of the British Anglo-Iranian Oil company, who exported most of its oil to Britain (as well as most of its profits). The nationalization deals a heavy blow to British prestige and self-image, as well as to British stocks and to the salaries of its oil workers in Iran. The ongoing insurgency in the Federation of Malaya becomes a drain on the military and shows little sign of improving. Finally, in June, the government announces that two high-ranking British diplomats, **Guy Burgess** and **Donald Maclean**, have disappeared and probably defected to the Soviet Union, an absolute disaster for British Intelligence.

- **Plot Hook:** The “Symons Street Siege” takes place in June: a Chatham man kills a policeman, flees to his parents’ home, and then shoots it out with the English police for two hours before killing himself. In August, Scotland Yard announces a new, more intense crackdown on crime—with a focus on sex crimes, as ordinary crimes are up 230% since 1938, but sex crimes are up 260%. The resulting public obsession with crime, and police obsession with protecting their image by lowering the crime rate and increasing the apprehension rate by whatever means necessary, leads to a wave of unreported police brutality and increasing viciousness by criminals.
- **Plot Hook:** A British **Explorer** claims to have discovered the Lost Continent of Mu, but says he has lost all of his proof.

Hollow Earth

1935

The Hollow Earth is what careless humans hastily dubbed the vast array of caverns which encircle the globe, miles and miles deep beneath the Earth’s surface. Of course, the Earth isn’t really “hollow”—that would be silly. But there are enormous caves, some hundreds of miles long and wide. In these thousands of caverns are a dizzying number of species from lost, forgotten, and unknown branches of evolution: everything from velociraptors, the leopard-like marsupial *Thylacoleo*, the giant ground sloth *Megatherium*, three-foot-tall dwarf mammoths, and creatures so alien to the science of the surface world that classifying them would require the creation of new phylums or even new kingdoms. Nourished by prehistoric plants, the meat of other subterranean dwellers, and by the variety of phosphorescent molds and fungi which light the caverns, the Hollow Earth is a flourishing biosphere.

Those from the surface world who have attempted to explore the Hollow Earth are struck not just by the diversity of life and the staggering size of the caverns, but also by the fact that there is only one humanoid race: Neanderthals. Short, squat, and more muscular than humans, the Neanderthals have prospered within the Hollow Earth as they never did on the surface. If their many



settlements, spread out across the Hollow Earth (some even on great raft villages on the Sunless Sea) do not come close to what humans think of as cities or towns, they make up for it in sheer numbers. Those biologists who have visited the Hollow Earth have theorized that the Neanderthals long ago eliminated any humanoid rivals and are now at the top of the Hollow Earth food chain as alpha predators. Those soldiers who have visited the Hollow Earth and seen the efficient way in which Neanderthals take down a *Tyrannosaurus rex* have no doubt that the Neanderthals are capable of completely wiping out an entire species of rivals.

NEANDERTHAL ARCHETYPE

Recommended Skills: Survival, Might, Athletics.

Suggested Aspects: THIS IS MY DINOSAUR! • HOLLOW EARTH PIDGIN • THE GOD RUBY SPEAK TO ME

Suggested Stunts: Larger Than Life (see page 464), plus Surge of Strength (see page 467).

In previous decades (the Hollow Earth was first discovered by humans early in the 19th century), humans wondered at the stability of the Hollow Earth. There seemed to be no great movement of Neanderthals from one village to another, or even one cave to another. There was little conflict between villages; while there was some movement of creatures between caverns, stasis rather than movement was generally predominant. But now the worldwide patchwork quilt of Neanderthal villages is beginning to unravel. An outside observer with knowledge of the Hollow Earth would be amazed by the unprecedented behavior of the Neanderthals. Around the world, they are frenziedly making weapons, training creatures, and—above all—streaming toward the great, thousand-mile-long cavern beneath Central Asia.

The cause of this disruption took place took years ago. A human traveled into the Hollow Earth from a tunnel underneath Mount Aýrybaba, in the Turkmen Soviet Socialist Republic. He slipped into the naturally-formed amphitheatre which the Neanderthals used for worship. He stole, from the rock platform in the center of the amphitheatre, the huge God Ruby which the Neanderthals had worshiped since time out of mind (which gave sage advice when the Hollow

Earth was threatened). He was discovered red-handed, but the arrival of other humans armed with strange and deadly weapons allowed this thief to escape with the God Ruby.

In personality and temperament, the Neanderthals are much like modern humans, and the tens of thousands of their communities spread around the Hollow Earth have nearly as wide a range of cultures as do human communities on the surface. Most Neanderthal communities worship other beings than the God Ruby—but all have respect for it, and a deep appreciation for the aid it gives. Thus, the insult felt by all at the theft is deep and stinging. Parties of Neanderthals tried to pursue the humans, but the surface world proved much wider and more populated than any had anticipated, which led to their best minds concluding that recovering the God Ruby would have to be a concerted effort of all Neanderthals.

To that end, the Neanderthals are summoning troops and preparing for war. The strongest, largest, and fiercest warrior **Atok** (of the volcanic island in the middle of the Sunless Sea) has been chosen as war leader. Neanderthals around the Hollow Earth are training their mounts to fight. Soon, perhaps in a few months, the invasion of the surface world will begin.

- **Plot Hook:** In the Colony of Nigeria, the rush of rural migrants to the cities (especially Lagos) in search of jobs leaves large portions of the central and northern parts of the Colony underpopulated—and consequently less often patrolled by the British District Commissioner and his agents. So it goes unnoticed by the white colonial authorities that an opening into the Hollow Earth near Gusau is releasing dozens of *Phorusrhacids* into the savannah. The *Phorusrhacids* are flightless birds, roughly 8 feet tall, weighing 500 pounds, and capable of running 30 miles per hour. They are carnivores with heads the size of horses, bearing beaks like eagles; they immediately begin preying on mammals large and small, and whatever humans they can catch.
- **Plot Hook:** A new mysterious medicine is running amuck in the snake-oil economy. It claims prehistoric provenance: rendered dinosaur-fat cream. The only source possible is the Hollow Earth!

1951

The Neanderthals' invasion of the surface world was, to their minds, a success, because it resulted in the return of the God Ruby to its proper place. That most of the Neanderthals who went did not return was unfortunate—but the Neanderthals are hunters who live in a place red in tooth and claw, and they understand that life is short and death is quick. It is sixteen years later, now, and to the new generation of Neanderthals born and grown to adulthood since the war, it's something that happened long ago: not something they think much of. They have more immediate concerns on their mind.

When the surviving Neanderthals returned to their villages after the invasion, life resumed, more or less. The mourning rites and rituals were performed for

the lost, and the survivors resumed hunting, farming, and living their lives. But soon the Neanderthals noticed that humans, whose appearance in the Hollow Earth was a once-in-a-generation oddity before the invasion, were now coming far more often—as many as one human a month. They had sealed up every tunnel and entrance from the surface world when they returned. But some were missed, the humans made others, and earthquakes created still more (such as the 1948 Ashgabat earthquake in the Turkmen Soviet Socialist Republic which created a particularly big entrance.)

Some of the humans have come to talk to the Neanderthals, to ask questions about their gods, their history, their burial customs, or the God Ruby. Despite language difficulties, the Neanderthals are usually happy to speak to those humans.

Some of the humans have come to dig in the ground of the Hollow Earth and take away whatever animal bones they find. This, to the Neanderthals, is curious behavior, but harmless: they leave those humans alone. Some of the humans have come to capture animals and take away plants, and as long as the animals are not from their herds, the Neanderthals let the humans hunt and gather.

But many of the humans have *bad* things in mind. Humans regularly try to steal the God Ruby. Some humans try to steal Neanderthals—especially women. Some humans try to dig into burial sites and take away the bones of dead. Some humans try to take land away from the Neanderthals and live in the Hollow Earth permanently. All of these humans, the Neanderthals **deal** with. On the surface, the humans had the advantage in combat; here in the Hollow Earth, the Neanderthals are unmatched.

Worse yet is that some of the humans bring their “uplander” conflicts and hatreds into the Hollow Earth. Violence between Neanderthals is not unknown but still unusual, and very rarely happens in any organized way. Yet for the past several years, bands of humans have been fighting and killing each other in the Hollow Earth, which strikes the Neanderthals as curious and possibly dangerous. These humans don’t seem to be interested in the gifts which the Neanderthals offer them, and there is nothing that the humans can offer the Neanderthals that will entice them to give the humans what the humans truly want: the magic of the Neanderthal shamans. So why are the humans killing each other in the Hollow Earth? The Neanderthals have no clue.

- **Plot Hook:** A major oil company has decided to flout the U.N. resolutions barring expeditions into the Hollow Earth and is organizing a large-scale expedition to find the oil reserves which, surely, must be there. Centuries of dinosaurs and other creatures have died in the soil of the Hollow Earth—the reserves there *must* be immense. The expedition is large enough that the company’s usual group of armed guards will be insufficient to guard the men and equipment on the expedition; quietly, a worldwide call has gone out for mercenaries to join the expedition.
- **Plot Hook:** Surface diseases—which the Neanderthals have little resistance to—are cutting a swath through their populations.

India

1935

India is the largest and most profitable of Great Britain's overseas dominions (self-governing colonies), and India—technically the “Indian Empire”—is very large indeed, covering not only modern India, but also what is now Pakistan, Bangladesh, and Myanmar. India has a population of around 400 million in 1935 and an economy on par with that of the European powers. India is intimately tied to Great Britain, the leader of the free world.

Like Great Britain, most of India's attention is turned inward, toward domestic matters. Both natives and British feel that what happens to the rest of the world is, frankly, much less important to India than what is happening inside it. The biggest single issue, and the subject that generates the most discussion among both Indians and British, is independence. In 1935, India is still part of Great Britain. While areas like education and local government are controlled by Indians, major governmental features like taxation, policing, irrigation, and the media are controlled by the British. This is intolerable to the Indians, who feel that they are ready for self-government, or at the very least their own constitution. The British feel differently, of course, and are deliberately vague, both in public statements and in bills before Parliament, about their ultimate intentions for India. As might be expected, this ambiguity and unwillingness to commit generates ill-will among Indians. Even the Government of India Act, passed in June (which creates a new constitution for India and widens the franchise to 35 million Indians), is seen as insufficient and insulting. The British continue to have all the real power in India—and when it comes to things like the Bangalore Cantonment, a British military base occupying 13 square miles of downtown Bangalore, the British are loftily dismissive of hurt Indian feelings.

The independence issue is the biggest one for Indians—and so much else happens this year that even if Indians were inclined to care about what Japan's intentions after it conquers China, or the Italian-Ethiopian issue, most Indians would have more pressing things on their minds. It's not that the news from this year is all bad. The global Depression is felt only lightly here; the colony as a whole is experiencing a growth boom of multinational firms opening branches in India and producing goods (from machine tools to paints and varnishes), which formerly had to be imported. Modern roads continue to be built across the country, even in the Northwest Frontier, despite the opposition of Pashtun tribes like the Afridi. The Silver Jubilee in May produces a good amount of anticipation and excitement, and all but the most diehard pro-independence Indians enjoy the spectacle. In January, when the Prime Minister of Nepal visits Delhi, the colony holds a military parade in his honor of 7,000 troops, something that hasn't happened in Delhi in decades. The Indians enjoy it so much that when the King of Greece visits, later in the month, a parade of 15,000 troops is held. Tourism is up, with local bus companies providing long tours from Bombay through the jungle, and local airlines beginning regular tourist flights to the Himalayas. In October, the first aviation school in India opens, and Indian pilots no longer have to go to England or America to be trained.

But most of the news is bad. Many Indians have a gloomy view of both the present and the future. India remains largely an agricultural country, but the weather and natural disasters are quite bad this year. The winter in the Northwest Frontier and in central India is bitterly cold—the worst in decades—with countless crops damaged or destroyed. In May, an earthquake in the western part of the colony utterly destroys the city of Quetta and kills 40,000 people. In June, a massive forest fire devastates the hills in Simla, in the northern part of the colony. And across the country, native wildlife is declining so precipitously, even compared to a few years ago, that a conference in London is called in January to address the issue.

Violence, both domestic and political, is rising. The Northwest Territory is particularly violent in the first half of the year, with dozens dead in clashes between the colonial troops and the Pashtun tribes, leading up to the defeat of **the Faqir of Alingar** at the Battle of Swat River. **L.W.H.D. Best**, a political officer and real-life **Afghani Fighter**, is killed in combat against the Pashtun in April, viewed in Calcutta as a heavy blow to the English. The Territory is calmed only in October after lengthy, fruitful negotiations with the Mohmand tribe—but the English receive word that the Russians have sent agents, with money, to the Tungan tribes of the Taklamakan desert (northeast of the Northwest Frontier), and that the Tungans are filtering into the Northwest Territory over the mountains.

The cities are not calm. A murder trial in July reveals the extent of Dacoit gang activity in Delhi. Indian protests (whether anti-tax in the Punjab or pro-independence in Karachi) are inevitably marred by British troops firing on the protestors—although a Muslim protest in Lahore is advertised as promoting non-violence and is left alone by the British troops. Certain native princes, afraid of what a change in the current government will do to their autonomous and independent status, protest in various ways—with one in Rajasthan actually rebelling against the British in May.

But the worst violence, and possibly the most troubling dynamic in India, is religious strife. As one observer puts it, there is a “shadow of communal ill-will” hanging over India, and inter-religious violence is all too common. There are Hindu-Muslim riots in Firozabad (in the north of the colony) in April, Muslim-Sikh riots in Lahore in July, and Hindu-Muslim clashes across the Punjab in October.

- **Plot Hook:** In the hills northeast of the North West Frontier, a tribal prophet and leader known only as the “**Veiled Figure**” is stirring up trouble among the peoples of the hill country. British agents, including **Afghani Fighters**, are sent to take care of him.
- **Plot Hook:** **Mr. Mishra**, a blind Indian **Defective Detective**, is fighting the Dacoits, with some success.

1951

Birth can be traumatic as well as joyful, and in the case of India the birth was historically traumatic—and four years later the trauma continues without a foreseeable end.

Independence should have been joyful: India, free and independent after more than a century of British colonial rule! But the friction between Hindus and Muslims (suppressed for so long by the British) immediately flared up, and relations between Hindu India and Muslim Pakistan went bad quickly. Hundreds of thousands in both nations were killed in riots and ethnic cleansing, and millions were forced to leave their homes in each country. In 1951, the number of refugees on the move has slowed, although around 100,000 flee from Pakistani East Bengal to Indian West Bengal over the summer because of the increasingly fervent Islamic nature of Pakistan. By year's end, there are 7.5 million displaced people and refugees in India.

Nor have relations with Pakistan improved. There hasn't been an open clash with Pakistan since the cease fire brought an end to the war with Pakistan in 1948—but neither side has forgiven each other, and the rhetoric exchanged between the two countries is venomous. The dominant news item in the Indian press is the dispute over the state of Kashmir, which both countries lay claim to, and which for both Indians and Pakistanis assumes almost religious proportions. The ardently nationalistic Indian press lobbies throughout the year for India to take more aggressive action on the Kashmir issue. When the United Nations Security Council votes on Kashmir in March, the results are seen by Indians as favoring Pakistan, which enrages them.

The other domestic political issue occupying India is the political integration of the dozens of princely states. In 1951, there are still a large number of states, large and small, ruled by hereditary princes and rulers: India wishes to incorporate all of them into its government. However, the princes are reluctant to accede to India's wishes, in part because of the ensuing loss of income, in part because of the loss of independence, and in part because of their inevitable loss of status. The princes' fight against the Indian government, and their formation of a "union of rulers"—something the Indian government sees as subversive—is the largest domestic political issue for India during the year.

However, these are all minor issues compared to the real problems India faces during the year, those which affect individual Indians far more directly and on a daily basis. The largest one (affecting more Indians than any other) is famine. Last year brought India earthquakes, floods, and drought, resulting in almost unbearable hardship for Indians. In January, a 10-mile-long plague of locusts descends on the wheat fields of the Punjab, devastating the crop and leading to the government instituting food rationing of nine ounces of grain per person per day. Famine hits Bihar in March, with many Indians getting only one meal every three days. In April, 20 million are threatened with famine in north Bihar, central Madras, and pockets of Bombay and Rajasthan. The situation does not improve over the summer, spreading to Assam and West Bengal in August. The fall monsoon is erratic, with excessive rains in some areas, scant ones in others: the harvest will be bad, and there will be more hunger and famine in 1952.



The Indian government's attempts to relieve the nation's hunger are unsuccessful. Most countries try to take advantage of India's need by offering grain, rice, and wheat (at elevated prices) for natural resources (which India doesn't have enough of for its own purposes) or for cash (which India lacks). The United States 2 million tons of food which it is ready to offer India—but Congress must pass a bill for the food to be sent. Congress delays passing the bill for weeks, resulting in many Indians starving to death who could have been saved, and in millions of Indians being infuriated at the Americans' inexplicable delay. (The U.S. is not well regarded by India to begin with, although the dismissal of **General MacArthur** is met with great relief, as Indians saw him as the standard bearer for imperialism and as an active agent for total war in Asia.) India does manage to work out a barter trade with Red China for rice, which leads to further trade links being established with China, support for China in the Indian press, and **Prime Minister Nehru** voicing support for China joining the U.N., something few other countries' leaders are willing to do.

The Indian government, however, is low on money, inflation is rising, the cost of living is rising, and taxes are rising. Labor is irritated, and strikes become increasingly common as the year passes, most critically in June, when there is a massive Socialist Party demonstration in Delhi and (much worse) a rail strike over wages. The famine and bad money situation exacerbate the already tense relations between the many different ethnic and religious groups in the country. The newspapers are full of reports of clashes between Hindus and the remaining Muslims in India, and friction between Hindus and Sikhs boil over into March riots in three provinces. The Communist Party of India, backed by the Soviets rather than the Chinese, succeeds in goading a dozen villages in Manipur state on the Burmese border into an uprising in February, and most of Tripura state, also on the Burmese border, into open revolt in March.

The Tripura uprising is particularly violent because two thousand of the rebels are soldiers trained in jungle fighting during World War II, and they apply the lessons they learned then to fighting the government troops. The government cracks down on the Communist Party and on Red subversion more generally in July, arresting 1,700. The Communist Party responds with a selective campaign of assassinations and bombings in August and September.

- **Plot Hook:** In the late summer a group of Naga tribesmen in Nagaland (in Assame, along the border of India and Burma) go on a headhunting raid. They kill 93 and take their scalps—as well as looting and burning granaries and stockyards.
- **Plot Hook:** An Indian **Femme Fatale**, **Miss Savarkar**, creates her own criminal empire.

Italy

1935

It all seems rather simple to Italy: the country has large problems, and a new colony in Ethiopia will solve them. So why can't the rest of the world see it Italy's way?

It's not like Italy's problems are minor, obscure, or in any way not well known. Everyone knows that Italy is overpopulated, and that the global Depression has made the situation worse. Ordinarily, Italy's surplus population typically emigrated to the U.S. and South America, or went to France, Germany, Switzerland, and Belgium for seasonal work. But the Depression has eliminated the possibility of regular employment in any of these places, and many expatriates have returned home. Those who remain abroad have stopped sending money home, which makes Italy's finances even worse.

Italy has relatively few manufactured goods to export, a bad foreign trade balance, a weak lira, and a horrible balance of payments. Tourism is down, always been a vital part of Italy's economy. Italy is still a part of the Grand Tour—but in 1935, there just aren't that many tourists who can afford the traditional style. The country needs raw materials like cotton, coal, oil, wool and ore, which all have to be imported as the substitutes the government has come up with aren't adequate replacements.

Italy also needs new territory, having very little arable land for the agriculture of peasant farmers (who are the ideal citizens, as far as Italy's fascist government is concerned). Most of Italy's farmland is hard, exhausted soil, and farmers have a crushingly low standard of living, usually eating meat only once a year (if even that). The government is doing what it can to reclaim land (as in its successful transformation of the Pontine Marshes), but such efforts take a great deal of time and struggle, and Italy's needs demand immediate attention.

The obvious answer to all of these problems is a new colony—and Ethiopia has yet to be colonized by anyone. An Ethiopian colony will provide lots of fertile land for Italian farmers, and produce cotton and coffee, both of which

must currently be imported. If rumors are true, Ethiopia also has large deposits of gold, ore, and oil. And a new colony will relieve population pressure.

It's not like Italy doesn't have both precedent and justification for colonizing Ethiopia. In 1895 and 1896, Italy fought (and lost) a war with Ethiopia, and no modern country should allow that shame to stand unanswered, would it? The rest of the world claims to frown on colonizing Africa, but what are the B and C Mandates of the League of Nations if not League colonies? And didn't the Ethiopians, last December, attack the Italian forces at Wal-Wal, unprovoked? Oh, the Ethiopians claim that Wal-Wal was on the Ethiopian side of the Ethiopian/Italian Somaliland border, and that it was the Italians who attacked first, but everyone knows the Ethiopians are liars... they're *African*, after all.

And doesn't Italy have an obligation to *civilize* Ethiopia? After all, Ethiopia may have joined the League of Nations in 1923, but as is commonly said "a barbaric country cannot be transformed into a civilized State by merely joining the Geneva organization." Italy could easily modernize so much of Ethiopia—Addis Ababa may be Ethiopia's capital, but it's a small town with unpaved roads. Honest, hardworking Italian laborers could transform it into a modern city in no time.

Despite all of Italy's rationale for attempting to colonize Ethiopia, the world lines up against Italy as the year progresses. The Wal-Wal clash creates a crisis at the League of Nations, with both the Italians and the Ethiopians demanding satisfaction. The League doesn't make a decision on it until September, by which point the Italians have already built up their armed forces in Italian Somaliland, poised to attack. Italians become increasingly dismayed over the course of the year as world opinion turns against them. In 1934, German agents assassinated **Dollfuss**, the Austrian dictator, as a prelude to a German-backed coup—only to have **Benito Mussolini** march the Italian army to the Italian/Austrian border and threaten war with Germany if they invaded Austria, which backs Germany down. The more politically aware Italians believe that Italy's opposition to Germany in the Dollfuss affair, and Great Britain and France's desire to have a powerful ally against Germany, mean that the British and French will be willing to make numerous concessions to Italy in order to keep it on their side. (Germany is also shipping arms to Ethiopia, which is yet another reason why Italy is not on Germany's side). As late as April, there are widespread press reports of the new amity between Italy and France. And most Italians know that Great Britain originally opposed Ethiopia's 1923 admission into the League of Nations, and wonder why Great Britain is so adamantly against Italy's actions.

In fact, the general reaction in Italy to Great Britain's opposition is a combination anger and mystification, as Italians have always looked to Great Britain with admiration. Italians view the condemnation of their actions, and the sanctions of the various League nations in the fall, as entirely the doing of the British. The League of Nations is seen as just a British puppet, and that any war between Italy and any League nation over Italy's actions in Ethiopia will be entirely Britain's fault—and undoubtedly what Britain wants, the Italians believe. Italians all over the world boycott British goods, British diplomats in Italy are ostracized, and in the fall anti-British demonstrations break out across Italy.

But despite the sanctions and condemnation and general tension, most Italians are feeling good about themselves and their country's future. The League of Nations sanctions increase the general hardship of most Italians' lives, but most Italians are willing to put up with them, because they know that the new colony will not only help their country but will also increase Italy's prestige. Even those who are on the fence about the war in Ethiopia (and those who are politically anti-Fascist) get behind the war because it is their patriotic duty to support the government and their country. The Italian press is fully in support of the war and constantly exalts patriotic and Fascist beliefs—if the many Italian newspapers now all speak with only one voice, celebrating the Fascist philosophy (scorning moral relatives and glorying in absolutes), most Italians agree with them.

Most Italians see the war as a necessity for curing the country's problems, and their attitude toward the war changes over the year from seeing it as a grim obligation to their glorious moment in history, reminiscent of their Roman Empire past. Younger Italians, who have been taught Fascism for 13 years, are enthusiastic about the war (the upcoming “Great Adventure”) from the beginning. They view Mussolini with an almost religious faith. One common phrase is “one believes because he knows that the Duce is never wrong.” Most Italians aren't quite that committed to Mussolini, but he is quite popular nonetheless—not least because he is so opposed to war profiteering and to companies taking advantage of citizens during the war, with his government passing harsh laws to prevent profiteering.

Italians feel confident. Their government and their military leaders say that the war should be short, only a few months at most, or maybe even less as several Ethiopian tribes have broken away from the Ethiopian Empire to ally with the Italians. Across Europe, the Italian Air Force is seen as one of the fastest and most powerful on the Continent, as the most advanced air research base in the world is opened in Rome in April. The inevitable Italian colony will help the country's problems in short order. The future, for Italy, looks very bright indeed.

- **Plot Hook:** In March, Italian troops being sent to the colonies of Libya and Italian Somaliland revolt. The rebellion is put down after a brief but bloody skirmish, and the incident is hushed up in the Italian press—but Italian Communists leak word of the revolt to a Soviet reporter, and the Soviet press makes much of the rebellion.
- **Plot Hook:** Word comes of an Italian “Desert Hero” (**Jungle Hero**) raised in the wilds of Ethiopia by lions. Rumor or fact?

1951

As the least guilty of the three Axis countries, Italy was not treated with the censure and loathing that Germany and Japan endured after the war ended. Now, in 1951, Italy has recovered far more quickly than Germany or Japan—or even Great Britain and France, for that matter. The major cities of Italy and the

Italian landscape have essentially returned to what they were before the war. Italy's rehabilitation, quicker and easier than that of Germany and Japan, seems complete. But despite this, problems are stubbornly persistent.

To the politicians, policymakers, and press of the West, Italy's value is obvious, which is why it is important that it be rehabilitated as quickly as possible and brought back into the folds of the Atlantic Pact and capitalist democracy. This is especially true for the U.S., which is happy to supply Italy with Marshall Plan funding, to have Italy rearm, and to have **General Eisenhower** visit Italy to spread the good word. Most Americans do not bear a grudge against Italians: tourism is up, and most Americans have positive experiences in Italy. (Most American men, that is. Most American women find the manners and advances of most Italian men abhorrent).

But Italy's status in the eyes of most Europeans is quite different. Although most of Europe did not suffer at the hands of the Italians, Italy and Italians still bear the stigma of their wartime alliance with Germany. Largely because of this, the seasonal and migrant work in Europe (which unemployed Italian men traditionally left Italy for) is denied them, both legally (via other countries' laws) and socially (other countries refusing to employ Italians). This has led to an enormous labor surplus in Italy, with nearly 2 million men unemployed.

Unfortunately, large numbers of men with no jobs leads to political trouble, compounded by general overpopulation (a relatively low number of Italians died during the war), a lack of raw materials, and a generally low level of income. Agricultural production is back to pre-war levels, but the larger population makes the amount of food produced insufficient. Italian domestic airlines lack money to the point that several of them suspend services in the spring. Strikes are common in the summer. Drugs become far more available, as Italy becomes one of the principal headquarters for the American drug trade. And while wages are up in the cities, much of the countryside is plagued by poverty and misery, made worse by flooding late in the year.

The brief post-war rise in power by Italian Communists was stopped by the 1948 elections, and anti-Communist feelings are strong in much of Italy—but parts of Italy (especially the “Red regions” of Emilia Romagna, Tuscany, and Umbria) remain strongly Communist and gain adherents among the unemployed masses. When Eisenhower visits in January, Communists carry out a wave of strikes and agitation to protest his presence on Italian soil. In February, a Communist-backed attempt at a nationwide general strike fails, forcing a schism within the Italian Communist Party, and the national election swings the country farther to the right. The Communist reaction to this is increased agitation. In August, Communist summer camps become so filled with violent rhetoric that the government is forced to close many of them. In September, the Communists organize and support a land grab by over 10,000 peasants of large areas around Rome. The occupying peasants are not dislodged until October, but the extent of the land grab and its popularity among the general population lends momentum to government action for land reform. In October, the Communists create an organization which begins sabotage actions against defense factories.

For Americans, the presence of Communist sympathies among Italians is somewhat alarming. But more powerful and widespread among Italians is the rise in neo-Fascism, which Europeans find most alarming. The *Movimento Sociale Italiano* (M.S.I.) has a substantial number of adherents in Italy in 1951, and has increasing influence in the press, and any event which reminds Italians of their loss of national prestige swells the ranks of the M.S.I. Such events are common: any news out of Trieste (which is now a Free Territory rather than Italian property, a loss that stings many Italians), the importunate demands of Atlantic Pact members for Italy to pay for its own rearmament, and Yugoslavia's sneering responses to Italian demands for the repatriation of Italian prisoners of war. M.S.I. members become more active than in previous years. In January and February, M.S.I. members among the maritime and dock unions form vigilante committees to give the Communist "agents of terror" a "taste of counter-terror," which in practice means dozens of Communists, Socialists, leftists, and even insufficiently rightist men are assaulted and in several cases murdered. In the spring, a series of terrorist acts committed by M.S.I. members leads to the May arrest of 37 men in a number of cities.

- **Plot Hook:** In March, the Italian police find a large series of hidden arms caches in numerous spots around the countries. It is unclear who buried the arms (they could easily date back to the war) and why.
- **Plot Hook:** An Italian **Gentleman Thief** has stolen a remarkable amount of uranium from somewhere, and is offering it on the underworld market.

Japan

1935

In 1935, Italy, Japan, and Germany are the three bogeymen of international politics, but the tenor of each country's aggression is different. Germany is abrasively arrogant. Italy is bemused at anyone questioning their actions. And, despite its success in China, Japan is full of barely restrained hysteria and wounded pride.

To outsiders, this strain of shrill, aggrieved distemper is hard to understand. (Most outsiders do not try, instead ascribing it to various perceived racial traits of the Japanese.) Japan conquered Manchuria in 1931, renaming "Manchukuo." In 1934, Manchukuo formally gained its own government, which was *coincidentally* friendly with Japan, allowing Japan to build up its forces within its borders. Now Japan controls Formosa, Korea, and Manchukuo, and is threatening to expand further into China. Ongoing Chinese resistance to Japan is minimal. Japan, in other words, is in an ideal position to continue its attack and to finally fulfill the dream of countless Japanese military leaders: to conquer China.

Japan's finances seem to be solid, enjoying a boom in foreign trade for three years in a row, and the Japanese stock market rises throughout the year. Japan seems to have some success in establishing overseas colonies of Japanese:

when Brazil closes itself to the Japanese, the Japanese government begins negotiations with Paraguay about creating a colony in the Chaco. The Empress even has a son in November. Life should be good for the Japanese, right?

It is not, however, and informed observers are surprised that the rate of men and women who routinely commit suicide, some by jumping into the volcano Mihara on the island of Oshima (a phenomenon which has been going on since early 1934), isn't far higher. The war in China is over, but it has created a huge amount of friction with both the Soviets and the Americans—friction easy to explain, but difficult verging on impossible to do anything about.

At least the friction with the Americans is of the nonviolent variety. Ever since the end of the Russo-Japanese War in 1905, Japan has been trying to gain respect from Americans as well as aspiring to be a world power in its own right. Japan's ongoing failure to do so galls them. One thing that particularly rankles the Japanese is the Washington Naval Treaty of 1922, which limits Japan to a ratio of three capital ships for every five that America and Great Britain have. Japan sees the ratio as motivated purely by racism, carrying with it a stigma of inferiority—which for the Japanese in 1935 is outrageously offensive. Further, despite repeated attempts by Japan, the United States refuses to change the ratio, which the Japanese take as proof of American plans of aggression in the Pacific. The Japanese reaction to this is an ongoing hostility that verges on hatred, with one rare exception: in January, American sailors who rescued the crew of a sinking Japanese freighter receive a heroes' welcome in Yokohama.

But far too often, the Japanese attitude toward Americans is a constant loathing, often prompted or justified by current events and always reinforced by the negative American reaction to the Japanese venture into Manchukuo. In January, a Japanese Naval Commander is caught taking pictures of an American light cruiser in Florida; while the Japanese government insists the officer wasn't a spy (and of course, the Japanese public believe them), the Americans say different, deepening the resentment between the two nations. At the end of 1934 and beginning of 1935, Japanese immigrants in Arizona are the victims of a series of bombings that target their homes; the Arizonan response is to *pass anti-Japanese legislation*, which prompts furious articles in the Japanese press. That same month, three American mugging victims in the city of Kobe are roped by the police and led through the streets as if they were the criminals. In March, an "accidental" fire destroys the building next to the American embassy, endangering the embassy itself.

In April, the U.S. Navy conducts exercises in the North Pacific, which the Japanese press describes as "offensive" (with similar Japanese naval exercises being described as "defensive"), and Japan threatens a trade war with America over cotton. In May, the Vice Admiral and Commander in Chief of the Japanese Navy makes a well-publicized speech in which he says that America and Britain have a superiority complex, and that both countries are jealous of Japan's progress. That month, the American government becomes aware that **Benigno Ramos**, leader of the Sakdalista revolt in the Philippines, is in Tokyo—despite American government requests, the Japanese government allows Ramos his freedom. In August, Japan bans the sale of three American books which the government

claims are detrimental to the public peace, and then bans the sale of *Newsweek* because of an article that the Japanese claim offends the honor of the Emperor. In September, the Japanese government bans **VANITY FAIR** and the **NEW YORK TIMES** over cartoons and articles which are disrespectful in some way to Japan or critical of Japanese aggression in Manchukuo. In November, the U.S. Secretary of State mentions using an oil embargo against Japan and Italy, causing further Japanese fury; in December, Japan restricts its exports to the U.S.

Matters with the Soviet Union are more dangerous, almost entirely because of Manchukuo. Manchukuo has an extensive border with the Soviet Union. The Russians, who themselves have eyed northern Chinese territory with covetous eyes for well over a century, are very displeased by Japan's conquest of Manchuria, and anxious about Japan's ultimate intentions in the Far East, worrying that Japan will eventually invade Siberia. In 1934, the Soviets gather an air fleet at their naval base in Vladivostok—an act which makes the Japanese fearful of the possibility of Soviet aerial bombing of Japan. On several occasions in 1935, Japanese military actions in Manchukuo heighten the tension with the Soviets, leading to a general worry that war between Japan and the Soviet Union is imminent. In April, when the Soviets build up their forces along the borders of Manchukuo, the Japanese accuse the Soviets of preparing for war. In May, rumors spread around Tokyo that the Soviets are building a new naval base southwest of Vladivostok, further inflaming Japanese attitudes, and in June, “accidental” border skirmishes in Manchukuo break out, with fatalities on both sides. That same month, the friction over the islands in the Amur River begins, with Soviets charging that Japan is sending troops and gunboats into Siberian territory, trying to provoke war.

In September, the two governments exchange protests: the Japanese over Comintern propaganda in Manchukuo, and the Soviets over the activities of White Russians in Manchukuo. Another border clash in October leads to a Japanese Major General on the Tokyo General Staff voicing fears of a “union of Red forces”—Chinese, Mongolian, and Russian—allying against Japan in a war in the near future. Matters come to a head in December, as the Soviet press fans the flames, claiming that Japan is about to invade Mongolia. Immediately after this, the Japanese army begins a campaign of “pressure” along the Mongolian border, with two brief but intense conflicts between the Japanese and Russian forces along the Mongolian border leaving several dead. At year's end, the world press buzzes with word that both Japan and the Soviet Union are “hastening their war plans.”

Nor does Japan have any friends to turn to—or even self-interested allies to work with, and relations with the League of Nations remain brittle at best. In late 1934 and early 1935, Japan begins fortifying various strategic Pacific islands, which brings a series of unfriendly questions from League representatives, as fortifying the islands is a violation of the non-proliferation treaty. Offended by the questions and the League's generally hostile treatment of Japan over Manchukuo—several nations, including Great Britain, refuse to recognize the Japanese puppet government—Japan withdraws from the League in March.

Those relations Japan does have with other countries are strictly business. A January trip to Finland by a Japanese army officer, to study winter fighting techniques is done in exchange for trade considerations. Japan sends representatives to a number of smaller countries, including Costa Rica, Guatemala, Honduras, El Salvador, Argentina, and Ecuador—prompting American speculation of a Japanese spy network in Central and South America. Japan quarrels with Canada over Canadian tariffs, while making peaceful overtures to both Great Britain and the Netherlands, because Japan wants to send its surplus population to one of their colonies.

Business is a major concern to the Japanese government, because the Japanese financial situation is not good. The country has enjoyed a boom in exports over the past three years that abruptly ends in 1935. The government goes farther into debt this year. While the Manchukuo venture is a source of national pride and the beginning, most Japanese think, of the long-awaited Japanese Asian empire, maintaining the Japanese army in Manchukuo is painfully expensive, and the resulting drag on the budget—47% of the budget for 1935 goes to the military—creates friction between governmental departments. The public isn't happy about it, either. When the government doesn't have the money for much-needed farm relief in February, public unhappiness deepens (although few voice their opinions openly). When the government admits in June that spending has become excessive and that cost-saving measures are necessary, the public is firmly behind it. While there is an enormous amount of silver being smuggled to Japan from China, the official economic returns from Manchukuo are so bad that the leading Tokyo financial newspapers actually say that the colony will never be profitable, directly contradicting the official government line.

In 1935, the Japanese public suffers from disasters of Biblical proportions. The year begins with a devastating outbreak of infantile dysentery in Tokyo and Yokohama and ends with mining disasters in Fukuoka prefecture which kill over two hundred. There are eruptions at the Mount Asama volcano, 100 miles northwest of Tokyo, and the worst floods in decades in both northern and southwest Japan. Earthquakes in Shizuoka prefecture and then in Tokyo are followed by outbreak of sleeping sickness in Tokyo and the surrounding provinces, punctuated by summer typhoons that kill hundreds and destroy thousands of homes in Kobe and Osaka.

Most of the cultural trends and tendencies exacerbate Japanese unhappiness. The Japanese press is constantly harping on the threat of foreign spies, blowing any action by foreigners out of proportion (with the inevitable retractions printed months later, on the back pages in minute type). Americans are particularly suspected and constantly harassed, and even arrested by the police regardless of what they are doing. Any part of Japan which might possibly be a fortified area remains off-limits to foreigners, and the police treat any foreigner who wants to visit those areas as a spy. The press constantly relays examples of offensive American statements, both from the government and the press, that contain criticism of Japanese actions. The Japanese press always debunk these criticisms, pointing out how innocent the Japanese are, and most Japanese believe that foreign suspicions of them are based on either misunderstandings

or ulterior motives. Most believe in the steady stream of press and government claims that Japan is surrounded by jealous enemies, and that Japan must greatly increase its armaments and its empire so as to avoid the fate of Germany after the Great War.

Everyone knows that the police are horribly brutal and much too quick to use third-degree methods against suspects, but their brutality only becomes an issue in the press in January, when several former members of the Cabinet are arrested. Although the police get bad press because of this, they do not change their ways. It is only in May, when the government becomes aware that police intimidation tactics are hurting tourism, that the government puts pressure on the police to ease their overt hostility.

Most of the Japanese public supports the government and its actions overseas; those who don't tend to be quiet and passive. The government and press propaganda campaigns against foreign governments (especially the U.S.) are effective. The only real objectors are students and the small but vocal Communist movement. In January, over 3,000 students are jailed for anti-government activity; a portion of the Japanese secret police, the Kempeitai, spends all of its time spying on students. In July, a surprise sweep arrests 187 Japanese Communists, and another in November gets 88 more, and their treatment in custody by the police is merciless.

Despite their patriotism, the Japanese public remains ambivalent about their military. They support military triumph in China, but realize that the military's influence on the Japanese government itself is not always positive. In February, there is finally a public acknowledgment of a plot the previous November, by a number of Army officers, to assassinate several high-ranking politicians who were insufficiently rightist (a plot similar to one which was attempted in May 1932). In July, the press begins covering, somewhat reluctantly, an attempt by the Army in Tokyo gain more political power by bypassing the cabinet and advising the Emperor directly. Late in the month, the War Minister is forced to remove a number of key officers who are lobbying for a "progressive" approach—which in 1935 Japan means that the army in Manchuria and north China will essentially be given autonomy, with the army in Tokyo given much more political power. Two weeks later, the War Minister is murdered by an Army officer who fears further punishment of pro-progressive officers—but the reaction to the murder is a purge of those officers, and the Tokyo army chiefs ban all political acts by soldiers. That seems to be the end of the matter, but a public report (released in November), on the War Minister's murder describes the army as being wracked with dissension over the need to "renovate" the country.

Finally, there is the issue of that portion of the Japanese public who are reactionary ultranationalists, and the disproportionate influence they wield on politics and daily life. It is these same ultranationalists and their allies in the military who make the Japanese government unstable, leading to five Prime Ministers and countless Cabinets in five years; they are also successful in getting the universities and the government to carry out a year-long purge of academics and officials who are insufficiently patriotic. Ultranationalists influence the government to censor textbooks which don't promote "sound national thought,"



and murder a publisher in February for daring to bring “the American sport” of baseball to Japan in 1934.

More ominous are the ultranationalist efforts to make the issue of whether the Emperor is literally or figuratively divine into a key political debate, forcing political candidates seeking election to avow that the Emperor is the former rather than the latter. Ultranationalists attempt to assassinate the liberal president of the Emperor’s Privy Council in May, and even force the government to suppress the Omoto-kyo Shinto sect (arresting hundreds of the sect’s leaders, and outlaw its worship, despite its one million followers) because of tenets deemed disrespectful to the Japanese imperial family.

- **Plot Hook:** In May, the Japanese government sends a number of scientists to the islands of Japan’s South Pacific Mandate—the islands to which Japan has a Class C Mandate from the League of Nations. Under the terms of the Mandate, Japan is essentially the colonial power of these islands, which include Kwajalein, Palau, Saipan, and Yap. The scientists’ official task is to investigate Japan’s colonization of the islands and to increase the harvest of Japanese fisherman around the islands—but rumors in Washington are that the scientists are conducting unnamed experiments on the islands (and perhaps the islanders).
- **Plot Hook:** A **Yakusa** gang has an earthquake machine!

1951

This is the year when the major changes begin taking place for Japan. As with any significant changes, bad comes with good, and this makes the future seem even more uncertain than it should be.

The single biggest change is the September signing of the San Francisco Peace Treaty, which formally ends the war and guarantees the end of the American occupation by April 1952. Until the treaty is signed in September, Japan remains completely occupied by the Allies (primarily the U.S.), and all real governmental power resides with non-Japanese authorities. After the treaty is signed, the Allies will *still* have a major military presence in Japan, and *still* have approval power over Japanese treaties with foreign powers—once the treaty is signed, the Japanese government is allowed to negotiate directly with foreign powers as well as issue and enforce laws on its own. After the treaty is signed, Japan will have full sovereignty for the first time since the end of the war.

For the Japanese government, other changes—several unexpected—had taken place even before the signing of the treaty. **General MacArthur**, Supreme Commander of the Allied Powers, was the practical equivalent of **the Emperor** in Japan, with complete power over nearly all aspects of Japanese life. In February, to the surprise of many in Japan, MacArthur widens the power of the Japanese government, giving it nearly total autonomy in many areas. But in April, MacArthur is abruptly dismissed by **President Truman** for insubordination. For the Japanese, this is a mixed blessing: MacArthur was seen in Japan as largely responsible for having saved the country following the war, widely respected as the rare American who seemed to understand the Japanese, and popular because he seemed to stand up to anyone and everyone (including his own President) on Japan's behalf. But his departure also means that the business and press—both of which MacArthur dominated with a heavy hand—will be freer. Immediately after MacArthur's departure, the Japanese government (given far more leeway by MacArthur's replacement, **Matthew Ridgway**) begins taking actions that MacArthur had long opposed. The government begins the reform and centralization of the national police system, and is given the ability to modify most domestic situations as they see fit—including freeing many Japanese from “the Purge.”

After the war, the Allies conducted a purge of scores of thousands of Japanese “war criminals”: executing some, jailing others, and sentencing many to exclusion from the military, the government, and major private businesses. But with the beginning of the war in Korea, American priorities had changed, and a number of men who had been blacklisted for their part in fighting against America were allowed to resume their place in public life and to profit from Japan's new importance as a military base of U.N. operations in Korea. In October 1950, 10,000 “war criminals” who had been purged were reinstated, an act which surprised and even shocked the Japanese. But this is minor compared to the 200,000 Japanese rehabilitated in May and another 69,000 in June—essentially, the entire roster of “war criminals” purged after the war.

A major reason for the relatively relaxed American reaction to the reversal of the purging, and the increasing Japanese autonomy, is the combination of Japan's new pacifism and the growing strength of Japanese conservatism. Years of Allied education have instilled a deep pacifism in many Japanese, so that the idea of Japanese rearmament, to help in the fight against world Communism, is objectionable to the Japanese, so much so that in September, 170,000 students protest the ratification of the San Francisco Treaty on the grounds that it will lead to Japanese rearmament. In October, the government says that it won't send its police force—the only armed force in Japan—outside of Japan even if the United Nation asks.

Stronger than this pacifism is the embrace of conservatism. Many of the “war criminals” rehabilitated from the purge are conservative, favoring Japan regaining a place of power and prestige in the world. Achieving those goals will take a long time, but one obvious obstacle to it (and one enemy of the traditional values of Japan) is Communism. The Japanese public as a whole are opposed to Communism, and its adherents in Japan are small, mostly college students, who foreign reporters describe as “frustrated kamikaze pilots. They are devoted, however, and the surge in anti-Communist actions by the Japanese government is met by a corresponding surge in Communist activity. Hundreds of Red propagandists are arrested in raids in February, and the government begins studying ways to outlaw the Japanese Communist Party (legalized by the Allied occupying force in 1945). In July, the government orders the closure of a Communist-backed news agency and bans twenty Red papers—over 1,700 Communist journals have been suspended since the beginning of the war in Korea, and a third of the Party's leadership are arrested in September. The Japanese Communist response to this is protest marches (5,000 in Tokyo protesting the San Francisco Treaty) and to begin staging attacks: an American driving a car in Tokyo in November, the home of a Socialist Parliament member in Kyoto in November, and then G.I.s in December.

The new conservatism manifests itself in other ways. In May, the Japanese government sets a limit of 150 American films allowed into Japan in any one year. This is part of the conservative drive to protect the Japanese people from the “corruption of the three S's: sex, screen, and song”—in other words, the American approach to sex, film, and popular music. The official response to the many strikes that plague Japan in 1951 is hostility, with the police unofficially urged to use violence to suppress the strikes and punish the strikers. However, there are so many strikes and so many strikers throughout the year, from miners and shipyard workers to electrical and cotton workers, that this proves often difficult or impossible to carry out.

The other major concern for conservatives is the Koreans in Japan. The total population of Japan in 1951 is 84 million. Of that, 650,000 are Korean, most of whom number among the 5.4 million who live in Tokyo. The position of Koreans in Japan has never been comfortable, but the war in Korea made it much worse—with tensions flaring not only between the Japanese and Koreans, but between Koreans from South and North Korea, usually leading to violence.

In March, a mob of 100 Koreans stab, stone, and kick six G.I.s in a Tokyo street, with one of the Americans dying of his injuries. That month, 3,000 Koreans protest the war in north Tokyo and end up battling Tokyo police with fists and clubs in a midday riot. In December, 300 North Koreans raid an Osaka factory that produces material for the Allies.

Daily life for the average Japanese is unpleasant. Most manage to get enough to eat—definitely not the case in the first years of Allied occupation—but there are widespread fears that the end of the Occupation will lead to food shortages. In January, there is an outbreak of influenza. In October, a drought becomes so bad that the hydroelectric power dams can no longer produce enough power, leading to heavy industry being crippled by brownouts in Honshu and Kyushu. In December, the coastal town of Naoetsu is devastated by the worst tidal wave in 30 years. Most Japanese towns destroyed by Allied bombs during the war have been rebuilt in what an American reporter calls a “patchwork of flimsy wooden houses, little open-front stores and a few modern buildings put up as steel and concrete become available.” Some industries are prospering. Generally, industrial production is back to pre-war levels. Japanese whaling ships resume expeditions for the first time since the war, and the textile and optical manufacturing industries become so competitive with American industries that the **NEW YORK TIMES** actually warns that Japanese industry as a whole will soon pose a threat to American industry. Haneda Airport in Tokyo opens, the first airport with international service since the end of the war.

But poverty is widespread. So many families cannot afford to feed their children that the illegal abortion rate reaches one in 16 women, or 2.5 million abortions per year. And, unacknowledged by the Japanese press and unseen by the Allied occupiers, poverty has led to the return of slavery—with almost 1,600 persons sold into bondage, most the children of poverty-stricken families.

- **Plot Hook:** On May 3, Constitution Memorial Day, a crowd of 20,000 (including trade unionists) marches in Tokyo, heading for the National Diet Building, as Constitution Day is the only day the National Diet Building is open to the public. The crowd is met by 5,000 policemen; 36 arrests are made (many violently) and a huge amount of ill-will is engendered toward the police.
- **Plot Hook:** A Japanese **Circus Hero** is touring the world, when an assassin tries to kill her. Why?

Kenya

1935

Kenya is a British colony, and like most British colonies, is more interested in the events within Kenya than the affairs of the outside world. The Italian/Abyssinian conflict is of some moment—the Italian government has a number of large contracts with Kenyan businesses (from livestock and gasoline to orders for uniforms), and the League of Nations sanctions deal a blow to several

Kenyan businesses. But for the most part, Kenyans are much more concerned with domestic affairs: there are certainly enough of them to occupy attention.

The Depression hit Kenya hard and continues to hurt their businesses: the drop in global commodity prices makes it that much harder for Kenyans to export material, and the growth of Kenyan businesses selling local products to local consumers doesn't make up the gap in income. Most see the economic future of the colony as bleak, because of the effects of the ongoing drought on agriculture (especially the cotton crop), the burden of overseas commitments, and the difficulty at producing crops at a profit. However, the colony's budget does show a surplus through the year, rather than the expected deficit, and the Kimiringini mines actually begin producing gold (the first East African mine to do so). This year, the government actually has enough money to be able to lower railway rates in November, something all Kenyans welcome. These bits of good news are seized upon by optimists. But most colonists—including the farmers, businessmen, and politicians—remain angry at the colonial government (especially the Governor) for what is seen as a failure to write a constitution for the colony or to give aid to the colonists (especially the farmers, who have been devastated by falling prices, the weight of debt, drought, and locusts).

The Italian-Ethiopian war makes things worse, both because of the cancelled business orders and because Italian credit with local banks is exhausted, leading to a severe drop in seaborne dhow traffic with Italian East Africa. By order of the colony government, any vessel owned by or chartered to a belligerent in the conflict can stay docked at a Kenyan port for only 24 hours, which leads to Italian ships being forced to leave before they have finished unloading their cargoes. The January conference in Nairobi on increasing air development in East Africa leads to the announcement of more frequent air mail services in 1937, but these services will no longer include Nairobi on the central airmail route.

There are smaller issues of concern besides the economy. Nairobi is a modern city with paved roads, landscaped avenues, and modern buildings (from cathedrals to office buildings); its improved communication technology means it is the city from which most European reporters file their reports on East Africa. But overcrowding is a pressing issue, as many move there in search of jobs. The growth in population and high unemployment has led to a rise in the number of gangs, especially youth gangs, whose capacity for ruthlessness worries everyone. Border incidents between refugees from Italian Somaliland, Abyssinia, and local nomadic tribes lead to R.A.F. bombers being sent to Nairobi and cooperating with troops and police in patrolling the northern border. The growth of the colony leads to unusual conflicts with animals whose territory is endangered or disappearing. In January, a colonist in Nyeri, north of Nairobi, is killed by a rhino, who carries the man's impaled body on its horn through a forest before dropping him. And in November, seven lions invade a Nairobi golf course; two are shot for public safety.

But the biggest issue for Kenyans, apart from the economy, is the heightening friction between colonists and natives. The white colonists, while gloomy about the colony's future, are determined not to grant independence any time

soon; the native Kenyans are equally determined to get independence as soon as possible. The attitude of the colonists toward non-whites is poor; in July, the white backers of a proposed bill for regulating native produce behave so badly that the Indian members of the Kenyan legislature walk out. The Kikuyu, who are more embedded in the colonial framework than other native Kenyans, are vocal about using the political and social power they have to fight for independence. In October, a Kikuyu political group encourages all natives to go to Ethiopia to fight the Italians, and then to return home and emancipate natives from the “oppressive imperialist foreign government.” The other approach is taken by the Masai, who maintain their pastoralist lifestyle and are not part of the colonial infrastructure. In June, a band of forty Masai warriors (many new, young initiates) go on a rampage, attacking white women, children, tribal police, and a District Commissioner. A similar Masai assault takes place in the fall. In response, the colonists form a “Colonists’ Vigilance Committee,” to act as a political group (and covertly as a vigilante group).

- **Plot Hook:** In November, a prominent Cleveland nerve specialist and real-life **Inventor of the Unknown** goes to Nairobi and with two European scientists begins experimenting on the adrenal glands of chimpanzees and gorillas.
- **Plot Hook:** A **Native Gun Moll** is raising a ruckus with her antics.

1951

The tension of several years is coming to a head in Kenya, although this is more clear to some Kenyans than others.

As in so much of the rest of Africa, the largest problem is the fact that Kenya is still, officially, “The Kenya Colony,” a colony of the U.K. Nationalism and the desire for independence is on the rise everywhere in the world, and this is especially so in the African colonies. In the French African colonies, the colonized gaze longingly at the British African colonies and what is seen as the superior British way of governing. In the British African colonies, the colonized gaze longingly at India and wonder: when it will be Africa’s turn to be free?

Unfortunately for everyone involved, the British have no intention of granting their African colonies independence anytime soon. British Labour politicians see Kenya as the lynchpin of strategic supremacy in East Africa. With the upcoming loss of Libya to independence at the end of 1951, Kenya becomes even more important to the British in the fight against Communism. That there is little threat of Communist subversion in Kenya—most Kenyans know little about Communism, and the friction between natives and the Indians in Kenya prevents Indian Reds from gaining converts—is unknown to the British in London, whose contacts among the native Kenyans are scanty and who don’t listen to the white colonists. Fear of Communism in Kenya is widespread in London.

What the white colonists fear is not Communism, however, but a racial uprising. The first few years after the end of the war were good for the colonists.

They were able to acquire a great deal of arable farmland, arrange matters so that they could become landlords to the natives as well as plantation owners, and spend the colony's money on making their lives better—all the things a colonist could want. But in 1947, from the colonists' perspective, those daft buggers in London gave India independence, and suddenly everything in Kenya began to go *wrong*! In 1948, the Malayan Emergency began, and the colonists in Kenya had to wonder if the native Kenyans would take follow the Malayan example. Then the natives begin making labor trouble, and London foists "multiracialism"—a policy for giving the natives more say—on the colony. In 1949, the colonists release an entirely reasonable document (the "Kenya Plan") that sets forth a plan for a government modeled on that of South Africa. After all, the South Africans have a successful formula for governing the natives, why shouldn't the Kenya Colony adopt the same plan? But the native politicians seize on the Kenya Plan and actually use it to rally native sentiment against the colonists!

Last year was far worse. Major strikes across Kenya forced the authorities to call in the troops and deal with the strikers in an appropriately firm manner. Native talk of independence and nationalism increased. Worst of all, the secret societies returned. Shockingly, the natives show no gratitude toward the colonists for their "benevolent and efficient governing of the colony," instead attacking and killing whites! As soon as one secret society is put down, another one seems to spring up, and now the bally natives are muttering about something called "Mau Mau." The nerve of them!



The native viewpoint of Kenyan matters is substantially different, of course. The colonist land grab after the war continued the trend of decades (of whites taking the best sections of land for themselves and leaving the natives to suffer). The most productive part of the colony—the central area—is entirely occupied by Europeans, and is known as the “White Highlands.” The whites emphasize the importance of agriculture and farming in the Colony—but they apply their own methods rather than listening to those who have lived in Kenya all their lives, with the result that erosion, deterioration, and overgrazing of the soil have become serious problems. The whites have a healthy respect for the Masai as warriors, so the whites put in place a program of “cooperative ranching” (which appears to be the whites helping the Masai to become better ranchers, but which is actually an attempt to domesticate the Masai). The white land grab after the war most strongly affected the Kikuyu (the largest single ethnic group of native Kenyans) and the ongoing white denial of land to the Kikuyu, and the white emphasis on farming, leads many Kikuyu to believe that the whites are intent on turning the Kikuyu into mere agricultural laborers. Even the Kikuyu in the cities are forced to rent from Europeans, who are the sole landlords, treating the Kikuyu with contempt. And every foot that Nairobi expands—and its expansion has been relentless—is another foot taken from the Masai and the Kikuyu.

Despite their words, the colonial government has no commitment to the development and welfare of native Kenyans. In 1951, the government endorses the Beecher Report on education in Africa, which every educated Kenyan finds outrageously paternalistic and racist. The white crackdown on strikes in 1950 was brutal and merciless, with no thought given to the quite justified complaints of the native laborers. The constitutional talks the colonial government holds in February are obviously meaningless words.

Native Kenyans, primarily the Kikuyu, decide that freedom and liberty will not be given, but only taken and begin forming secret societies dedicated to terrorizing the colonists until they leave the colony. In 1950, the society is the “Dini Ya Msambya,” whose uprising kills several colonists before it is eventually suppressed. After they are quashed, the society is the Forty Group, also known as the Land and Freedom Army, later called “Mau Mau.” The Mau Mau are led by and made up of young men, and they are initially opposed by the elders in the countryside and the mainstream political leadership of native Kenyans, but the Mau Mau ignore their opponents. The Mau Mau are a tightly-knit group, bound together by strict oaths and rituals (sometimes involving animal sacrifice), who are dedicated to terrorizing and killing the white colonists and doing whatever it takes to drive them out.

In practice, this means a long series of terrorist acts (beginning in 1950 but accelerating in number and kind in 1951). The Mau Mau are first mentioned during a trail of Dini Ya Msambya members in 1950, but the colony government only officially confirms the existence of Mau Mau in August 1951; the Mau Mau are busy while the colony police are wondering if they really exist. The goal of the Mau Mau is to drive the whites out of Kenya—but as is the case with most revolutionary movements, the Mau Mau find nearly as many traitors among those they intend to liberate as they find enemies among their

oppressors (the Mau Mau are active throughout the year intimidating natives of questionable loyalty and beating and strangling native “traitors,” many of whose deaths go unreported to the colonial police for fear of Mau Mau retribution). The Mau Mau also become known for predation on native women: rape is widespread, although as liable to be committed by a white colonist as a Mau Mau warrior.

For those not directly involved in the Mau Mau clash with the colony, it is an unhappy year. Indians (many of whom are the sons and daughters of laborers brought to Kenya from India to work on the railroads and farms) have a much greater stake in the future of Kenya than do the white colonists—but the government has passed laws discriminating against Indians and forcing them to own land only in restricted residential areas rather than on possible farm lands. Too, the conflict between Pakistan and India is reflected in Kenya, with friction—and in some cases, outright hatred—between Kenyan Muslims and Kenyan Hindus. Nairobi is the capital of the Colony, and the home to one-third of all whites in the Colony, but native Africans have much more affection and regard for Mombasa. Nairobi is seen by the natives as an “outcast” city, full of criminals and the poor. Those native Kenyans in Nairobi who are fortunate enough to have steady employment are paid poorly: most natives in Nairobi eke out a desperate living on the margins. Gangs are a major problem, and Nairobi proves a fruitful recruiting ground for Mau Mau. The colonial police try their best, but are too undermanned to control the vast unlit areas of Nairobi at night.

- **Plot Hook:** In April, a Kenyan ship full of food steams past Egyptian shore batteries and lands at the Israeli port of Eilat, causing Israelis to hope for a constant trade with Kenya (which would relieve Israel’s food shortage) and causing Kenyans to hope for a constant trade with Israel (which would bring Kenya much-needed capital).

Lebanon

1935

Beirut is the capital of the French Mandate of Lebanon, a pseudo-colony formed after the breakup of the Ottoman Empire following the Great War. Natives of Beirut didn’t exactly mind this shift, and more or less continue to be happy about it. Beirut was already a cosmopolitan city before the French took control of it, but under French rule the middle—and upper-class Lebanese find it far easier to stay up to date with the West. Beirut is one of the two most important cities in the Middle East, but the Lebanese of Beirut compare themselves to the West: to Paris for the latest fashions, to London for financial happenings, and to Hollywood for cultural and intellectual innovations. However, despite their happiness with their status, most Lebanese are unhappy with their French masters, and unhappy with the world in general.

The economy could be worse. The country's agriculture remains bad, but industry has picked up, as has government expenditure on public works: the construction of an oil pipeline through the desert has led to the drilling for and discovery of substantial amounts of water, which is a boon for the country's farmers. Tourism is up as well, especially archaeologists, who have begun coming to the country and looking for the truth behind the Bible. And while the Lebanese Muslim population hates what Italy is doing in Abyssinia (with crowds of hundreds gathering at mosques in September to protest the Ethiopian war and Italy's anti-Arab propaganda campaign), hundreds of Lebanese are nonetheless happy to hire themselves out to the Italians to work in Eritrea.

But despite this, Lebanese are unhappy. This unhappiness comes from what they see as France's imperialist designs on Lebanon and the rest of the Middle East—designs equal to those of Great Britain, Germany, and Italy. The Lebanese, like nearly all colonial subjects, want independence; like nearly all colonial subjects, they find their desires thwarted and their masters dictating unwelcome policies to them. For the Lebanese, the most unwelcome policies of the year come in February, when the French High Commissioner agrees to take Jewish refugees from Germany—something that infuriates Lebanon's Arab population—and then institutes heavy tariffs on tobacco and a monopoly on sales (to which the Lebanese object so strongly that bazaars in Beirut are closed, followed by a nationwide general strike). Anger rises through the year until, in September, the French thwart a plot to throw the French out of Lebanon and Syria and to fuse Palestine, Syria, and Lebanon into a "United Syria."

There are other causes for unhappiness as well. Nomad raids on the Lebanese-Syrian border are a constant problem, especially because the nomad population is well armed. Communist subversion in Lebanon is a year-long problem, with Communist emblems even being painted on the walls of the British consulate in Beirut. And an influx of thousands of Assyrian refugees—survivors of the Ottoman massacre of Assyrians—leads to friction with the Lebanese, whose distrust for the Assyrians is returned in kind.

- **Plot Hook:** The notorious brigand and outlaw **Fouad al Lame** ignores the price that the French colonial authorities have placed on his head and continues to rob Westerners. In August, he holds up two motorcars and an omnibus in southern Lebanon, although he is scrupulous to respect the female passengers. In October, he robs four cars on the road between Beirut and Soufar, and when policemen try to protect the cars, al Lame kills them.
- **Plot Hook:** The French Foreign Legion is conducting some sort of secret excavations in Qartaba.

1951

Lebanon gained independence from the French during World War II, and the last French troops left the country in 1946. Since then, Lebanon has mostly been happy: Beirut, in particular, has thrived. Business is booming in the city,

the general quality of life is high, capital is flowing easily and quickly, and the residents (mosaic of quite different ethnic groups) are generally moderate and forward-looking. Beirut is a beautiful, clean, modern, cosmopolitan city—easily comparable to London, Paris, and New York—and its inhabitants take a wise and perceptive view of themselves, their country, and the world.

Thanks to its modernity and its location, Beirut is the city in which the negotiations for most Mideast countries take place and the city where Mideast activist groups (like the Committee on Palestinian Refugees) have their headquarters. A new international airport opened the previous autumn, making Beirut much more accessible. The government's outreach to tourists has succeeded, and many thousands discover how splendid Beirut is as a travel destination.

Even the students of Beirut are a cut above their peers in other countries. The government plans to found a national university in Beirut in the near future (the U.S. promises the Lebanese government \$600,000 to fund it). It has two top-notch universities, the only two modern universities in the Near East, both so good that they become known to foreigners as “the Oxford and Cambridge of the Asiatic-Arab community.” The students are certainly passionate—as all college students are—and they feel strongly about both the high cost of movies (they hold protests in May and June before the movie theaters agree to lower their prices) and, more importantly, about the nationalist aims of colonial populations across the Middle and Near East.

Of course, no city or country is without its problems, and Lebanon has its share. In April, the government holds its first general election since 1947 (only its second since independence). Because of the possibility of violence, **Prime Minister al-Oweini** orders the personal weapons of all voters confiscated. Despite the feelings of electors running high, the election goes off with minimal violence and no voter intimidation. Although the Lebanese are patriotic, few feel that the national government is particularly modern—a common quip is that the government combines the corruption of the French with the incompetence of the Ottomans. But most Lebanese are willing to admit that juggling the competing needs and demands of the various factions, including the Sunni, Shi'ite, Maronite, Greek Orthodox, Greek Catholic, Armenian Orthodox, Armenian Catholics, and Druze (not to mention the 100,000 Palestinian refugees), and doing so in such a way that there is relative amity among all communities, is no small feat. Nor does the government treat the press with anything near the contempt of other Near and Middle Eastern countries. There is a newspaper strike in January, dealing with issues of government censorship—all dispatches in Lebanon have been censored since the 1948 war with Israel—but the government agrees to meet with representatives of the press organizations to discuss the strikers' issues, and in June the censorship is abolished.

The ethnic and religious groups that make up Lebanon are at peace, but the local Communist groups (led by the Communist Partisans for Peace) are not. In July, hundreds of C.P.P. members clash with the police—using clubs, stones, and finally firearms (leading to a violent police response); in November, another violent clash occurs when the government forbids the Partisans from marching against the Mideast peace plan.

The two major issues in the Middle and Near East in 1951 are Egypt and political assassinations. There is support in Lebanon for Egypt's nationalist goals, and when Egypt abrogates the 1936 treaty with Britain, there are token strikes in Egypt's favor. Most Lebanese, from the press to the man in the street, are not happy with Egypt's rejection of the Mideast peace plan or Egyptian actions in the Suez.

Worse, for both Lebanon and the region, are the assassinations. In July, **Riad es-Solh**, former Prime Minister of Lebanon, is assassinated in Amman by extreme Syrian nationalists because of his moderate views. (The assassination causes brief rioting in Beirut). Four days later, the moderate **King Abdullah I** of Jordan is assassinated by a Palestinian, and all hopes of moderate Lebanese for a peace treaty with Israel die with him.

- **Plot Hook:** With banditry on the rise in the northeast part of the country, and marijuana becoming increasingly common both as a domestic product and as an illegal export (Lebanon has become the primary source of marijuana production and smuggling in the area), the government begins enforcing anti-marijuana laws over the summer by sending work gangs—escorted by troops and armored cars—to destroy the marijuana plantations. The plantation owners demonstrate against this in the northern cities of the country, vowing that they will die rather than give up marijuana.

Mexico

1935

Mexicans have next to no interest in the events of the greater world—not just because those events have little impact or effect on most Mexicans, but because there is far too much going on this year for them to pay attention to minor foreign events like the Italian-Ethiopian conflict.

The excitement in Mexico begins at the very top. **Lazaro Cardenas** was elected president late in 1934, and it was popularly assumed that his progressive-leftist approach to politics would be squelched by **Plutarco Calles**, the former conservative (and corrupt power in Mexican politics since 1924) president. Most Mexicans assumed that Calles would control Cardenas, but quite the opposite happened. Cardenas immediately solidified his grasp on power and began forcing out Calles' old allies, most of whom were as corrupt and brutal as Calles himself.

In June, Cardenas forces the Cabinet to step down, leading Calles to announce that he is quitting public life. The Cardenas-Calles conflict becomes a "Left vs. Right" issue, with Liberals and Socialists gathering behind Cardenas, and Conservatives and Fascists gathering behind Calles (whether or not they agree with his policies). The conflict becomes so bitter that in September members of the Mexican Chamber of Deputies exchange gunfire within the Chamber during a session. Although Calles is out of power, he neither leaves Mexico nor stops wielding power within his party. In December, the power-workers union

declares that they will go on strike unless Calles is exiled. His party is forced to expel him, and at year's end, the Mexican Senate begins a formal investigation into the killings which took place under Calles' rule.

The majority of Mexicans are sympathetic to Cardenas, supporting his policies. But there are also many who support Calles, or want more extreme rule—and there are a number who want no government at all, the better to prey on their fellows. There are many who feel oppressed financially and go on strike regardless of the effect of the strike on others. All of these contribute to a core instability in Mexico, to the point where some wonder if the country will survive to see 1936.

Labor problems are enormous this year. There are over 600 strikes throughout the year, from railroad workers, electricians, and telephone workers to oil workers and pipefitters. In January, slaughterhouse workers go on a hunger strike, and an oil worker strike leads to a severe shortage of gasoline in Mexico City. The oil worker strike is against the Eagle Oil Company, a British company which exercises a virtual monopoly in Mexico, a source of much discontent among Mexican workers (not least because of Eagle's brutal treatment of them). A general strike takes place in January in Tamaulipas in support of the oil workers' strike; in March, a court rules in favor of the strikers and against Eagle. April is a particularly bad month for strikes: lighting and power workers in Tampico strike, leading to a lack of drainage water and a subsequent epidemic. In the fall and winter, Socialist and Communist workers go on strike to protest Italian actions in Ethiopia.

Cardenas, a leftist, attempts to reduce and eventually eliminate the substantial power and influence of the Catholic Church in Mexico. In February, an assassination attempt on the Governor of Zacatecas prompts the arrest of hundreds of Catholics. Schoolteachers in the Yucatan are ordered to renounce religion and Catholicism or lose their jobs, and the government begins a pro-Socialist, anti-religion propaganda campaign in rural areas. In March, the Archbishop of Durango claims that police raid homes and take religious objects, and that priests are jailed without cause. Days later, the Primate of Mexico is arrested with five other priests, seemingly without cause, and the government bars the mailing of religious literature.

Cardenas' anti-Church actions initiate the formation of a vigilante group of Catholics who embrace violence to fight the Cardenas government, spawning the rise of the violent anti-Catholic vigilante Red Shirts, resulting in a number of lethal clashes: five dead Catholics in Coyoacan in December 1934; a lynched Red Shirt and hundreds of Red Shirts rampaging through the streets of Tampico in January; street-fighting in Chihuahua between the Red Shirts and Catholic students; and the Red Shirts lynching the mayor of Chihuahua later in the year. Catholics react with hostility to Cardenas and his government, and the new anti-clerical environment of Mexico, and begin arming themselves before they go to church. The Archbishop of Mexico forbids Catholic children from studying Socialist or "materialist" doctrines, and later warns employees of Cardenas' party that if they take active part in anti-religious propaganda they will be excommunicated.

In January, a seditious priest in a suburb of Tacubaya is arrested during a sermon, leading to a crowd (mostly of women) attacking the police, with firemen sent in to suppress them. In September, when a priest in Jalisco is jailed for violating laws restricting the activities of Church officials, a Catholic mob storms the jail in which the priest is held and tries to free him. In October, 31 priests in Guadalajara are arrested for working with rebels. In Vera Cruz, town officials announce plans to destroy religious images and to import explicitly Socialist education materials. A mob of women responds by violently taking over the town and forcing the officials' resignation; when government troops arrive to restore order, the women confront the troops and dare them to fire, and the troops withdraw. Attacks on schoolteachers increase in the fall and winter, and the government produces evidence linking the Church with the attacks.

Cardenas' policies are an attempt to change Mexican society, not just the power of the Church. As with any reform attempt, those who stand to lose power or privilege respond negatively. Cardenas accelerates the process of land reform and rewards his alliance of peasant groups by taking away the power of *hacienda* landowners and giving the land to the peasants. The large estates are broken up, and Mexican commercial agriculture is permanently changed. There is a corresponding large growth in per capita production, but many of the new landowners devote their land to personal consumption rather than to producing goods for the domestic or international markets. The government begins moves to change higher education, leading to a number of protests from students—many of whom are politically more extreme, in both directions, than the Cardenas administration. The protests often turn violent, and the government is forced to close several universities, including National University and the University of Mexico.

The Mexican relationship with the U.S. worsens. Large numbers of Mexicans continue to emigrate, legally and illegally, to the U.S.—the northern half of Mexico undergoes a significant decrease in population because of emigration to the U.S. American tourism to Mexico continues to rise, but the attitudes of Mexicans and Americans takes a markedly negative turn. Early in the year, Cardenas discusses, in a national radio broadcast, the “insidious” anti-Mexican propaganda emanating from the U.S. In February, the Mexican government uncovers a revolutionary conspiracy among Mexican landowners who have ties to and financing from the U.S. The Mexican War Department claims that the rebels are active in more than nine Mexican states, working closely with the Mexican Church, and have direct contact and support from the U.S. Senate. An American Senator claims in February that 5,000 residents of Mexico City have been kidnapped and murdered because of their opposition to the government. The Knights of Columbus issue a public statement claiming that Mexico is on the brink of a revolution, with 90% of the population planning or supporting an anti-Cardenas coup. Negotiations between the U.S. and Mexico over the boundary waters of the Rio Grande and Rio Colorado turn fractious. In the summer, the government is forced to take strong steps against a flood of counterfeit currency coming in from the U.S. In August, when the U.S. government



proposes to deport 6 million illegal immigrants as a way to relieve unemployment, the Mexican government threatens to do the same, as the number of illegal American immigrants in Mexico is surprisingly high.

Cardenas also picks quarrels internationally. The conflict with Eagle Oil occupies much of the headlines during the year, but the Cardenas administration also begins fighting with transnational telephone corporations over their Mexican monopolies, the tariffs and taxes they charge, and the fact that they are not Mexican corporations (for most Mexicans, phones are a luxury, with only a limited number of middle—and upper-class urban and commercial customers having them). In March, Mexico coldly rejects Soviet diplomatic overtures because their demands are viewed as humiliating. Mexico is generally sympathetic to Ethiopia: in September, 400 Mexican veterans offer to go to Ethiopia to fight against the Italians. Although the government is in favor of League sanctions, it also says it is in favor of continued trade with Italy, as Italy is a growing source of exports to Mexico. As one high-ranking politician puts it, “What have our laborers to do with Mussolini’s international policy?”

- **Plot Hook:** In Tlaxcala, **Enrique Rodriguez**, better known as “**El Tallarin**” (The Noodle), is a former Zapatista whose grudge against the Mexican government has taken on religious overtones. El Tallarin tells his band of over 100 that they have a holy mission to kill representatives of the government. Throughout the year, El Tallarin and his men ride out from their den in the Tlaxcalan mountains and, mutilate, kill, and behead tax collectors and schoolteachers. In 1935 alone, they kill 75 rural schoolteachers.

1951

The memory of the 1930s are still strong with many Mexicans, which is why the stability and continuity at the top of the government are agreeable to most Mexicans. It’s true that Mexico’s government is essentially a single-party “democracy,” with every president having come from the PRI party for over twenty years. It’s also true that **President Valdes**’ rule is authoritarian, and that the widespread corruption in his administration is so obvious as to be unremarked upon by most.

But it's also true that there are benefits to stability and continuity; Mexicans see those benefits clearly. The anti-clericalism of the 1930s is gone, and there is no domestic unrest to speak of. President Valdes may be an authoritarian of questionable personal financial integrity, but he is definitely a patriot who tries to make Mexico better for everyone (not just the wealthy), and a number of reforms he has championed have improved the lives of everyone. The great increase in education has led to far greater numbers of literate Mexicans. The economy continues to grow, with an increasing amount of foreign investment and modern manufacturing power: in many respects, Mexico seems to be well on its way to modernity. Mining and oil production are up. The government has made a point of updating and modernizing the communication and transportation infrastructure. The number of new roads is astonishing; in May, the reconstruction of the major avenues of Mexico City is complete—making traveling in the city quicker, easier, and safer in a city that now has an incredible 2.23 million people in it, more than any city in North America other than New York and Chicago. The government buys SP de Mexico, the last railroad in the country not entirely under government control, and increases the efficiency of the national rail system by building a new line that links the Gulf of Mexico and the Pacific Ocean, the only railway line to do so north of Mexico City. Tourism is up by a significant amount, both because of the increased ease of air travel and the new ease with which Americans can drive into Mexico.

Of course, not every change of economic growth is a positive one. The reforms that Valdes has put in place are expensive, so tax increases are required. Although the peso is stable, it was devalued in 1949 as a way to spur economic growth, and now inflation is a problem. The rise in demand for Mexican goods caused by the war in Korea has led to war profiteering, and the government is forced to freeze prices on many goods to stop it. The country has an enormous trade deficit, selling far more than it is buying; while the Soviet Union is buying more than its share from Mexico, the U.S. buys 60-70% of Mexico's goods. The demand for Mexican goods combines with a very damaging cold snap to create a shortage of staple goods on the domestic market, from meat to cornmeal. Although oil production has increased, Mexico is still dwarfed on the international market by the larger countries. The peso's devaluation and the rise in inflation lead to new labor unrest: four miner strikes in January, and while the largest labor unions are devoutly anti-Communist, there is some suspicion that the miners' union is infiltrated by Reds; many worry about infection of Communism from Guatemala. In September, the government arrests the head of the Mexican Communist Party, and in December, the government passes laws barring the Communist Party as a legal entity.

One situation which has not changed much is the Mexican relationship with its northern neighbor. A huge amount of foreign trade is with the U.S., meaning Mexico needs America, like it or not. The shortage of skilled oil workers means that Mexico is forced to invite American participation in building and maintaining oil refineries, which they are loathe to do. But these things do not change resentment of America, and American statements—like the negative New York Times editorials in June about the Mexican oil industry—do nothing to soothe people's feelings.

The dislike of America is made worse by the ongoing effect of emigration there. The numbers of Mexicans trying to get into America dips slightly, due to pressure from American trade unions (who make “Give American jobs to Americans!” their rallying cry), and from constant American deportation, with a half-million Mexicans deported to Mexico in 1950. Mexicans see this, and see how much of southern and western America exploits the immigrants while decrying them as “subversives.” But America is where the jobs are, so still they go—streaming across Mexico by the hundreds of thousands and flooding the northern towns of Mexico with people.

- **Plot Hook:** In June, the American press bombastically decries the trend of American teenagers going over the border to Tijuana to buy injections of heroin.
- **Plot Hook:** A Mexican **Big Game Hunter** has just shot down a pterodactyl in Sonora.

The Netherlands

1935

The Depression affects the Netherlands as much as it does every other country. Diamond values are down since 1934, which further worsens the country’s economic difficulties. The Dutch government is forced to cut federal workers’ salaries in May, and in June the value of the guilder slips. That same month, both Catholics and Socialists condemn the premier’s social programs, leading to the fall of the Cabinet. In September, the government is forced to raise taxes in order to combat the deficit. Even the Royal Dutch Airline, the pride of the Netherlands, has a bad year. In the spring, passenger numbers are up and Royal Dutch prepares for a Netherlands-London-Faroe Islands-Iceland route and for a joint Amsterdam-Frankfurt Milan line with Lufthansa. But in July, two Royal Dutch aircraft crash with fatalities, something which disheartens everyone, and in the fall, three more fatal crashes on the Dutch East Indies route—along with a cut in pilot salaries—leads to Royal Dutch airmail pilots preparing to go on strike.

What makes matters so much worse for the residents of The Hague is Holland’s nearness to Nazi Germany and its deepening relationship with the Soviet Union. Holland is forced to strike a delicate balancing act, encouraging both countries to think well of the Netherlands—but also expressing disapproval of the bad behavior of both. Generally, the Dutch lean (as much as is practical) toward the Soviets, not least because trade with the Soviet Union has increased over the past two years. In February, the Soviets sign a trade agreement with Holland. More broadly, people lean toward the Soviets because the Germans are renowned bullies. German footballers are aggressive in their playing of the Horst Wessel song and “Deutschland Uber Alles” before football games. Spring Provincial Council elections give the Dutch Nazi party (who everyone knows to be directly financed and run by the Germans) 8% of the

vote. In September, the Germans lean on the Netherlands to refuse to allow a Dutch Jew to marry a German woman, based on a 1902 treaty that forces the Netherlands to follow Germany's policies on marriage. However, in a rare show of defiance of Germany, the government eventually reverses itself on this issue, and after the Nuremberg Laws, Dutch firms vote to boycott Germany.

And, of course, the anxiety in Europe over Italy's actions against Abyssinia—and the war which will surely ensue—affects the Netherlands. The Dutch love peace, and when France and Britain sign an accord on reciprocal airplane defenses against aggressors, the Minister of Defense announces that any violation of Dutch airspace by a belligerent, on any side, would be a *casus belli*. But when Italy does invade Abyssinia, they reluctantly join the League of Nations embargo of Italy; a Dutch firm turns down a large order for boots for the Italian Army. In November, much to the depression of the public, the government asks for increased defense funds; in December, the government prepares to send troops to the colony of Curaçao because of unrest in nearby Venezuela.

The Hague is also the home of the Permanent Court of International Justice (the World Court) and the International Court of Arbitration. While the home of the League of Nations is in Geneva, the presence of these two Courts in the Hague (and the many League committee meetings held in the Hague) means that the city plays host to a large number of foreign diplomats and their staffs—and, of course, spies. The Hague of 1935 is infamous for being the home of more spies of any city except Geneva. Spying, discrete abductions and disappearances—even assassinations in the streets—are all a part of a tense, grim city of realpolitik and zero-sum diplomacy quite at odds with the placid city the Dutch believe The Hague to be. The government has to put up with the behavior of these foreigners, although it does try to limit their less-commendable actions. In February, a Dutch-German football game is marred by foreign-backed anti-Fascist protests, leading to the arrest of 26 and the government announcing that it was preparing “concentration camps” for foreigners (who are seen as a danger to law and order). And in March, the editor of a conservative newspaper is almost murdered by a Polish Communist.

- **Plot Hook:** In April, a German anti-Fascist—walking in Dutch territory near the German border—is seized by the Germans. The Germans ignore Dutch protests and international criticism and engage in similar behavior in Switzerland and Czechoslovakia. In each case, the German captive is held for two or three months and then released, much the worse for wear.
- **Plot Hook:** A Spanish diplomatic pouch has gone missing on the streets of the Hague.

1951

For the Hague and the Netherlands, it is a year of rather ordinary troubles (not unlike the past couple of years), a great relief to the Dutch.

There has been change. The reconstruction of the damage caused by the war took awhile, but the Hague rebuilt quickly and then expanded. A series of deadly and damaging floods in the past several years have led to widespread concern about the condition of the dikes and the necessity for a reconstruction program, although nothing has been done yet. Evicting all Germans from the Netherlands in the first years after the war and annexing German territory near the border took time and effort, but the end result was a country free of Germans and much larger in size. Of course, the eviction and annexation did nothing to lessen the widespread anti-German feeling in the Netherlands: in January, when a German-naturalized Dutch conductor leads a concert in the Hague, protestors ruin the concert by hurling tear gas canisters into the concert hall.

Economically, the Netherlands is not doing well, but is not desperate either. Another attempt to form Benelux (the economic union of Belgium, the Netherlands, and Luxembourg) fails in January due to the Dutch gap in payments to foreign lenders, but the Dutch are hopeful that in a few months—or at most a year or two—they will succeed. The issue of national rearmament, a sensitive one, leads to a defense budget in 1951 that is twice what it was in 1950. The increase in rearmament, along with the West German embargo on imports (West Germany is the Netherlands' biggest customer), a scarcity of raw materials for production and export, the bad balance of payments, and the lingering effect of the loss of Indonesia as a colony, lead to a bad economy throughout the year—all compounded by a new government austerity plan which combines higher prices and higher taxes. But the impact of all of these things on the average Dutch is small: in March, at the same time the government announces the austerity plan, it is also reducing food subsidies and raising wages; most are confident that the Netherlands will receive increased Marshall Plan funding (a confidence justified later in the year). By year's end, the economy rebounds with exports exceeding imports for the first time in over three decades, and jobs are plentiful enough that immigration into the Netherlands has begun not just from Europe, but from Turkey, North Africa, Indonesia, and Suriname.

The dissolution of the League of Nations did deprive the Hague of substantial amounts of income, both directly and through tourism, but many other international organizations, including the World Court, still reside in the Hague or have been established there since the commencement of the United Nations. The presence of these organizations does lead to a certain amount of spying—but nothing near the amount of intrigue and espionage which took place in the city in 1935: no murders, kidnappings, or disappearances (at least that the public is aware of). The Dutch are by and large glad to be free of the burden of the League. A Czechoslovakian attaché does escape from his handlers and receive asylum in the Hague in November, despite the objections of the Czechoslovakian government, but otherwise there is relatively little excitement of this sort.

Most see this peace, and this abstention from the U.S.-U.S.S.R. fight, as being responsible for the return of 100 Dutch war prisoners from the Soviet Union, leaving 200 still in the U.S.S.R.

Politically, the central issue in the Netherlands is the government's stability. The year begins with the ongoing quarrel between the Army (which wants a quick and thorough rearmament, complete with at least a standing division) and the government (which wants a slower and less expensive rearmament, with reserve divisions but no standing troops—the Dutch troops fighting in Korea are volunteers). The quarrel becomes fractious, and the Prime Minister dismisses the Army's Chief of Staff. This argument, and the ongoing spat between the various political factions over the issue of New Guinea's sovereignty—Indonesia or the Netherlands—leads to the dissolution of the coalition government and a six week period passes where the various political factions cannot agree.

- **Plot Hook:** In October, the Dutch Security Service uncovers a two-year-old Czech spy ring in the Netherlands, Belgium, and Luxembourg.

Nova Roma

1935

Inside Nova Roma, the year 2688 A.U.C. passes much like any other year—but **Emperor Gaius Octavius Mucianus**, ever watchful for anything that might harm the city or disrupt its carefully maintained existence, sees some warning signs.

It has been centuries since Legio VI Ferrata, the proud Sixth Ironclad Legion, obeyed the orders of **Emperor Marcus Aurelius Antoninus Augustus** and marched deep into the desert south of Libya Superior in search of a race of blond slaves said to live in a city in the heart of the desert. The Legion found a previously unknown oasis, and what was left of the city encircling it: ancient beyond belief, abandoned, and in ruins. The Legion was ready to return home when a sandstorm of unprecedented violence and duration blew up and stranded them there. When the sandstorm ended, the heat came: so fierce that venturing into it would be death. With no other choices, the Legion settled in the ruins of the city and waited until the sandstorms and heat relented and allowed them to return.

Neither did.

The Legion eventually made the city their home. They rebuilt it, dubbed it “Nova Roma,” and named their leader as Emperor. They took slaves from the tribes of nomads who sometimes came to the oasis—though the Legion was careful to keep the Roman bloodlines as pure as possible. As time passed, the caves and the aquifer beneath the city were expanded, fields above ground (and in the caves) were sown, and herd animals were taken from the nomads. A hippodrome was built for chariot racing, baths constructed, along with a massive gymnasium, theater, and school complex. Most important, space was set aside to continue the training of the Legionnaires, for in those early years, the nomads repeatedly attempted to retake the oasis. It was not until the Battle

of the Dunes, in 988 A.U.C. (A.D. 229), that the last of the major local tribes was defeated, enslaved, or simply exterminated.

Since that time, Nova Roma has survived and even prospered. After several decades (when the last of the original Legionnaires had died), their sons and grandsons did not feel any urge to go back to Rome—since the unbearable heat and interminable sandstorms made such a trip a near-impossibility, no attempt was made to contact the Empire. Since then, the Nova Romans have been content with life in the city. There are chariot races, plays, the usual romantic entanglements, and if the Legionnaires grow restive, the Emperor leads them on a raid of the nearest nomad encampment. For centuries, this way of life has continued undisturbed by the outside world, and it is a good enough way of life for the Nova Romans and for Emperor Octavius.

NOVA ROMAN ARCHETYPE

Recommended Skills: Weapons, Engineering, Art.

Suggested Aspects: PURE ROMAN CULTURE • VETERAN LEGIONNAIRE •
CLASSICAL KNOWLEDGE IS TIMELESS!

But as the Emperor grudgingly admits: Man can propose, but the Fates dispose. It's not the usual set of problems an Emperor must deal with that worry him. The squabbling between the Bellonans (who want to expand the city by invading and occupying the nearest oases and nomad camps) and the Opsians (who want to keep the borders of the city as they are) is a nuisance—the factions have been arguing for time out of mind, with the Opsians currently having the upper hand. Since the Emperor believes that Nova Roma is just fine as it is now and does not need more land, this arrangement pleases him.



The cave wheat harvest is not as good as it could be, and a disease is afflicting two herds of sheep, but as the Emperor's father once told him, "sheep are a four-legged excuse to get sick," so he doesn't worry about that. The discovery of a vein of silver in the mines has produced a small spurt of inflation.

No, the small warning signs which worry the Emperor are stranger by far than the mundane troubles of politics, disease, and economics. **The Sibyl's** most recent frenzy included the phrase "soon, the city's dead enemies will become dragon's teeth," which is infuriatingly opaque—what enemies does the city have?—and worryingly clear. Legionnaires with particularly sharp eyes have seen things moving across the sky which move too quickly and unnaturally to be birds. If they are the gods' chariots, why haven't they come any closer or visited? And within the past two months, two different sets of strangers have arrived at the city. Though clearly barbarians, the first set looked like Romans (with their blond hair), while the second set had the look (red hair) of Hibernians or Caledonians. Fortunately, they arrived at night, when their arrival could be managed. The first set tried to resist when the Legionnaires arrived, and had to be slain. The second set were captured before they could resist, and now they are in the Prisoners' Cave. The Emperor's torturers are working on teaching the strangers the Nova Roman tongue, so that their secrets can be wrung from them; the Emperor's artificers are examining the strangers' equipment.

At some point in their reign, every Emperor has had to deal with the arrival of strangers, and the Chronicles each Emperor composes of his rule are clear on this. But no Emperor has—and Octavius has checked the Books repeatedly to confirm this—had to deal with two sets of strangers finding Nova Roma at almost the same time. This worries Octavius, because he fears it is a harbinger of a future doom. Are these strangers the enemies the Sibyl was referring to? The Emperor has intensified the training for the Legionnaires, and widened the range of the nightly cavalry patrols, but he wonders if there is more he can do. Every night, he waits for a message from Somnus, but so far nothing the god has shown him makes any sense.

- **Plot Hook:** The slaves digging in the deepest caves beneath the city unearth a strange statue the size of a man's forearm. The upper half of the statue is of a woman, and carved across her forehead is the word "LUNA"—in Roman writing. The bottom half of the statue is of an amorphous blob, from which several tendrils emerge. **The Pontifex Maximus** is certain that the statue is of the goddess Luna—but the statue must have been buried down here for centuries, long before a Roman could have carved it. Neither the Pontifex nor any wise men or women in the city can explain why the moon goddess' lower half is so unshaped. The Sibyl is silent on the matter.

- **Plot Hook:** A lost **Explorer** is kept in the Prisoner's Cave. He knows more than he's told the Nova Romans.

1951

The year 2704 A.U.C. is the second year of the rule of **Emperor Gaius Julius Caesar Augustus Tripolitanicus**. The only comfort that the citizens of Nova Roma have is their knowledge of history: Nova Roma has known similar bad times in the past and recovered from them. Surely it will again?

Sixteen years ago, outsiders began discovering Nova Roma—something which used to be a once-in-a-lifetime event, but soon became an almost monthly occurrence. **Emperor Octavius** always wisely slew or enslaved these strangers, using their arrival to heighten the watchfulness of the border patrols and the readiness of the Legion. After several months, citizens came to accept the arrival of strangers and the possibility of the end of Nova Roma's isolation as a matter of course: something Fortuna Dubia had spun for the city on her Wheel.

But three years ago, further changes came—it became clear that Fortuna Dubia was actually Fortuna Mala. One of the chariots which moved across the sky flew close enough to the city for the citizens to see it (and for those in the chariot to see the city); not long after, a new group of strangers arrived. The strangers wore bizarre brown uniforms, but on each was proudly adorned a red star, which the Emperor and his advisors took to mean they were worshipers of Sol—something the strangers readily agreed was true—and the strangers carried with them olive branches, so the Emperor ordered them spared.

The strangers brought with them many gifts, speaking agreeably and winningly to the Emperor and his advisors. Among the gifts was a new kind of grain (which proved to grow quickly and well) and a new kind of theriac (which the Emperor found too potent for his own liking, but which the Emperor's son **Augustus** took to immediately). Initially, the strangers were humble and asked simple questions and did not presume above their stations. But after a time, they began offering advice to the Emperor, and requesting that Nova Roma formally ally with the strangers' country (which lay beyond the Venedi to the East). The Emperor took offense at the presumption of the strangers and consulted with the Sibyl, who said simply that "Even Janus must choose which face he sees through, the forward—or backward-looking."

The Emperor ordered the strangers' death. But young Augustus had become accustomed to consuming the strangers' new theriac and did not wish to live without it. Too, Augustus knew (as the rest of Nova Roma did) that he was not the Emperor's choice for heir. So Augustus suborned the Emperor's Praetorians—with their help, killed Octavius and replaced him. It quickly became clear to the citizens of Nova Roma that Augustus had been conspiring with the strangers for some time, for he armed his Praetorians with the strange and deadly new weapons of the strangers.

Emperor Augustus announced that Nova Roma would ally with the strangers' country, which Augustus called the "Union of Patres." When the Senate objected, Augustus had his Praetorians kill Senators until the remaining ones assented to his demands. The strangers brought more of their new weapons, and Augustus armed the entire Legion with them.

Since that time, Nova Romans have suffered. The rights of all citizens have been gradually stripped from them by the Emperor—but the citizens do not complain, as the Emperor and his new advisors give everyone new forms of entertainment in which to lose themselves. The ranks of the slaves grows, as the Legion goes on ever-expanding raids. The slaves till the fields, and increasing numbers are sent into the caves to widen them and to dig new tunnels and mines. The discovery of oil in one tunnel pleased the Emperor's new advisors, who gave the Emperor large amounts of theriac in exchange for the oil. The Emperor continues to hear the Senate, and likes to lead the Legion's cavalry on slave-taking raids—but too often, the Emperor's indulgence in theriac leads him to erratic behavior. No citizen complains for fear that they will become one of the slaves in the tunnels; the priests have been silent since the Emperor had the Sibyl killed.

- **Plot Hook:** In one of the mines a new element has been found, which a Roman **Inventor of the Unknown** has discovered that, when mixed with oil and applied as a paint, grants the painted object certain anti-gravity properties. Under the direction of the Emperor, he has used this paint to create a series of flying chariots which the Legion has incorporated into the cavalry for long-range patrolling.

Palestine/Israel

PALESTINE (1935)

Palestine is ruled by Great Britain under a Class A Mandate of the League of Nations. Officially, this means that Britain should be preparing to grant Palestine's citizens, who are majority Arab, autonomy and control of Palestine. But in reality, Britain has no intention of doing so. This situation is duplicated across the world: most colonial powers ignore the terms of League Mandates, obeying only their own desires, regardless of what the colonized think or desire. But Palestine is different because of the Jews.

Jews have been immigrating to Palestine since 1882, but the number of Jewish immigrants has ballooned in recent years: from 1882 to 1920, roughly 110,000 Jews moved to Palestine. From 1920 to the beginning of 1935, 250,000 Jews moved to Palestine—at the beginning of the year, there are over 300,000 Jews (more than a quarter of the country's population). From January to June, 30,000 Jews move to Palestine, a 90% increase over the first half of 1934—and another 32,000 arrive from July to December. Many of these Jews are from Germany, whose traditional anti-Semitism has become overt and violent under Hitler, but many others are from other European countries (or from countries like Turkey), whose economic and political situation have exacerbated the ever-present anti-Semitism.

This enormous recent influx has created a unique situation in Palestine: a nation overflowing with new immigrants and prospering because of them—and a *de facto* nation of Jews, the first in almost 3,000 years. The Arabs hate it. The traditional anti-Semitism of the region has been made much worse by

the arrival of so many Jews. Acts by the British government which favor Jews (or only protect them from Arabs), make the Arab attitudes *worse*. Incidents of violence against Jews (like the massacre of 67 Jews in Hebron in 1929) are on the increase. Pro-Nazi propaganda becomes widespread across Palestine in 1935, with Jews claiming that the Germans are sponsoring it. Local Nazi groups, heavily (though not entirely) populated by Arabs, spring up around Jerusalem. In October, there is a general strike by Arabs across Palestine to protest a supposed Anglo-Jewish conspiracy to arm every Jew; in November, there is a day-long strike by Arabs in Jerusalem.

The Arabs have some cause for complaint beyond simple anti-Semitism, however. While the British government has little love for the Jewish immigrants, it has even *less* affection for the Arabs, taking no action to alleviate the effects of the mass immigration. The economic boom in Palestine leads to greatly increased cost of living (especially in Jerusalem), and too many Arabs are poor and illiterate and can't afford to buy or rent land in the city, resulting in a growing population of landless, impoverished Arabs. In January, the autocratic and anti-Semitic mayor of Jerusalem loses his position (thanks in part to the connivance of the British), and a new mayor supported by **the Mufti of Jerusalem**, the Jews, and the British takes his place.

The influx of capital into Palestine leads to a building boom, leading to a demand for construction workers, but the construction companies hire Arabs from Syria, Transjordan, and Egypt rather than Palestinian Arabs. A prominent Jewish farmer says that Jews should only employ Jewish farm labor, which means even fewer jobs for Arab farm workers. The influx of Jewish immigrants includes a large number of leftists, Socialists, and even Communists—leading to an increase in labor activism among both Arab and Jewish workers, which worries a number of Arab businessmen. The orange industry (a mainstay for Arab farmers) suffers from the fourth straight year of declining revenues—largely because the agricultural infrastructure of Palestine is backward. In November, an Arab paper in Jaffa is banned by the British for attempting to stir up a native uprising. In December, the British government actually begins making moves toward granting Palestine self-government—but the Jews of Palestine are resistant to the British move, because they fear what will happen if Arabs get the vote.

Even the Arabs, however, will admit that the mass emigration of Jews to Palestine has resulted in an economic boom for the region. Syria is officially considering also allowing Jews to emigrate there as well, and Egypt is closely studying the new road system in Palestine for use as a model. One reason for the boom is that many of the Jews bring with them whatever money and valuables they can carry, or get them sent to Palestine as soon as they can. This flight of capital is significant in some places (like Turkey), and leads to no small amount of ill-will towards Palestine. And American Jews carry on successful fundraising drives throughout the year with the dream of turning Palestine into Israel.

The influx of capital and cheap labor has several effects: the ports are enlarged; a new, modern medical center begins construction in Jerusalem; an oil pipeline opens at Haifa; Hebrew University in Jerusalem is growing, and has

become a center for disease study and control; Egypt signs a trade treaty with Palestine. The harvest is good, a five-year beautification program for Jerusalem is begun, tourism is up (in large part thanks to archaeological discoveries which attract Christians to the Holy Land), and at the end of the year, the government reports a large budget surplus. In August, the government begins construction on a series of pipes and tunnels which will bring abundant fresh water from the coast to Jerusalem for the first time in 1,500 years. The water comes in December, overjoying local farmers.

Of course, 1935 is a troubled year for most of the world, and even prosperous Palestine has its problems. Palestine, like every other country with Jews in it, is worried about what the Germans are going to do to its Jews—not least because of the legal measures that Germany takes against them later in the year. Palestinian Jews do their best to publicize Hitler's anti-Semitic statements and the anti-Semitic actions of the German government (and even take steps to boycott the 1936 Olympics in Berlin). But there is also considerable discussion among Palestinian Jews about the sad reality that—with both Fascism and Communism on the rise—dictatorships will become increasingly common in the near future, meaning that (once again) Jews will be forced to leave their homes and that Palestine must prepare for more Jews. Illegal immigration to Palestine is a major issue. When the British catch the illegal immigrants, they are sent back to their home countries—which no Jew wants. The rise in rents in Jerusalem, and lack of laws restricting rents, leads to several rent strikes there. Strikes are not particularly common in Jerusalem, but over the summer a number of Communists (apprehended after a violent protest in Jerusalem) go on a hunger strike which attracts a great deal of press attention.

The Italian-Ethiopian conflict, and the League of Nations reaction to it, sparks war fears: like many other countries, Palestine begins war preparations in September (including air-raid drills and digging a new trench system in Jerusalem and Haifa). Finally, a number of the new immigrants are politically committed to various ideologies and movements. This being Palestine (and the immigrants being Jews), a common aspiration is for Palestine to be turned into Israel, the long-awaited homeland for Jews. But what will shape Israel is a contentious topic, and feelings predictably run high. In May (in Tel Aviv), a Jewish-American labor philosopher lectures a crowd in Yiddish, which provokes a riot from young militant Palestinian Jews, who see Yiddish as a socially unacceptable (and even corrupt) language, insisting that Jews speak only in Hebrew.

- **Plot Hook:** In November, a Jewish policeman trying to track down a gang of grapefruit thieves is attacked and murdered by a group of Arabs.
- **Plot Hook:** A Jewish **Brain in a Jar** (mystical), pre-dating the Roman occupation, is discovered in late July.

ISRAEL (1951)

Israel in 1951 is suffering from birth pangs. Though the energy of Israelis is strong, and their determination to make Israel great even stronger, the difficulties facing them are also great.

Israel has only been in existence since May of 1948, and already it has fought one full-scale war against its neighbors. The war ended in 1949 with Israel signing armistices with Egypt, Lebanon, Jordan, and Syria. Unfortunately, the armistices were not the end of the fighting. Beginning immediately after the armistices were signed, there has been a continuous series of guerrilla attacks against Israel as well as continuous Arab infiltration into Israel—although often the infiltration is to reclaim lands or goods lost during the war. In February, Jordanian border patrol snipers kill two Israelis. Marauding bands of Arab infiltrators from Jordan spark a guerrilla war, lasting into March, between Israelis and Arabs along the Israel-Jordan border. In March, an Israeli farmer near the Syrian border is shot to death by a Syrian. In April, Syrian troops invade part of the demilitarized zone along the Israel-Syria border and kill seven Israeli policemen, wound three, and capture one. The Israeli Air Force retaliates by bombing Syrian posts on the Syrian side of the demarcation line, an act which draws international criticism of Israel for overreacting. In May, Syrian troops cross Jordan into Israeli territory and occupy two villages. They are driven back by an Israeli counterattack, leading to further skirmishes and the use of artillery by the Syrians. The U.N. response to this is to condemn Israel—and only Israel. There is another border clash with Jordan in June; a Jordanian ambush of Israeli soldiers in November (killing two); and in December, Syrians murder two Israeli fisherman on the Sea of Galilee.

Israel's official relations with other countries is hardly any easier. The entire Arab world, which has not reconciled itself to Israel's existence, maintains an economic boycott. The Israeli effort to drain the swamps of Lake Huleh and make it into arable land is a constant source of friction with Syria. Britain, who has never acted in a particularly friendly way to Israel, only agrees in January to release funds from bank accounts which Britain froze during the 1948 war. In March, the Iraqi government passes a law freezing the assets of Jewish emigrants, as a way to prevent the smuggling of wealth from Iraq to Israel; Israel retaliates by deducting that money from what Israel is paying Arab refugees for property abandoned by them during the 1948 war. Israel's claims for reparations from Germany continue to be met coolly. Israel's use of the Jordan River becomes an issue with Jordan, as both countries accuse the other of interfering with the flow of the river. And when **King Abdullah I** of Jordan begins making subtle overtures to Israel for a peace treaty, he is assassinated by a Palestinian in July, leading to states of emergency in both Jerusalem and Amman.

Israel's relations with Egypt are notably bad. Although Egypt signed an armistice agreement with Israel in 1949, Egypt maintains it is still in a state of war with Israel, thus Egypt does what it can to hurt Israel. Although Egypt's closing of the Suez Canal is aimed at Britain, it is also a move against Israel: the closing of the Suez means that a great deal of material destined for Israel, including food, must be shipped via the Mediterranean or overland rather than through the

Canal, adding to the cost of shipping. In February, Egypt completes construction of shore batteries along the Egyptian coastline of the Gulf of Aqaba; Israel becomes certain that the batteries were constructed to intimidate and stop ships from sailing up the Gulf to the Israeli port of Eilat. In December, Israeli troops board a French ship bound for Egypt and take a great deal of ammunition from it, angering both Egypt and France.

Not every country is hostile to Israel. The U.S. is a big supporter; in March, the Israeli government formally requests a loan of \$150 million dollars from the U.S. However, that same month, the U.S. government commutes the sentences of several German war criminals and releases others from jail, which Israelis find objectionable. Israel also signs trade agreements with Yugoslavia (January), Sudan (March), and Poland (April).

Domestically, things are chaotic and difficult. The economy is in very bad shape. Stocks of everything are low, the quality of the remaining goods is bad, there is a lack of foreign investment, and Western rearmament means that the Israeli industry doesn't get a great deal of raw materials. Meat is rationed and vital drugs like antibiotics are in short supply. The black market grows and becomes widespread as the year passes. The government's approach is "ruthless austerity," but the extent of food rationing and lack of general goods leads to a great deal of smuggling and illicit trade with Arab merchants, inside and outside Jerusalem. Labor is unhappy. Metalworkers strike over wages in January, and the strike lasts for six weeks. Seamen strike in July, railworkers in October, and merchant marine seamen in December—the latter strike turning violent and leading to battles with police.

Matters actually grow worse later in the year. The problem is that one of Israel's core principles is the Law of Return, the idea that any Jew has the right to emigrate to Israel and settle there as an Israeli citizen. In practice, this means that Israel must take in everyone (as long as they are Jewish), leading to the doubling of the population to 1.35 million in two and a half years. This unceasing influx of new arrivals puts pressure on the entire social and economic structure. Food is scarce, there is a lack of capital, and the distribution system for goods is overburdened. By October, a sudden, unfounded fear that the government has defaulted on interest payments on loans leads to a rush for foreign currency, Israel is in its worst economic state since its foundation. In December, the government adds to the austerity plan, with meat removed completely from the food rations.

Other, varied problems add to Israel's woes. The existence of so many Palestinians (200,000 in the Gaza strip alone) is a constant worry for Israelis—and occasionally a threat, as Palestinians cooperate with Arab attempts to kidnap and kill Israelis. Although only around 10% of Israelis are religious zealots, they are often disruptive in attempting to impose their views on the state. In January, a group of extremists renew the struggle over what Jews should be allowed to do on the Sabbath by trying to burn autos, trucks, and buses which are driven on that day. In March, a Knesset bill requiring young women to do national service ultimately passes, despite objections and threats from extremists. And in May, extremists plot to disrupt the Knesset with a bomb scare (which the police

discover ahead of time and arrest fifty, mostly young men). The Army remains the apple of **David Ben-Gurion's** eye and operates with impunity, a law unto itself, especially in the military zone. New immigrants from Africa and India discover that their skin color leads Israelis to treat them badly.

In a very real sense, Jerusalem is representative of Israel as a whole. The city is impossibly overcrowded, with an Israeli population of 150,000—since the vast majority of newcomers to Israel ignore the country's plans for them and go to the cities (especially Jerusalem) rather than to the wilderness to be farmers and live on kibbutzim. This not only leads to a huge decline in the maintenance and upkeep of kibbutzim, but creates havocs in the cities—especially Jerusalem itself. In 1951, Jerusalem is a divided city, similar to Berlin: West Jerusalem is controlled by Israelis, while East Jerusalem is controlled by the Arabs under the rule of Jordan. East Jerusalem is reasonably well-to-do and has unlimited quantities of food, while West Jerusalem is crammed with people, many of whom have to live in tents. Despite the presence of an official embargo, sentries, mines, and barbed wire, a large amount of smuggling goes on between the two cities, encouraging a thriving black market. West Jerusalem suffers all of the food, energy, and supply problems of the rest of Israel, but more so due to the presence of the government, bureaucracy, foreign press, and foreign diplomats—the Israeli Foreign Ministry is in Tel Aviv, but the Israeli Parliament is in Jerusalem.

- **Plot Hook:** The Soviet Union was among the first countries to recognize Israel, and the U.S.S.R.'s puppet, Czechoslovakia, sent arms to Israel during the 1948 war. Although Zionism is incompatible with Soviet Communism, the Soviets see the possibility of Israel becoming Socialist—so the Soviets give Israel support in the U.N. and send Cominform representatives to advise Israeli leftists. One result of this is the November march of Israeli and Arab Socialists and Communists, arm in arm, through the streets of Tel Aviv.

The Philippines

1935

It is a year of great excitement for the Philippines, both good and bad. Unfortunately, there is far more bad than good, but the good is so *significant* to Filipinos that they care more about it.

The good is this: the Philippines becomes a Commonwealth. Since the Spanish-American War, the Philippines have been U.S. territory. But in 1934, after three years of effort, the U.S. Congress passed an act which would grant the Philippines self-government and independence after a 10-year period. In February 1935, a Filipino Constitution is approved; in October, a presidential campaign is held; and on November 15, the Philippines becomes a Commonwealth of the United States—which means that (although the U.S. still controls the foreign policy and military actions of the Philippines) the islands have their own constitution and are otherwise independent. For Filipinos, this is extraordinarily exciting—they have not been independent since the middle of

the 16th century, and are the first non-white colony to gain independence from a Western colonial power

Of course, as the Filipinos readily admit, Commonwealth status (and the inevitable independence) bring with them a variety of concerns; there is serious debate among Filipino politicians about making Commonwealth status permanent rather than proceeding to independence. The biggest concern is Japan, and Japan's future plans for the Philippines. For the past several years, Japan has been an excellent customer, as Japanese nationals have essentially monopolized the islands' hemp and power-fishing industries. Japan has bought up a great deal of land, dumped huge amounts of cheap merchandise on the islands, and even challenged the supremacy of the American textile companies. Essentially, the Japanese have become a integral part of the economic life of the islands. This is not necessarily a bad thing—but in the past several years, Japan has conquered Manchuria, invaded Shanghai, resigned from the League of Nations, and abrogated the Washington Naval Treaty. Many Filipinos are convinced that, in the common phrase of the press, "if the United States gets out of the islands, Japan will come in." Japan protests that it has no ulterior motive as far as the Philippines are concerned, that the proposed expansion of the Japan-to-Formosa airline to include the Philippines is just to help trade, and that there's no evidence at all that Japan is involved in the Sakdalista rebellion (see below). Filipinos don't believe any of this—beginning in February, the government cancels dozens of leases of over 100,000 acres of land in the Davao province that the Japanese have been settling for years, but which the Filipino government claims were illegally acquired. This move creates friction between Japan and the Philippines, and makes the Japanese businessmen in the islands unhappy—but it is applauded by Filipinos and Americans alike.

Another problem for the Philippines is the discontent of the peasants and low-income workers—who suffer from high taxes, low income, oppressive landlords, and a merciless legal system. Traditionally, this has led to a variety of bandit gangs and pirates, but occasionally the peasants get involved in something more ambitious. These are usually regional rebellions, but in May 1935, a rightist writer and pro-independence activist, **Benigno Ramos**, leads what becomes known as the Sakdalista rebellion: a chaotic uprising in five rural provinces. The revolt is quickly put down (with over 100 dead and hundreds arrested), but Ramos escapes to Japan and many Sakdalista sympathizers remain undetected (leading to further chaos and small-scale guerrilla attacks during the rest of the year). The Sakdalistas wear red and are in favor of land reforms, thus the American and Filipino press describe them as Communist, leading to rising fears of Soviet influence on the peasants.

The economy is another problem. Last year was a historically bad one for weather in the Philippines, with a number of quite destructive typhoons, a tidal wave, the strongest earthquake of the 20th century, and outbreaks of locusts and rinderpest. This year is little better, with the typhoons of August creating the most destructive floods in a quarter century. The effect of all of this on the economy (which is largely agricultural) is dire. The Philippines are the world's principal suppliers of copra (from which coconut oil is produced), but in 1935,

the islands are reduced to *importing* it, as typhoons and flood devastate the copra harvest; many of the country's rice fields are flooded and peasant homes destroyed. And thanks to the American Jones-Costigan Act, which limits the amount of sugar which can be imported into the U.S., 400,000 tons of Filipino sugar goes to waste on the Manila docks.

Making things worse is the transfer of capital that occurs in the weeks leading up to the declaration of Commonwealth status. Foreign firms are afraid that, once the Philippines gains independence, it will seize foreign wealth in the country. To forestall that, foreign firms (especially Chinese companies) transfer their capital from Manila to Hong Kong, leading to a bill passed in Manila taxing the transfer of any capital from the Philippines. This comes too late to prevent most of the wealth from leaving the islands, and does nothing to lure foreign companies to the island or attract expansion from those companies already there. The one economic bright spot for the islands—besides the opening of new air bases on the islands for Pan American Airways—is the surge in the output of gold coming from their mines. They're experiencing a gold rush, especially in western Luzon, with all the sudden wealth and influx of adventurers gold rushes always produce.

Finally, there is Manila, easily the largest city of the Philippines and a city as full of contradictions (wealth living side by side with poverty, violence, decadence, and desperation) as any in the world. For most Manilans, life is hard. Street crime is rampant, the police are corrupt, and rice riots have become common thanks to the typhoons. Organized crime in the city is brutal and efficient, especially in the *jueteng* game, similar to the American numbers racket. Many women have turned to prostitution, not just because the presence of American soldiers and sailors with ready cash, but more often because they have no choice. In all, Manila in 1935 is as close to a hardboiled and *noir* city as one is likely to find outside the pages of fiction.

- **Plot Hook: Teodoro Asedillo**, a former schoolteacher and trade union leader, is on the run throughout the year after participating in a 1934 tobacco workers' strike in Manila. He gathers a band of rebels and wages a year-long guerrilla war against the government, sallying from his headquarters in the Sierra Madre mountains in Laguna-Tayabas to kidnap, ransom, and kill his enemies. Despite his lethality, Asedillo is a great favorite with peasant farmers, who refuse to help the government track him down. Near the end of the year, Asedillo is caught and killed by government troops.

1951

The Philippines are well into the transition from commonwealth to independent nation. For some former colonies, such a transition is virtually painless. For others (like India), the birth process is traumatic. The Philippines falls somewhere in the middle.

Financially, the nation is still finding its feet. The economy quickly improved in the first few years after the war; more recently, it has entered the doldrums.

The mainstay of the islands' economy is agriculture, but that output is essentially static (at roughly the same level as before the war). The reasons for this are obvious: neither the population nor the transportation and market infrastructure have recovered from the damage done by the Japanese during the war, and the government's controls over imports limit the amount of new technology which farmers can acquire to help themselves. Fixing these problems is not so simple, however. But a bumper crop of rice this year helps, temporarily, reduce the demand for hard-to-get imports. The government's controls over imports and exports are helping to balance the economy and restrain the budget, and ensure the Philippine peso remains stable. The Philippines are active in establishing trade pacts, with Japan in March, among others. But retail sales are depressed, and the domestic reserves of basic commodities are almost exhausted. Tourism remains flat. In March, **President Quirino** pushes through a wide-ranging tax increase. This increase further depresses spending, but it is necessary to fund an increase in the minimum wage as well as the financial needs of the country's military.

It is this last item, the financial demands of the military, which is the biggest drag on finances. Almost half of the nation's budget goes to its military, which in any other country would be unacceptable, but which Filipinos accept as necessary because of the Huk rebellion. The Hukbalahap is the armed wing of the Philippine Communist Party. During the war, they were instrumental in the fight against the Japanese, but after the war ended, they turned against the democratically elected President, engaged in a violent insurgency. In the five years since the start of the revolt, the tactics and actions of the Huks have gotten much worse—torture and rape are common—forcing the government to spend more money on defense and to behave violently in response.

The good news, for the government, is that the U.S. is staunchly behind the Philippines in the fight against them, allowing American troops (from the various American bases in the Philippines) to take arms against the Huks as well as sending the Philippine government a large amount of money to aid in the fight. The number of Huks is supposed to be only around 10,000. The Army scores a number of victories against the Huks during the course of the year, and there is some hope that the revolt will be defeated in the near future.

Unfortunately, there is plenty of bad news for the government. The Huks are heavily sponsored by the Soviets (and possibly also the Chinese). In March, the Huk leader visits Moscow. In April, a Soviet sub is spotted off Panay. In May, the government warns of the presence of Soviet and Chinese advisors among the Huks. In September, a Soviet sub is sighted bringing arms and supplies to the Huks. In December, a Soviet submarine base is discovered on an island south of Palawan in the Sulu Sea. The Huks are strongest in Luzon, the largest island in the Philippines and the home of both Manila and Quezon. And while many Filipinos loathe the Huks, a surprising number are enthralled by them.

Clashes between government troops and the Huks are a weekly occurrence this year, with hundreds of Huks dead in battles and dozens of troops killed. Unfortunately, the Huks do not content themselves with fighting only troops: a large number of civilians (hundreds, perhaps, but no one is quite sure) are



murdered, either for being collaborators or to intimidate other civilians. In September, the Huks kidnap the **Governor of Quezon Province**; in October, they kill a college dean in an ambush. Also, the Huks begin targeting Americans in retaliation for giving the Philippines aid. In January, three G.I.s are ambushed while driving a jeep in east central Luzon and their bodies mutilated. In March, two American dairy farmers are murdered near Manila, and in April, five G.I.s are killed in an ambush north of Manila.

Nor do the many government victories seem to translate into momentum against the Huks or even a loss of Huk morale. No matter how many are killed and no matter how many arrests are made—450 in February (one of whom works in police headquarters in Manila), and 100 when a plot to assassinate the president in August is foiled—there always seem to be more Huks. In the summer, word reaches the government that the Huks are planning an offensive aimed at disrupting the all-important rice planting. In August, when President Quirino announces that he will visit the United States, the Huks respond by looting the town of Samal on Bataan. Later that month, the U.S. State Department says that the Huks have set a date—sometime between November and May—for a violent, nationwide uprising. In September, the uprising finally reaches Manila: for the rest of the year, running gun battles between Huks and the police and troops are regular occurrences in the city.

Violence is regrettably common in the islands, and not all of it is due to the Huks. Battles with the Huks happen in the jungle, on the mountains, and even at sea—but there is violence elsewhere. Many Muslim Moros are rebelling, and battles with them (especially those following the widely feared **Kamlon**) are common. The November elections see a significant amount of violence before and during the elections. On Negros Island, the police beat to death an opposition candidate. Banditry outside the cities is also common.

The weather adds to the misery. The May and August typhoons are bad, but the November typhoon, which returns to strike the islands in early December, kills over 1,700 and leaves over 100,000 homeless. A volcano on Camiguin Island erupts, killing over 2,000.

More generally, although Filipinos have mostly recovered from the war, outside observers see a “starvation psychology” at work, involving a constant demand for food and for excessive imports. Fistfights and knife-fights are common in the cities. And when the United States, in the summer, signs a peace treaty with Japan, the vehemence of the Filipino protests against the treaty (which include riots and the burning in effigy of American officials) surprises outsiders, who understand the Filipino hatred of the Japanese and fear of the economic and military power of a resurgent Japan—but not the degree to which the Filipinos *hate* the Japanese.

- **Plot Hook:** In April, five Japanese soldiers attack a group of Philippine Army soldiers on Mindoro. The Japanese are still wearing their (tattered and filthy) uniforms from the war and refuse to surrender. All five are killed by the soldiers.
- **Plot Hook:** A Filipino **Bellem** is on the trail of government corruption, and nothing will stop him.

Poland

1935

Poland is a large country, but in 1935, Warsaw is Poland—the largest city in the nation—as well as its cultural, commercial, social, and legislative center. Warsaw’s feelings are echoed and often magnified by the rest of the country. And what the Poles feel is that they are in a difficult situation and face several dilemmas, none of which have easy solutions.

The rise in power and aggressiveness of Germany has left the Poles feeling vulnerable, and when Hitler openly publicizes the rearmament of the German military in March, the Poles immediately realize that the military clauses of the Versailles Treaty have ceased to exist—Poland is endangered. What makes it worse is that the threat comes from both east and west. Although Poland can hardly be called a democracy (**Jozef Pilsudski** and his successor are essentially dictators), Poland is economically and culturally strong and an independent country for the first time in over 150 years—a fact that both Germany and the Soviet Union dislike intensely. Poland is aware of this, and tries not to offend either one, stating that it will only sign a security pact which is acceptable to both.

This is impossible, of course, since the two neighbors are enemies. With this fact in mind, Poland’s choices are few. Poland allied itself with France in 1921 as a shield against both Germany and the Soviet Union, but the Franco-Polish alliance has been weakening in the past few years. France has shown itself unwilling to confront Germany’s new aggressiveness in any substantive way: its only action in that regard has been the Franco-Soviet mutual assistance pact of 1935, making France an ally with Poland’s *other* enemy. Poland’s response has been to seek a kind of rapprochement with Germany. While the Polish press is

alarmed by this and does not trust Germany's statements or intentions in the least, the government and semi-official press hold back on any commentary that might offend the Germans (or the French or Soviets). Poland signed a non-aggression pact with Germany in 1934, and Germany's economic isolation leads to it borrowing a great deal of money from Poland, making Poland a significant trade partner with Germany. But the Poles continue to distrust Germany and to look to Great Britain for leadership. Meanwhile, the Soviets' hostility to Poland increases, and the Soviets conduct an anti-Polish whispering campaign in European capitals.

Concerns and worries over Poland's position have created a variety of feelings among Poles—chiefly a combination of fearfulness and touchy pride. Poland's defeat of the Red Army in the Polish-Soviet War (1919-1921) led to Poles having a high opinion of their military capabilities, and the increase in government defense spending and the size and power of Poland's Baltic Sea fleet mean that many feel that they are a military power to be reckoned with. But so much diplomacy and so many political actions take place—both by individual countries and by the League of Nations—without Polish security and desires being considered and without Poland being consulted, that most feel slighted, unappreciated, and viewed as playthings by the rest of the world. So much of the maneuvering between Great Britain, France, Germany, and the Soviet Union is done without a thought to Poland's independence and the stability of its borders; so much of what the League of Nations decides is dictated to smaller nations like Poland without asking their opinion.

It is this last that fuels much of Poland's resentment of the League of Nations and the sanctions toward Italy over Abyssinia. Poland goes along with the sanctions—but reluctantly and resentfully. Most feel that Italy's actions in Abyssinia are justified by Italy's need for further colonial outlets, and many compare Italy's position to Poland's. Both have rapidly increasing population and a need of industrial raw materials; logically, the best way to deal with those problems is to establish a colony. Italy is doing so in Abyssinia, and Poland now feels that, because of its Jewish population, they have a legitimate right to a mandate in Palestine—and this needs to happen soon, before Germany's voice drowns Poland's out. That most Poles dislike Jews—anti-Semitic opinions and acts are growing—is irrelevant. Jews might be forced into ghettos at Polish universities, and Polish college students may engage in anti-Semitic riots in the last third of the year, but Poles will be happy to rule over Jews in Palestine.

- **Plot Hook:** Ongoing friction between Czechoslovakia and Poland comes to a head in May, when a Polish plane traveling from Warsaw to Vienna through Czech territory is met by Czech warplanes and forced to return to Warsaw. Czechoslovakia then bans Polish aircraft from traveling through Czech territory, forcing planes on the Warsaw-Vienna route to make a long detour through Germany.
- **Plot Hook:** Vampires in Warsaw. Enough said.

1951

The outside world knows relatively little about what is going on in Warsaw. Even though it is one of only three major cities behind the Iron Curtain where foreign correspondents are allowed (Prague and Moscow are the others), the reporters are allowed only limited access to Polish civilians, or to anyone who the Polish government and their Soviet masters disapproves of. So most of what is happening in Warsaw goes unnoticed in the outside world. The Soviet Union has unofficially (and perhaps unconsciously) decided to make Poland a test subject for Marxist-Leninist teachings. The year before, the Polish government had introduced a Six-Year Plan, which instituted collectivization of agriculture and the accelerated development of heavy industry as part of a centrally planned Socialist economy. The educational system was similarly revamped, with school attendance becoming compulsory and the curriculum tightly controlled: those professors of dubious loyalty to the government, or who might cavil at teaching the Marxist-Leninist dialectic, were replaced, and any art—from paintings to children's magazines—not thoroughly Communist is disallowed. The Soviet Union's general project is to replace traditional Polish culture with Marxism.

Poles are reluctant to embrace these changes, and the Soviet “advisers” at every level of the government find themselves faced with widespread resistance. Organized, armed resistance to the Polish government was destroyed by 1950, but active, small scale resistance continues to go on, with widespread sabotage campaigns. These saboteurs include everything from peasant farmers who hate collectivization to scientists who deliberately botch, falsify, or destroy chemical tests. Many of the saboteurs are landowners willing to impoverish themselves by wrecking farm machinery and slaughtering livestock rather than hand them over to communal use. Even more common than the saboteurs are the obstructionists who use passivity, accidental incompetence, and a deliberately lackadaisical attitude to hinder (in whatever way possible) the plans of the government and its Soviet “advisers.”

The ongoing response to these campaigns of sabotage and obstruction is increased repressiveness. The ranks of the security police swell, and the punishments dealt to those caught by the security police become increasingly brutal. Despite this, however, the Soviet Union has no trust for the Polish government, and carries out a year-long purge of Polish Communists who are thought to be nationalist, deviationist, or are simply too old-guard for the Soviets. Show trials are an almost daily occurrence. The Soviets respond to the power of the Catholic Church in Poland by persecuting the Church and its officials, and by putting into place an official Communist Catholic Church staffed only by men the Soviets approve of.

Although Warsaw remains the country's political, economic, social, and intellectual center, life there is grim. Shortages are common: from gasoline (which is closely rationed) to textiles (which are systematically stolen for resale on the black market). The food situation is particularly bad. Meat is scarce, and what is available is badly distributed and often sold by butchers on the black market. All consumables become scarcer as the year progresses, especially meat and fats; by late October, the government is forced to import 100,000 tons of

potatoes from East Germany—Poland usually produces potatoes as an export trade, but a potato blight obliterates their crop. Despite ongoing construction of prefabricated housing projects, which began soon after the end of the war, there remains a housing shortage in Warsaw.

Poles are resigned but angry about all of this. Those who can leave the country do so by any means possible. Anti-Semitism, encouraged by the government, is on the rise. And those who remain in Poland are oppressed by the actions of the Polish government and the Soviets—but also frightened by the government news outlets, which claim that the U.S. is planning a war aimed at the “independence of Poland.”

- **Plot Hook:** In August, the crew of a minesweeper mutiny, kill the political officer onboard, and steam toward Sweden—asking for and receiving asylum.
- **Plot Hook:** A new **Costumed Avenger** starts haunting Warsaw—seeking out Communist leaders for his vengeance.

Senegal

1935

Dakar is one of the three major colonial cities of the far-flung French empire and the largest city in Francophone sub-Saharan Africa. Once a city of pirates, Dakar has become a valuable and even strategically vital location for the French. Dakar is the westernmost part of the continent, its geographic position making it an excellent spot for commerce: it is the best place in West Africa to do business. Planes regularly arrive and depart for North and South America; in February, Air France begins twice-weekly air mail runs between Dakar and Natal, Brazil. Dakar’s port facilities are world-class (everything from oil to *khat* passes through them). It is the destination of several rail lines, and the Mermoz airfield is one of the largest on the continent. French trading firms have their mills and refineries there, and process and ship the goods of the continent. The French Navy maintains a large naval base and coaling station in the city; the French Air Force also has a base there.

Dakar has grown steadily and now has a population of 70,000 (of whom 10,000 are French). The plague is a distant memory, and would-be native rebels are dealt with firmly—which is to say, harshly—by French police. French West Africa is a valuable source of native troops to the Empire, and the constant levying and training of the Senegalese takes place. The flowering of commerce leads to a surprising amount of wealth in the city, and African and foreign traders are numerous. Finally, Dakar is the African headquarters of French Intelligence, and French spying efforts in Africa are directed from Dakar.

The Senegalese, as might be expected, feel differently about France’s presence in their country. From 1914 to 1934, they were represented in the French Parliament by a Deputy who was more concerned with enriching himself than with achieving independence (who even said of his fellow Senegalese that

“We French natives wish to remain French, since France has given us every liberty”). He was replaced by a Deputy who pledged to reverse these policies, but has done nothing. While the Senegalese in the four major communes (urban areas) of the colony—Dakar, Gorée, Rufisque, and St. Louis—have the rights of French citizens (and more importantly, are accorded them by French authorities), the poorer Senegalese outside those communes are often treated badly by the colonial authorities and continue to be ill-served by the Senegalese leaders. French reaction to the independence movement has been brutal; most Senegalese are forced to grumble and work for France rather than take more positive action. In Dakar itself, the Senegalese who want independence feel frustrated, but the growth in business has led to growth in income, as well as to the rise of Senegalese intelligentsia and even vigorous journalism by and for Senegalese.

- **Plot Hook:** The largest French school for natives in Dakar, the William Ponty School, is such a success in educating the native Senegalese in the ways of France and the virtues of colonialism that a British visitor, after speaking with both teachers and students, says of the students that “They are French in everything but the colour of their skin.”
- **Plot Hook:** There are pirates operating off the coast. Can anyone stop them?

1951

The mood in Dakar is optimistic. While the French have not given the Senegalese independence yet, everyone in Dakar (and French West Africa) believes it to be only a matter of time.

The Brazzaville Conference in 1944 recommended a variety of reforms, many of which were put into effect. The Constitution of the Fourth Republic, adopted in 1946, gave Africans new power in the French National Assembly, and created a Grand Council of French West Africa whose headquarters were in Dakar. All to the good, but most Senegalese want real freedom, not just equal rights with their French masters—the days of the Senegalese being French in all but skin color are long gone. The Senegalese were most heartened not by the Brazzaville Conference or the Constitution, but the establishment of the United Nations in 1945—and most of all by the independence of India and Pakistan in 1947. If India (the jewel in the crown of the British Empire) could gain freedom, why not French West Africa?

While the French government has not made any explicit moves in that direction, many changes have taken place which, even if they do not inevitably lead to freedom, will at the least lead to a much improved colonial system and much improved situations for the Senegalese. Forced labor, the modern version of slavery, was abolished in 1946. The railway strike in 1947 and 1948 (which included the four major railway lines across French West Africa), was a failure in the other colonies, but a partial success in Senegal—with the strikers actually winning a portion of their demands. In 1950, African workers in Senegal were granted equal salaries and benefits for government work, regardless of race. And

the French government, in the last year, has allowed the Dakar newspapers to print nearly anything—including articles and commentary critical of France and its colonial administrators.

The strides Senegalese have made within the French colonial system are actually outpaced by the progress that the colony as a whole has made. Most significantly, after a brief depression following the end of the war, the economy of French West Africa took off: the economy of Senegal has soared for the past four years. The main cause has been the demand for Senegal's primary agricultural exports (peanuts, cocoa, coffee, and timber), and as their prices rose on the world market, demand for them rose. Senegalese farmers changed their crops to match the demand, making great profits. The demand for these products was hiked by the Korean War: from the middle of 1950 to the last few months of 1951, Senegalese farmers make enormous amounts of money. The demand abruptly drops at the end of 1951, leading to a temporary depression in Senegal.

The influx of this money has a number of effects. Many farmers are now wealthier and are employing more workers. In rural areas (and most of Senegal remains rural), these farmers are the economic powers of the countryside, supplanting the government-supported tribal chiefs as the most powerful men. Although rural life is largely agriculture-based (and most people in rural areas have no electricity and no running water), the new roads; the spreading of radio, especially the government-operated Radio Dakar; and the new school systems linking the most remote villages and separated tribes in unprecedented ways. Money has led to the development of a native bourgeois class and the growth of Dakar. The city still has only around six percent of the total population of the colony, but it is growing rapidly as the import/export businesses in the city expand, and as many rural poor move to the city in search of jobs. Dakar is becoming more than just a regional capital, with a flourishing literary and journalistic culture. The city also has become home for many labor activists, especially miners.

No economic change comes without negative consequences. That's as true in Senegal as anywhere else. The 1950 act granting native government workers the same salaries and benefits as white government workers had a negative impact on the colony's budget surpluses. The amount of food being imported into the colony increases dramatically as the native bourgeois class grows, leading to a burgeoning trade deficit. The government increasingly relies on credit for its purchases, although, in June, France pledges millions to help the colony expand its infrastructure. (This is particularly critical late in the year, as the floods in late October ruined many roads and led to the collapse of an important railroad bridge.) The influx of capital has also led to the spread of corruption in the colonial government—Senegal is a byword in sub-Saharan Africa for corrupt government. The rise in the import/export trade has led to much greater power accruing to the Syrian and Lebanese merchants who maintain a near-monopolistic grasp on the non-government imports and exports; they are usually cruel landlords (and merciless to their native workers), and resentment toward them is widespread.

Finally, the desire of Senegalese for freedom sometimes takes less than desirable turns. The native Socialist parties in the colony are strong, but are beginning to fracture from incessant infighting, leading to the growth in power of more militant groups (some supported by the Soviet Union). The French are opposed to the Soviets, and suppress Communist and radical newspapers when they appear, but export businesses use third party firms to sell food to the Soviets via East Germany. African farmers and transporters use their new capital to purchase trucks and expand their markets, which gives them much greater mobility—but also more easily allows for the distribution and spread of nationalist and Communist subversion. The French spy system in Francophone Africa is still headquartered in Dakar, and fights subversion when it can; but in 1951, the Senegalese are always three steps ahead of the French.

- **Plot Hook:** Market literature—cheap, homemade, printed pamphlets—is popular in Dakar and Saint-Louis as an affordable way to distribute articles. Because market literature goes unnoticed by the colonial authorities, nationalists and subversives use it to arrange meetings, send messages, and especially to print inflammatory anti-colonial propaganda.

Shangri-La

1935

High up in the Tibetan Himalayas, in a remote valley far from any town, is a idyllic, verdant valley. Overlooking the valley is Shangri-La, a city-lamasery of Dorjeyana Buddhist monks. Little is known of Shangri-La outside the Himalayas—most Tibetans consider it a myth—and that is how the rulers of Shangri-La wish it to remain.

The monks of Shangri-La say that the city was founded long ago by refugees from Atlantis (see page 36), following its destruction and sinking into the sea. The refugees brought with them their technology and the knowledge of the No-Buddha to come, the being who will grant enlightenment to the universe. These Atlanteans were the first monks of Shangri-La, and they established the Eight Precepts and the Seven Laws which the monks have always followed. Since that time, the monks of Shangri-La have prayed, striven for serenity, spun the Dharma Wheel (to guide the Earth through the universe), manipulated the Red All-Swastika to soothe the heavens (and guarantee good weather for the valley), and peered into the Mandala of Eternity to perceive and guide the fates of the monks. And, sometimes, the monks help the Tibetan peasants who manage to scale the mountains around the valley, outwit the guardian statues of the klu and the yellow snow bears, and reach the lamasery. Of course, most of the peasants' requests are ignored—the monks of Shangri-La do not involve themselves in worldly matters, which is all that most of the peasants ask about.

But sometimes, what the peasants need is enlightenment. When that is the case, the monks of Shangri-La help them find it.



PROTECTOR OF SHANGRI-LA ARCHETYPE

Recommended Skills: Fists, Mysteries, Rapport.

Suggested Aspects: MIND LIKE A STILL POND • ANCIENT ATLANTEAN SECRETS • RITUAL OF KARA-TU

Suggested Stunts: Larger Than Life (see page 464) and the Qi Stunts (see page 469).

The Nine Adepts, the *tulkus* who oversee the lamasery, see that the world beyond the Himalayas will not let Shangri-La alone. China is too preoccupied with squabbling between warlords and the invasion of the Japanese to care about Tibet—but the Russians have had their eyes on Tibet and India for generations. The Nine Adepts, like all Tibetans, remember what the British did in Tibet in 1904. The Mandala of Eternity shows that war is *coming*, and the Adepts feel that it will be between Russia and Great Britain. Such a conflict is in itself of no interest to the Adepts—it is all worldly matters, which Dorjeyana Buddhists must abjure—but the winner will no doubt want to expand their empire into the Himalayas. And that will lead to the eventual discovery of Shangri-La. Traditionally, outsiders who discover Shangri-La stay and become monks or have their memories cleansed—but the Adepts cannot cleanse the memories of an entire army. More permanent measures will have to be taken to ensure Shangri-La's solitude.

Those measures will not be necessary for some time, perhaps a decade or more. So, for now, the Nine Adepts join the monks in the lamasery in prayers, in tilling the fields, in spinning the Dharma Wheel, and all the other acts which the monks of Shangri-La must do. But in the lowest levels of the lamasery, strange machinery is cleaned and maintained. Certain young monks of promising aptitudes are taken aside and taught new gestures. The Adepts and their Protectors descend into the caves of Dmyal Ba to fight (or, sometimes,

negotiate) with demons, Angry Ones, and Poison Women. And in the personal quarters of the Adepts, unusual mental exercises are begun.

- **Plot Hook:** Twenty years ago, the Belgian-French traveler and writer **Alexandra David-Néel** visited Shangri-La. Since then, she has traveled through Japan, China, Europe, and the Soviet Union, writing books about her experiences. In 1928, she separated from her husband Philippe—who claimed that she was “not herself” since visiting Shangri-La, a claim her oldest friends echo. (Philippe even claimed that, sometimes, he saw someone *other* than Alexandra looking out through her eyes.)
- **Plot Hook:** A **Mountie** has tracked a criminal to the fastnesses of Shangri-La—yet will not become a monk and is strangely invulnerable to having his memories wiped. What can be done?

1951

The Chinese invasion of Tibet (in October 1950) drew the attention and condemnation of the world. By the fall of 1951, the Tibetans had signed a peace treaty with China, and the world thought that the issue was settled, however regretfully.

What the world did not know was what happened when a *second* Chinese army struck south from Xinjiang and entered the Himalayas near Shangri-La. It is unclear where the Chinese leadership was aware of Shangri-La or simply intent on occupying more of Tibet. Whatever the case, the Chinese 17th Army Group (numbering roughly 50,000 men) entered the mountains intent on conquering the major towns and cities in that section of the Himalayas.

No one but the Nine Adepts knows what happened to the Chinese soldiers: the Chinese leadership in Peking has simply written off the Army Group as deserters. (The Chinese have a more pressing conflict, in Korea, to deal with.) But inside Shangri-La, the Adepts’ attention shifts to the outside world.

The Adepts can see the oncoming conflict between the United States and the Soviet Union. Also, the Adepts know about the atomic weapons which the United States and the Soviet Union wield. For the first time, the outside world has weapons which approach the power of the Atlanteans’ technology. The Adepts see that the conflict between capitalism and Communism does not produce enlightenment or a cessation from suffering, but only an increase in desire and attachment to worldly things. The outside world is descending into the Naraka Yuga, the epoch in which the material world changes into the Hell of Black Sores. The Adepts know that only they can stop it: they—and the technology within the lamasery—can prevent humanity from enduring hundreds of lifetimes filled with naught but sorrow and affliction.

So the Adepts have begun training the lamasery’s Protectors in the more esoteric (and deadly) forms of *ldob ldob* and *kateda*, so that when the time comes, the Protectors will be able to defeat any army. The trishulas which destroy matter from hundreds of yards away, the lotuses which create impenetrable shields, the dorje which increase men’s physical capabilities—all of these have been taken

from the armory and given to the Protectors. The Adepts have used intensive meditation to increase their own mental abilities. The Red All-Swastika is now aimed at areas outside the valley, and the Mandala of Eternity looks at the fates of men and women other than the monks.

When the time is ready, the Adepts and the Protectors will be ready to save humanity from itself.

- **Plot Hook:** The monk **Geshe** is one of the Nine Adepts' agents in the outside world. He was sent to the U.S. two decades ago to observe this new power and its people, and to report his conclusions back to the Adepts. Unfortunately, what Geshe saw drove him *mad*, and now he wanders America as **the Laughing Monk**, using his abilities to slaughter those he sees as wrongdoers.

Sky City/The Aerie

SKY CITY (1935)

The ancient city of the bird-men—who call themselves “Avians”—has remained perfect for a millennium.

Many centuries ago, a tribe of humans (in what is now Newfoundland) were under attack by their neighbors. Seeking protective medicine for his tribe, a wise one mixed together powerful substances—the green powder (made from the thunderstone that fell from the sky), the caps of the strange blue (Atlantean?) mushrooms found near the lake, and the blood of ten types of bird—to produce a paint *that defies gravity*. When daubed upon something (anything!), the mixture somehow allows the object to float above the earth.

The wise one had the tribe construct a vast platform (at least 100' by 100') of wood. Wigwams and lodges were built atop it. Then, the tribe painted the underside of the platform with the new medicine. It lifted off, into the air, and the tribe was finally safe from their enemies.

Over the years, the platform has been expanded again and again—today, it is a circle nearly two miles in diameter. The tribe has constructed wings of medicine-dyed wood and leather, giving them the power of flight. They swoop down, hunting like raptors on the wing, taking all the food (and, later, other goods) they desire, and whenever the city comes too close to ground civilization, the tribe moves it away, into the wilds.

SKY CITY AVIAN ARCHETYPE

Recommended Skills: Weapons, Mysteries, Survival.

Suggested Aspects: WINGS OF MIGHT • SKY HUNTER • SECRETS OF THE PAST

But as time passed, groundlings spread quickly, building ever-larger cities and empires; the places to which the Avians could take their city for solitude dwindled. They were forced to spend more and more time over the remote

places of the world. The desolate and wide-open spaces aided them in their contemplations of the infinite and their religious devotions, but soon enough the Avians found that the groundlings were venturing even into *these* places. They were forced to retreat still further, into the skies over the most unlivable places: the hottest deserts, the highest mountains, the stretches of ocean farthest from land.

Then, the groundlings learned how to build flying machines, and suddenly many of those places that the Avians had found safest for their city were no longer reliably deserted and free of groundlings. When the groundlings placed weapons on their flying crafts, suddenly, Sky City was in actual, physical danger. The Avians had always been content to hunt with bow and spear—for religious reasons, they eschew firearms—and had never learned to use anti-gravity as a weapon.

Today, the Avians have few choices. There are a few locations that they spend most of their time at, sending hunting parties out to gather food, but they see that even these places are no longer safe. There is only one spot left where the Avians are sure that humans will not travel to by land or air: the mountains above Antarctica. They are preparing the city for the trip, and hope that, at last, they will have found a place where they will be permanently left in peace.

- **Plot Hook:** Traditionally, young Avian men and women (after they have gone through the rites of puberty and mastered the use of their flying gear) set out on a quest to see as much of the world as they like, enjoying a brief spell of freedom before returning to the city and assuming the duties and responsibilities of adulthood. Sometimes, the young men and women don't return—it is assumed that they died, and mourning songs are sang for them. The Avians don't know that for the past several years (while Sky City was flying above Siberia), many of their young were captured by Siberian Tatars, who want freedom from Stalin and Russians—and are willing to slay Avians simply for their flying harnesses to get it.

THE AERIE (1951)

Oberstgruppenführer Kurt Hässler is satisfied with the progress that has been made in the Aerie since its occupation five years ago. Half of the task schedule has been completed, and it is quite possible that *Stunde Null*—"Zero Hour"—will be reached ahead of schedule.

In 1946, the Sky City of the Avians had been circumnavigating Antarctica for several years. The global conflict (and the spread of aviation) had convinced them that the only place safe for their city was the frozen southern continent. But at the end of the year, an American expedition arrived, leading the Avians to retreat further inland and place the city over the tallest mountains on the continent, in the hopes that the Americans would not penetrate that far inland. Unfortunately for the Avians, someone else was already there.

The Germans had investigated establishing a base in the Antarctic as far back as 1939, but it was only in 1943 that high-ranking Nazi officials began creating an *Antarktisfestung* in the mountains, shipping vast stores of food, munitions,

and *materiel* to the area while using Slavic slave labor to dig into the mountains and hollow out a fortress. In early 1945, certain top S.S. officers, led by Hässler, decided that the real Hitler had been killed in 1943 during the supposedly “failed” plane bombing, and had been replaced by an Allied spy made up to look like him. The S.S. officers decided that they could best carry on the work of the real Führer by abandoning Germany (the war was clearly lost, and the German people had obviously let down the Führer) and beginning again from the Antarctic Redoubt. Dozens of reliable SS officers and men, accompanied by their wives and children, left Germany by submarine, never to return.

In 1946, the Redoubt was thriving: a coastal submarine base had allowed members of the Redoubt to establish contact with surviving Nazi Party members in Argentina and Brazil, as well as those scientists who the Americans and Russians had deemed too valuable to kill. But when the flying city arrived, Hässler and his chief advisors immediately saw the valuable opportunity which the Führer had provided them with. Several squads of shock troops (equipped with the new jetpacks which the Redoubt scientists had created) stormed the flying city, and to their pleased surprise discovered a race of primitives armed with spears and bows. After a brief battle, the flying city was taken. The primitives were sent into the mines beneath the Redoubt to work with the rest of the slaves. Half of the Redoubt population—including Hässler and the rest of the leadership—relocated to the flying city, which was promptly renamed “the Aerie.” After investigating and mastering the anti-gravity technology, new plans were laid.

Today, Hässler is content with the progress made. The anti-gravity material is being made in sufficient numbers that all ten companies of troops in the Redoubt and Aerie have been armed with and trained in the use of flying harnesses. New aircraft are being built with the anti-gravity material—not as fast as jets, but far more maneuverable. Scientists in the Aerie believe they are close to breakthroughs on several new weapons, including anti-gravity-propelled bullets. Most excitingly, the base on the Moon is now fully functioning. Environment shields (based on the anti-gravity material) have allowed the settlers on the moon to retain their oxygen, and the use of slave labor accelerated the construction of facilities. Now the base is completely inhabitable, easily reached, and armed.

Soon enough *Stunde Null* will arrive, and the conquest of the world in the name of the Führer will begin.

- **Plot Hook:** In Europe and America, rumors persist (long after their denial by government officials) that the 1949 Norwegian-British-Swedish Antarctic Expedition was accompanied by a large number of troops from the U.S. and U.S.S.R., and that they Expedition has spent several years looking through Antarctica for something—no one knows what.
- **Plot Hook:** A **Scientific Detective** has discovered the traces of Aerie troopers operating in Chile, and asks the Century Club for assistance.

South Africa

1935

Last year was troubled for the Union of South Africa, but this year is more troubled still.

The economy is not the problem. Gold output is up, and the fiscal position of the territory is strong. The government even declares a budget surplus in April and reduces taxes—this, despite having a large and costly administration. The tourist trade is healthy and increasing, the white population is growing, political refugees are flocking to the country (which means an influx of capital and gold and an abundance of cheap labor), and the South African government signs favorable trade agreements with Germany, France, and Holland. The country is flush with money, and whites are financially comfortable and living well.

Nonetheless, discontent is rampant. Whites are angry at Great Britain—which refuses to change the South Africans' administrative status in the United Kingdom (which generally takes South Africa, and white South Africans, for granted). White South Africans see how eager Great Britain is to enter into war with Italy over the Abyssinia incident, and while they sympathize with the Abyssinians (in July, dozens of white South Africans leave for Abyssinia to enlist in the Ethiopian army; in September, dock workers in Capetown refuse to load stores on to Italian ships), most white South Africans, and the government, are extremely reluctant to enter into any war, regardless of provocation or circumstance. The South African government does eventually endorse the League of Nations' sanctions against Italy in October, but the government—and white South Africans—are not happy about it. Many farmers are opposed to helping the Italians in any way, but many others see Italy's isolation as a heaven-sent opportunity to sell Italy cattle that the farmers otherwise couldn't get rid of. Moreover, most white South Africans are convinced that an Italian victory in Ethiopia will lead to Italy imitating France and Spain and creating a Foreign Legion of native Ethiopians—which would be, in the words of one reporter, the "biggest and most dangerous black army the world has ever seen" that Italy would use to conquer civilized Africa.

That prospect terrifies white South Africans—not the idea of conquest by Italians, but by blacks. Whites are better armed than the natives, more organized, far wealthier, and have the entire financial, legal, and military might of the government on their side. But whites are greatly outnumbered by blacks, and every white knows the long history of native conflicts with whites in Africa, and what happened in battles when the blacks won. Despite having every material advantage and the ability to instantly crush any native uprising, whites are nervous—verging on paranoia—about their black countrymen, and fear above all else a race war.

Although the intelligentsia among the whites prophesy about the dangers of continuing to treat non-whites and natives badly, the South African government and white South Africans ignore the intelligentsia and pass a large amount of repressive legislation. One practical effect of these laws (which limit the rights of

non-whites and natives) is to drive many non-white workers into trade unions, and to drive many of those unions—like the Indian trade unions in Durban—into militancy. Another practical effect is to drive more native youths, unable to find work, into criminal gangs (the *tsotsis*), whose ranks swell in cities across the country, with a corresponding rise in crime.

Race fears are foremost in the minds of whites, but other issues bother them as well. The threat of Communism seems distant, but the threat of Fascism is not. Tensions grow between British and German South Africans and German emigrés, whose allegiances are suspect. Germans in South Africa boycott Jewish firms and treat Jewish South Africans badly; in September, it is revealed that Germany is working with Germans in South Africa to try to export Nazism there.

There are the usual troubles with the unemployed, including hundreds of hunger strikes in Pretoria by veterans of the 1914 rebellion (who were given promises about their future welfare by **Prime Minister Botha**, only to see those promises not be kept).

Finally, there is the weather and the environment, and for many whites these are nearly as pressing a pair of issues as race. South Africans take a good look at the veldt and see that substantial areas of it are being laid waste by erosion and grazing, and that something needs to be done to prevent and reverse this. The northwest Transvaal is devastated by a plague of locusts in July. And, most critically, the entire country, throughout the year, suffers from the worst drought in living memory, with exceptionally bad heat in the northern Transvaal. Johannesburg itself has enough water, thanks to the nearby Vaal River, but no other city does; when the rains finally come in December, they are preceded by dust storms of extreme violence. The rains fail to undo the drought damage or to provide anywhere near enough water.

- **Plot Hook:** A miner strike in the Copperbelt (that area of Northern Rhodesia known for its copper mines) becomes so violent—and the miner discontent begins spreading so quickly—that South African police (known for their ferocity in dealing with strikers) are sent to deal with them.
- **Plot Hook:** An **Africa Hand** has become a Communist, and is seeking to convert the *tsotsis*.

1951

For South Africans, this year (like the two years before it) is a continuation in a number of respects of the trend began in 1948: apartheid.

In 1948, following the general election, the ruling National Party began the apartheid policies which formally separated individuals into racial groups—black, white, colored, and Indian/Asian—and allowed each group varying degrees of legal freedom (with whites enjoying the most and blacks the least). Each year since, the government—led by **Prime Minister Malan**—have added to the policy and laws, with the cumulative effect of not only segregating blacks into “bantustans” but depriving them of their citizenship and rights and abilities

which to non-Afrikaners are basic human rights. In 1951, the government passes a law which permits blacks to only stay in cities longer than three days if they were born in the city, if they had official dispensation from government officials, or if they had worked in the city for fifteen years or more. Generally, Afrikaners approve of apartheid (as it gives them enormous advantages, legally and economically), but in May, the government errs and passes a bill completely disenfranchising all non-whites. This provokes nationwide protests in every major South African city, which then lead to riots. Notable among the protesters are 12,000 white veterans of World War II, who march to protest the disenfranchisement of the colored veterans who had fought alongside them against the Axis.

Such an action is uncommon from Afrikaners, however, as most (85-90%) fully support apartheid, not least because of the economic benefits it brings them. This is important in 1951, as the economic situation in South Africa is not good. Agriculture and farming continue to suffer from ongoing water shortages and erosion; rainfall this year is significantly below average. The price of gold rises, which helps the nation's economy, but the government's import controls and the rising cost of living offset the gains in gold. The tourist trade lags—and the tourists who do come to South Africa discover that the country doesn't have nearly the necessary hotel space. Most Afrikaners are poor, earning £200 or less per year. The bad rail and power infrastructures lead to low coal reserves and a power loss in Capetown over the summer. Most critically, South Africa as a whole has huge difficulty making the transition to modernity, as apartheid is a major stumbling block to industrialization and to increasing industrial production and output.

Naturally, the situation for blacks is far worse. The bantustans are squalid and wretched, with few jobs available, and most non-whites are forced to take jobs at appallingly low wages outside the bantustans. The cities are horribly overcrowded, violent crime is depressingly common, both from organized crime syndicates and youth *tsotsi* gangs, and diseases (including bilharzia) run rampant. The lone bright spot for blacks is the rise in spending ability of the black middle class and intelligentsia in the major cities, who are politically active and developing literary cultures separate from white South Africans.

Most Afrikaners approve of apartheid, but the rest of the world does not. This includes the British press—whose comments about South Africans and about Prime Minister Malan are condemnatory. Unfortunately for Afrikaners, South Africa's international reputation continues to decline, despite numerous attempts at propaganda. Making matters worse is the British support for African independence and adding non-European peoples to the British Commonwealth. (In general, Afrikaners believe that the British are killing the Commonwealth.)

Too, South Africans believe that South-West Africa is by rights a South African province, and when the United Nations claims otherwise, South Africa ignores the U.N.'s claims and goes to the World Court, which rules in South Africa's favor. The government is a staunch supporter of the West in the fight against Communist—in June, the government attempts to formally ban Communism

from South Africa—but most Afrikaners feel that the U.S.-U.S.S.R. fight is not their own, and simply wish to be left alone by the rest of the world.

- **Plot Hook:** In December, the increased pressure on non-whites and the run-up to elections to local advisory boards leads to a series of fights between Zulus, police, and Basutos that leave 41 dead and 500 injured in Johannesburg.
- **Plot Hook:** A new entrance to the Hollow Earth has just been discovered near Kenhardt, and prehistoric critters have emerged to roam the veldts.

Soviet Union

1935

The Soviet Union is the world leader in Communism, just as the U.S. is the world leader in capitalism, and Great Britain is the top power in the West. But most Soviets in 1935 could be forgiven for believing that it is the Soviet Union which is driving world events for the year.

So much is happening involving the Soviet Union—most of it bad. The biggest concern for most Soviets is how many wars they will be fighting in the near future. Most Soviets believe it will be two, but they aren't sure just who they'll be fighting. The most obvious opponent, and the one with whom war will come first, will be Japan. The conflict in Manchukuo worsens throughout the year, beginning with an incident in January between the Mongolians, who are the allies of the Soviets, and the Japanese. There are border clashes in the spring, anti-Japanese speeches given at the Comintern Congress in August, and in the fall and winter there are nearly weekly reports of either clashes between Japanese and Soviet troops or speeches from Japanese or Soviet politicians about the imminent war between the two countries. At year's end, the expectation is that the war will begin within a few weeks. It's clear to all Soviets that the Japanese want to expand their empire beyond the limits of Manchukuo, and equally clear that the Japanese would be happy to take part or all of Outer Mongolia along with the rest of China. This is unwelcome to the Soviets and the friction with Japan is also alarming: they have done nothing to provoke the Japanese, and they were the losers in the 1904 war—yet are being attacked by them anyhow.

Nonetheless, despite the pressing issue of Japan's aggression, the Soviets feel that Japan is an irritating distraction from the U.S.S.R.'s real enemy: Nazi Germany. The conflict between the two is inevitable, given the political ideologies of both countries and their leaders. But neither country seems interested in avoiding a war. Throughout the year, the virulent anti-Communist, anti-Soviet rhetoric of Hitler is matched by the Soviet commitment to oppose the Germans in Europe using every means necessary. One contemporary observer notes that, "the watchword of Russian politics in Europe now is to resist German militarism," and the Soviets do so on every level possible. In March, Soviet agents abroad are ordered to organize non-Communist trade unions into a united front for an



onslaught against the “common enemy”: the fascist forces of Japan, Germany, and Italy. In August, Comintern relaxes its philosophy and orders Communist parties in the West to support “bourgeois” governments of democracies if those governments are anti-fascist, and to form popular fronts with non-Communist leftists.

On a higher level, the U.S.S.R. forges decent political relationships with a number of Eastern European countries (including Rumania, Yugoslavia, Greece, Turkey, and Iran), and even achieves a level of relative amity with France, with a mutual defense assistance pact being signed in April and French reporters being treated markedly better than other European reporters. The Soviets are eager to do to get into the good graces of several of these countries and form an “Eastern Pact,” as the fear that a war with Germany is imminent is strong: in February, when relations between Poland and the Soviet Union grow tense and fractious, rumors spread that the war will be Germany, Poland, and Japan against the U.S.S.R.—in July, the rumors add Finland to the list of German allies.

However, the U.S.S.R.’s foreign relations generally aren’t positive: as the source of world Communism, most capitalist countries fear and hate the U.S.S.R. and many of their actions don’t alleviate the hate and fear. The Soviets, as a member of the League of Nations, follow the League’s position on Italy and join the sanctions against it. But negotiations between the U.S. and the U.S.S.R. over repayment of debt go very badly in February, and a proposed trade agreement between the two countries fails. The Seventh World Congress of the Comintern, the first since 1928, takes place in the summer, and the rhetoric of the speeches, which is full of phrases like “prevent imperialist war by class war,” is heated enough to provoke

official protests from America, Britain, and Latvia. The Soviets regularly expel foreign journalists who displease them (especially Poles); at least once a month they arrest foreigners and charge them with being spies, as happens with five Estonians in Leningrad in November. In September, Chile uncovers a vast network of spies and activists directly controlled by Moscow; in December, Uruguay severs relations with the Soviet Union over the revelation of Soviet funding of Brazilian rebels.

The fear of war is ever present. When Muscovites are made to rehearse air raid and gas attack drills in January, and when residents of Leningrad are subjected to an air raid drill in September (which uses actual tear gas and real explosives), everyone understands that they are training to undergo the real thing, which will happen soon. So most Soviets greet the increase in size and power of the Red Army and the Soviet Military Air Forces with a combination of resignation and gratitude. The budget for the Soviet military is hugely increased over 1934: the Red Army is doubled in size since 1933, undergoes far stricter training, is better fed and better cared for. All Young Communists (men and women), ages 16-24, are forced to undergo paratrooper training and instructions for making airplane motors. The May Day military parade is the most impressive in years, leading foreign observers to speculate about mass tank attacks and parachuting entire battalions behind enemy lines. The Soviets accelerate their construction of zeppelins both military and exploratory, especially in the Far East and Siberia. In the late summer, the government begins building up the coastal defenses and the Soviet Navy, especially the Baltic Fleet. In September, the government holds massive war games in the Kiev region; the new paratrooper tactics are put into play, causing havoc among both civilians and paratroopers. The government also is quick to announce advances in military technology, despite the scornful skepticism of the foreign press. In March, the government announces the construction of a rocket which will go over 30 miles into the atmosphere; in July, they announce a rocket which will go 40 miles up. Also in July, the government announces that the Air Force has an aircraft which is capable of a trans-polar flight of 6,250 miles, from Moscow to San Francisco.

Most Russians take pride in their military and how powerful it seems. Unfortunately, most don't have much else to take pride in. The economy is in bad shape. The effect of the global Depression on the Soviet Union has been minimal—the Soviets are isolated from the global capitalist system (both by choice and by the actions of the capitalist countries of the West), but other events in recent years have had much the same effect on the U.S.S.R. as the Depression has had on the countries of the West. The effects of the famine of 1932-1933 are still being felt, and despite the best efforts of Soviet propagandists—and their tools in the West (like **NEW YORK TIMES** reporter **Walter Duranty**)—to present the food situation in the U.S.S.R. as good and the 1934 and 1935 harvests as bountiful, many in Moscow regularly go hungry. By the summer, non-payment of wages, local depletion of grain reserves, and bad infrastructure for transportation of food leads to workers not being able to afford to pay for bread (which isn't there anyway). However, by the fall, the harvest is just good enough to put an end to food rationing.

Daily life in the Soviet Union (both in Moscow and in the more rural areas) is usually unhappy, and often frightening. Throughout the year, government officials and Party members on all levels are ousted, purged, and “cleansed” as part of **Stalin**’s tightening his grip and continuing to fight Trotskyists. Every month brings new reports of officials and teachers banned and executed. Sometimes the issue is corruption or other “grave disorders.” Sometimes these men and women are guilty of crimes against the state: the 13,000 Uzbeks executed in January were involved in a plot against Stalin, and the Whites rounded up in Leningrad in February were certainly counter-revolutionaries. In October, the State Institute for the Scientific Research into Baking is discovered to be a nest of former Czarist officers; they are, of course, enemies of Communism and Stalin. And in November, four Muslim imams in Kokand are executed and 28 imams jailed for trying to stir up a revolt among Muslims; they sent squads of “devil dancers” into the fields to divert the workers from picking cotton.

But more often, these men and women were seen by Stalin and his associates as only a potential threat. Particularly targeted are Ukrainians, whose allegiances Stalin has never trusted and who are still reeling from the effects of the 1932-1933 famine. Stalin also begins eliminating the older guard of Communists who supported him during the revolution. In May, the Society of Old Bolsheviks is disbanded, and its members purged from the Party. In June, another old guard Bolshevik—whose rhetoric toward capitalists is relatively mild and who is popular with the Muscovite Party members—is expelled by the party on orders from Stalin. And Stalin’s cool relationship with the Comintern leads to a number of their members being purged and “cleansed.”

Most Soviet citizens who aren’t officials are important enough to merit this sort of attention. But most are still unhappy, although the younger generation (especially university students) are hopeful, enthusiastic Marxists and eager to leave school and begin changing the world. Government spies are thought to be everywhere, snitching is encouraged, and fear of the secret police is omnipresent. Religion, so much a part of most Russians’ lives, is dying through official hostility. Churches are being destroyed, and although regular services on Mondays are held without official interference, and the Orthodox Christmas services in January are well attended, the government is doing its best to stop youths from getting involved.

Wages are still low relative to the cost of living (especially in Moscow). The government’s strictness in punishments has become severe, so that even the crime of reckless driving brings death by firing squad. (Although as far as most Muscovites are concerned, executing reckless drivers might not be such a bad idea. Driving in Moscow is so dangerous that the government is forced to launch a campaign in April specifically to reduce car accidents involving children—in the first three months of 1935, there were 583 car accidents, 87 of them fatal, involving children). Acts which used to be ignored, and crimes which used to be seen as minor, are now treated as major, deliberate mistakes. In January, when several wireless stations in Moscow broadcast a series of Negro spirituals, the government deems the broadcast “counter-revolutionary” and cracks down on radio broadcasting; in April, the government announces that

children over the age of 12 who commit crimes will be tried as adults, but the government does say that it will—probably—not seek the death penalty for their crimes. The government also begins campaigns which are good for the country (but not so good for individual families) or are good for families (but are unpopular): campaigns in favor of big families (and against divorce and abortion), a campaign against mixed nude bathing (a Russian tradition); a campaign condemning the tango, rumba, and foxtrot; new laws against profiteering landlords; new laws requiring alimony payments to be deducted from paychecks; new laws punishing deadbeat fathers; new laws curbing divorce and ending “postcard divorces.”

The government is open about its unhappiness with the quality of products which Soviet manufacturing and agriculture is producing, so the government begins campaigns to promote for merit, for *massovost'* (mass character and mass participation) to influence how everyone does their work, for peasants on collective farms who produce above quota to gain the right to own private land and cattle, to encourage peasants outside the collective farm system to join the system, and to introduce premiums in heavy industries. And attempts at informal capitalism are harshly put down. In April, a large underground movement of artisans and industrial labors is uncovered in Moscow and suppressed.

The railroad, so much a part of traveling in the Soviet Union, has become dangerous, and there are a mounting number of train wrecks caused by engineers trying to earn raises for being on schedule. Unfortunately for most Russians, the government response to this is not just to punish the engineers responsible, but to begin a reorganization of the rail system, to update it and improve efficiency. This also discourages rail travel by passengers, because the government wants the rail system to be for freight transportation first and human transportation second. This leads to many not being able to go to the Black Sea on vacation, as is tradition.

The major cities, especially Moscow, are plagued by crime. Anti-Semitic crimes are on the rise, and the year begins with New Year's Eve anti-Jewish rioting in Leningrad and Moscow. In April, the government is forced to ban the personal possession of knives—especially long, thin “Finnish knives” (the favorite of Muscovite criminals)—as part of the general war on crime. One peculiarly Russian problem is crime caused by homeless children and teenagers. Stalin orders children who steal from railway cars to be shot on sight, and the rise of murderous gangs of homeless children in most Soviet cities occupies the headlines of the Soviet press throughout the year. In June, the government orders all homeless children to be rounded up and placed into homes, with the “incorrigible” children to be put into reformatory schools. In October, the government orders reforms of all schools, emphasizing the study of classics but also requiring students to wear uniforms and ordering stricter discipline as a way to combat “rowdiness.”

Moscow, at least, is a nicer-looking city to live in than in previous years. The government orders a beautification program which results in the city being cleaner, with fruit trees planted along avenues, and with better-dressed crowds, a more organized city in general, and fewer beggars. The Moscow Underground

finally opens, something that Muscovites take great pride in, a symbol of what Communism can accomplish. The subway system is very popular and commonly used. And the published plans for the expansion of Moscow, to take place in the next year or two, will put a green belt around the city and cap the population at 5 million from its current 3.6 million.

- **Plot Hook:** In April, in a village near Oryol, a man named **Afanasy Saiko** builds up a cult of followers among a group of peasants. Saiko claims to be God and encourages his many female followers to drink with him. All this is acceptable to the Soviets, who hold religion anathema but allow worship—but Saiko tells his followers to abandon collectivism; after a few weeks, the Soviets arrive and shoot Saiko and all of his flock.

1951

One can't say that life continues to get worse for the Russian people in 1951. After all, they survived the war (and what came after): in some respects, life is better now than it has been in some time. But for a country that is not openly at war, the Soviet Union is a miserable place.

Not everything is horrible. The Soviet military is powerful. The general standard of living is the highest it has been since the beginning of the war (in large part because of the massive importing of consumer goods from Czechoslovakia and East Germany). Starvation and malnutrition are a fading memory for most people. Automobiles are much more common than they used to be. And every week, or practically every day, the government and the press both spew wonderful stories about how productive the country and the people are: how the Five Year Plans have been exceeded; how canals linking the Baltic to the Black Sea, the Danube to the Black Sea, and the Volga with the Don are being created; and how over 10,000 people have lived to see their 100th year. And in October, Stalin announces that the country has the A-bomb—now all Soviets know that they will be safe from American bombs!

But these things matter little to most people in the Soviet Union, as there is little difference. Outside of Russia proper, the numerous peoples of the fourteen Soviet Socialist Republics are reminded daily that their purpose is to serve Russia. In every S.S.R., the authorities carry out campaigns against ethnic and religious minorities, sending them to the forced labor projects, the gulags, or simply making them survive as third-class citizens. Crackdowns on “deviationists” are routine occurrences. Although nationalism runs high (especially in the Ukraine and in Central Asia), any expression of it brings harsh reprisals. The southern half of Russia and the S.S.R.s of Central Asia suffer greatly from drought and famine over the summer and into the fall, but little help is forthcoming from Moscow. The Russians have done their best to draw the Iron Curtain over the entire U.S.S.R.—so little of the much-needed food, agriculture, and commodities make it to the many impoverished areas in the country. And the need for forced labor to complete the huge public works (like the canal connecting the Danube and the Black Sea, the efforts to plant forests on the steppes, and create dams and canals to end drought and create electricity) is so great that millions

of slave workers are attached to the works, not just from the Eastern European satellite nations—66,000 of the slave laborers on the Danube-Black Sea canal are from Hungary alone—but also from the fourteen S.S.R.s.

Inside Russia proper, life is no better: most are tired, cynical, and disillusioned. They are patriotic, of course, and proud of their country's place in the world, but daily life is an unending effort. The stringent labor regulations put in place during the war remain in effect—so that, for example, railroad workers still operate under martial law. The government puts great emphasis on competitions and doing everything possible to reach ever-greater output numbers, but the only ones who benefit from reaching these numbers are the bureaucrats. The trend toward assigning uniforms and ranks to all workers leads to a greater inequality in wages and a flaunting of superior status. Any expression of discontent is immediately punished, and the only area in which workers are successful in opposing government interference and meddling is on the rural farms. In April, a passive resistance campaign by farmers and peasants forces the government to abandon its efforts to concentrate the peasants into “agrograds” (farm cities).

Inside the cities, and especially inside Moscow, life is difficult for all but the most privileged. Housing is a serious problem for everyone, and overcrowding is critical. Creative life, like the sciences, is completely stifled; if you don't hew to a strictly Stalinist line, you are decadent and bourgeois—and soon purged. While there is no starvation, the typical worker's diet is still bread, potatoes, and cabbages, with meat available, at best, once a week. Milk and cheese are not widely available because most stores don't have refrigeration facilities; the only way to buy either is from the itinerant farm peddlers who roam the city streets in the early morning. Most people dress in shabby, worn clothing and wear shoes of remarkably bad quality. Buildings are usually dilapidated. Commercial laundry service in Moscow is unobtainable because the laundry equipment is obsolete. Although the government reduces the prices on staples in Moscow in March, everything is expensive.

Economically, the entire U.S.S.R. is in a difficult position. The country has a dramatic need to industrialize everything (especially agriculture), but the U.S. has placed an embargo on any nation dealing with the Soviet bloc, and the embargo hurts the Soviet Union on a number of levels. Acquiring new or even recent technology is difficult, and the widespread reliance on older and inefficient technology leads to a huge consumption of oil. The Soviets take two millions of barrels of oil out of Rumania and other satellite countries—but even that is not enough. The government places great emphasis on higher production from Soviet oil fields, but does not have great success in increasing output or discovering new fields. The Baku fields are nearly exhausted and the search for a “second Baku” between the Volga and Ural rivers has so far been fruitless. The railroads are horribly overtaxed by too heavy burdens and too long hauls, and everyone is reluctant to use river transportation. And the government has such a shortage of dollars and pounds sterling that in February it begins selling its gold reserves—the first time it has done so since the war.



Naturally, as the foremost purveyor of global Communism and the workers' revolution, the Soviet Union gets along poorly with the capitalist countries of the West. There is endless name-calling throughout the year between the U.S.S.R., the U.S., and Great Britain—especially over events in Berlin. The construction of U.S. airbases in Turkey in the spring panics the people and the government, as this means that planes carrying atomic bombs can now reach Moscow. The issue of the return of Soviet-held P.O.W.s (from both Eastern Europe as well as Germany and Italy) heats up as the Western press begins regularly assailing the Soviets with demands for their return. (Western governments have been quietly lobbying for the release of the P.O.W.s for years). The American drive to re-arm Germany, Italy, and Japan worsens American-Soviet relations still further, although on an individual level Russians still have a regard for the U.S.

Unfortunately for the government, even their allies and puppets prove to be unreliable this year. The friction with China grows palpable. The Soviet control over most eastern European countries slips this year, with **Tito** (in Yugoslavia) firmly in control and defiant toward Stalin; cracks between the old and new guard in Communist parties in the west; massive peasant resistance to collectivization in Bulgaria; and sabotage campaigns and “nationalist deviation” in Poland.

In response to all of this, the Soviet Union redoubles its efforts. Much more finance and training are given to East Germans to infiltrate into West Germany and subvert the country. The Iron Curtain is drawn tighter. All foreign radio stations are jammed, although the Voice of America is somewhat effective. Visas are refused for all but the most openly Communist Western journalists. Life for every foreigner in the U.S.S.R. is made as unpleasant as possible, and touring is forbidden in all Soviet bloc countries except Czechoslovakia.

- **Plot Hook:** The country's need for industrial parts is pressing, but the embargo forces the Soviets to address that need through covert and byzantine ways. Industrial diamonds are a necessary part of machine-tool production: but in 1951, the only way that the Soviet Union can get sufficient amounts is by having Communist commercial agents in Brazil buy large quantities, ship them to Prague in Czech diplomatic bags, and then have them sent from Prague to Moscow.
- **Plot Hook:** A Russian **Planetary Hero** has returned from his latest escapade with a gun that can turn steel into glass!

Spain

1935

Despite the unrest of the previous few years, most Spaniards feel a qualified sense of hope about the future. They feel this way despite a certain amount of evidence throughout the year that all is not well in Spain. The major issue of 1934 was the Asturias revolt, in which Marxist revolutionaries formed a Socialist republic in the province of Asturias, requiring military intervention to defeat the rebels. The repercussions of the revolt are felt throughout 1935, with the ongoing trials of those involved and more protests from leftists. Political unrest in the country comes from both left and right, and protests and abortive revolts (the province of Jaen in March, Barcelona in July) are recurring. The government meets these threats with violence and a lack of mercy, and is unswerving in its determination to maintain democracy in Spain. Many Spaniards believe that the government will succeed in this.

Nor is the economic news particularly encouraging. There is labor unrest in Spain as in most of the rest of the world. When the government dissolves labor unions in February, labor activists destroy the mail on mail trains and set off four bombs in Madrid. The government's efforts to reach a trade agreement with France collapses in April; for the rest of the year, a trade war between France and Spain seems likely. Public confidence in paper pesetas drops, and the value of a silver peseta coin is far more than in a paper peseta.

The smaller news issues of the year seem unusually bad. The influenza outbreak that affects most of Europe reaches epidemic status in Spain, with 1200 deaths in February alone. The harshness with which prison officials in Madrid treat prisoners leads to a jailbreak in March, which begins when outside collaborators machinegun the prison's entrance. In August, when the state executioner garrotes one of the leaders of the Asturias revolt, Asturian sympathizers murder the executioner, requiring his successor to have round-the-clock bodyguards. And in the final three months of the year, a series of bribery and corruption scandals—which to outsiders seem minor—lead to national outrage, the resignation of several officials, and ultimately the fall of the cabinet itself.

Nonetheless, the government and the country look forward to the future. The government helps daily air service between Paris and Madrid begin in May. Throughout the year, the government spends significant amounts of capital on the military; whether it is modernizing and expanding the Navy, testing Madrid's defenses against gas attacks, buying "bombing planes" from the U.S., or strengthening the air defenses in the Balearic Islands. The government also launches a new program of public works in June and begins work on a network of ten government radio stations in September; in October, the government responds to lower class discontent by confiscating 1.4 million acres of land from 99 grantees and offers the land to peasants who have tilled the land for ten years or more—a move which instantly wins the government significant good will. Although the government is opposed to sanctions against Italy over its invasion of Abyssinia, and threatens in September to leave the League of Nations if the idea of sanctions is raised, Spain does cooperate with international sentiment

and bans the export of arms and weapons chemicals to Italy. In December, the government sets out detailed plans for the coming elections in March. Despite the turbulence of the year, everyone in Spain is hopeful for the future.

- **Plot Hook:** In September, three men land a plane in front of the Cathedral in Pamplona. They run into the Cathedral, loot a significant amount of valuable material from it, load the booty into their plane, and then fly away over the Pyrenees. The police do not arrive in time to stop them, and an international manhunt fails to capture the three air bandits.
- **Plot Hook:** A Spanish **Big-Headed Dwarf Genius** has invented a device that turns sand into fertile soil.

1951

The attention of the countries of the West, especially the U.S. and Great Britain, is primarily focused on the Soviet Union and China. However, this does not prevent either the U.S. or the U.K. from expressing dislike for countries that displease them, and Spain is high among this list. The Spanish return this feeling, several times over.

After the war ended in 1945, the Allied powers (led by the U.S. and U.K.) punished Spain for its neutrality and tacit support for the Axis during the war. Spain was barred from joining the United Nations; in 1946, an embargo was placed against Spain, as was an eventual U.N. boycott. The economic effects of the embargo (which is still in place in 1951) and the boycott (which ended only in November 1950) have been heavy. Predictably, this has heightened Spanish resentment of the West, and since the Spanish are devoutly anti-Communist, this leaves the Spanish isolated. Quietly, **Generalissimo Francisco Franco** tries in 1951 to line up a Mediterranean/Middle East mutual defense pact (involving Spain, the Arab countries, and Turkey as a single bloc) as a counterpart to NATO and the Soviet bloc—but most Spanish are unaware of this, and only see how rejected and isolated they are by the rest of the world.

This isolation is a burden in many respects. Life in Spain is hard, and the embargo makes it worse. There is a housing shortage, and not nearly enough new houses are being built. It is the tenth year in a row of drought. Since the government (which responded to the embargo with a program of self-sufficiency) wanted to rely on hydroelectric power, the drought is particularly damaging even above and beyond its effect on the all-important agricultural output (although the wheat harvest is a bumper crop, and the prospects are very good for olives and oranges—pleasant changes from previous years). The lack of electric power and the lack of capital have made the industrial program of the government a failure.

Violence and crime in the cities, especially Barcelona, reaches shocking levels. An influenza outbreak at the beginning of the year reaches epidemic proportions by mid-January. Price inflation seems to be unstoppable. The cost of living has risen to such a degree that workers make half what they did in 1936, forcing most to take a second job in the evenings. Even junior Army officers drive

taxi to bolster their income, and more senior officers sell their rations on the black market. The black market thrives, especially in the currency trade, where dollars bring far more than their supposed worth in pesetas. Unemployment is high, the population is growing rapidly, the roads are deteriorating, the transportation infrastructure is dilapidated, and excessive government intervention in business and red tape makes making money even more difficult. The food shortages lead to food profiteering and a flourishing black market.

Spanish society has opened up somewhat in recent years, but Spain remains a totalitarian dictatorship: political opposition to Generalissimo Franco and the Falangist party is not allowed, there are no living opposition leaders left in the country, and the government uses its “expert police apparatus” in the most frightening ways—including sending those of questionable loyalty to concentration and forced labor camps, although political executions have ceased. Later in the year, the government does take some small, liberalizing steps—less government interference in businesses, and some (small) public criticism of the government is allowed—but overall the government is vigorous in preventing liberalizing international influences into Spain, to the point that UNESCO books on human rights are barred from Spain. The Church remains a powerful force in the lives of Spaniards. In a very real sense, it is the only rival to the Falangists in Spain, although the Church is closely allied with the Falangists. As a whole the Spanish Church is reactionary, backwards, far to the right of the Vatican, and more interested in making money than in helping the poor.

Rumors run rampant throughout the year that the Spanish Communist Party has expanded its membership to 250,000 and is arming up for a revolution, and has even infiltrated the Falange party. Domestic unrest flares up to unprecedented levels. An increase in street car fares in Barcelona in March leads to student protests—which turn into riots, stretching on for days and intensifying, with telegraph poles being torn up and cars stoned. The government eventually relents and returns the fares to their previous level—but the student protests turn into a general strike in the city, involving 500,000 people; the police use clubs and guns on the protestors. The government blames Communist agitators on the strike, but the general view of most Spaniards is that the strikers and protests were spontaneous and justified—a reaction to official corruption, the high cost of everything, and the widely held view that a man with a good job still can’t make ends meet. Every class (even the Falangists) approves of the strike—which is the most serious blow to Franco since the Civil War ended.

In the aftermath of the strike, Spanish labor begins drifting away from Franco and the Falangists. Students in Madrid strike over street car fares in April, the same month in which general strikes break out across Northern Spain over the cost of living, and the police again use force on the protestors and strikers. The strikes continue into May and are primarily made up of the working class. Textile factory workers strike and are locked out of their factories. The people ignore the government statements that foreign agitators are to blame and continue striking. In Madrid, 250,000 people go on strike and boycott public transportation. In Pamplona, the entire city is on strike, paralyzing it—and the police repeatedly open fire on the strikes. The government institutes price

controls on food and textiles to keep prices down and stop profiteering, but this only increases black market activity.

The Spanish deal with these situations in a few ways, some contradictory. Patriotism runs high, but many long for a change of government (either a return to monarchy or a constitutional democracy). But no one wants another civil war, and most favor order (even Franco's order) to another war—and that seems to be the only way that Franco and the Falangists will leave power. Franco has repeatedly told the nation that Spain's economic troubles and rising unemployment are the fault of speculators at home and greedy and soulless nations abroad. The Spanish mostly believe this. The isolation and embargo continues, but international ostracism is beginning to end, but the response to the emergence from international ostracism has not been the forgiving and forgetting of past grievances—but instead a tendency toward xenophobia and a paranoia about foreign governments interfering in Spanish affairs. The Spanish are vocal about their affection for how Germany used to be under Hitler, and their contempt for how France and Britain are now. They revive their grudge against Britain over the base at Gibraltar. Despite the large reliance Spain has on tourism as a source of capital, Falangists bully-boys make a habit of picking fights with foreigners—especially Americans and Britons. Outside observers summarize the widespread Spanish opinion of themselves this way: the Spanish are right, they have always been right, and they will change nothing for anybody.

Franco is not persuaded that he needs to change anything about himself or his country in part because of the behavior of the United States. The truth is that the government, impoverished and ostracized as it is, badly needs American money, and most Spanish want that money as well as good ties with the U.S.



But the U.S. desire to have Franco and Spain as active allies against the Soviet Union takes on an almost desperate air. The U.S. actively reaches out to Spain in 1951, starting official diplomatic talks. In February, the first U.S. ambassador to Spain since the end of the war arrives in Madrid, and in March, loaning Spain millions in aid money—not nearly enough for the Spanish, but it’s a beginning. This behavior on the part of Americans irritates both Britain and France. While the French renew full diplomatic ties with Spain in January, the French still want them to suffer international ostracism—and both countries’ politicians are critical of America for it, which irritates the Spanish.

Nor are the Spanish particularly grateful to the U.S. for the loans and the end to international isolation. Violence against American tourists increases over the course of the year; in February, the Spanish press—which is completely controlled by the government—wages a propaganda war against an American law which bars entry into the U.S. of all people belonging to members of totalitarian parties (and since all Spanish are required by law to be member of the Falangist party, this law effectively prevents any Spaniard from entering the United States). The government continues to covertly trade with the U.S.S.R. and China, despite the official Spanish stance against Communism; in July, when Spain is caught selling large amounts of copper to the U.S.S.R., the Spanish response is indignance rather than shame.

- **Plot Hook:** Fifteen years of a mutual boycott between Mexican and Spanish bullfighters ends in 1951. Since 1936, the two countries’ bullfighters have alternatively ignored each other, heaped scorn upon the other, questioned their manhood, and even (when in the other’s country) tried to sabotage their fights. Even after the boycott ends, some bullfighters die under mysterious circumstances.

Switzerland

1935

Before the League of Nations decided on Geneva as its headquarters, the city was a mid-sized European city, little different from Hamburg or Constanta except in its Swiss character. Before the League, Geneva was modest in character, modest in pretensions, and modest in wealth. But the arrival of all the world’s diplomats and their staffs, the concomitant demands for facilities and food, and the resulting influx of wealth turned it into a world-class city mentioned in the same breath as London and Paris. However, in one important respect Geneva is no different than Horse Cave, Kentucky, or Lyngseidet, Norway: all three are almost entirely dependent on outsiders for their income. While the residents of Geneva are resolutely Swiss, so much of their livelihoods and daily lives are affected by the League that, for the residents of Geneva, the two are inseparably intertwined.

Which means that 1935 is a miserable year for the residents of Geneva. The year begins with the news that the December clash between the Ethiopians and the Italians at Wal-Wal, in Ethiopia, has provided **Mussolini** and Italy with the

pretext it has been looking for to expand into Ethiopia. While the populations of Great Britain and France see Italy as the premier threat to peace in Europe, British and French leadership are more afraid of Germany and are counting on Italy to ally with them against Germany; the British and French, early in the year, make substantial efforts to appease Mussolini. When it becomes clear that no amount of appeasing or partial offers will satisfy the Italians, that they are intent on conquering all of Ethiopia (regardless of what the League thinks), most members of the League see this as not only a defeat for the League, but as the death knell of the League. This pervasive sense of defeat and futility persists even during the League's embargo of Italy later in the year.

The embargo actually makes things worse for the Swiss, because they are faced with either going along with the embargo, which would mean jettisoning their traditional policy of neutrality, or declining to join the embargo, which would mean reneging on their commitment to the League. The Swiss eventually decide upon the latter. This feeling of gloomy pointlessness is felt not just in the halls of the League headquarters, but across the city; no amount of other League victories—like their campaigns against the global arms trade or against white slavery—can shift that feeling.

It doesn't matter that the presence of the League in Geneva continues to bring benefits to the city—like Swissair's new service of direct flights from Geneva to London and the other major European capitals. The Swiss in Geneva has so identified themselves, willingly or not, with the League that the defeat of the League is taken personally. It doesn't help that the amount of dirty tricks, espionage, and assassination increases as the year progresses, and by no means are all or even most of these committed by Germans. Even the British are busy staging "accidents" for their enemies; by year's end, Geneva is not just a depressed city, it is a dangerous one, and its citizens are perpetually on edge.

It is not just the sorry state of the League which is depressing the Swiss of Geneva. The League is gloom and occasional danger; Germany is a looming menace. Switzerland is hardly a country of political tranquility—as in other nations, the class war and the conflict between fascists and Communists in Switzerland has been bitter (and on some occasions lethal)—but the Swiss were quick to perceive the danger of Hitler's Germany. The Socialists (the largest party in the Swiss Parliament) and the labor unions set aside any grievances and begin open and honest negotiations with their political opponents and with the representatives of employers. For the Swiss, the threat posed by Germany overrides any social divisions within Switzerland, and the German kidnapping of a Jewish journalist in Basel in March is a prime example of what Germany would do to Swiss independence if it gets the chance.

Of course, Switzerland is suffering through the Depression, and Germany remains Switzerland's largest trade partner—so it is forced to rely for capital on the country it is most afraid of. And every time Switzerland takes in another German refugee, and every time the Swiss press criticizes or satirizes the Nazis, the Swiss become more anxious about reprisals (economic or military) and more frightened by what the future will bring.

- **Plot Hook:** In December, an Italian journalist is arrested and put on trial for spying in Geneva, using impoverished Swiss men to spy on Swiss arms deliveries to Ethiopia and running spies in Germany as a way to gain information about Germany's army.
- **Plot Hook:** Rumors of "Gnomes" living under Zurich seem to not just be gossip.

1951

Life goes on for the Swiss much as it has since the end of the war. The Jews and others who took refuge in Switzerland during the war have long since departed, and while the Swiss government agrees to take in refugees in 1951, they take in only 200. The money that the Allies got from Switzerland for reconstruction of Europe has been replaced. The Swiss are neutral, are not members of the Atlantic Pact or NATO, and didn't receive any Marshall Plan aid—so they can refrain from getting involved in any of the messy political disputes the rest of the world concerns itself with. Switzerland is the home of a number of international organizations (including the Red Cross), but those organizations do not produce any of the drama that the League of Nations did before the war. What spying that occurs in Geneva—the exact amount is unclear—is done discreetly, with none of the fuss seen in Berlin. Swiss businesses continue to thrive, and most Swiss live their lives much as they did in 1949-50.

In truth, 1951 is a year of little consequence for most Swiss. Zurich does celebrate its 600th anniversary with a city-wide party in June, but the only memories to emerge from the party are fond ones. There is the usual petty crime, the usual minor drama involving the election in December, the usual number of dead climbers, and the usual tawdry scandals (discussed in delighted whispers behind closed doors). Even the major events—the avalanches and the changes in business—are standard, if somewhat excessive. Switzerland is wealthy, beautiful, clean, and virtually the same as it was in 1851—for the Swiss, this calm continuity and prosperity is the best way of life possible.

The avalanches during the first two months of the year are exceptional, numbering over 80 and millions of francs in damages. Highways are blocked and rail lines are ruined—in the summer, when storms lead to flooding, more damage is done to both roads and railways. The number of deaths and the amount of damage done contribute to the decision to oppose putting a cable railway on the Matterhorn, which comes as a relief to mountaineers everywhere.

The changes in business are of more importance, because business is something the Swiss take very seriously: in January, the competition between watch manufacturers becomes so cutthroat that the government intervenes to prevent the industry from being hurt. In January, after months of negotiations, the largest bank reluctantly joins with a major French bank to establish a new one in Casablanca. (Swiss financiers have seen Africa as a virtually wide open market waiting to be exploited, but they ultimately decided that they couldn't do it just by themselves, and had to take on a partner.) Equally reluctantly, the government begins buying up dollars to prevent further deterioration of the

U.S. dollar to Swiss franc market rate. And for nearly all of the year, the boom in international trade caused by the Korean War leads to enormous profits for businesses, leading to the larger businesses being more aggressive in their efforts to expand internationally.

Of course, the Swiss approach to international business (which is “make money regardless of a customer’s politics”) is not always popular abroad. Throughout the year, the U.S. objects to Swiss businesses selling items of potential military value—as well as machinery and technical equipment—to the countries of Eastern Europe, the Soviet Union, and Red China. In April, the Americans complain, loudly, that the strategic commodities sent to Switzerland and then sold to the countries behind the Iron Curtain are covered by an import license, and therefore can’t be sold to the Communists. For two months, the Swiss limit what they sell to the east, but in July, the U.S. declares that the efforts aren’t enough, and indefinitely suspends export licenses for all countries trading with Switzerland. In August, the Swiss finally agree and cut their trade with Eastern Europe—but covertly the trade continues.

The only development which even slightly worries the Swiss are the increasing chances of war between the West and the Soviet Union. In 1951, the Swiss have one of the largest military forces in Europe: not a standing army, but a militia of 200,000 well-trained men (which can be gathered in 24 hours). Thanks to government purchases mid-year, it has anti-tank and anti-aircraft weaponry. But the U.S. has been mysteriously reluctant to sell the Swiss arms or ammunition, and the stockpiles of both are not what might be desired.

- **Plot Hook:** An American held in Geneva for espionage becomes a sticking point in February between Switzerland (who wants to try him) and the United States (who want him tried in the U.S.). Despite strenuous American objections, the Swiss put him on trial in Switzerland, convict him in October, and only then deport him to the U.S.

Turkey

1935

It is an exciting year for all Turks. So much is happening, and so much has changed so quickly! Truly, it is a thrilling (both good and bad) time to be Turkish.

Kemal Atatürk has been President of Turkey for twelve years, and is the dominant personality in the country. It was Atatürk who created an independent Turkey out of the rubble of the Ottoman Empire. It was Atatürk who led the troops which defeated the enemy occupiers during the War of Independence. And it is Atatürk who has spearheaded the movement (quickly known as “Kemalism”) to secularize and modernize the country and make it a peer of the West—rather than an embarrassing anachronism like the Ottoman Empire was.

Everyone in Turkey knows what the results of the modernization have been. Istanbul has one of only three university-connected, modern hospitals in the

Middle East. The country's frantic drive toward industrialization has begun paying off, with the Turkish coal basin along the Black Sea coast producing at a high output and industrial imports down 25% over the past five years. With the exception of one loan from the Soviet Union, Turkey has managed to finance all its innovations from within. The railway system (which crisscrosses the country and is a far more efficient way to travel than the roads) is spreading, and in 1935, Turkey buys and nationalizes the Ottoman Railway, and quickly begins updating and standardizing it. In November, a new railway line is inaugurated which runs all the way to Persia. New methods of raising poultry have almost completely wiped out disease. A new aviation school opens in Ankara, its teachers well-trained Soviet pilots and parachutists. The government orders new state holidays and changes the "weekly rest" from Friday-through-Sunday to Saturday-through-Monday, making Friday a day of business instead of a day of rest, allowing Turkish businessmen to do business with Christians on Friday. In August, the government buys the telephone system from the British government, thus giving Turkey one of the most modern phone systems outside of the West. In December, the government begins the process of buying French coal mines on the Black Sea coast, which is the first step toward nationalizing the mines.

Of course, modernization and Kemalism come with a price. The government's efforts to protect Turkish businesses lead to laws which hamper foreign merchants and restrict imports—although in June, the government does sign a trade accord with Great Britain leading to more British goods in the country. More broadly, the government (and especially Ataturk) issues decrees closer to those of a dictatorship than a democracy. Kemalism is about making Turkey a modern, secular society, but toward this end the government orders things which some or many Turks are uncomfortable with. The year begins with all being forced, per a 1934 government decree, to choose a family name in addition to their personal name—which has never been a part of Turkish culture. Ataturk ordered a new Turkish alphabet to be used in 1928; to further its use, in 1935 he decrees that all newspapers can only print their news in pure Turkish. In the cities (especially Ankara, the new capital), the police and the secret police watch everyone closely, especially foreigners. Traditional Turkish music—and any music deemed "oriental"—is proscribed from being played in restaurants and over the radio. In May, new measures are passed which grant equality of rights for all Turkish citizens, but simultaneously disallow competing political organizations. In October, the government outlaws the Masons on the grounds that Masonic principles are incompatible with the national policy of the Turkish government. In December, all Turks who are not working for the government are required to give 2% of their salaries to the government to pay for the new planes the government is ordering for the Air Force.

More importantly to many Turks, however, is the government's dedication—as part of Kemalism's secular ideals—to removing the power which Islam has over society. Many Turks are glad that Turkey has become a modern country, but worry, dislike, or even hate the secular aspects of modernization. Traditional Turkish Islam has always deprived women of equal legal rights and educational

opportunities, but Kemalism has changed that—now Turkish women have largely discarded the veil, are using cosmetics, voting, being trained for war, hosting a suffragette conference in Ankara, and are even members of Parliament (which most Turkish women are overjoyed about, but which the more religious Turkish men find objectionable and contrary to Islam). Worse for these men are specific laws targeting men of faith. In January, a new law which forbids the wearing of religious clothing in public has the effect of preventing Orthodox priests from wearing their traditional garb when outside of church, outraging the Greeks living in Turkey, leads to nuns emigrating, and prompts the Orthodox Patriarch of Istanbul to imprison himself in protest.

The economy isn't doing much to help the national mood. The global Depression has hit the country hard. Agriculture is still strong, and the large crop yields of 1934 lead to higher prices for export goods in 1935, which helps farmers. But new and somewhat aggressive nationalism has led to an exodus of foreigners, especially Jews, and the flight of capital from the cities. The government spends millions needed elsewhere on upgrading the military: from 1921 to 1930, the government spent 50 million pounds on planes and air defense, and in 1934 it spends 30 million pounds on both.

While Ankara (known to foreigners as “Angora”) is a new, fashionable, modern city, Istanbul (which foreigners persist in calling “Constantinople”) has declined considerably: in the words of one contemporary observer, it has only “fading glories and increasing squalidness.” Atatürk refuses to allow Turkey's greatest city to become seedy, and so the government spends a significant amount of money attempting to return Istanbul to its former glory: restoring churches and mosques, freshening up mosaics, restoring monuments, beginning construction on a new bridge over the harbor, and launching plans for a subway tunnel under the Golden Horn. Tourism is down, despite the government's efforts to attract foreigners. Worst of all, Italy, one of Turkey's most important trading partners, becomes aggressive over the course of the year, arming the Dodecanese Islands, closing off the Adriatic Sea, and putting a large force on the Aegean Islands, which leads to declining exports. Turkey, albeit very reluctantly and after much waffling—joins the League of Nations sanctions against Italy.

The Italian situation is a part of the complex arrangement of relations Turkey has with other countries. Although the Turks value Italy as a trading partner, they grow increasingly nervous, suspicious, and then hostile over Italy's actions—both in the Balkans, where Italy is seen as meddling in affairs that are Turkey's province, and in the Near East. A common fear is that once Italy conquers Ethiopia, Italy will expand to its east and threaten Turkey; by year's end, public opinion is firmly on the side of the Ethiopians, and Turkey is increasing military preparation and activity along the Aegean coast, just in case Italy attacks. The situation in the Balkans and Greece is of great concern, for obvious geographic reasons, and concerns about foreign interference in the Balkans continue to worry the Turks throughout the year.

Interestingly, Turkey is not worried about the Soviet Union interfering in the Balkans. Despite the presence of 2,000 White Russians in Ankara and Istanbul, Turkey has generally good relations with the Soviet Union—although

the government quickly suppresses any Communist propaganda and allows the White Russians to engage in anti-Soviet protesting. Turkey has a good business relationship with the Soviet Union, both import and export; in September, Turkey joins Iran and the U.S.S.R. in an *entente cordiale*. No, the countries Turkey worries about in the Balkans are Italy, the Bulgarians, and the Greek rebels. The recent revolt in Greece is widely seen as having been backed by Italians, just as the recent coup was the product of Italian meddling. While the revolt in Greece ends with the restoration of the monarchy (as Turkey desired), relations between Turkey and Bulgaria are so tense that Turkey twice during the summer masses troops on the Bulgarian border. But Turkey maintains good relations with the British—especially after they arrest a group of anti-Ataturk plotters in Transjordan in October—and with the U.S. (who are seen as having no political designs on Turkey).

- **Plot Hook:** Wolf attacks suddenly become a problem for Turkey in 1935. In March, a spell of bitter cold follows a heavy fall of red snow, and wolf packs begin roaming the plains of Turkey and attacking and killing peasants. In June, two rabid wolves attack a country fair in southern Anatolia, killing seven and wounding over 20.
- **Plot Hook:** A Turkish **Great Detective** is tracing a criminal who uses seemingly ancient Roman methods and weapons, but such are distinctly of modern make!

1951

The pains of several years ended in 1950; in 1951, Turkey continues to enjoy the benefits of wiser leadership. Hope and pride has returned.

In 1950, the Republican People's Party, the party of **Kemal Ataturk** and the sole ruling party in Turkey since 1923, was dealt a final, decisive defeat in national elections. Replacing the R.P.P. was the Democratic Party, and the new leader of Turkey was **Prime Minister Adnan Menderes**. Menderes immediately began moving away from the nationalization policies of his predecessor and resumed emphasizing industrialization and modernization. Menderes also spent a significant amount of money updating the military. Menderes immediately set aside Turkey's traditional policy of neutrality in foreign relations and began leaning toward the West and the United States—even joining the U.N. forces in Korea.

The result has been an influx of American money (via the Marshall Plan) and election to the U.N. Security Council. Turkey was one of the 50 founding members of the United Nations, but it was only after Menderes' election and the change in policy that they were allowed into the inner sanctum of the major powers. Turkey's application for membership in NATO in 1949 was declined—an affront which continues to sting Turkish pride, but admission to the Security Council helps soothe it. In 1951, the Turks feel further valued by America, between Marshall Plan funding, the official visits of high-ranking American military men, and the sales of advanced U.S. fighter planes. In August, the

American press publicizes a government committee finding that the U.S. is receiving inadequate support in Korea from virtually every ally except Turkey—who the committee, and the press, single out for praise.

Turkey remains eager to join NATO and be a part of the collective defense, but the path to acceptance is bumpy. After the United States, Great Britain is the biggest power in NATO, but when the British aren't being dilatory in addressing the Turkish request to join, they are simply opposing it—which, naturally, infuriates the Turks and enflames the press. Turkish-British relations take a further hit in June when the British Foreign Office issues a statement that the basic problem with accepting Turkey into NATO is Turkey's culture and religion. The British eventually apologize, and the British ambassador to Turkey says, in September, that the United Kingdom is formally in favor of admitting Turkey to NATO—a reversal of British policy and one Turks find most welcome.

Turkey's relationship with the Soviet Union is also problematic. Strategically, Turkey is quite vulnerable to a Soviet military invasion, so they are at pains to maintain correct and cordial relations with the U.S.S.R. But the desire to join NATO inevitably creates friction between the two countries. In November, the Soviets formally protest Turkey's attempts to join NATO; in December, the Soviets warn that the U.S.S.R. cannot remain indifferent to Turkey joining the Atlantic Pact. These comments are seen by Turks as attempts at intimidation, no different from the Soviet actions in 1945 and 1946 when they demanded joint control over the Dardanelles. At the end of the year, relations between Turkey and the Soviet Union are cool, and growing colder.

Turkey's relations with its neighbors are not much more positive. Turkey was the first major Muslim country to formally recognize Israel: the two countries are allies and Turkey acts as the unofficial intermediary between Israel and the Arab nations. Turkey's friendliness—or at least lack of open hostility—toward Israel is not viewed favorably by the Arab nations, and Turkey's reaction to Egypt's actions during the year further angers the Arab nations. Turkey does not want to anger Egypt and worsen relations with its Arab neighbors, but it is hugely dependent on the oil supplies which come through the Suez Canal—and Egypt's actions in restricting shipping through the Suez are harmful to Turkey's economy. So, in September, Turkey votes against Egypt and in favor of the U.N. Security Council resolution to raise the Egyptian restrictions on Suez traffic. The Arab press is critical of Turkey for this. In October, Egypt's abrogation of the 1936 Anglo-Egyptian treaty comes as an unpleasant surprise to Turkey, leading to condemnation of Egypt from both the government and the press, which the Arab press responds to in kind. In late November, protests in Syria against NATO and the countries opposing Egypt includes the burning of a Turkish flag—which further angers the Turks and worsens Turkish-Arab relations.

Inside Turkey, there are the usual problems, but thankfully nothing notable. Communist repression in Bulgaria leads to a substantial emigration of Muslims from Bulgaria to Turkey. Turks are willing to accept the new arrivals—generosity to co-religionists trumps a history of rivalry and friction. But when large



numbers of Bulgarian Romany attempt to escape Communist persecution in Bulgaria, Turkey objects and closes the Turkey-Bulgaria border. The rise in demand for drugs in the U.S. (especially heroin) is big business. Despite government attempts to destroy the drug trade, many clandestine heroin factories spring up; Turkey becomes the main supplier of heroin to the U.S., with raw heroin being shipped to Greece. The government runs a budget deficit, but the Marshall Plan funding pays for that. The country enjoys a surplus of food and a booming economy. Although the country's capital is Ankara, Istanbul is where the action is. The city is thriving, and thanks to nearly all Middle Eastern diplomatic talks and NATO conferences in the Middle East being held in Istanbul, substantial amounts of income from tourists and foreign diplomats flow into the city. (Large amounts of espionage go on in Istanbul as well, but that is the price a city pays for being a major world capital, is it not?).

- **Plot Hook:** Turkish actions in the Korean conflict bring international praise from the U.N. forces. One in 10 Turk soldiers are killed, missing, or wounded in battle—both much higher percentages than the U.S.—and the Turks become renowned for their bravery under fire. When Turkish veterans return home from Korea, they receive a hero's welcome.

Uruguay

1935

For decades, Uruguay has been a country of unusual wealth, culture, and standard of living—certainly unusual for South America—thanks to a booming trade in livestock. Since the turn of the 20th century, Uruguay's government has been progressive politically and has created a generally happy population with a cosmopolitan capital commonly visited by tourists. In the words of one professional traveler, Uruguay is known as “the most lovable country south of Panama,” and Montevideo, which holds a third of Uruguay's total population, is essentially Uruguay. But that changed with the global Depression, and 1935 is a particularly unhappy year for citizens of Montevideo and Uruguayans in general.

Gabriel Terra became President of Uruguay in 1931. As the effect of the depression began to be felt, and as Uruguay's economy declined, Terra assumed increasing amounts of power. Terra suspended the General Assembly in 1933, abolished the old constitution and introduced a new one, and then, in 1934, won a rigged election. Terra rules through violence and fear, jailing or exiling his political opponents. Despite continuing some of the Socialist reforms of his predecessor, Terra is widely hated—so much so that, despite his brutal rule, his opponents organize, plot, and ultimately rebel. An attempt based in Montevideo fails in January, but immediately after the government announces that the attempt failed, there is a general uprising across the country. Armed civilians attack army barracks in Montevideo, and there is extensive street fighting in Montevideo between the army and the rebels. The revolt lasts into February before it is quashed. Terra takes advantage of the rebellion to amass further powers for himself, including extensive press censorship, which lasts until August.

There is little Montevideoans can do about Terra and what becomes known as “the machete dictatorship”—the city becomes an unhappy place to live. The country's economy improves, thanks to Terra's efforts to improve trade with other countries and because the country's exports of livestock increases: Uruguay, unlike the rest of the world, is flush with cheap meat. But the cost of living is rising, and labor is angry enough at the government to go on strike despite the inevitable, violent, repressive response. A port worker strike in Montevideo in October spreads to taxi drivers (and many others), lasting over a month before the government's strike breakers finally put an end to it.

Montevideo repairs the damage of the January and February revolts, rebuilding itself within a few weeks, but the city—formerly beautiful, amiable, and full of culture—becomes a tense and dangerous place. While Montevideo is handling the Depression as well as can be expected, the rest of Uruguay is not, and many rural laborers come to the city in search of jobs. Many of these newcomers turn to crime and join gangs. Montevideo has always had a large number of Italian and German immigrants; following Hitler's rise to power, Uruguay became one of the most favored destinations for émigrés from Nazi Germany. A conflict develops between these immigrant groups: Italians versus Germans because of the rivalry between Italy and Germany, based on Mussolini's facing down Hitler over the Dollfuss affair (see page 93); Italians versus recent émigrés, with the new arrivals being anti-fascist and political opponents to the Italians, who despite living in Uruguay (in many cases for years or decades) are still fervently in favor of Mussolini—and especially the Ethiopian venture; and older German immigrants versus newer German immigrants, who as refugees from Nazi Germany are viewed with scorn by the older German immigrants (who support Hitler). The friction between these groups often spills over into street violence.

Worse still for Montevideo is the presence in the city of the Soviet legation. Uruguay is the only country in South America to maintain official diplomatic relations with the Soviet Union, and the U.S.S.R. maintains a legation (one step below an embassy) in Montevideo. The legation is home to Soviet

diplomats—and also the base from which the Soviets control their spies on the continent and distribute propaganda. Montevideo is flush with Red agitators, a number of whom are happy to provoke street battles with Fascist supporters of the German and Italian regimes. In December, the government of Brazil formally presents to Uruguay evidence that the Soviet Minister in the legation in Montevideo was directly behind the recent uprising in Brazil. In response, the government expels the Minister from Uruguay and severs diplomatic relations with the Soviet Union. The response to this by the Communist sympathizers (and Soviet agents) is to prepare for a revolt against the Terra government; the year ends with Montevideanos holding their breath and wondering when the revolution will come—and how bad the damage will be to the city.

Finally, the Chaco War, between Bolivia and Paraguay, is so vicious that all the countries of South America (regardless of which country they side with) are worried that the war will split the continent and cause a war similar to the Great War. This is a major concern for Uruguayans, and President Terra's decision to carry out an arms embargo on both Bolivia and Paraguay, rather than just Paraguay alone, is one of the few decisions by Terra which most Uruguayans applaud. The League of Nations is in favor of boycotting Paraguay, and League diplomats are openly surprised by Terra's decision—but the other South American leaders are pleased by Terra's action, as it explicitly does not play favorites and so does not make the situation worse.

- **Plot Hook:** In early June, a former Deputy, and leader of the political opposition, tries to kill President Terra and his guest, the visiting **President of Brazil**, as the pair enter a buffet at the Maronas race track in Montevideo. The man shoots at Terra from only a few paces away, but a bystander accidentally brushes the assassin's arm—the shot only wounds Terra's leg. One of Terra's bodyguards draws his saber and wounds the assassin in the head.
- **Plot Hook:** An op-ed **Reporter** has gathered a following, who listen to whatever he says, believing it utter truth.

1951

These are the golden years, and most Uruguayans would admit that even the “large” problems are really rather minor.

Uruguay entered World War II in 1945, having spent the preceding six years profitably selling beef, sheep, and wool to the Allied powers as a “neutral” country. When the war ended and the movement of refugees began, many unable to return to or driven out of their homes or countries moved to Uruguay, which had already gained the international reputation as “the Switzerland of the Americas.” These refugees were not the impoverished or desperate, many bringing with them substantial amounts of gold. The result was a staggering influx of capital, resulting in a surge of spending on construction and businesses in Montevideo, the only place worth living in Uruguay.

Montevideo became even more of a cosmopolitan, international city than it was before, with culture and quality of living on par with New York, London,

and Paris. The country's economic prospects are bright—especially because the boom in foreign trade, begun in 1950 with the start of the war in Korea, seems set to never end. The major powers of the world seem intent on going to war; war, as Uruguayans know all too well, is excellent for business. Even though there is a diminished demand for beef from the United States and Great Britain, the rest of the world is picking up the slack. If the U.S. goes to war with the U.S.S.R. as seems likely with each passing day, or the war with China in Korea drags on or heats up, the American demand for Uruguayan beef will return.

Of course, the economic boom does have a downside, which is an increase in the cost of living and a concomitant demand from poorer workers for higher wages. This being Uruguay, the labor unions are firm and even vehement in rejecting any overtures from Communist activists: the labor unions want more money, but still strongly believe in capitalism. However, the labor unions also believe that they deserve more money, and they are willing to go on strike to emphasize this point. In July, 24 unions hold a day-long strike in Montevideo, with another following in August. In September, university students go on strike following a statement by government representatives that they will be limiting the autonomy of the universities. And in September and October, fuel workers hold a month-long strike, followed by a late October five-day general work stoppage—which leads the government to send cavalry to patrol the streets of Montevideo. But even the last action is generally good-humored, and there is little of the violence which accompanies strikes in other Latin and South American countries.

Besides business and the labor problems, what occupies Uruguayans' attention in 1951 is Argentina. Argentina's turn toward autocracy arouses Uruguayans' contempt, and dislike for Perón is universal. Anti-Argentine commentary is constant and caustic (quiet rather than loud), and the press lets little of it leak into print—because tourism (most of it Argentinean) is Uruguay's third largest revenue stream. Too, Uruguay is vulnerable militarily to Argentina, and everyone believes Perón fully capable of invading if he becomes displeased with it.

- **Plot Hook:** After the September revolt in Argentina is crushed, over 40 rebel aviators fly to Uruguay to seek asylum. Most are caught and interned—but some are not, and a fruitless manhunt ensues.
- **Plot Hook:** A Uruguayan **Cowboy** becomes an anti-Perónista, gathering a band behind him.

THE TECHNOLOGY OF THE PULP ERA AND PULP GADGETS

Timeline of Firsts

The following is a brief chronology of the introductions and firsts of technology and sciences from 1935 to 1951:

1935: Beer in cans is first sold. First mass-produced color photography film is available. First commercial tape recorder is introduced. Paperback books are introduced in England. Computer punch cards are introduced. Richter scale is introduced. First lobotomy is performed.

1936: First broadcast of regularly scheduled television programming in England. Anti-bacterial sulfa drugs introduced into U.S.

1937: Shopping carts make their debut. First radio telescope is built. Interstellar hydrogen is discovered. First artificial element, technetium, is created. First successful corneal transplant. First major blood bank is established.

1938: Instant coffee is introduced. Dry photocopying is introduced. First electronic analog computer is built. First flight of a plane with a pressurized cabin.

1939: DDT is first used as an insecticide. Paperback books are introduced in the U.S. Electronic flash for cameras is introduced.

1941: First broadcast of regularly scheduled television programming in the U.S. Aerosol spray is introduced. Penicillin is first used to treat humans.

1942: First single-rotor helicopter flight.

1943: Ballpoint pen is introduced. Safe scuba gear is introduced.

1944: Human-safe antihistamines are produced.

1945: Vinyl records go on sale. Kidney dialysis machine is invented. Effective anti-leprosy drugs are introduced.

1946: Freeze-drying is introduced.

1947: Radioactive carbon dating is created. The transistor is created.

1948: Introduction of Teflon. The “big bang” theory is first advanced. Instant-print photography is introduced. Reliable tubeless tires are introduced.

1949: Cake mixes are introduced.

1950: Artificial sweetener is introduced. First acrylic fiber, Orlon, is introduced. First successful kidney transplant. First nonstop jet flight across the Atlantic.

1951: Solar wind is predicted. Spiral structure of Milky Way Galaxy is proven. Coast-to-coast network television is introduced in the United States.

Gadgets

The following is a brief list of gadgets used in actual pulp stories.

BULLETPROOF VEST

An essential part of any adventurer's wardrobe—especially adventurers active in the big cities.

Base cost: Average (vest)

Improvements: Futurization—such armor is fairly futuristic in the pulp era.
Armored—when worn, this applies to the wearer
Rugged—every time the Armored trait is used by the wearer, the vest takes a point of stress.

Item Quality/Cost: Great

BURROWER

If you need to drill through the Earth's crust quickly and for long distances, whether to reach the Hollow Earth or bypass the front lines of the war, the Burrower is the first vehicle you will turn to.

Base cost: Fantastic (large vehicle, roughly the size of a railroad car)

Improvements: Speculative Science—such things simply don't exist, even now.
Rugged—armored plating.
Upgrade—speed of drilling (reduced one step on the time chart).

Item Quality/Cost: Fantastic



JESS NEVINS

DRUG PROJECTOR

An ideal weapon for Killer Vigilantes, this machine, built in the shape of a camera, atomizes drugs and projects them into targets via an electric ray.

- Base cost:** Superb (large scientific contraption)
Improvements: Unbelievable—the effect is pure science fiction.
 Miniaturization—shrunk down to the size of a camera.
 Special effect—atomizing drugs.
Item Quality/Cost: Legendary

GAS PEN

A favorite of spies, this pen has a well filled with knockout gas that is released when the tip of the pen is pressed.

- Base cost:** Poor (pen)
Improvements: Futurization—this technology is quite a ways from being available.
 Additional capability—works like it does in the movies.
 Upgrade—power of the gas (deals +1 stress).
Item Quality/Cost: Good

HYPNOSIS GUN

A weapon used more by villains than heroes, this is a great weapon for stopping combat or preparing a suspect for questioning.

- Base cost:** Average (pistol)
Improvements: Unbelievable—does something that's pretty impossible.
 Miniaturization—smaller than a normal pistol, concealable.
 Upgrade—works against unwilling subjects
Item Quality/Cost: Superb

INVISIBILITY RAY

Its effects don't last for very long, but while they do, the subject is completely invisible.

- Base cost:** Superb (large scientific contraption)
Improvements: Unbelievable—impossible effect.
 Miniaturization—about the size of a pistol.
 Upgrade—duration the subject remains invisible (sticky aspect, lasts the rest of the scene).
Item Quality/Cost: Legendary

LIE DETECTOR

A necessary tool for any crime-solver.

- Base cost:** Great (polygraph)
- Improvements:** Unbelievable—does what a polygraph does, but in an impossible way.
 Miniaturization—about the size of a camera.
 Upgrade—person can't lie (+2 to Empathy & Investigation rolls)
- Item Quality/Cost:** Epic

OXYGEN PHIAL

Adventurers who commonly swim 50 feet to discover the entrance to their arch-enemy's headquarters, or are often the subject of gas grenade attacks, find the phial of compressed oxygen a handy tool to have... and, if pressed, can be made to explode.

- Base cost:** Mediocre (tank of oxygen)
- Improvements:** Futurization—not a commonly available item.
 Additional capability explosive device.
 Miniaturization—fits in your pocket!
- Item Quality/Cost:** Good

POCKET TORCH

Everyone has a need for a small but potent acetylene torch, do they not? Whether cutting into locks or melting handcuffs, the pocket torch is something many adventurers will find uses for.

- Base cost:** Average (acetylene torch)
- Improvements:** Futurization—a high-tech version of its predecessor.
 Miniaturization—small enough to fit in a pocket.
 Upgrade—heat of the torch (reduce time to use by 1 step, +1 stress if used as a weapon).
- Item Quality/Cost:** Great

POWER GLOVE

Whether for hand-to-hand combat or picking up silverware, this electricity-powered glove will find a use in any home. It contains a powerful magnet, but also is capable of delivering electric shocks.

- Base cost:** Fair (glove)
- Improvements:** Miniaturization—a tiny but powerful electromagnet is concealed within this glove.
 Speculative Science—quite a ways from something even similar being invented.
 Alternate usage—electric shock (+1 stress with a Fists attack).
- Item Quality/Cost:** Superb



RADIUM PISTOL

The classic scientific fictional blaster, powered by radium and SCIENCE!

- Base cost:** Average (pistol)
Improvements: Unbelievable—shoots radioactivity!
 Upgrade—range (1 additional zone)
 Upgrade—destructive capability (+2 stress on a hit).
 Upgrade—duration of each charge of radium (lasts a full scene).

Item Quality/Cost: Superb

REMOTE LISTENER

An advanced forerunner of the modern bug, this electronic eavesdropper is prized by detectives, police, spies, and vigilantes.

- Base cost:** Fair (microphone/radio transmitter)
Improvements: Speculative Science—way ahead of its time.
 Upgrade—range of transmission (can transmit up to 1 mile).

Item Quality/Cost: Great

SKULL CHARM

Spies have a need for discrete, easily overlooked weapons. This small gold skull, which seems to be only a good luck charm, contains within it a small reservoir of poison gas. Press down on the back of the skull, throw, and voila!, instant poison gas grenade.

- Base cost:** Fair (gas grenade)
Improvements: Upgrade—range of poison gas (affects all adjacent zones).
 Upgrade—lethality of poison gas (+2 stress on a hit)
Item Quality/Cost: Good

SOUL CAMERA

Occult Detectives will find this device handy. It takes pictures, not of base matter, but of the soul and its trails, so that the presence (or non-presence) of a ghost or its ectoplasm can be caught on film.

- Base cost:** Mediocre (camera)
Improvements: Unbelievable—patently impossible effect.
 Special Effect—camera captures souls on film.
 Craftsmanship—+1 to Investigation or Mysteries involving finding ghosts and taking their pictures.
Item Quality/Cost: Good

SPECTRO-PISTOL

Any scientist venturing into the unknown, or investigating a crime scene, will find this portable spectroscope, shaped to resemble a pistol, an essential tool for determining the composition of various mystery substances.

- Base cost:** Good (spectroscope)
Improvements: Miniaturization—shrunk down to the size of a pistol.
 Futurization—highly advanced technology.
 Upgrade—speed of results (reduce time by 1 step on the time chart).
Item Quality/Cost: Fantastic



CHAPTER THREE:
**STRANGE HEROES
OF THE CENTURY**

FLORA

A CAST OF THOUSANDS

The following is a list of the major character Archetypes present in the stories of the pulp era. There were a wide range of characters in the pulps, of course, and for every clichéd character there was something unique: for every predictable and trite hardboiled private detective there was a heroic zombie sheriff. But the great majority of pulp characters fall into a broad range of categories and archetypes.

These archetypes were not limited to the American pulps, but appeared in pulp magazines around the world, so that it is as appropriate to play an Ethiopian **Great Detective**, or a Korean **Spy**, or a Brazilian **Femme Fatale** as it is to play an American private detective, and players are encouraged to make their characters international.

Each Archetype will include the following:

- **Core Concept:** A one-line summary of the Archetype.
- **Symbolic Meaning:** What the Archetype is really about. (Of course, your interpretation of the Archetype's Symbolic Meaning may differ).
- **Typical Quote:** The sort of one-liner or motto the Archetype often utters.
- **Definition:** The historical and literary background for the Archetype.
- **Typical Scenario:** A typical plot involving the Archetype.
- **Best Example:** The best example of the Archetype from the pulps.
- **1935:** The state of the Archetype in 1935. (If the Archetype is completely fictional, a hypothetical state of the Archetype is given.)
- **1951:** The state of the Archetype in 1951. (If the Archetype is completely fictional, a hypothetical state of the Archetype is given.)
- **Recommended Skills:** Appropriate skills for the Archetype.
- **Variations on the Archetype:** Possible variations and changes which can be applied to the Archetype, based on reality and on examples from the pulps.

THE AFGHANI FIGHTER

Core Concept: A British spy fighting Afghans on the Indian border.

Symbolic Meaning: The lone wolf agent of Empire fighting the Empire's rebels.

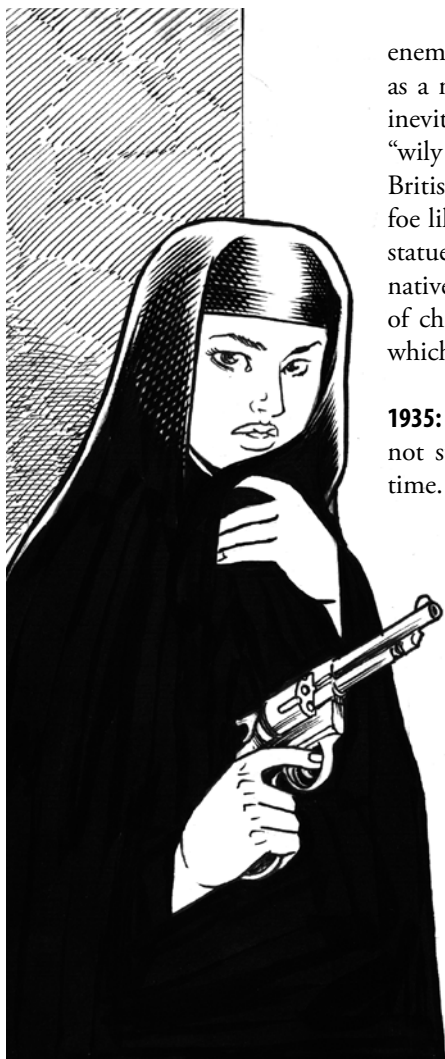
Typical Quote: *"Pathans! The only thing they like better than torturing Englishmen is torturing two Englishmen. Well, they may take me, but not before I send several of them to their heathen Hell first."*

Definition: The North-West Frontier, the area of land between Afghanistan and what is now Pakistan (but which in 1935 was India), has long been an area rife with conflict. Following the British seizure of power in India in the 18th century, and the establishment of the Durand Line (a line of forts which separates Afghanistan from India—and, after 1947, Pakistan), the local Afghani tribes have felt a particular hatred for the British and posed a threat to their holdings in India. The handful of British troops in India commanded Indian troops whose loyalty to the Empire could not be considered eternal or unconditional. An invasion from Afghanistan could easily convince the Indians that the time was right to rebel—and all Englishmen shudder at the memory of the last time that happened. All that the Empire had to prevent such an invasion were a few men—crafty, careful Intelligence agents—who constantly watched for the signs of invasion and empowered to do whatever had to be done to stop it.

The North-West Frontier has been used as the setting for adventure by authors from Rudyard Kipling to Talbot Mundy, and in comic books, novels, movies, and radio serials. The protagonists of many of these stories fall into the same general pattern. They are agents of British Intelligence, and so have the freedom to wander rather than being restricted to one fort or to following the orders of a local commander. They are skilled at disguise and at passing among the local peoples without being detected—indeed, that is how they pass most of their time to gather the information they need. They are hard men, willing to kill (and good at it) if the situation calls for it. They are always outnumbered and outgunned and have only a loyal native sidekick (and possibly a handful of British and Indian troops) to pit against the enemies of Great Britain. Their enemies are always powerful threats to the stability of the British Empire: Russian spies or local Napoleons allying with hostile Pashtun tribes to invade and conquer India.

Typical Scenario: A Russian spy is fomenting rebellion among the Pashtun tribes, and the Afghani Fighter must venture deep into the hill country to put an end to the rebellion and the Russian.

Best Example: The archetypal pulp Afghani Fighter is the **Wolf of Kabul**, who appeared in various British story papers from 1922 to 1972. Lt. Bill Sampson of the British Intelligence Corps is based in Fort Kanda, "right at the east end of the Khyber Pass," but he usually dresses in native garb and goes looking for the



enemies of the Crown. He could easily pass as a native except for his blue eyes, which inevitably betray him. His enemies include “wily Pathans,” Nazis, Soviets, traitorous British, and the occasional supernatural foe like the Stone Man (an animated stone statue). Sampson is aided by **Chung**, his native servant and friend. Chung’s weapon of choice is his “clicky-ba,” or cricket bat, which he always blames for the men he kills.

1935: The Afghani Fighter’s essentials have not substantially changed over a century’s time. His tasks remain the same: watch the Pathans and other Afghans and make sure that any foreign conspiracy to organize the hostile local tribes into an invasion force fails. In 1935, the danger of a Soviet-led conspiracy is relatively low. The U.S.S.R. joined the League of Nations the previous year, and in May 1935 signed alliances with France and Czechoslovakia. In July, at the Meeting of the Third International, the Soviets decided to side with the democracies of the West against the Fascists. The Afghani Fighter is not likely to be worried about the Soviets in 1935.

However, the Germans are another matter. In March, **Adolf Hitler** denounced the disarmament terms of the Versailles Treaty—the threat to peace posed by the Nazis is beginning to become clear. The Afghani Fighter will be concerned that one way in which the Germans will attack Great Britain is via India, perhaps through an alliance with known troublemaker **M.K. Gandhi** or the recently formed All-India Congress Socialist Party.

And, of course, there are the Afghans themselves. Organized resistance to British rule is rare (though not unheard of), but individual bandits and outlaws are common, and the Afghani Fighter is routinely called upon to raid villages and rural locations to capture criminals and murderers. The construction of a general road through the North-West Frontier attracts ongoing attacks by Pathans. More troubling is the *Khudai Khidmatgars*, or “Red Shirts,” a Pathan nationalist and anti-British movement which turned violent in 1932. Clashes between the Red Shirts and British agents go on through the year.

1951: The particulars of the Afghani Fighter change significantly by 1951. Indian independence in 1947 killed British rule, and among those who left were the British Intelligence agents who had traditionally made up the Afghani Fighters. Further, the partition of India into India and Pakistan left the North-West Frontier, and the Afghani tribes, a problem for the Pakistanis—not the Indians—to solve.

The Afghani Fighter in 1951 will be neither British nor Indian, but Pakistani. (Undoubtedly some British agents were still active in the North-West Frontier in 1951, but a key element of the Afghani Fighter archetype is local governmental backing, which a British agent in the North-West Frontier would not have). The nature of the threat will have changed as well. The change in the power of weaponry means that the Pathans and the other Afghani peoples no longer pose a practical threat to conquer Pakistan. However, the North-West Frontier is not just a frontier with Afghanistan: it is also relatively close to both the Soviet Union and the western border of China, as well as Jammu and Kashmir, which Indian and Pakistani forces sporadically fought over in the late 1940s, and which remains a source of tension between the two countries today.

The Afghani Fighter faces three threats, any one of whom might use the Afghani as a catspaw against Pakistan. The Soviet Union and China signed their 30-Year Alliance in 1950, and it is clear to the world that the greatest threat to peace is International Communism as personified by them. Their main attention will be on the Korean War, but while the U.S. is distracted there, the Soviets and Chinese *could* make a move on Pakistan. And India could use the Afghani to distract Pakistan so that Indian forces can move into Jammu and Kashmir, something no one in the North-West Territory wants. (Nationalist and pro-Muslim sentiment is on the rise). Too, the government of Afghanistan, which has been displeased with Pakistan since 1947, is continually trying to promote “Pakhtunistan,” a “national home” for the Pushtu-speaking Pathan tribesmen on the Pakistani side of the Afghani/Pakistani border—and any establishment of Pakhtunistan would come at the expense of Pakistani land and life. Life in 1951, for the Afghani Fighter, is if anything worse than it was in 1935.

Recommended Skills: The peak Skills for the Afghani Fighter will be **Deceit**, **Contacting**, and **Alertness**. The Afghani Fighter is not a spy of the James Bond type, nor is he or she an assassin. The Afghani Fighter must be a capable fighter, spending the greatest part of his or her life in disguise and alone among dozens or hundreds of hostile men and women, trying to gain hidden information from them without betraying his or her own identity. Weapons will not be nearly as useful in that situation as a skill at Deceit and Contacting and Alertness. The job sometimes calls for him or her to kill another spy or the leader of a hostile group of Pathans, but much more often it is to gather as much information as possible about the threat to India or Pakistan, and then return to the nearest fort, summon as many troops as possible, and help them attack the Afghani.

Variations on the Archetype: The Afghani Fighter archetype allows for a limited number of variations, as the particulars of the character type—an imperial agent on the Empire’s edge, surrounded by hostile natives, required to regularly venture into enemy territory in disguise in order to discover conspiracies and uncover enemy spies—are not applicable to many other situations in 1935 or 1951. One analogous situation in 1935 is in Italian Libya, Italy’s colony in North Africa. An Italian Arab Fighter would fulfill much the same role as a British Afghani Fighter. Another comparable situation in 1951 would be in French Indochina, with a French Viet Minh Fighter.

Another variation can be in the ethnicity of the Afghani Fighter. In reality, there were few non-white agents of British Intelligence who held any level of officer’s rank. But pulp fiction is not limited to reality when the reality is less exciting than fiction can make it, so there’s no reason why an Afghani Fighter can’t be one of the many Indian ethnicities.

Another variation could be gender. The British have never shied away from using women as spies—an early notable British agent was the playwright **Aphra Behn**. British women in India were limited in what they could do, both because of social custom and because of military practicalities, but a woman who could convincingly disguise herself as a man would have as much freedom as a male agent.

And the Afghani Fighter can be more elevated in rank than a mere field agent: Michael Chesney’s **Steel Callaghan** (three novels, 1938-39) is a Colonel of Military Intelligence, and his sidekick is a high-ranking officer in the Political Branch of the Indian Police. The Afghani Fighter can, on individual missions, go beyond the North-West Frontier: Victor Rousseau’s **Thorne** (stories, 1928-1932) goes as far west as Teheran and as far east as the China Sea in pursuit of spies. And the Afghani Fighter can be experienced at fighting enemies weirder than Pathans: Mark Channing’s **Colin Gray** (four novels, 1933-37) takes on the descendants of **Prester John** in their subterranean stronghold, sightless troglodytes, ape-men, and evil psychic lamas.

Another interesting variant might be a Russian Afghani Fighter. There weren’t Russian forts along the U.S.S.R./Afghanistan border similar to the Durand Line, but there were army bases, and the Russians had as much cause to fear the Afghans as the British. A Russian Afghani Fighter who is active among the Afghans and in India would verge on being a **Spy**, but the Afghanistan/India orientation would leave it unique and potentially quite entertaining to play.

Finally, the Afghani Fighter might be combined with some of the other Archetypes in this chapter. An Afghani Fighter/**Aviator** would be quite feasible as well as historically accurate: Britain used planes against the Afghans in the Third Afghan War, in 1919, and in 1935, the British used planes to strafe rebel Afghans and for reconnaissance and resupply.

THE AFRICA HAND

Core Concept: British colonial official overseeing a west African colony.

Symbolic Meaning: The agent of Empire, at its remotest edge, ruling over its native subjects.

Typical Quote: *“Captain, wake up the company. There’s a rebellion up-river among the Mangbetu, and it needs to be snuffed by tomorrow morning.”*

Definition: The history of Great Britain’s involvement in Africa has filled innumerable books. Britain’s greatest involvement—some might say “entanglement”—with Africa followed the “Scramble for Africa,” that period from 1876 to 1902 when Britain, France, Germany, Belgium, and Italy claimed most of the continent for themselves, declaring millions of square miles to be colonies and protectorates, and tens of millions of native Africans to be colonial subjects. After the Scramble ended, and the Boers surrendered at the end of the Anglo-Boer War (1899-1902), the African holdings of the United Kingdom were Egypt, Sudan, British East Africa (later Kenya and Uganda), British Somaliland (later Somalia), Southern Rhodesia (later Zimbabwe), Northern Rhodesia (later Zambia), Bechuanaland (later Botswana), the Orange Free State (later a province in South Africa), South Africa, Gambia, Sierra Leone, Nigeria, Cameroon, the British Gold Coast (later Ghana), and Nyasaland (later Malawi).

These nations were ruled by Great Britain as colonies until they gained independence, beginning in 1956 with what is now Sudan. In most of these colonies, the system of administration was the same: a Governor was in charge of the entire colony and District Commissioners ruled individual sections. Each Commissioner’s district could be thousands or even tens of thousands of square miles in area, and the Commissioner was assisted by only a handful of white officials and a few squadrons of (non-white) soldiers. These officials were expected to enforce local and Imperial laws, collect taxes, prevent international crimes (like slave-trading), and above all prevent any conflict, between local peoples or between nations.

In fiction, these officials were Africa Hands. Usually (though with exceptions) they are officers of the British Foreign Office, of varying rank—some are District Commissioners, while others are only assistants to the District Commissioner—but all tasked with the responsibility of ruling the tens of thousands, hundreds of thousands, or even millions of native peoples in West Africa. (In reality, only a third of Britain’s African colonies were in West Africa, but in fiction the Africa Hands rarely served elsewhere). As officers of the Foreign Office, they are bound by their superiors’ orders, but their superiors are a very long way away—usually in London—and within the limits of their demesnes the Africa Hands rule with nearly absolute power. They all have headquarters, and assistants, and companies or regiments of soldiers like the King’s African Rifles to serve them. The Africa Hands nominally do their business from their headquarters, but events usually impel them to travel into the various areas that they oversee.

The Africa Hands are all experienced veterans in Africa, often with decades of experience, and are intimately familiar not just with the geography, plant, and animal life but also with the complex and varied cultures of the many native peoples within of their command. They are usually patriotic, devoted to the British Empire and ensuring its greatness.

The Africa Hands are also convinced that colonialism is the best thing for the natives—that British “civilization” can and will create a kind of moral uplift on the natives. To help this uplift and the peace and success of the Empire, they are willing to commit a wide range of acts. They are not immoral—to the contrary, they are highly moral individuals. But their morality is of the late Victorian/Edwardian variety: they will execute a corrupt native king without hesitation, hang or shoot a murderer without regret, and whip (or sincerely threaten to whip) a native for merely disrespecting the Africa Hand. They have a great deal of respect for Africans, but in the same way that a hunter respects a lion: for its ferocity and power, but not as an equal. The Africa Hands treat the Africans harshly but fairly, believing that severity is best when dealing with Africans, but also knowing that if the Africans are not treated fairly they might revolt: though only armed with primitive weapons, there are many, and only a few troops to support the Africa Hand.

Typical Scenario: A tribal chief has been murdered. The Africa Hand must discover whether the murder was simply about leading the tribe, or about something more sinister.

Best Example: The archetypal pulp Africa Hand is Edgar Wallace’s **Sanders**, who appeared in dozens of short stories and 10 novels and story collections between 1909 and 1948. Commissioner Sanders enforces and maintains the peace of a nameless West African country along the banks of an enormous river. This territory is inhabited by two million Ochori, of almost two dozen nations. Sanders has only a hundred “Houssa” (Hausa) troops, two gun boats, two faithful assistants, and one crafty friend, the chief of one of the largest tribes. Sanders is thin, jaundiced, grey-haired, and foul-tempered, and is known to the Ochori as “The Man Who Has a Faithless Wife” (because Sanders is married to the Ochori) and “The Little Butcher Bird Who Flies By Night” (because of his penchant for appearing without warning, uncovering a conspiracy, and hanging everyone responsible). His job is to maintain the peace, and he does so by sitting in judgment over the Ochori; he dispenses milder punishments when they are suited but he will hang men without compunction or scruple when necessary. (“Sanders sent word to the chief that the revival of the bad old custom of blinding would be followed by the introduction of the bad new custom of hanging”).

1935: Every era can seem to be uncertain and troubled to those who live through it, but the uncertainty of the mid-1930s is greater than normal for the Africa Hand. His task is more or less unchanged: collect taxes, maintain the peace, crush troublemakers, and capture criminals. Unfortunately, the peace seems

to be increasingly hard to maintain, and there seem to be a surprisingly large number of trouble-makers. Labor unrest is on the rise, from railway workers across the central part of the continent to mine workers in the south. Demobbed (demobilized) soldiers returning to Africa after the end of the Great War have joined or formed anti-colonial groups, such as the League for the Rights of Man, and earlier in the decade there were small uprisings across the Southern Sahara against the French. The global depression has savaged the international market for African commodities, hurting the African economy. And the British policy of “indirect rule,” allowing local native authorities to enforce the law and collect taxes, has not satisfied the natives nor done away with anti-colonialist sentiment. There are the usual native ringleaders and bandit chiefs, but also a somewhat higher than usual number of Red subversives, secret societies, and labor activists.

Because of all of these, the threats the Africa Hand will have to deal with will be internal, rather than external. The external threats are far away. Italy’s invasion of Ethiopia is troubling and whips up anti-white, anti-colonial sentiment, but Ethiopia is a long way from the colonies in which the Africa Hand is active. And Germany’s threat is so distant as to be non-existent—Germany threatens the Africa Hand’s home country, but not his adopted one. At the end of the Great War, Germany was forced to relinquish its colonies in Africa, including German East Africa (later parts of Burundi, Rwanda, and Tanganyika), Togoland (later parts of Togo and Ghana), and Cameroon, and while there may be sympathizers and even spies in the former colonies, their number would be low—sub-Saharan Africa is viewed very much as a sidelight to the major conflict.

What concerns the Africa Hand in 1935 is the Africans themselves. As always, there are internal conflicts whether between clans or countries. There are ordinary criminals: thieves, murderers, power-hungry madmen, and the generally wicked. There are also the criminals peculiar to Africa: witches, witch doctors, and white men gone native in the most dangerous way. Most threatening of all are the effects of progress and modernity. Any strike could turn violent or spread rapidly. Demobbed soldiers are not only agitating for independence, and organizing in favor of it, but could provide rebels or terrorists with warriors experienced with both modern weapons and modern warfare.

For the Africa Hand, the old certainties may no longer apply, and the basis of Empire—the colonial system—is in danger. That is a worrying notion.

1951: This year is both more and less worrying than 1935 for the Africa Hand. The long-anticipated, long-dreaded global war has come and gone, and the British Empire remains—though greatly lessened by the loss of India. Great Britain’s alliance with the U.S. and the other NATO nations makes the position of the Africa Hand more secure: the only external enemy that he faces is the Soviet Union, rather than whichever European nation is maneuvering for power in his region of Africa. Decolonization has begun to be discussed at the highest levels of the British government, but only as something that will occur in a few decades, rather than a few years, so the Africa Hand is comfortable in the knowledge that neither his job nor his way of life will be disappearing any time soon.



Everyone knows that independence can only come with an educated and capable native middle class—India is a prime example of this—and there has been very little education or training done for Africans, and that primarily from European missionaries. Even the African Hand believes, that they aren't ready for independence. And during the war, when the hammer met the anvil, the native soldiers fought bravely and well alongside the white British soldiers in the war against Fascism. So, really, what is there to worry about?

Plenty, actually. Despite all the reasons for decolonization and independence to occur at a measured, reasonable pace, the natives want self-government and independence now rather than later. When the echoes of the war faded and the natives realized that the English were not likely to grant independence soon, they began taking action on their own. Those African soldiers who had fought for the British or for the Belgians began protesting. In 1948, a wave of strikes by dockworkers, railway workers, and miners swept across Africa. Political parties devoted to independence began forming, most notably **Kwame Nkrumah's** Convention People's Party in the Gold Coast. The natives in

the French colonies were quick to form pro-independence political parties, and the natives in the British colonies were doing so by the end of the 1940s. The response to this, by whites in South Africa, was to form a party, in 1948, devoted to apartheid. The response to that by black natives was to form the African National Congress, which in 1949 began a campaign of civil disobedience and strikes. Thousands of arrests have been made in South Africa by 1951.

But what is worst of all, the nightmare that haunts the Africa Hand's dreams, is the prospect that the natives might turn violent, and that the peaceful protests, civil disobedience, and strikes will evolve into a city-, country, or continent-wide revolution. He knows how outnumbered he and his troops are, and that in an uprising the blacks will win. Which is why the whispers from British East Africa, about native guerrilla warfare, are so worrying, and why the heretofore unknown phrase "Mau-Mau" strikes such a chill in the Africa Hand...

Recommended Skills: The peak Skills for the Africa Hand will be **Contacting**, **Academics**, and **Investigation**. Above all else, he is a manager. His job is to maintain the security of the British Empire and the peace of his District, and the best way to do that is to ferret out crimes and rebellions before they take place, to make sure that local allies of the Empire stay allied, and in general to anticipate and manage events them so that they develop in ways satisfactory to himself and the Empire. The Africa Hand must be a capable fighter, as there will be criminals and even insurrections which need to be put down violently—but he will probably have at least a squadron of native troops to enforce his decisions. He must have local informants, but he is better advised to rely on his own knowledge of his district, the peoples within it, and its flora and fauna—knowledge learned in books and in years or decades on the job—than on what someone else tells him. You could storm the mganga's compound by yourself—but you have a squad of local troops to do that for you. Far better to think about the meaning of next Monday to the native tribes and then intimidate the mganga into doing nothing instead of sacrificing a "long pig."

Variations on the Archetype: The fictional versions of the Africa Hand have one major limitation: they all portray the character as being active in a jungle environment. However, the only British colonial holding which has any significant amount of jungle in it is Nigeria, whose southern territory, about an eighth of its entire land, is either swamp or rain forest. The African jungle seen in most stories is the jungle of the Congo, ruled by Belgium until 1960, and the colonial administrative structure for Belgium was much different than that of Great Britain. So, in a very real sense, the Africa Hand is a fictional creation to begin with, and any variations on the archetype are as legitimate as the one provided above.

One variation can be the nationality of the Africa Hand. Many European countries had African colonies, including Germany, France, Belgium, and Portugal, and while history may not support the idea of anything close to an Africa Hand existing in a German, French, or Belgian colony, there's no reason pulp fiction and a pulp game could not. The "Five Courageous Frenchmen" (Le Temeraire #1-15, 1943-44) are French Africa Hands in the French African colonies, supporting the Vichy and fighting against the efforts of the evil, imperialistic English and Americans. And Willi Sachse's **Claus Timm** (Claus Timm, der Held von Kamerun #1-19, 1934-1935) is both an Africa Hand and a **Big Game Hunter** in the German colony of Kamerun (Cameroon) in the years before and during World War I. Timm hunts wild animals in the jungles of the Cameroon and fights Allied spies, in Cameroon as well as in the Congo.

Another variation could be location. The basics of the Africa Hand—colonial agent as overseer over large native population in remote geographic area—don't transport that well to locations other than Africa, but an India Hand would be possible (although care would have to be taken not to make the India Hand an **Afghani Fighter**), as would a Samoa Hand (for a German character) or a Suriname Hand (for a Dutch character).

A third variation could be the Africa Hand's mobility. The classic Africa Hand generally ventures from his headquarters only to go on patrol, raids, or to collect taxes, but in 1935 (to say nothing of 1951) the technology was present to make the Africa Hand a go-anywhere-at-any-time character. **Jim Scott** (a number of stories in *The Startler*, 1930) is the "Sky Cop," the flying enforcer of the law all across Africa, from Sahara to Madagascar. A similar character using a gunboat could traverse much of Africa, via the Congo, the Niger, or Ubangi Rivers.

A fourth variation could be the official status of the Africa Hand. The classic status is a government official—the District Commissioner—but other fictional Africa Hands were unofficial agents of the colonial government. Claus Timm (see above) is an unofficial agent of the German government. Donald Dane's **Iron Egan** (stories, 1934) is the head of K.N. Railway and is tasked with laying railroad tracks across the continent and acting as an unofficial agent of the British government. And John Reginald Stagg's **Trader Carson** (10 stories and one collection, 1912-14) is a wandering trader in West Africa who is self-employed but passes information on to the local Commissioner or District Commissioner.

A fifth variation can be the Africa Hand's ethnicity. Nearly all fictional Africa Hands are white and from the colonial empire's home country. But a native Africa Hand is not unknown. Max-André Dazergues' **Batouk** (**BATOUK, LE ROI DE LA FORÊT VIERGE** #1-18, 1945-46) was a native of Niger who helps French colonial agents keep the peace in Niger and elsewhere. Batouk is a teenager (and so is also a **Child Hero**) and is far below District Commissioner in rank, but he is an Africa Hand in all other respects and has an Africa Hand's skills and adventures.

Finally, like the other Archetypes in this section, the Africa Hand can be combined with other Archetypes. The Phantom is an Africa Hand/**Costumed Avenger**, as is Emilio Freixas' **Capitán Misterio** (comic strips, 1944-49). Misterio is a costumed vigilante modeled on the Phantom, fighting various indigenous rebels in India, Southeast Asia, and Africa, on behalf of the colonial forces of the West, usually the British. Misterio is active in persuading natives who are seeking independence that their wisest course of action is to remain under colonial rule.

THE ARMCHAIR DETECTIVE

Core Concept: The detective who solves crimes without leaving his home.

Symbolic Meaning: The static, misanthropic recluse who is superior to society and proves it by solving crimes using nothing but his mind.

Typical Quote: *“Randolph, I need you to go back to the crime scene and measure how far the body fell, and then call me with the measurements. Those numbers are the key to solving this crime.”*

Definition: Modern detective fiction begins, more or less, with Edgar Allan Poe’s **Chevalier C. August Dupin**, who appeared in three stories from 1841-1845. There were detectives and detective stories before Dupin, but his stories synthesized the pre-existing elements and created the format and character we recognize today. The Archetype is as old as mystery fiction itself.

Of course, the Armchair Detective is a creation that like the **Great Detective** exists only in fiction. While there were British private detectives as early as 1851, and American private detectives as early as 1866, and some of them were undoubtedly two-fisted, wisecracking, hard-drinking, ladies’ men, there has never been a successful Armchair Detective. The central conceit is that a sufficiently brilliant man or woman can solve crimes simply by deduction and the use of the detective’s brain, rather than through investigative work, crime scene examination, and the questioning of witnesses. As policemen around the world will tell you, this conceit is untrue.

Nonetheless, in mystery fiction and the pulps, it is true—as it is for gaming purposes.

Traditionally, the Armchair Detective is of the middle or upper classes and has an apartment or home well-appointed enough for him not to want to leave it. He is financially comfortable such that he or she doesn’t have to work, or has a lucrative job that doesn’t require leaving home often. He is an amateur, rather than a professional crimesolver, and his relationship with the police is distant—they do a much different job than he does. The Armchair Detective is an urban dweller, relying on the city’s newspapers and their reporters to provide him or her accurate information in a regular and rapid fashion. He has a loyal employee or devoted friend who can carry out the onsite investigation and errands that he refuses to do. (However, the Armchair Detective usually questions clients and witnesses him- or herself.) He is a recluse: on some level he distrusts or disdains the outside world and has constructed, in his or her apartment or house, a kind of interior world that he finds acceptable.

And the Armchair Detective is eccentric. He is not just antisocial, but either hostile or reclusive, and often has some hobby that he or she has taken nearly to the level of an obsession.

Typical Scenario: A prominent businessman is found bludgeoned to death in a locked room. The murder weapon is missing. The Armchair Detective is hired to solve the crime, but refuses to leave home to do so.

Best Example: The archetypal pulp Armchair Detective is Rex Stout's **Nero Wolfe**, who appeared in 49 novels and short story collections from 1934 to 1975. Wolfe is a brilliant, obese consulting detective who lives in a nicely furnished brownstone on West 35th Street in Manhattan that he refuses to leave, doing so only in the most extreme circumstances. His clients come to him, and with the help of his legman, the wry **Bellem Archie Goodwin**, Wolfe solves the case from the comfort of his apartment. He is far more interested in food and his prize orchids than he is in solving mysteries, but when he needs money for food or beer he will take on clients. Wolfe's grasp of logic, knowledge of the law, and general acerbity rival that of **Sherlock Holmes**.

1935: Criminology and the forensic sciences are in their tween years, as the technical advances and scientific approach to crime-solving slowly influence day-to-day police work. The use of fingerprints as a method for matching criminal to crime has been around for decades (used in Argentina in 1892, and a Fingerprint Bureau set up in Calcutta in 1897), and forensic ballistics is becoming useful to policemen as a courtroom tool. However, policemen on the street, and even police detectives, still use the traditional, decades-old tactics: canvass a crime scene, question witness, grill and strong-arm suspects, and (if need be) take a suspect into a back room in the police station and work them over until they confess. Some courts are outspoken in their preference for scientifically gathered evidence as a means for a conviction; other courts are happy to use a confession whether or not it was gained through torture.

The Armchair Detective is not happy with this. He always wants the guilty person—and only the guilty person—to be punished. But the information resources available to him are limited, and because of his great reluctance to leave the house, he will be forced to rely on others far more than he likes. He is knowledgeable about crimes, criminals, and crime-solving, and probably has a considerable personal library of books and monographs that he can turn to in solving a crime. He also has considerable memory and native wit. But as long as the Armchair Detective refuses to leave the house, he has to rely on others for information—and information, in 1935, is intermittent and hard to come by, even in the most technologically advanced culture on Earth. Newspapers come out twice a day, morning and evening, with only small changes or updates in the evening edition. Magazines come out once a week or bi-weekly, or once a month. Radio news reports are more common, but are cursory, slanted, and contain frustratingly little solid information. Because of this, he is forced to rely on what his friends can tell him about a crime, and on what his legman can discover and observe. He is also forced to maintain a working relationship with the police and federal law enforcement officials, as he needs their goodwill in order to get useful information. He usually wants this relationship to be positive, since the general, oppressive feeling of widespread crime means that he is an ally of the police and one of their colleagues, rather than a rival.

1951: Sixteen years have made a substantial difference in crime-solving, both for the police and for independent crime-solvers like the Amateur Detective. The use of scientific crime-solving methods like fingerprints, ballistics, and forensic medicine and science have become widespread. Communication technology has advanced as well—in 1951, direct long-distance dialing (as opposed to going through an operator) becomes available in 11 major cities in the U.S. Police departments are more willing to cooperate with each other, and national law enforcement agencies are more willing to communicate with their foreign counterparts. Policing becomes more organized and regimented, and the police generally have become more conscious about acting in a professional manner.

What this means for the Armchair Detective is that he is now far more of an outsider than before. In some ways, 1935 had a Wild West feel for law enforcement figures, but 1951 is a organized, self-consciously modern era—like most modern organizations, the police have little time or patience for outsiders and rivals. The Armchair Detective can overcome this through efficiency and hard work, as well as a willingness to let the police take some or all of the credit in the press, but he will have to work

harder to be accepted by the police. Gathering information has not become easier. Television is present in many locations but by no means all or most, and regularly broadcasting television stations are rare. Radio is in its ascendancy, but this means that newspapers are suffering, and it is newspapers rather than radio broadcasts that usually have the most useful and accurate information.



Recommended Skills: The peak Skills for the Armchair Detective will be **Investigation**, **Academics**, and **Resources**. Investigation is a natural, of course—he is a detective, and investigation is integral to the character. The Armchair Detective might not personally inspect a crime scene, but thanks to the **Legman** stunt he will be able to analyze it as if he did. Academics is necessary as well, for he will need to be able to call on a wide range of information and learning in order to solve crimes. And Resources are a requirement for an Armchair Detective, who has a headquarters and lifestyle to maintain.

Variations on the Archetype: Although most Armchair Detectives are American, there's no requirement for this to be the case. Poe's Dupin was French, as were several detectives during the 19th century. Reinaldo Ferreira's **Dr. Duque** (stories, 1929-30) is a Portuguese Armchair Detective, portly and crotchety (though predating Nero Wolfe), who works in Lisbon. A similar character could exist in Tokyo, or Cairo, or Moscow, or in a Native American reservation. The Armchair Detective is usually well educated, but his intelligence and skills of observation and crime-solving are the more important aspects of his character, and those features could belong to a man or woman from any culture.

Another variation could be in social status. The classic Armchair Detective has her own apartment or home and is upper middle class (if not wealthy), but the core of the Archetype is a place from which he doesn't leave—willingly or unwillingly. Adolfo Bioy Casares and Jorge Luis Borges' **Don Isidro Parodi** (short story collection, 1942) is an Argentinian who was framed for political reasons and sent to jail for twenty-one years. However, he is smart and clever, and problems and crimes are brought to him for solving, despite his being in jail. Baroness Orczy's **Old Man in the Corner** is a poor man who solves crimes from a corner table in a London tea shop.

Another variation could be the Armchair Detective's Legman. Traditionally the Armchair Detective has one Legman to do the brunt of the work—but he could take the **My Eyes Are Everywhere** stunt (see page 433) and have a network of contacts.

Another final variation could be in the profession of the Armchair Detective. Usually, he is a detective (naturally), but the externals of the character could easily be transferred to any other whose profession involves problem-solving and who could plausibly never leave his or her home or headquarters. Characters like this could be spymasters, advisors to the military, scientists, or newspaper editors.

Finally, the basics of the Armchair Detective make it easily combined with some other Archetypes. An Armchair Detective/**Brain in a Jar** would be easy. D.L. Champion's **Inspector Allhoff** (stories, 1938-41) is an Armchair Detective/**Defective Detective**. Allhoff was an N.Y.P.D. policeman until he lost his legs during a police raid. He was forced to retire and became a bitter recluse, working from an apartment just across the street from police headquarters.

THE AVIATOR

Core Concept: Flyboys.

Symbolic Meaning: Someone with the freedom to travel anywhere, using the latest technology to do so, at speed.

Typical Quote: *"Nobody else has a plane like this for a thousand miles in any direction, Warlord. Hire me, and your war is over."*

Definition: The Aviator is one of the iconic symbols of the pulp era. Goggles on head, the stick of a prop plane in hand, the Aviator has a freedom few other people have or can even dream of. The pulp years are a time when it is still possible to be an amateur and a pilot, and fly around the country—any country—on a whim.

The Aviators of the pulps never lost this iconic aspect, in part because pulp aviation stories are usually set during World War I, or in the 1930s rather than during World War II; in the aftermath of the second world war, aviation became big business, and amateur aviation began to die out, in part because the loss of air travel's romance made for bad fiction. So the pulp Aviator retains this romantic aspect, at the cost of ignoring bothersome real life details. Sure, the pulp Aviator must pay attention to external, minor details about flight (keeping the plane fueled and tuned) but the obstacles that most would-be Aviators faced in real life (the cost of aviation, the necessity of working real jobs, the ties, obligations, and responsibilities of family and friends) did not exist for them. Pulp Aviators are free in ways that even other pulp characters are not. If a story requires a pulp Aviator to be in Paris one day, and Budapest the next, it simply happens—and real life obstacles to that speed and freedom of movement will be ignored.

This divide between real life and the pulps, which applies to most of the Archetypes in this chapter, is pronounced in the case of the pulp Aviator. The real aviators of the era were forced to respond to the changes in historical circumstance, finances, and technology, while the pulp Aviators remained essentially unchanged. The **STRANGE TALES** Aviator is a mixture of the two, although players are of course free to model their character in any way they deem fit.

The Aviator is in many respects amorphous. Several of the Archetypes in this chapter—the **Bellem** and the **Mountie** among them—have well-defined milieu, predictable friends and opponents, and a regular set of characteristics. But there were a wide range of pulp Aviators, from policemen to **Mercenaries** to circus performers, and they had few things in common besides possessing aircraft.

Perhaps the most common trait among pulp Aviators is wartime experience. Most are described as having flown during the Great War, but in a game set in the 1930s, Aviators who flew combat missions then will be in their forties, if not older. A **STRANGE TALES** Aviator has many other wars to have flown in—see page 330 for a more complete list of wars of the pulp era.

Another trait, more common in real life than in the pulps, was the focus on setting speed and longevity records. The pulp era was a time in which aviation was still developing and setting new records, whether for the speed of passage from one locale to another or the amount of time spent in the air. Many real pilots concentrated their efforts on being the first to fly nonstop from one city or country to another, or getting there more quickly than anyone else. Conflict was central to the lives of pulp Aviators, but pushing the boundaries of contemporary aviation was central to the lives of real pilots.

Many real pilots were businessmen and businesswomen, either part- or full-time, and were more concerned with making money from and with their planes than in solving crimes or having adventures. Most Aviators will prefer the latter to the former, but the businesses of real pilots are quite realistic backgrounds for a **STRANGE TALES** character. International and intercontinental aviation is still developing as commercial airlines, whether private or national, are always looking for skilled pilots willing and able to fly from Dakar to Brazil, or London to Singapore. Aerial surveying is also in high demand, and in 1935, when the South African government wants to find gold in the remoter sections of the country, they are forced to retain a Swedish geophysical surveying company to get pilots to do the surveying. Similar aerial surveys are carried out for irrigation projects in Egypt, South Africa, and Australia, among other countries.

Finally, and perhaps most importantly, players should remember that aviation is truly international during the pulp era, and is not limited to white Westerners. There were a number of black female pilots in the U.S. at the time. There were also Chinese pilots in China, Indian pilots in India, Kenyan pilots in Nairobi, and Brazilian pilots in Brazil. Aviation was truly available to anyone who could acquire a plane and buy some gas.

Typical Scenario: In war-torn China, a Japanese pilot is terrorizing the Chinese forces, and it is up to the Aviator to shoot the Japanese pilot down.

Best Example: The archetypal pulp Aviator is Robert J. Hogan's **G-8**, who appeared in 111 stories in various pulps from 1933 to 1944. G-8 is an air ace and agent of Allied Intelligence during the Great War. In this he is assisted by his "Battle Aces," the tall, broad **Bull Martin** and the small, quick **Nippy Weston**, and occasionally **R-1**, a beautiful blonde. G-8 and the Battle Aces work from an airdrome located near Le Bourget, north of Paris. G-8 fights a colorful variety of villains, from ordinary (!) monsters like vampires, werewolves, and zombies; to mad scientists like **Herr Doktor Kreuger** and his giant, poison-breathing bats; to Yellow Perils like **Chu Lung**, the Chinese "Master of Death" and his fire-breathing dragon plane; to all-around bad guys like **Stahlmaske**, a Prussian genius whose face G-8 mutilates, forcing him to hide behind a black steel mask.

1935: Modern players will find the state of aviation in 1935 both strange and familiar. Strange, because so much of what is now taken for granted is either new or nonexistent, and familiar because this is the midpoint of the era when air travel is still full of romance and adventure.

There is still room in aviation for the amateur, at every level, but larger businesses are increasingly taking part. Commercial passenger service is relatively new, but it is a lucrative business, and more firms are forming commercial air services. However, aviation is still primarily the realm of individual pilots and air mail carriers. This is true both inside the U.S. and around the world; while individuals continue to get the majority of the publicity, the airmail business is seen by businesses and governments as far more important. The press loves individual pilots, covering them and their flights extensively. Domestic presses thoroughly document the exploits of native pilots, and when famous pilots visit foreign locales, the newspapers there treat the pilots like celebrities.

Flight is more common in the U.S. than elsewhere, but it is more important to other countries. Cars remain unusual in many countries, and the primary modes of transportation are foot, horse, and train. Planes offer a combination of simplicity, relative inexpensiveness, speed, and freedom—all of which are tempting. India in particular is full of would-be aviators, with dozens traveling to England or the U.S. to learn how to be pilots, and many going to Nairobi and other African cities to learn to fly. For those individuals who aren't independently wealthy, the primary trade is airmail. While telegraph and telephone wires encircle the globe, the farther away from the West a country is, the fewer the connections to the West, and the more isolated that country can be. Naturally, these countries all have more than enough domestic news to occupy themselves, but the rarity or lack of connection to the West is still bothersome. These countries depend on the mail for that connection: while mail delivered via ship is still common, more and more countries rely on airmail. As with mail delivered on land and by ship, air mail delivery is controlled by the government. In the United Kingdom, only British airplane companies are allowed to deliver British mail to members of



the Commonwealth. In other countries, airmail is handled by firms controlled by foreign governments—and the competition between governments to handle foreign airmail delivery can be fierce. In Brazil, the competition between France and Germany for the role of delivering airmail is so contentious that it adversely affects diplomatic relations between the two.

Planes remain the primary mode of flight. Autogyros are mostly used in big cities and for local flights; helicopters remain very experimental. However, 1935 is the height of the golden age for zeppelins. The Soviets use them for flights in the Far East and Siberia, and the Germans (who dominate the zeppelin industry) use them everywhere. Many zeppelins are so well-appointed that they are aerial “luxury liners,” and long, leisurely zeppelin flights for medium and long-distances are popular with the wealthy. But during the year, the German government takes over operation of all German zeppelin flights and slap swastikas on their sides, creating negative publicity. The U.S. places an embargo on the sale of helium to Germany, so the Germans switch to using hydrogen in zeppelins, which increases their cost of operation (and their potential danger for explosion). Critically, the February crash of the ZRS-5 *Macon*, a U.S. Navy zeppelin, draws international attention and begins raising doubts in the public’s mind about their safety. The Germans quickly respond that their zeppelins are safe and that the problem with the *Macon* was faulty construction, an explanation which does not entirely satisfy most potential zeppelin passengers.

1951: Aviation technology has advanced considerably in the past sixteen years, but the distribution of that technology has been far from even. For the major world powers, the jet engine has replaced the propeller as the main source of propulsion. Jet fighters are in use by the major powers in their air forces, and the world media covers the use of jets in the conflict in Korea and in the French air strikes against the Viet Minh. Commercial jet planes have been in use for two years. For the major world powers, the future of airpower is the jet.

But for the rest of the world, and even for many areas within the major world powers, the jet is something that only other people have. Commercial aviation (both passenger and cargo) has become big business; planes have supplanted railroads as the primary form of cargo transportation. For many businesses, and even many countries, prop planes continue to be cheaper to use and easier to maintain. In this respect, many Aviators will find 1951 to be not so different from 1935. Even in the Korean War, where the most advanced aviation technology is being used, the U.S. Air Force uses P-51 Mustangs and B-26 Invaders for ground support missions and reconnaissance. Although the leading pilots fly jets, far more pilots around the world continue to use prop planes, and a player who chooses to have his Aviator fly a prop plane will be in good company.

An Aviator’s job in 1951 can be nearly anything a modern player can imagine or anything a pilot in the 21st century does. But the day-to-day realities of aviation will seem strange to modern players. Labor issues—disruptions, work stoppages, and strikes—are an ongoing problem around the world: regardless of country, pilots have to deal with discontented workers—or are discontented

workers themselves. In many countries, going on strike will bring about retaliation from the government or from businesses, but passions run high and both union and non-union members will feel the pressure to join their union brethren on strike, much more than modern pilots and aircraft workers do.

Another aspect of flight which will strike modern players as strange is the level of risk. Air traffic control is primitive and not available in many places, and there are numerous mid-air collisions around the world throughout the year. This risk is not welcomed by pilots, but it is assumed to be an unavoidable part of flight, and the danger in actions like “Operation Ali Baba” (the January airlift of Iraqi Jews to Israel) is played down or laughed off.

Finally, while commercial aviation is well on its way to becoming big business, many countries still control flight within their borders, requiring foreign firms to negotiate with the government to gain access to their domestic routes and facilities. Mexico, for example, forces representatives of Eastern, United, Braniff, and Western Airlines to engage in considerable negotiations, demanding substantial monetary concessions from them in March when the quartet want to break into the Mexican market.

Recommended Skills: The Recommended Skills are not as clear-cut and predictable for the Aviator as they are for most of the other Archetypes in this chapter. The peak skill for most Aviators will be **Pilot**. But the other two peak skills chosen will vary due to the amorphous definition of the character. Indeed, the peak skill for some Aviators might not even be Pilot. **Mack Silver** (SOTC, page 396)’s peak skill is **Contacting**, not Pilot, because flying is secondary to his entrepreneurship. The skills an Aviator chooses, including the peak skill, are going to vary depending on how the Aviator self-identifies. A World War I veteran who is now barnstorming and flying passengers would think of themselves as an Aviator, and so take Pilot, **Alertness**, and **Guns**, as those are the three skills most useful to him. But an Aviator/**Spy** probably considers herself a Spy first and then an Aviator, and she would probably choose **Deceit**, then Pilot, then either **Rapport** or **Stealth**. And an Aviator/**Explorer** likely thinks of himself as an Explorer more than a Pilot, with the resulting choices being **Survival**, then Pilot, then either **Endurance** or **Weapons**. Players should decide what kind of Aviator their character is, and then choose the skills.

Variations on the Archetype: The Aviator is one of the two or three most common archetypes in global pulp fiction, and as such spawned numerous variations.

Perhaps the most obvious variation could be in the vehicle flown. **SPIRIT OF THE CENTURY** gives two examples of this variation: **Jet Black** and **Rocket Red** (see SOTC, pages 395 and 399), who fly jetpacks instead of planes. Other vehicles could be: zeppelins, helicopters, war-kites, vehicles created by and powered by Weird or Mad Science (for an **Aviator-Inventor of the Unknown**), and pterodactyls or other flying creatures from various exotic locales like Dinosaur Island, the Hollow Earth, or even another planet (for an **Aviator-Planetary Romance Hero**).

There were numerous female Aviators. **Connie** was perhaps the most notable, but there were many others. Two not atypical female aviators were Robert Dailey's **Paula Demaree** (stories, 1936) and Russell Keaton's **Flyin' Jenny** (comic strip, 1939-52). Demaree is a Park Avenue socialite, world traveler, and pilot with a secret: she loves working as a vigilante, stealing from crooks and returning their loot to its rightful owners—for the reward, of course; she also likes breaking up white slavery rings. And Flyin' Jenny, aka Jenny Dare, is a cool, beautiful blonde woman in her mid-twenties, a top pilot who has been flying since her early teens. She works for the Starcraft Aviation Factory as a test pilot, the equal of any pilot she encounters, especially the men. Flyin' Jenny flies missions over Europe for Army Intelligence during World War II, aided by **Babe**, her beautiful raven-haired combat photographer sidekick. Flyin' Jenny delivers merchandise and livestock to endangered and starving people around the world, wins air races, and fights spies and saboteurs on the American home front.

The Aviator was a global archetype. Hugo Silva's **Alejandro Bello** (stories, 1936-37) is a Chilean aviator whose biplane is blown far off-course during a test flight in 1914. He lands in a remote Inca valley known to the Quechua as the "Old World." The Old World is inhabited by the Lost Race descendants of conquistadors, still dressed in the garb of their Spanish ancestors. Chen Tian's pilot hero "**The Flying Man**" (film, 1928) is a Chinese pilot who flies around the Chinese countryside in his plane, fighting evil with his martial arts abilities. One day he is riding the train after having completed a "knightly mission" when he sees the notorious bandit **Flying Tiger** trying to rape a young woman. The hero of the air rescues the woman, defeats Flying Tiger, and flies away with the woman.

R.S. Choudhury's pilots (film, 1936) are Indian but in all other ways are completely identical to white Hollywood pilot heroes and villains. BEP's **Józka Sliwski** (**CUD NA WISŁA** #1-8, 1925) is a heroic Polish aviator who fights crime in the skies over Wisła and the rest of Poland. Reinaldo Ferreira's **Gastão Perestrello** (pulp, 1932-33) is a Portuguese pilot, former **Legionnaire**, now independent aviator and mercenary who fights a Rif sorcerer and an international crime syndicate (and its gorilla assassins) with the help of **Kajita**, his 16-year-old Japanese girlfriend and copilot. And Riera Rojas' **King Whowes** (comic strip, 1935-36) is a Spanish aviator and inventor who has created a new form of propulsion. He uses this to invent a flying platform the size of an airfield, on which he lives and works with his staff and fellow aviators. Unfortunately, Whowes' new propulsion system threatens the airplane monopoly, and they take action against him. Violence follows, as does the rescuing of beautiful princesses, mid-air combat between technologically advanced planes, and so forth.

Many pulp Aviators were only pilots, so that G-8 is an Allied combatant during the Great War, and Connie is an all-purpose flying adventurer. But many other pulp Aviators were pilots as well as something else, from **Boxers** to **Übermensch**. Because a character can have the trappings of an Aviator—i.e., the plane—and still comfortably fit into another Archetype, the Aviator is particularly suited to being used in combination.

Roscoe Turner (1895-1970) was a pilot who set transcontinental speed records in the 1930s. In 1935 he appeared as an Aviator-**Celebrity** in the radio serial *Flying Adventures of Roscoe Turner*. The fictional Turner's adventures were typical of those of radio aviators.

Lyman Young's **Tim Tyler** (comic strip, 1928-96) is an Aviator/**Child Hero**. Tyler begins as a 14-year-old orphan who has been just thrown out of an orphanage. He meets another orphan, and they form Sky Lane Airways (and meet **Mary**, a white **Jungle Hero** in India), join the Ivory Patrol (regulating the ivory trade in Africa and acting as peacekeepers), and then enlist in the U.S. Coast Patrol, and during World War II, fight Axis Aviators like **Captain Phantom** and **the White Dragon**, as well as fly missions in the South Pacific.

Hubert Julian (1897-1983) was an early African-American pilot. Known as "the Black Eagle," Julian was a talented pilot, nearly beating **Lindbergh** across the Atlantic, and when not airborne, a rogue, scoundrel, and an intimate of Harlem gangsters. Julian is best described as a real life Aviator/**Con Man**.

Robert J. Hogan's **Smoke Wade** (stories, 1932-44) is an Aviator/**Cowboy**. Lieutenant Smoke Wade is an Arizonan cowboy and an air ace during the Great War, and acts at all times like a cowboy who flies a biplane rather than rides a horse.

Dudley Sturrock's **Christopher Peale** (stories, 1913-14) is an Aviator/**Fop**. The English Peale is the "star of the world's aviators," even though he is a "bored-looking" and dandified youth, and a languid member of the upper class who is reported to spend over £5,000 annually on clothes. But he was also the first to cross the Atlantic in his plane, the *Marion VII*, and always game for adventure, whether it's flying to a luxury liner on fire in the Atlantic or in helping the King of Pannolia elude his pursuers.

Douglas Dundee's Flying Mounties (stories, 1931) are Aviator/**Mounties**. **Jim Larrigan**, a corporal in the Royal Canadian Mounted Police, and **Rusty Brown**, "his youthful, red-headed observer," fly the Hurricane, "the last word in an all-purpose air machine," using it to enforce the law in the wilds of Canada.

Darrell Jordan's **Headline Hartley** (stories, 1935-41) is an Aviator/**Reporter**, a foreign correspondent for an American newspaper who reports the news while he is also shooting down German pilots during the Great War.

Herman Petersen's **Barbe Pivet** (stories, 1927-30) is an Aviator/**South Seas Adventurer**. The French Pivet flies around the South Seas, looking for buried treasure and fighting pirates, sailors, and pilots. She is assisted by **Roy Burnett**, a treasure hunter who is in love with her. It was Burnett who initially rescued Pivet from a group of drunken Kanakas and thereby won the eternal gratitude of Pivet's father.

THE BELLEM

Core Concept: The cynical, wisecracking, hard-drinking, womanizing, two-fisted private detective.

Symbolic Meaning: A cynical knight adventuring in a tarnished modern society.

Typical Quote: *“I was watching the level in the bottle of whiskey slowly drop when she walked through my door. She was a blonde like you read about, a blonde to make the Pope toss his pointy hat away and dance the Charleston.”*

Definition: Although privately employed “thief-takers” are in all probability as old as civilization itself, the modern version of the private detective began in England in the 1840s. The first notable private detective was **Inspector Charles Field**, who was made famous by Charles Dickens’ “On Duty with Inspector Field” (1851) and retired from the London police force in 1852 to open his own “private inquiry bureau.” There were other private detectives before Field, but they were moonlighting as private detectives, rather than primarily employed as one. In the 1850s, other “confidential agents” were active in the south of England; by the 1860s, English police forces were employing them. In America, the private detective began appearing at the end of the Civil War.

Private detective fiction appeared in both countries soon after private detectives made their appearances—in England in the casebooks (the 1850s forerunners of the pulps), and in the U.S. in the dime novels. The character of the private detective varied depending on the era it was published in, so that most 1850s English private detectives were hardboiled, most 1860s and 1870s American private detectives were one-dimensional and unrealistically perfect, most 1890s private detectives in global fiction were modeled on Sherlock Holmes, and so on.

Private detectives became hardboiled in the 1920s, following the 1923 appearance of Carroll John Daly’s **Terry Mack** and then Daly’s **Race Williams**, the first significant hardboiled detective. Others soon followed, with Dashiell Hammett’s **Sam Spade** and Raymond Chandler’s **Philip Marlowe** lasting longest in the public’s memory. While private detectives before Race Williams were often hard, grim, and/or street-smart, it was only with Williams—and later Spade and Marlowe—that the hardboiled pose became so widespread, and Raymond Chandler’s statement, from his 1945 essay “The Simple Art of Murder,” became a requirement for the private detective:

But down these mean streets a man must go who is not himself mean, who is neither tarnished nor afraid. The detective in this kind of story must be such a man. He is the hero, he is everything. He must be a complete man and a common man and yet an unusual man. He must be, to use a rather weathered phrase, a man of honor, by instinct, by inevitability, without thought of it, and certainly without saying it. He must be the best man in his world and a good enough man for any world. I do not care much about

his private life; he is neither a eunuch nor a satyr; I think he might seduce a duchess and I am quite sure he would not spoil a virgin; if he is a man of honor in one thing, he is that in all things. He is a relatively poor man, or he would not be a detective at all. He is a common man or he could not go among common people. He has a sense of character, or he would not know his job. He will take no man's money dishonestly and no man's insolence without a due and dispassionate revenge. He is a lonely man and his pride is that you will treat him as a proud man or be very sorry you ever saw him. He talks as the man of his age talks, that is, with rude wit, a lively sense of the grotesque, a disgust for sham, and a contempt for pettiness.

The film critic David Denby put it more concisely: "We live in a fallen world. On rare occasions, an emotion other than greed motivates someone, and the world changes a little."

The hardboiled private detective was one of the most popular characters in pulp fiction, not just in the U.S. but around the world, and there were a number of pulps devoted to detective stories. The hardboiled detective evolved into subclasses: the "spicy" hardboiled, who appeared in the 1930s version of softcore porn; the hardboiled **Defective Detective**, like Tom, Dick & Harry; the grim **Killer Vigilante** like Edward Parrish Ware's lethal U.S. Ranger, **Jack Calhoun**; and the female hardboiled detective, like Erle Stanley Gardner's **Bertha Cool**.

But the most popular variety of the hardboiled detective was the two-fisted, wise-cracking, hard-drinking, womanizing private detective. Philip Marlowe is the first major version of this character, and still the one most remembered, but the apotheosis of the form was reached in 1934, with the publication of the first **Dan Turner** story. Dan Turner was created by prolific pulp author Robert Leslie Bellem, and Bellem created a unique narrative style for Turner:

"And then, from an open window, a roscoe coughed Ka-Chow."

"I said: 'No, thanks,' and set fire to a gasper."

"I stiffened, copped a hinge at the guy with the gate. His map was masked from glims to chin."

And, so, to properly honor Bellem, this Archetype is named after him.

So successful and widespread has been the Bellem that it is what most people think of when they think of the private eye. (The appeal of the character is or should be obvious, for the Bellem is, in its way, as much of a wish fulfillment character as the **Great Detective**). Roleplaying the Bellem is simple: ask yourself *What Would Bogie Do?* and *How Would Dan Turner Say It?* and then go from there.

Typical Scenario: A beautiful dame walks into the Bellem's office and asks for help in finding her vanished husband. It turns out she vanished him, and the Bellem has to survive the frame she tries to hang on him.

Best Example: The archetypal pulp Bellem is Robert Leslie Bellem's Dan Turner, who appeared in over 250 stories in various pulps from 1934 to 1950. Turner is 190 pounds of Scotch-swilling, cigarette-smoking, crime-solving violence, given to exchanging .38 slugs as often as quips. Turner has an eye for the ladies and could be described, uncharitably though accurately, as a big slut. But despite his appearance and behavior, Turner is not stupid: he is intelligent and clever as a detective. Turner works in Hollywood and is assisted by **Dave Donaldson**, a detective friend on the Homicide Squad.

1935: It's a year in which law enforcement, globally, is going through a transitional phase. Most police forces follow traditional—i.e., 19th-century—methods of policing: intimidation and physical coercion of criminals, a reliance on neighborhood-level policing, and more interest in getting results than seeing that justice is served. In practice, this often results in the torture of suspects; a provincial, limited, and uneducated view of law enforcement; and a deference and vulnerability to public opinion and the desires of town, city, state, and country authorities. One result of this is that the police become, in essence, a gang, albeit one with the explicit backing of each culture and the implicit approval of its citizens. And like any gang, the police use violence more than anything else to solve its problems.

The police's enemies also use violence. While criminals tend to be careful about killing policemen (criminals are always outnumbered and outgunned, and cop-killers get no mercy from either the police or civilians), they are not hesitant to use violence on each other or on civilians. Further, because crime is usually profitable (often *extremely* profitable), criminals are able to corrupt authority through bribes. Many criminals are released after being arrested despite their obvious guilt, found not guilty in court, or given suspiciously light sentences. Police often respond to this by enforcing their own standards of vigilante justice, usually regardless of mercy or true guilt. When too much of this becomes known to the public, or when the police must enforce unjust laws, the public takes a dim view of the police and turns famous criminals into folk heroes.

This puts the Bellem in what is for the most part an advantageous position. He is usually a former policeman who quit the force because of insubordination or a refusal to take orders from a corrupt city administration. Because of this, the Bellem still has friends and allies on the force. Some Bellems only have a few allies, and most of the policemen see him as an unwelcome rival—but these allies are usually high-ranking officers. Most Bellems are given at least a grudging respect by policemen, not least because his sense of honor leaves him incorruptible and poor, both of which most policemen respect. And the Bellem, now that he is outside the structure of official law enforcement, is not bound by its rules: he can take the clients he wants and operate the way he wants—which means that he is often more efficient in seeing that justice is done properly than many policemen can be.

1951: The war brought many changes to the world, not least in the way in which cities were perceived and those who lived in the cities behaved. Cities no longer felt like the urban equivalent of the American Western frontier. In large part, this was only a matter of perception. Crime rates are roughly the same or slightly higher in most cities than they were in 1935, but violent crimes are slightly down. While there are more reporters, and the press is much more efficient at covering crime, the public's sensibilities have become somewhat deadened by the constant barrage of crime reports, so that murders no longer create the same amount of hysterical outrage that they did before World War II. While the Cold War occupies the same mental space for the public that the Communist/Fascist clash did in 1935, and labor problems are roughly as troublesome, the economic situation is generally much better—which means businesses, and workers and consumers alike, are more forward-looking. Most importantly, police forces on all levels are generally more professional and better trained, and existing corruption is less obvious to the general public.

This does not directly affect the Bellem. His job is still the same, and the people he works for—and captures—are not substantially changed. But the environment in which he works is altered. He has always been an outsider in his own world, but has usually had allies, especially in the police department. The Bellem of 1935 was (grudgingly) seen as an ally by the police, but the Bellem of 1951 is seen as an outsider or amateur. The Bellem is almost always a ex-policeman who either left the force because of corruption or an inability to take orders, or who returned from the war and decided to become a private dick rather than rejoin the police force. But the Bellem's experience as a police officer is no longer respected by serving officers, with the usual exception of one close friend who is his only ally. The Bellem is now an outsider not just to society at large but even to his former allies. This makes him a much lonelier figure, and one fighting the corruption of society and the savagery of human nature without the implicit moral approval of those who should be his allies. The Bellem of 1951 becomes an existentialist hero whose core ethos might have been written by playwright Jean Anouilh:

And if I must continue fighting, it is for them I will fight now—and humbly too—leaning against the futile wall I have built with my own hands between the absurd nothingness and myself. And when all is said and done, this is what it is to be a man, this and nothing else.

Recommended Skills: The peak skills for the Bellem will be **Investigation**, **Rapport**, and **Guns**. He is a private detective, after all, and solving cases is his job, so Investigation is a must. Unlike the **Armchair Detective** and the **Gentleman Detective**, the Bellem is not usually smart enough and insightful enough to solve crimes by himself, so Rapport will be necessary, in order to lead people into giving away secrets they wish to conceal. And Guns will be necessary because sometimes those people use violence to try to conceal their secrets.

Variations on the Archetype: The Bellem is one of the more specific Archetypes included in this chapter, and as such is hard to spin many variations on.

Female Bellems were rare in the pulps, but not unknown. The radio serial *Miss Pinkerton* (1941) featured **Mary Vance**, a tough, sexy, blonde law school graduate who inherits her uncle's private detective agency. She is accepted by the other employees of the agency, some of whom knew her as a young girl. But she earns nothing but scorn from **Sgt. Dennis Murray** of the New York Police Department: they are rivals in solving crimes.

One popular subgroup of Bellems in the pulps was the “Tinseltown shamus,” the Hollywood Detective—that is, the private detective who works in Hollywood and Los Angeles, doing jobs for the studios. Fred MacIsaac's **Bill Peepe** (short stories, 1933-34?) is one example of the Hollywood Detective: he has to deal with the kidnapping of actresses, con games, and crooked gambling rings. Peepe is unprincipled, sleazy, and given to drink; although he is married to a beautiful young actress who he loves, he will still sleep with the first woman who'd look invitingly at him: “Bill loved his wife but she was away on location.”

Another variation on the character is one who is a Bellem by temperament and practice, but who is not a private detective. W.T. Ballard's **Bill Lennox** (stories, 1933-60) is a Hollywood Detective and Bellem, of sorts, but he works as a “trouble-shooter” for “General-Consolidated Studio.” Lennox is tough, cynical, and wisecracking, reporting to **Sol Spurck**, General-Consolidated's production chief. While some call Lennox Spurck's “watch-dog,” Lennox is independent and capable of defying orders. “Ex-reporter, ex-publicity man, he had drifted into his present place through his inability to say yes and his decided ability in saying no.”

Being a Bellem is about attitude and action rather than profession, and there are numerous examples in the pulps of non-PI Bellems. Bernard Dougall's **Steve Borden** (novels, 1941-43) is a New York City publicity agent: “You get fed up touting beefy sopranos and dollfaced tenors and inflated comedians...you get sick of grubbing around after radio editors...you get tired of croaking falsetto praises of mediocre talent; and when you find someone with genuine ability...they break into a rash of self-importance.” C.S. Montanye's **Johnny Castle** (stories, 1944-54) is a hard-drinking sports reporter for the **ORBIT**. And Robert Dean's **Pat Thompson** (novels, 1936-37) is a Bellem working for the Insurance Company of the Americas.

Most Bellems are working class or lower middle class, but the core elements of the archetype don't require that they be of a specific class; a homeless Bellem or even a Bellem-**Hobo** are quite possible.

A number of main characters in pulp fiction have sidekicks, employees, or friends who are Bellems. **Archie Goodwin**, the legman of Nero Wolfe, is a prominent example of this type of Bellem. A similar character is **Harvard Donovan**, the legman and assistant to Hugh Pentecost/Judson Philips' Nero Wolfe-esque **Danny Coyle** (novels, 1941-42)—the portly, cunning operator of the most honest and legitimate gambling hall in New York City. (It's known as “the Lloyd's of New York”). Your character wouldn't be a sidekick in your own story, but the person your character is assisting could be a Contact.

Although hardboiled detective fiction generally sticks to the mystery genre, it is not unsuited to the horror or occult genres, and a touch of the supernatural can be effective and entertaining. Ray Buffum's **Richard Rogue** (radio show, 1945-51) is a Bellem. Every time Rogue is knocked unconscious or given knockout drops, "Eugor" (who is either a gremlin or Buffum's subconscious—it's never clear which) appears in Rogue's mind, gives Rogue hints about important clues he is overlooking, and then forces Rogue to wake up.

Finally, there's no reason that the Bellem has to be American. Emmanuel Desrosiers' **Johnny Steel** (JOHNNY STEEL #1-?, 1941-?) is a Québécois whose adventures sometimes verge on the fantastic. D.L. Champion's **Mariano Mercado** (stories, 1944-48) is a Mexican Bellem. His offices are in Mexico City, but he keeps getting involved in cases in border towns and in the desert on the Mexican side of the U.S.-Mexico border. Mercado is wily, a snappy dresser, an effective PI, and a hypochondriac. And J.M. Perez's **Luis** (comic strip, 1939) is a hard-boiled Filipino private detective active in Manila.



BIG GAME HUNTER

Core Concept: Those who travel the world in search of large animals to kill.

Symbolic Meaning: Man versus nature, the more dangerous the better.

Typical Quote: *“He’s wounded, but judging from the blood trail, not mortally. Hand me the long rifle, M’kuba, I’m going into the grass after him.”*

Definition: The opening of Africa in the 19th century gave avid hunters an entirely new continent in which to hunt and kill animals. The French and British had been game hunting in India for decades, but it took the colonization of Africa for Westerners to begin hunting there on a large scale. Within a few years, a separate class of men developed: the Big Game Hunter (BGH), the man who tracks and hunts large, elusive, and/or dangerous animals. Most BGHs were wealthy Westerners who led lives of leisure and comfort and could afford the expense of regular travel to and from Africa and outfitting a safari. But some BGHs were professionals who lived in Africa and led safaris; like any trade that relies on tourists, this sort of hunting is only intermittently profitable. In real life, this meant that the BGHs who lived in Africa were usually too poor to leave Africa, but few poor BGHs were seen in pulp fiction.

Although the stories in which Big Game Hunters appear usually include ludicrously and even poisonously racist portrayals of Africans, the basics of the fictional BGH are close to the real thing. The BGH is a Westerner who has spent many years, or even several decades, hunting large animals for trophies. These animals can include lions, tigers, bears, elephants, moose, and boars. The area in which the Hunter hunts is usually Africa—because of the continent’s space, the variety of big game to be found in Africa, the game’s exotic nature (for BGHs, the American West was hunted out decades ago)—but can also be Southeast Asia (especially India).

The BGH has spent enough time hunting—which, remember, consists of long periods of waiting and observation and short periods of killing—that he is intimately familiar not only with the flora and fauna of Africa, but also the many native tribes. This familiarity has not bred contempt, but a deep respect. The Big Game Hunter is not free of racism, but his racism is a more nuanced thing than the unreflective and simplistic racism of Westerners who have never been to Africa. As **Allan Quatermain** (see below) says in **KING SOLOMON’S MINES**:

And, besides, am I a gentleman? What is a gentleman? I don’t quite know, and yet I have had to do with niggers—no, I will scratch out that word “niggers,” for I do not like it. I’ve known natives who *are*, and...I have known mean whites with lots of money and fresh out from home, too, who *are not*.

While the BGH continues to think of native Africans as a lesser type of humanity than white Europeans, they also have a great deal of respect for the qualities of the natives. The BGH is also well aware that there are thousands of individual African groups, and that each has its different virtues and qualities—for example, the Zulus are outstanding warriors, while the Griqua are excellent gardeners. The BGH usually has a native sidekick who the Hunter respects and even has affection for, and the Hunter views this man as almost white.

The skills of the BGH are those of any hunter: tracking, shooting, and surviving in the bush or jungle. But the BGH has other skills unique to the class. By virtue of being a Westerner in Africa, the BGH has had to learn how to communicate with the natives: their languages and their cultures.

Typical Scenario: A stupid tourist wounded a lion but didn't kill it, and now it's up to the Big Game Hunter to track the lion into the bush and finish the job.

Best Example: The archetypal pulp Big Game Hunter is H. Rider Haggard's Allan Quatermain, who appeared in a number of short stories and sixteen novels and short story collections from 1885 to 1927. Allan Quatermain is an aging BGH and guide in Africa. He is neither tall, muscular, nor particularly athletic or daring. In his own words, "I am a timid man and dislike violence; moreover, I am almost sick of adventure" and is a "small, withered, yellow faced man of sixty-three." He is not especially brave, although he is no coward. Quatermain is an experienced guide, well respected by everyone, white and black, in the Natal. His word is trustworthy, he is a crack shot, and rather clever: "'Macumazahn.' That is my Kafir name, and means the man who gets up in the middle of the night, or, in vulgar English, he who keeps his eyes open."

1935: The BGH in 1935 is the archetypal BGH of film and fiction. Africa is entirely under European control (with the exception of Liberia and Ethiopia), so the officials with whom he must deal are white Europeans rather than natives, and the laws that he must obey are colonial rather than African. As far as he is concerned, the natives (while obviously an important part of the landscape) are adjuncts to his life rather than a central part of it. He has a great deal of respect for them, both as people who live on the land and as skilled individuals. In many ways, the Hunter prefers their company to that of whites—but he is at least partially a part of white society, and it is with whites that he deals with professionally. Natives obviously have their own opinions about being ruled by white Europeans, and such things as secret societies and native uprisings are hardly unknown or unfamiliar to him, but he rarely has much to do with either, leaving them to be dealt with by the colonial authorities. The BGH is more concerned with his white customers, especially since tourism is up across the continent. The Hunter is aware of the inequities of the colonial power structure, but such things are of only passing interest to him: he has a business to run.

1951: The physical landscape of Africa has not changed for the BGH. Tourism is up, and the conflict between the U.S. and the Soviet Union is faraway and irrelevant to his daily life. But many other things have changed. Independence hasn't arrived yet—the first African colony to gain independence is Libya, which becomes an autonomous nation on Dec. 24, 1951—but everyone, African and European, knows that it is inevitable. This doesn't affect the BGH's business, but its effect on the natives does. The attitude of the natives has changed, both toward the Hunter and toward their country. In 1935, he was a part of the colonial power structure, one who made much more of an effort to understand native cultures and who usually treated the natives much better than other whites, but ultimately still a figure who was part of colonialism. In 1951, colonialism is dying, and soon natives will have power—the BGH will no longer have power over them. This doesn't mean that he will be murdered by the natives, or even that revenge will be taken against him: he treated the natives with more respect than other whites did. What it does mean is he will no longer have the power that colonialism gives every white over every native, regardless of their status or position in the country.

Again, this doesn't directly impact the BGH's business. Tourists still pay him to lead safaris and help them hunt and kill the big game of Africa. (Though many natives have the skills to do that, the white tourists want a white man on their safaris.) But he not only does business in Africa, he lives in Africa, so the coming change in government and society can't help but affect him. In those colonies like Kenya, where colonial governments are intransigent toward the natives and their demands for independence (or at the least better laws), secret societies emerge and may target remaining BGHs.

Recommended Skills: The peak Skills for the Big Game Hunter will be **Survival**, **Stealth**, and **Guns**. Survival should be the Superb skill, because it is more important to find prey, and survive the exertions necessary to do so, than to be good at killing it. (High Survival and low Guns means that you may only wound your prey; high Guns and low Survival means that you may not even find your prey). Stealth is necessary because once prey is found, you need to get into range in order to kill them; if you aren't stealthy, that may not be possible. And Guns are necessary because, unless you are an eccentric who prefers taking on an angry lion or stampeding elephant with only a spear, you'll be shooting your prey, not stabbing it.

Variations on the Archetype: Perhaps surprisingly, there are a number of variations which can be made to the Big Game Hunter.

Most BGHs, in real life as well as in pulp fiction, were men, but there were female BGHs in both. The main requirements are skill with guns and the ability to travel to Africa: some women had the leisure time and income in the pulp era to do both. J.B.H. Wadia's **Savita Devi** (movie, 1936) is a female Indian BGH who travels around the sub-continent hunting. She discovers that a masked master criminal, **Signal X**, is using technologically advanced equipment (including a gas gun) to rob and blow up trains and to commit murders. Devi uses her guns and her athletic skills to put an end to Signal X's crimes.



Most BGHs, in real life as well as in pulp fiction, were British or American, but there were a surprising number in German pulp fiction. Hans Warren/Wilhelm and Hans Reinhard's **Rolf Torring** is a German BGH. Similarly, a Japanese or Chinese BGH is quite plausible, as would be a Zulu or Afghani BGH.

A popular subclass of the archetype was the wild animal trapper, who caught animals for circuses or zoos. In real life, wild animal trappers were very busy in the mid-1930s and their services much in demand. (Some even used live trapping as a transition to jobs at zoos when too old to lead safaris.) Alex Raymond's **Jungle Jim** (comic strip, 1934-54) is an animal trapper and animal tamer for various American and European zoos. As time goes by, he takes on independent commissions and traps humans as well: from rebels in Mongolia and Burma to Pashtun in Afghanistan and pirates in the Malay Sea.

BGHs were traditionally active in Africa, but they might well go in search of tigers in India, leopards or bison in Southeast Asia, jaguars in South America, wild water buffalo in Australia, or boars in the South Pacific. Ed Anthony's **Ted Towers** (comic strip, 1934-39) is a live animal trapper, and although his adventures take him to many remote places, he is primarily active in India; his sidekick is **Ali**, a Hindu tracker and guide.

Another subclass of the Big Game Hunter is the Big Game Fisherman. Timothy Brace/Theodore Pratt's **Anthony Adams** (novels, 1936-39) is a debonair BGF in Florida who solves murders among the upper classes.

BGHs who are combinations with other Archetypes are also popular. **Claus Timm** is an Africa Hand/Big Game Hunter. **Frank Buck** (1888-1950) was a BGH/Celebrity who was famous in his lifetime as an adventurer and live animal trapper, and who in 1934 appeared on the radio show *Frank Buck's Adventures*. The BGH/Child Hero is not unknown in pulp fiction: the Stratemeyer Syndicate's **Bob Chase** (books, 1929-30) is a boy who hunts big game from Canada to Africa to India. **Edmond Pezon** (1868-1916) was a famous French lion tamer and BGH and was the cousin and son-in-law of **Baptiste Pezon** (1827-1888), founder of the "dynasty of French lion tamers." In 1909, Pezon appeared as a BGH/Celebrity/Circus Hero in the pulp **LA VIE D'AVENTURES ET DE CHASSE DU DOMPTEUR EDMOND PEZON** #1-25. The fictional Pezon has adventures which are far more colorful than the real Pezon's. And R.E. Dupuy's **Frank Moran** is a BGH/Killer Vigilante.

The Big Game Hunter Archetype mixes more easily with the fantastic, the science fictional, and the uncanny than might be assumed. The most famous BGH in the American pulps was Arthur K. Barnes' **Gerry Carlyle** (stories, 1937-46), who is a beautiful big game hunter in the future—a sort of Frank Buck Rogers—who captures dangerous alien beasts for the London Interplanetary Zoo. Although **STotC** isn't focused upon heroes from the future, there are other examples besides Carlyle. J.H. Rosny (*ainé*)'s **Hareton Ironcastle** (novel, 1909) is a BGH who goes in search of a friend in Deepest Africa and finds deadly animals, deadly Africans, deadly Stunted Men, and a crash-landed spaceship. And **Lee White** (stories, 1939) is a British BGH who discovers the Darga, a tribe of pygmies, who worship him. White also discovers a deposit of the super-metal "duralanite," which would make possible the construction of ultra-long range bombers. The Darga help White keep the duralanite away from German spies.

Finally, it would be quite possible to subvert the assumptions of the BGH archetype. An African or Indian who has honed his or her skills as a BGH—and there were a number of notable non-white Hunters, such as the aforementioned Savita Devi—could come to America or Europe and hunt the most dangerous game there. (This was the case in the early 1950s, when wild boar hunting in the Carolinas attracted BGHs from around the world). This character would be no **Jungle Hero**, but would be as wealthy, educated, and cultured as any white European BGH. And for a more science-fictional game, the Big Game Hunter could be an alien come to Earth in search of a *really* challenging hunt.

BIG-HEADED DWARF GENIUS

Core Concept: A dwarf of such brilliance that his head is gigantic.

Symbolic Meaning: The ugly freak as a dangerous and powerful individual.

Typical Quote: *“You think you can defeat me with just your fists? Really, Mr. Black. What God gave you in muscle and looks, he gave me in brains.”*

Definition: A classic trope of popular literature, going back at least to the Gothics if not to the Egyptian myths, is the evil dwarf—that is, literally a dwarf, rather than some fairytale creature—whose wicked brilliance is so overwhelming that his head is enormous. This character might well be a residual memory of the Boskops, a hominid species that died out in Africa around 10,000 years ago, who had small bodies and heads 30% larger than our own. Before and during the 19th century, the fictional Big-Headed Dwarf Genius used mundane forms of evil, magic, and—eventually—technology (usually advanced or forbidden technology) as a weapon against heroic men and women. In the 20th century, the dwarf became a form of mad scientist and uses what **SorC** calls **Weird Science** and **Mad Science**. This archetype, dubbed here the “Big-Headed Dwarf Genius” (BHDG), is a standard of dime novels, story papers, pulps, and comics. (And, arguably, television: Dr. Loveless, in *The Wild Wild West*, is a BHDG). Like the **Brain in a Jar**, the BHDG can make for an intriguing villain-in-search-of-redemption character.

The BHDG is equal parts genius and misanthropy. Under different circumstances, the BHDG might have been an **Inventor of the Unknown**, but because of his—and, as always, there’s no reason the BHDG can’t be a she—horrible experiences growing up (childhood cruelty toward the dwarf because of his dwarfism led to his misanthropy), he has turned to revenge against the one individual, a large group, U.S., the Western world, the white race, or human civilization itself. The BHDG uses his brainpower to create technologically advanced weaponry and organizations to further his plans.

In a game there are several possibilities for a player-character BHDG. Perhaps he has been freed from a lengthy jail sentence and is looking to make amends, been convinced by one of the heroes to join the good guys, or finally realized that being a part of society is ultimately more satisfying than being an outcast. Whatever the cause, the BHDG is still going to carry the emotional scars of a traumatic background and is still going to view most people, and perhaps even his allies, with suspicion. Nor will most people accept the BHDG. Even if he isn’t notorious as a criminal, the BHDG will still face the combination of mockery, ignorance, and well-meaning hurtfulness which most dwarfs endured in the 1930s and 1950s.

In the pulps, the villainous BHDG is a static character: he has a laboratory, headquarters, or lair where he spends most of his time, with his minions running interference; his enemies (the heroes of the story) come to him.

A player who chooses to play a BHDG will have to choose how many, if any, of these trappings to retain when the character is a hero. (The full-blown BHDG, complete with minions, is probably unplayable as a member of a PC group—it's hardly heroic to charge Doctor Methuselah or Wu Fang accompanied by all 150 of your minions, each armed with a electro-Thompson.)

Typical Scenario: A series of psychic messages from the distant past are overheard by ordinary civilians and are driven mad by them. Only the BHDG has the intellect and strength of will to discover the source of the messages and to put an end to them.

Best Example: The archetypal pulp BHDG is not the best known one.

The best known BHDG is Jacques Futrelle's **Professor Augustus S. F. X. Van Dusen**, the Thinking Machine. Although he is not thought of as a BHDG, the physical description of the Thinking Machine makes it clear that he is a small, thin man with a very big head and a protruding forehead, and that he is extremely intelligent.

The archetypal BHDG is Harold Bell Wright and Gilbert Wright's **Doctor Munsker**, who appeared in one novel in 1932. Munsker is a BHDG and a mad scientist who hates mankind—he was badly treated as a child in the slums of Chicago and was given the nickname “the little Monster,” which he continues to use. His goal now is to destroy the world, and he works toward this goal from his laboratory headquarters underneath a dead volcano in the heart of the Arizona desert. He discovers “ethericity,” a natural energy similar to electricity, and tries (but fails) to use it to destroy humanity.

1935: Most BHDGs have one ultimate goal: to avenge themselves on a world which made their life so miserable. To achieve this goal requires power: while some BHDGs use their intellect to achieve social power, most try to achieve mundane power through the development of a technologically advanced super-weapon or through global conquest.

The technology of communication has advanced immeasurably in recent decades. The telephone, radio, and radiotelegraph have enabled much of the world to talk with each other. But despite this, most of humanity is remote and isolated; communication with the rest of the world is intermittent, slow, and with few exceptions unchanged from the 19th (or 16th) century. This is true not just of distant and impoverished areas like the Gold Coast or Afghanistan, but of regions in what is thought of as civilization: Spain outside the major cities, most of Australia, and most of the American South.

Because of this, the BHDG often achieves part or most of his goals without the world noticing. Of course, acquiring the necessary materials and energy for building a headquarters or super-weapon, and hiring enough minions for those tasks and for world conquest, can be tricky. A BHDG who brings several dozen outsiders to the mountains of rural southern Mexico, to build a headquarters inside the El Chichón volcano, will attract some attention, as will one who orders his minions to tap into telephone wires or power lines from a swamp in the Kazakh Autonomous Soviet Socialist Republic.

The most significant advantage that the BHDG has in his quest for revenge is the (sizable) gap between the technological level of his weapons and those of his opponents. There have been only moderate improvements in military technology since the Great War: the rifle and the machinegun remain essentially unchanged; planes are faster, but still use the propeller; and the greatest advances have been in the tank—but they are by no means common—and many countries have tanks ill-suited for their needs. Because of this, a BHDG who produces a hand-held blaster, rocket-fighters, or an army of indestructible killer robots will have a advantage over all opponents.

Finally, the BHDG finds 1935 well-suited to his aims because everyone is distracted. The main concerns of the countries of the world are the global depression, avoiding another war like the one in 1914 (which seems impossible, given the way that Italy is acting in Ethiopia and Japan's actions in China), and the rise in power of Fascism and Communism. With the focus of governments and militaries on these things, the BHDG can work unnoticed.

1951: The Cold War is a massive weight on the psychic landscape of the world. It affects most things that come into contact with it, including the BHDG.

The improvements in and penetration of communications technology into even remote areas means that the BHDG has a much more difficult time in carrying out his plans in secret. It is still possible in mostly isolated and unconnected areas of the world (the Australian outback, Tierra del Fuego, or the Yukon), but doing so requires substantially more effort than earlier. This applies not just to the construction of the BHDG's headquarters and the hiring of his minions, but to his use of raw material and consumption of energy.

The BHDG continues to create technologically advanced weaponry, but he is not as far ahead of everyone else as before. (If nothing else, the U.S. and the U.S.S.R. have the atomic bomb and are obviously willing to use it, so the BHDG knows that he is not unassailable.)

Finally, the BHDG in 1951 is much more affected by global geopolitical dynamics than she was in 1935. The isolationist impulse, so common before is gone today, replaced by an acknowledgment that the Cold War ultimately involves everyone, willingly or unwillingly; the U.S.S.R. and the USA will not allow countries to remain neutral. Both the major powers interfere in the affairs of less powerful countries to a degree unimaginable in 1935, and both powers are willing to use these less powerful countries as proxies or as battlegrounds. This affects the BHDG, because he will not be allowed to prosper or rule in isolation and without outside interference. The rise of a new power, whether a dictatorial government in Dahomey or a technologically advanced "president" on an island in the Celebes, will draw a response from the U.S. and the U.S.S.R. So, if a BHDG succeeds in his plans and achieves such power, as soon as he makes her presence known to the outside world, the BHDG will be forced, to declare an alignment: anti-American, anti-Soviet, or anti-humanity. Those the BHDG has now chosen as the enemy will react accordingly, and probably forcefully.



The BHDG faces this challenge if he wants to be a classic independent. But one who is willing to work with or under a government (especially American or Russian) will find a surprising amount of freedom. As long as the BHDG cooperates with his superior (or at least appears to), he will be allowed to engage in a surprisingly broad range of behavior, however aberrant or murderous. In the Cold War atmosphere, neither the Americans nor the Russians care overmuch about what their best agents do—as long as they produce. The BHDG will see this and take advantage of it.

Recommended Skills: Both your skill and stunt packages are largely going to depend on what kind of BHDG you want to play. Generally speaking, more cerebral and less physical skills are going to be more appropriate for the BHDG. Most will take **Science** as their Superb skill and **Engineering** as a Great skill, but those who choose another profession would take more suitable skills. (The Thinking Machine, for example, undoubtedly has **Investigation** as his Superb skill/) The BHDG does not engage in fisticuffs in the pulps, for obvious reasons, but he could take **Gun** as a skill, in order to better aim the atomic-pistol he's just invented. One who makes use of minions could take **Leadership** or **Intimidation**.

Variations on the Archetype: The BHDG is one of the more malleable Archetypes. Because he is nearly always a villain in pulp fiction, a heroic BHDG can be altered or adapted in a number of ways.

A standard pulp usage of the BHDG is to make them the evil ruler of a race or city. In a 1904 issue of the German pulp *ATALANTA*, the titular heroine visits the floating city of Lemuria, which is ruled by evil albino BHDGs, and in 1912 issue of the French serial “**L’ÉTRANGE AVENTURE DE M. NARCISSE BARBIDON**” **Barbidon**, an archaeologist, travels to Mars and discovers that it is ruled by telepathic and technologically advanced BHDGs. A BHDG player character *could* still be in a position of power, but now be using it for good rather than evil. (This would, of course, require different skill and stunt packages than the ones listed above).

The BHDG is in some ways a metaphor for how society treats the physically different. But that metaphor can be changed if he is not a Caucasian or even Western. An Egyptian or Brazilian BHDG, for example, might not be treated as badly by his own society as America treated its dwarfs, and might grow up to become not a misanthrope, but someone who hated the West (or simply America).

The BHDG in pulp fiction is usually a brilliant scientist with access to the latest technology. But one variation with some potential would be the native or primitive BHDG whose brilliance has allowed him to construct gadgets or weaponry which are effective despite being made with crude instruments and basic plant matter. The first modern BHDG, Edward S. Ellis’ **Johnny Brainerd** (dime novel, 1868), created a steam engine, in the shape of a man, using only raw metal, a jackknife, a hammer, and a chisel.

Most BHDGs create cutting-edge science—Weird or even Mad Science, as advanced as the authors could think of. But an entertaining variation might be for one whose creations were steampowered, like Johnny Brainerd’s man-shaped steam engine.

Not all BHDGs apply their staggering intellects to science. Victor Rousseau’s **Ivan Brodsky** (stories, 1926-1927) is a BHDG-**Occult Detective** who deals with cases involving psychic possession and reincarnation. Dennis Wheatley’s **Neils Orsen** (stories, 1943) takes this a step further; he is a BHDG-**Occult Detective** with psychic abilities, fighting against “Abhumans” and evil ghosts. The Thinking Machine is a BHDG detective, and A. Richard Martin’s **Branders Noble** (novels, 1927-1929) is a misanthropic, British BHDG-**Great Detective** who charges the upper classes exorbitant fees for his services.

BOXER

Core Concept: Pugilist.

Symbolic Meaning: The man who fights for pay.

Typical Quote: “You’ll have to go through me first, pal. Put ‘em up!”

Definition: Boxing has been popular as a sport and an occasion for betting since the fad for bare-knuckle boxing began in England in the 17th century. It reached the height of popularity in England at the turn of the 19th century, but globally the sport was never more popular than during the 1920s and 1930s, when boxers reached **Celebrity** status on the level of international movie stars. The Boxer was a fixture in the pulp fiction of Europe as well as America. (In Asia, the Boxer character type was replaced by the martial artist).

There were two types of boxers in pulp fiction: the *working-class boxer*, and the *champion*.

The working-class boxer was usually from the lower classes and represents the (perceived) humbler virtues of his class and culture. He is of course heroic, but more than that, he is usually “good people.” He is usually poor and is either out of work or has the most basic of jobs—many pulps with working-class boxers appeared during the Depression, and the Depression was reflected in the strip. He is an up-and-comer, working his way up the ranks as the stories or comic strip progresses. He is usually based in one city and rarely ventures far outside it. (This changed once World War II began.) His adventures are generally on the realistic side, dealing with the world outside the reader’s window: ordinary crimes, criminals, and antagonists who might appear in the daily newspaper. He is a boxer first and adventurer second, and spends his time training and then boxing in fights. (Occasionally, he even loses matches.)

The champion boxer in pulp fiction is a much more exotic character. He is the world champion, undefeated and rarely challenged. He is wealthy and has none of the financial problems which the working class boxer faces. He is heroic in the traditional way of pulp fiction heroes, but the emphasis is placed on his martial abilities and virtues rather than his ethical ones, and his stories require him to regularly display them. The champion boxer travels widely and combats exotic foes of great power and vivid wickedness, but his moral strength, force of will, and pugilistic skills always allow him to triumph.

Typical Scenario: There’s a new, tough, up-and-coming boxer on the prizefighting circuit, and he’s the Boxer’s next opponent.

Best Example: The archetypal pulp Boxer is Ham Fisher’s **Joe Palooka**, who appeared in an eponymous comic strip from 1930 to 1984. Joe Palooka is a poor American whose greatest skill is boxing, and he uses that skill to win fights and eventually become the undefeated heavyweight champion of the world. More than a great boxer, however, Palooka is a genuinely good person.

Very much a working class hero, he is humble without being craven, shy without being withdrawn, laid-back without being a slacker, easily embarrassed without being a stiff, and genuinely likable. He embodies the virtues of the Boy Scout code, but he is legitimately tough and becomes angry when someone—himself or others—is wronged. When the U.S. enters World War II, Palooka enlists in the Army as a private and remains at that rank for the duration of the war. He is assisted by **Knobby**, his small, nervous, twitchy and argumentative fight manager, and by **Smoky**, an African-American whose vocabulary and appearance are that of a racist stereotype, but nevertheless always treated by Joe as an equal and friend.

1935: The Boxer of 1935 is in basic respects identical to the Boxer any time: a man whose profession is to beat another man unconscious, winning a sum of money by doing so. But in other respects, he is remarkably different.

In 1935, boxing is at the height of its popularity as a global sport—by some accounts, the most popular sport in the West. There are local boxing matches offered in most big cities most weekends or even weeknights, and these matches (affordable even during the Depression) are well-attended, popular outings. Major matches are always broadcast on the radio, with many listeners. The champions and top contenders are international celebrities on par with the biggest movie stars. When former heavyweight champion **Primo Carnera** arrives in Brazil in January to fight the Estonian **Ervin Klausner**, thousands greet Carnera at the railway station in Rio de Janeiro. Later, Carnera tours Brazil, fighting local challengers at well-attended matches.

Working class boxers live considerably less well, of course, and those who are only intermittently successful are forced to seek other work to help support themselves. This other work can be physical labor (such as unloading trains or ships), but there is a surplus of workers and a relative lack of jobs, so working class boxers are often forced to turn to crime, often working as enforcers or leg-breakers for local crime bosses. The money, prestige, and freedom available to champions and contenders—who live very well indeed by Depression standards—is denied to working class boxers, whose lives are as desperate, or more so, as most people's.

1951: Boxing in 1951 is no longer the most popular sport in the world, although it remains second or third behind baseball in the U.S., and cricket or football or rugby in the rest of the world. Boxing remains a popular sport live and on the radio. Internationally, boxers still retain the aura of celebrity: the best and most famous boxers—the champions, contenders, and ex-champions—are known and recognized in the major cities of the world. When “**Jersey Joe**” **Walcott** wins the world championship, 100,000 people turn out in Camden, New Jersey for “Joe Walcott Day.”

But the innocence of boxing, in the eyes of the public (the insiders and professionals of boxing have *never* been innocent), is lost. Although individual boxers are still seen as heroic, the profession as a whole has acquired a seedy, controversial air. The improvements in communications technology have meant

that controversies involving boxers are more quickly and widely known: rumors spread quickly, and the scandals (bribery, rigged matches, and organized crime's involvement in both) are well-known.

Worse, boxing doesn't seem as exciting now as it used to be. Some of the up-and-comers are interesting, but the champions during the year—Walcott and **Ezzard Charles**—don't have particularly entertaining styles. For the boxers themselves, the lure of the championship belt has not dimmed, but the rampant corruption within boxing, the blatant and even aggressive racism with which non-whites are treated, and the lack of care which victims of the most brutal beatings are given, has stripped most of the sport's romantic veneer, turning it into a harsh trade in which only the most fortunate thrive.

Heavyweight boxing, the only class the public really cares about, is in flux this year, since the three major ruling bodies of boxing—the European Boxing Union, the New York State Athletic Commission, and the National Boxing Association—aren't in agreement over who the heavyweight champion of the world is. This has been the case since **Joe Louis** retired in 1949, and isn't resolved until the summer, when Ezzard Charles is tabbed as the champion. He loses the crown a month later to "Jersey Joe" Walcott, who holds it for the rest of the year.



Recommended Skills: The peak skills for the Boxer will be **Fists**, **Endurance**, and either **Alertness** or **Intimidation**. Fists and Endurance are obvious choices. Alertness has obvious benefits for a character who gets into fights professionally (as well as in the course of his private life), but Intimidation is fitting, and has its own advantages.

Variations on the Archetype: There are some variations possible on the Boxer Archetype, but they have more to do with adding to it than changing it. There are few trades which are close to boxing, which at its core is a trade in which spectators pay to see men hurt each other. A Japanese character might be a Sumo Wrestler rather than a Boxer, but that would require an entire new set of stunts. (If you wish to do this, by all means, do so! Sumo was as popular inside Japan during the pulp era as boxing was worldwide, and sumo characters often appeared in Japanese pulps). A Southeast Asian character might be a *Muay Thai* Boxer, but like the sumo, such a character would require a new set of Stunts.

Most pulp Boxers are active either on the American East Coast or in various cities around the world, but boxing was popular in more remote locations. Joe Archibald's **Kid Tarzan** (stories, 1929) is a working-class Boxer who boxes in small towns and carnivals in the American West, from Butte to San Diego.

Most working-class Boxers had storylines of limited scope, but champions could—and did!—travel anywhere and do anything. José Moselli's **Marcel Dunot** (stories, 1912-39) is a prime example of this. The Italian Dunot fights the Black Hand in New York, is named Minister of the Navy in Honduras and stops a civil war there, defeats **Charlemagne Sale-Trou**, the would-be Emperor of Haiti, brutally kills hundreds of Germans during the Great War, battles a Yellow Peril bandit queen and then a Japanese spymaster in Shanghai, and eventually retires to South America to live off the proceeds of a gold strike he once made in the Klondike.

The Boxer is an amorphous character type that is easily combined with other Archetypes. Frank Pepper's **Rockfist Rogan** (comic strip, 1940-1960) is an **Aviator**/Boxer; he is the "boxing daredevil of the skies," an air ace for the R.A.F. who is also a boxing champion. His adventures take him around the world, both during World War II and afterwards. Robert E. Howard's **Steve Costigan** (stories, 1929-34) is a Boxer/**South Seas Adventurer** who fights everything from other boxers to Yellow Perils to a gorilla. And at various points in his long career Gianluigi Bonelli's **Furio Almirante** is a Boxer/**Costumed Avenger**, a Boxer/**Explorer**, and a Boxer/**Mercenary**. **Bulldog Blade** (stories, 1933-34) is a Boxer/**Legionnaire** who puts his pugilistic skills to use in fighting other Legionnaires (in good-natured brawling) and wicked Arabs (when the natives attack a Legion outpost). And **Q-9** (stories, 1940-41) is a British Boxer/**Spy** who uses his boxing abilities to help carry out the secret war against the Germans from inside of France.

BRAIN IN A JAR

Core Concept: A living brain, floating in a jar of liquid, still sentient and able to communicate with the outside world.

Symbolic Meaning: The disembodied intellect freed from the fetters of the body.

Typical Quote: *“You may be a formidable opponent for other humans, Blue Eagle, but to me your brain is as easily read as if you were an open book.”*

Definition: The Brain in a Jar (BiaJ) is a classic trope of science fiction and horror films and pulps. The version most readers are familiar with is the 20th-century version, but the predecessor of the BiaJ can be said to have been the Cumaean Sibyl, who in Petronius’ *Satyricon* (late 1st century C.E.) is a withered body, cursed with immortality but no youth, who is seen in a hanging jar.

The Brain in a Jar traditionally appears as a monster or villain. But the character has the potential for intriguing roleplaying, and like the other Archetypes in this chapter which are traditionally villains—the **Big-Headed Dwarf Genius** and the **Femme Fatale** among them—a protagonist BiaJ could make for unusual and entertaining gaming.

There are several possible approaches for playing a heroic BiaJ. It can be a reformed villain, a no-longer-insane victim of a medical experiment, or the final result of a mad scientist’s experimentation on himself (or an assistant). The Brain’s personality can range from purely benign to sarcastic to hostile and self-loathing, but he must be good, noble, selfless, or simply interested in redemption and fighting evil *enough* so that the BiaJ can be a convincing protagonist. In any case, he will have been put through a traumatic experience, whether the disembodiment was self-inflicted or done by someone else; the effects of this trauma will be significant. The BiaJ lacks a body and is unlikely to ever get another, dependent on others for mobility and even survival, and experiencing the world through limited or artificial means: all of these literally dehumanizing (or at least destabilizing) factors should be reflected in the character’s personality.

At the same time, the experiment which created the Brain in a Jar also gave it increased intellect or psychic powers. More than any other Archetype in this chapter, the BiaJ is overtly superhuman, with a range of psychic abilities not available to ordinary men or women. In this sense, he is a superior being, and his or her (if a BiaJ can be said to have gender in any practical sense) outlook should reflect this.

Typical Scenario: The Brain in a Jar is in the middle of a long-term experiment in the evolution of human society when he is discovered by a band of meddling “heroes.”

Best Example: The archetypal pulp Brain in a Jar is Curt Siodmak’s **Donovan’s Brain** (story and novel, 1942). In the story, W.H. Donovan is a millionaire scientist who has created a way to keep the brain alive in a jar filled with saline.

Donovan is mortally wounded in a plane crash, and he is subjected to his own treatment. Unfortunately, Donovan is a megalomaniac, and the treatment endows him with telepathic and mind control abilities, and he terrorizes the man who is keeping him alive.

1935: In 1935, the Brain in a Jar is in an enviable position. The state of science and communications technology grant him a substantial amount of freedom. As is the case with the **Big-Headed Dwarf Genius**, the BiaJ will be able to develop its abilities and gather power to itself in relative isolation, without revealing its presence to the public or the authorities of its region or country. It is a year of widespread political uncertainty and social instability, and this chaos is well suited to him.

However, those BiaJs who do not achieve independence (becoming the agents or prisoners of individuals, corporations, or countries) will have to deal with certain unavoidable situations. Patriotism and various political ideologies are widespread and even dominant, so it is quite possible that at some point he will be used as an example of the triumph of whatever ideology is dominant in the Brain's home: "Communist science has perfected survival after decapitation!" and so on. Conflict, real or potential, is on the minds of most countries' leaders, so the BiaJ will be used to aid its home country, either as a battlefield weapon or (more likely) a spy. (A telepath who can be hidden in a large, nondescript jar has obvious advantages for any espionage agency.) Particularly brutal or dispassionate men and women may decide that it is more important to study the Brain, to experiment on it, and to dissect it as ways to duplicate its powers, rather than to grant it freedom. The Soviets are already studying the brains of notable Russian scientists after they die at the Moscow Brain Institute and the Bekhteroff Institute of the Brain in Leningrad, and it requires no great leap of speculation to imagine what the scientists at both locations would do with a BiaJ (or what Stalin would order them to do with one!).

Finally, the BiaJ who willingly or unwillingly cooperates or serves someone else will find itself frustrated in many ways. He may be the most powerful psychic in the world, or capable of controlling the minds of anyone within a five-mile radius, but so much of the rest of the (primitive-seeming) world will be beyond the reach of his powers. Militaries still consist of men with guns, artillery, propeller-driven planes, and warships, which for the BiaJ is the worst of both worlds: his enemies can use those weapons to kill it from long distance, but using those tools to defeat the Brain will prove to be a slow and inefficient process.

1951: As is the case with the **Big-Headed Dwarf Genius**, the Cold War dynamic changes much for the Brain. He can, in theory, gain power much more quickly in 1951 than he could in 1935. The increasing centralization of governments' power and operation, the increase in the power and size of the major militaries of the world, the increase in the amount of capital possessed and influence wielded by major corporations, and especially the destructive power of atomic weaponry—all of these could be used by a BiaJ to make itself powerful relatively quickly.



In 1935, the BiaJ would have had to use his psychic powers on a large number of people in order to gain real power; in 1951, he only has to control a few in order to become truly powerful. In this respect, the centralization of power and increased destructiveness of weapons work for the Brain's benefit.

But it is the middle of the Cold War. An independent BiaJ who overtly attempts to seize power will find itself a target of both the Soviets and the Americans—who will want the Brain as an ally. (If that is not in the cards, they will want to get rid of him ASAP.) Becoming powerful and independent without dealing with the U.S. or the U.S.S.R. will not be possible.

Neither the U.S. nor the U.S.S.R. will be willing to allow the BiaJ to be an independent power, and even second-tier powers like France and Brazil will spare no effort to make him their agent, either to defeat that country's enemies or simply increase the country's power, world standing, and resources. Too, the increase in power, efficiency, and use of spy agencies will lead to a much greater demand for BiaJs. Spying, in 1935, was still very

much an amateur's game; in 1951, spying is a serious matter for professionals, who will see the many potential uses of a spy BiaJ.

Staying hidden, either while accumulating power and followers or just to elude capture by enemies, has also become more difficult. Rural and remote areas are now connected by radio and telephone. Reporters are no more aggressive in searching out stories now than they were in 1935, but the spread of news agency bureaus, the greater ease of travel to the most remote locations, and the greater ease with which the residents of those locations can communicate with the rest of the world means that unusual events will come to light much more quickly now than earlier.

Recommended Skills: The peak skill for the Brain in a Jar will be **Mysteries**, because that is the category in which psychic abilities appear, but the other skills the player chooses will depend on what character the player wants to give the BiaJ. Obviously, physical skills will not be options, but players could choose **Intimidation** and **Deceit** (manipulator), could choose **Academics** as their Great skill (egghead), could choose **Leadership** (mastermind), or even choose **Empathy** and **Rapport** (guru). More than most of the Archetypes listed in this chapter, the choice of skills for the character are up to the player.

Variations on the Archetype: The variations available to this Archetype are somewhat limited, especially with regard to its pulp antecedents. Few Brains in a Jar appeared more than once and fewer still were protagonists. Of course, players needn't be similarly restricted.

One significant variation is to make the Brain in a Jar a hero. **Simon Wright**, from Edmond Hamilton and Leigh Brackett's **Captain Future** stories (stories, 1940-51), is a heroic BiaJ. In the far-flung future of 1990, Simon Wright is a scientist "who had achieved fame in half a dozen fields of science." He is the best friend of the brilliant scientists **Roger and Elaine Newton**, but Simon is dying of an incurable disease, so Roger removes Simon's brain puts it in a plastic "serum-case." Simon, now a BiaJ with artificial eyes and a speaker through which he can communicate, helps Roger and later his son **Curtis**, a.k.a. Captain Future.

BiaJs are usually the product of a technologically advanced culture. Most appear in science fiction stories (often set in the future), and are created using vaguely scientific means; a variant of this could be a clockwork-powered steampunk Brain created during the 19th century.

However, there's no reason that a less technologically advanced culture could not create its own version of a Brain in a Jar. Perhaps a series of rare plants, unknown to Western science, could produce the same effect (for example, a properly treated Jivaro shrunken head or secret Egyptian or Inca mummification methods). Or he could have been created through alchemy or magic—say, the result of a ritual in ancient Atlantis. (This would make the Brain significantly older—but who's to say that one *couldn't* be immortal?) Or, given the psychic abilities of the BiaJ, maybe the inherent powers granted by the "jarification process" permits its disembodied survival. In the pulps, Walther Kabel's German adventurer **Olaf K. Abelsen** encounters an undead Inca Brain in a Jar leading a group of Lost Race Inca in a subterranean cavern underneath Chile.

The Brain is usually human, but it needn't be. Gustave Le Rouge's **Great Brain** (novels, 1908-09) is an enormous Martian Brain in a Jar who rules all of Mars and keeps a handful of the Martian Erloor—a race of bat-winged humanoids—and their human slaves in thrall.

THE CELEBRITY

Core Concept: A famous person having adventures in the character of his or her public persona.

Symbolic Meaning: A famous person's public persona is their real personality.

Typical Quote: *"I learned how to fence for Captain from Tortuga, but I never got a chance to show how good I really was on screen. En garde!"*

Definition: The concept of the celebrity, someone whose accomplishments and exploits have led to a regional, national, or even global-wide fame, is as old as popular culture. But the modern version of the celebrity dates back to the mid-19th century and the rise of the press. (This only applies to the West. In Japan, for example, actors-turned-celebrities existed in the 17th century.) Long before the advent of film, individuals like **Buffalo Bill Cody** (1846-1917) and bodybuilder **Eugen Sandow** (1867-1925) were turned into celebrities through the power of the press. But film created a new generation of celebrities who were famous (and lauded) not for what they'd done, but simply for the characters they played. More interestingly, in the minds of the public—and this speaks to the power of film on early audiences—the actors became identified with the roles they played, so that an actor who consistently played heroic roles was thought to be heroic himself.

One way in which publishers reacted to this phenomenon was to try to cash in on an actor or actress' fame, and the public perception of the actor or actress, by publishing a pulp in which the hero or heroine of the pulp was the celebrity playing themselves but having adventures worthy of their screen persona. These pulps would usually appear following the debut of a film with a popular star, so that when a new **Harold Lloyd** film appeared in Germany in 1924, a German publisher put out **HAROLD LLOYD #1-5**. In these issues, Harold Lloyd (the actor) rescues orphans, helps widows, and fights gangsters. This phenomenon began in Spain during the early 1900s, but quickly spread and by 1919 was common around Europe.

The Celebrity can be a two-fisted hero, a **Femme Fatale**, or an ordinary man or woman. But unlike most of the other Archetypes in this chapter, the dominant characteristic of the Celebrity is not a skill or a trait, but a **status**: the Celebrity is famous, as a movie star who plays a recurring type of character. The actor needn't play the same character in multiple films, but the actor's roles must all be the same general type of character—whether hero or villain or something in-between.

The Celebrity can be a fictional one, made up by the player, or could be a real actor or actress. There were at least 50 Celebrity Pulps published in the 1920s and 1930s, starring actors and actresses as varied as **Lillian Gish** and **Charlie Chaplin**. **Douglas Fairbanks, Sr.**, **Clark Gable**, or **John Wayne** as a Celebrity could be enjoyable. (Potentially more interesting would be **W.C. Fields**.)

The Celebrity's fame does not affect their adventures in the celebrity pulps; in a game setting, their fame or notoriety will be an inevitable part of any game session. The Celebrity will be wealthy, famous, and (thanks to film and the nascent celebrity press of the 1920s and 1930s) nationally or even internationally recognizable. But players should keep in mind that fame in the 1920s and '30s is more fleeting than in the 21st century, the audiences more fickle and easily swayed by negative press, the press more easily influenced—and often in the pocket of—the studios, and the studios far, far more powerful. The distance between fame and obscurity is one bad trial or negative **Louella Parsons** or **Hedda Hopper** column.

Nor is obscurity the worst result for a Celebrity. Every country which has any sort of flourishing film industry has some sort of government agency or board which protects that country's public from films which the government deems damaging or offensive in some way. However, a film deemed “inoffensive” in one country may be seen as “offensive” (or even inflammatory) in another country. Franz Werfel's novel **THE FORTY DAYS OF MUSA**

DAGH (1934), about the Turkish genocide of Armenians, was being filmed in 1935, and the response by Turkey (and its business partner, France) was strident protests to the filmmakers and the U.S. A side-effect of this was that actors and actresses rumored to be starring in **MUSA DAGH** became public enemies in Turkey. Greece and China are notorious for being particularly thin-skinned when it came to movies, such that any film which showed the nations or their citizens in anything less than a completely favorable light—and actors and actresses who portrayed insufficiently positive Greek and Chinese characters—were subject to insults, abuse, and even physical attacks if they visited Greece or China.



Many actors and actresses of the pulp era did not grow up as consumers of mass media and had neither the example of previous celebrities to learn from nor any kind of infrastructure or network of friends to support them. One result of this was that many celebrities of the pulp era were less psychologically equipped to deal with the rigors of fame than later celebrities would be. The most prominent example of this, though by no means the only one, was **Ruǎn Língyù** (1910-35), one of the foremost actresses in Chinese cinema in the 1930s. Vicious press criticism and gossip and the failure of her new film led her to take her life, reportedly leaving behind a death note reading “Gossip is a fearful thing.”

HISTORICAL CELEBRITIES

Players wishing to play a historical person should be aware that many of the biggest stars of the 1920s, 1930s, and even 1950s are obscure today. Anyone wishing to play those actors and actresses should research them, using both books and websites, including the *Internet Movie Database* (<http://www.imdb.com>) and *Golden Silents* (<http://www.goldensilents.com/>).

Players should also be aware that there were a number of actors and actresses who were popular and successful in Europe and the Soviet Union during the pulp era who are unknown to modern Americans. Those wishing to research these actors and actresses should research them at the *Silent Movie* site (<http://www.cyranos.ch/sminde-e.htm> and <http://www.cyranos.ch/spinde-e.htm>).

Typical Scenario: An evil banker is about to foreclose on an orphanage, turning out dozens of poor children. The Celebrity must somehow raise the money to stop him.

Best Example: The archetypal pulp Celebrity was **Harry Piel** (1892-1963), a noted German star who acted in over 80 films and directed and wrote over 100 films from 1912 to 1953. He appeared in over 300 issues of various pulps in Germany, Hungary, Poland, and Czechoslovakia from 1920 to 1928. The fictional Harry Piel is a crystallization of his film persona, with many of the stories being retellings of his film plots. The fictional Piel is a “gentleman of the world,” a detective-adventurer at ease in the wilds and the big city, fighting for good, helping the poor and downtrodden, rescuing imperiled maidens, and so on. He is occasionally Watsoned by **Murphy**, a newspaper reporter. Piel appears in stories with titles like “The Sky Pirate” and “A Night of Terror in Paris.”

1935: The Celebrity is at the height of his/her power. It’s the Great Depression, and many are desperate for entertainment and distraction. Despite widespread poverty, people spend their money and time on movies and pulps, and schedule their evenings around radio serials. The fame of the actors and actresses appearing

in these works is distinct compared to the gray, impoverished environment and tone of the decade. And more men and women are becoming Celebrities: it is a high point, with more films released today than in any year since 1931. (The number of films released internationally declines by 10% over the next three years and does not return to the 1935 level until 1959.)

What this means for the player is that anyone, from any country, can be a Celebrity. Hollywood's reach is international by 1935, so that major American movie stars are instantly recognized in the major cities of the world—when Clark Gable visits Santiago, Chile in October, he is met at the airfield by thousands of fans. Despite the adverse economic effects of the Depression, film industries around the world continue to flourish domestically, and create Celebrities whose fame (in their home countries) are the equal of Gable and **Claudette Colbert** in the U.S. This true not just in India (whose film industry is already a regional powerhouse), but in Eastern European countries and in China (whose filmmakers ignore the Japanese threat to continue to make movies). And while many of these countries did not have the commercial infrastructure for showing films of the U.S., entrepreneurs nonetheless found a way to get films to the public of these countries, if only by traveling from village to village and screening films from the back of a cart (as happened with the traveling theaters of India).

The regional Celebrity is very much a reality. **Nadia**, née Mary Evans (1908-1996), was virtually unknown outside of India but, thanks to *Hunterwali* (1935), she was as famous in India and Burma, as a whip-wielding heroine—just as **Angelina Jolie** was following the release of *Lara Croft*. And these regional Celebrities can depart from the Hollywood norm in some unusual ways indeed: men impersonating women on stage was a tradition in Chinese theater, and the rise in the popular press and the eagerness with which Chinese filmgoers consumed films led to numerous female impersonators achieving Celebrity status in China in the mid-1930s.

One reality that these regional Celebrities must face—which “Hollywood” Celebrities do not—is the conditions under which their films are made. A film's shooting budget will be less in Spain than in the U.S., but much more pressing for the Celebrity is the level of safety in the film's production. Hollywood has some awareness of the danger that the filming of an action/adventure movie can pose to the cast and crew. The film industries of other countries are as aware of the danger, but are *less concerned* with it. The result is that Celebrities from outside America face real hazards on sets and are more experienced with them. In Mexico, the government is so concerned with firearms falling into the wrong hands that it prevents the importation of Thompson rifles and machine guns geared to take blanks. Unfortunately, this leads to movies which call for a high use of guns (like gangster movies and Westerns) using *regular guns* with *real bullets*. Care is taken in their use, but accidental gunshot deaths still regularly occur, with numerous extras dying during the shooting of *El Tesoro de Pancho Villa* (1935).

1951: The number of films produced internationally has still not reached pre-war levels, and while there are many new television programs being made, most of those are shown only in the U.S. and Europe. The film industries of many smaller countries have been damaged or destroyed by instability in domestic governments, the influence of the Cold War, cash flow and capital problems for the film makers, and (especially) the domestic audiences' taste for the kind of genre films which Hollywood excels at creating. While the major film industries of India, France, and Hong Kong continue to produce homemade films, many others have been overwhelmed by the flood of American films, and are reduced to intermittent production.

So, today's Celebrity is likely to come from far fewer nations than she or he did in 1935. There are fewer regional Celebrities. New variations of mass media were allowing previously unserved populations to consume mass media, as was the case in colonial Nigeria, which saw *market literature*—cheaply produced pulp-like pamphlets—become a viable commercial medium in coastal cities in the early 1950s. But, as a rule, the global Celebrity—the American movie star—was far more common than the local, regional, non-American Celebrity.

However, this is not the case in those regions dominated by the Soviet Union. While the Soviet film industry tends to discourage individualism and promote collectivism and Communism (with the result that Celebrities are rare in Soviet films of 1951), the Soviets have flooded its Asian Socialist Republics—like the Kazakh SSR and the Tajik SSR—with films shot in local languages. The Soviets have also released over 60 films in Southeast Asia and China which were shot in Mandarin and other Chinese languages. Many of these films are shot in 16mm, for showing from mobile film projectors in villages. Statistically, the audience for these films is the world's largest, and the result is that many of the actors in these films are Celebrities in those regions.

Genre films are even more popular now, with the post-World War II taste for mundane (even bleak) dramas being replaced by an enthusiasm for Westerns, romances, and mysteries: the Celebrity of 1951 is likely to be known for his or her work in one or more of these genres. But the types of adventures, and the locations in which they take place, has changed. The Celebrity will be adventuring in the context of the Cold War, which means that helping workers in their struggle against heartless management (which a Celebrity in 1935 might have done in a straightforward way) will inevitably and quickly be taken as the act of a Red. The same is true of adventures overseas, where the overthrow of a corrupt dictatorship will lead to either the U.S. or the U.S.S.R. creating a puppet government which might be even worse than what the Celebrity overthrew.

The Cold War also influences the locations in which the Celebrity adventures. The increase in speed and sophistication of communications, and the influence of the global economy's new prosperity, means that many areas which in 1935 were suitable for adventures are not in 1951—especially areas in the West. In 1935, foreign locales—like the coast of Bulgaria and the interior of Somalia—were exotic, remote, and perfect for a Celebrity to travel to, and many locations

in the West—like Louisiana and Northumberland—were poor and rural and distant from civilization. But those locations are not remote, particularly exotic, or out-of-touch now. While big cities are as full of potential adventure as they ever were, those adventures are usually noir and grim and un-pulpish. In 1951, the Celebrity's adventures will take place in areas on the fringe of civilization, in places like New Guinea, French Guiana, and Tristan da Cunha.

Recommended Skills: Because being a Celebrity is ultimately an adjective or qualifier rather than a noun, there is no definitive skill which a Celebrity should take as his peak skill. A Celebrity most interested in using his or her fame would take **Mysteries** because of the fame stunts listed there. **Rapport** also has many useful stunts, but a Celebrity/**Cowboy** would probably find **Athletics** much more useful than **Rapport** and a Celebrity/**Great Detective** would want **Investigation**. Players should choose whichever skills best suit their character. But Rapport should probably be in the Great category (if it isn't in the Superb category), because most Celebrities will find Rapport useful in dealing with fans, if no one else.

Variations on the Archetype: The circumstances behind fame allows for a wide range of variations on the Celebrity Archetype.

A substantial number of celebrity pulps featured men and women who became famous for reasons other than their appearance in Hollywood films, and all of these could be alternative Celebrities for a player. Every decade in the pulp era had figures who were simply famous for being famous, and an enterprising player could have big fun playing one of these proto-Paris Hiltons as a character.

The outlaw as a heroic character in popular culture predates the pulp era, of course, but the expansion of the popular press allowed for the more rapid spread of stories and rumors about outlaws and made criminals like **Bonnie Parker and Clyde Barrow**, **John Dillinger**, and “**Baby Face**” **Nelson** into celebrities and individuals who became the subject of folk ballads. Some criminals became internationally known and the heroes of Celebrity pulps. **Georges Manolescu** (1871-1908) was a master thief who plagued the upper classes of Europe from 1890 to 1905. In 1907, Manolescu published his memoirs, **MEMOIREN**, which caused a minor furor; he became the hero of films, a Thomas Mann novel, and a German pulp which brought him into conflict with **Nat Pinkerton** and established that Manolescu was the ancestor of **John Kling**.

Al Capone appeared in German and Spanish pulps in 1932 and 1933 as, respectively, an anti-hero who fought men worse than he (such as the Ku Klux Klan), and as a vicious, evil criminal. **Jampulinkam** (1907?-1930) was a Tamil peasant of the Nātār caste in Tirunelveli District of southern India who stopped a Muslim from raping a Tamil, was punished for it, and became a bandit and Robin Hood-style folk hero. In the late 1920s, a series of Celebrity ballads were sung about Jampulinkam, making him into a Gentleman Bandit who robbed rich merchants and the police to help poor Tamils.

Other Celebrities were not outlaws in the sense of bank robbers or murderers, but instead were political activists or enemies of a government. **Georgi Apollonovich Gapon** (1870-1906) was a Russian Orthodox priest and leader of the workers during the Russian Revolution of 1905. In 1905, he was the hero of a German pulp; the fictional Gapon's follows a similar but more adventure-filled trajectory than his real-life counterpart. **Tan Malaka** (1894-1949) was an Indonesian patriot and political activist who was dubbed a criminal by the Dutch colonial government. Malaka appeared in a number of pulps in Sumatra in the late 1930s and early 1940s, appearing as "Patjar Merah" (the "Scarlet Pimpernel"), a wandering vigilante and warrior against the Dutch and against Indonesian Stalinists. And **Pancho Villa** (1878-1923), though widely despised in the U.S. as a revolutionary, appeared in two German pulps (1914-1916 and 1920-1921) as a hero fighting exploitive Americans, Lost Race Mayans, native witches, and Japanese spies.

Like Georges Manolescu, there were a number of European celebrities who were little-known or unknown in the U.S. but who were enormously popular in Europe and had pulps written about them. **Luciano Albertini** (1882-1945) was an Italian film actor who only appeared in one American film, but achieved great success as an actor in Italy in the 1910s and as an actor and director in Germany in the 1920s. He was the hero of a German pulp in 1923. The fictional Albertini is a world-traveling, crime-fighting adventurer. Individual European countries did not have an output comparable to Hollywood's, but cumulatively they were on a par with Hollywood, and European celebrity actors and actresses had much greater loyalty from their countrymen than did American actors and actresses.

Celebrities can come from areas other than the movies. Radio celebrities, stage actors and actresses, professional athletes (in the U.S., baseball and boxing; globally, football, cricket, and polo), and even political figures are suitable Celebrities. **Jimmy Mattern** (?-1991) was a pilot in the 1930s who flew around the world in 1933. In 1936, a fictionalized version of Mattern was the hero of the radio serial in which his adventures were typical of a radio aviator (which is to say, adventurous and sensational). **Shi Jianqiao** (1904-1979) was a Chinese activist who shot and killed the Chinese warlord **Sun Chuanfang** in 1935 as revenge for the death of her father. Shi appeared in a pulp as a martial artist who uses her skills to avenge the death of her father by killing Sun, who had been a sworn brother to Shi's father. And **Billy Jenkins** (1885-1954) was a German-born circus rider and animal trainer who worked in his youth as a cowboy in the American West and achieved international fame in the 1920s as a circus performer. He was the hero of several German pulps from 1930 to 1963, a Celebrity/**Circus Hero**.

CHILD HERO

Core Concept: An adventurer under the age of 21.

Symbolic Meaning: Age and maturity have no bearing on adventurous capability.

Typical Quote: *"I found the perfect place to spy on them, mister. Wanna see?"*

Definition: The Child Hero—defined here as any hero or heroine under the age of 21—was well-established in adventurous fiction by the time the pulps appeared. Boys, girls, and teenagers were often used as protagonists in 19th century literature, and the popular literature of the 20th century continued and expanded this trend. Just as **Billy Batson**, the alter ego of **Captain Marvel**, is the ultimate wish fulfillment figure for a child—by uttering a magic word, Batson turns into an invulnerable, magically powered superhero—so were many of the heroes and heroines of the pulps wish fulfillment figures, for they got to go on a wide range of adventures, defeat evil villains, have exciting (but not too dangerous) escapades, make great friends, demonstrate to doubting adults that children and teenagers are as good or better than adults at everything, and in general do what they want, all (usually) without parental supervision.

The Child Hero is different from the other Archetypes listed in this chapter, because the Child Hero is defined not by skills, abilities, or status (like the **Celebrity**), but simply by *age*. This leaves the Child Hero uniquely open to interpretation and modification, and to be combined with other Archetypes. (See Variations below). A Child Hero can be from any culture, have any traits or abilities, and be anything. There will be obvious physical limitations, but the pulp Child Heroes are often as strong, as smart, and as skilled as the plot requires them to be. The Child Hero can be active in any setting, performing any task, and interacting with anyone.

Of course, the reality for children during the pulp era was *much* different than the lives of Child Heroes in the pulps. The economic and political uncertainty of the pulp decades led to children and teenagers being allowed (or required) to act in ways almost unimaginable to modern readers, and subjected to depredations which are painful to read about. The global depression and widespread poverty of the era led to children being left homeless, forced to join gangs, and even prostitute themselves for money. The growing power of Fascism and Communism led to children in those countries joining government-run programs which indoctrinated the children into the dominant ideology of that country. It is worth noting that more than any other Archetype in this chapter, the reality for children during the pulp era is not just substantially at odds with the Child Hero of the pulps, but also depressing, unromantic, and almost completely unsuitable for gaming.

Typical Scenario: The Child Hero begins traveling around his country in the company of several friends of the same age and sex. Everywhere they go, they encounter mild, unthreatening criminals and crime.

Best Example: The archetypal pulp Child Hero is Victor Appleton/Howard R. Garis' **Tom Swift**, who appeared in 38 books between 1910 and 1935, with his son, **Tom Jr.**, appearing in 33 books between 1954 and 1971. Tom Swift is a plucky American inventor in his teens who lives with his father, **Barton Swift**, in the village of Shopton, New York. Barton is an inventor of some note, successful enough that the "syndicates" are trying to steal his ideas and inventions. Tom, who has inherited all of his father's mechanical genius and inventiveness, tries to help his father, but most often ends up in troubles and adventures of his own, in America and around the world. Tom finds diamond mines, lost underground Aztec cities, giant Brazilian natives, hidden Inca cities, lost Mayan cities, and giant vampire bats—among other things. Tom is upright, moral, clean, and a brilliant inventor. Among the wonders he devised and constructed are a super-fast and efficient turbine engine; a propeller-driven biplane (the *Red Cloud*) with reserves of gas, so that it works on both powered and unpowered flight principles; a super-powerful cannon; a "picture telephone"; dirigibles, some armed with cannon; super-powerful explosives; "talking pictures" (i.e., television); and a "landrover" (i.e., an armed and armored mobile home).

1935: The two dominant issues in the world are the global Depression and the rise of totalitarian ideologies, and both have these significantly affect children, usually for the worse.

The extent to which the Depression affected children is both hard for modern readers to comprehend, and painful to contemplate. In the U.S., a quarter-million children (out of a total population of 127 million) were homeless, and many more belonged to broken homes or homes where they received no adult supervision. Outside the U.S., it was far worse. Many of these children remained in their home towns and villages, near their parents and/or siblings, but many others took to the road as wanderers and **Hobos**. In the pulps, this meant that the children had freedom—but the reality was horrifying. Malnourishment was rampant among these children, as was disease and drastically shortened life spans. Large numbers of these children, left with no families and no way to earn money, be fed, and find shelter, took to crime. The result of this was an upsurge in child gang activity and a moral panic among adults.

In some countries, this was nothing new. In the Soviet Union, the Revolution has displaced millions of families, with famine and agricultural collectivization making the situation worse. In 1927 (two years before the Depression began), 9.35 million Soviet children were homeless. By 1935, an estimated 12 million Soviet children were homeless, and many of these were what the government called "juvenile hooligans"; children living on the streets of the major cities of the U.S.S.R. and surviving through crime (from petty theft to murder). A spring drive to suppress child crime is partially successful, but many children are still homeless and in gangs. A "school for crime" run by children is discovered in Moscow in March, and in April the 14-year-old editor of a school paper is murdered by a child gang for an editorial against hooliganism. The situation is similar in Brazil, where the child gangs of the cities are notoriously ferocious; and in south and east Africa, where the *tsotsi* are depressingly common.



In Germany, Italy, the Soviet Union, and Japan, government-run programs are in place to mould children to the uses of the State, through moral, psychological, and physical conditioning. In Japan, it is the Young Men's League; in Italy, the Figli della Lupa, the Avanguardisti, and the Giovanni Fascisti; in the Soviet Union, the Oktyabryata, the Pionery, and Komsomol; and in Germany, the German Young People and Hitler Youth. The names are different, but the methods and results are usually the same. Wearing uniforms, engaging in sports and military drills, the children of these systems are taught to serve the State from age six and up, and by the time they become teenagers are usually devoted—or even fanatical—followers of their country's ideology. In the Soviet Union, children who were formerly members of street gangs are given a chance to serve the State, with each branch of the military sponsoring likely candidates. Those children who manage to prosper in these programs enter the sponsoring branch, with some former gang members becoming Air Corps pilots at age 13 and 14.

1951: In some respects, the situation for children has improved immeasurably. The global Depression has ended and been replaced with varying amounts of prosperity, so the problems of homelessness and malnutrition are, for many children, a thing of the past. Many face brighter and more secure futures; the prospect of a comfortable middle class existence is not an unachievable, cruel fantasy.

But to a surprising degree, children continue to suffer from the same problems they did in 1935. Divorce statistics are dropping globally, but the rate of single parents is increasing in most countries, and the number of couples who suffer from matrimonial discord, whether or not they create a broken home, is high. In most of the countries in Europe and Asia which were directly affected by World War II, those who were children during the war were often orphaned or endured privations hard for modern readers to imagine. This created a generation of hardened and mature teenagers—but also with significant psychological problems, and in many of these countries what is called “juvenile vagrancy” is a significant problem. This is true not just in the former Axis countries of Europe, but also in Greece, Italy, and even England. In Japan, the economic situation is so bad that an estimated 1,600 persons—mostly children—are sold into slavery during the year. The numbers of *tsotsi* and of other youth gangs in Africa are on the rise (with a significant *tsotsi* presence even in East London), and areas like Ouagadougou, in French West Africa, and the copper belt in Northern Rhodesia, newly afflicted with the gangs known as “sugar boys.”

There are other, newer problems as well. In Germany, Greece, and Spain there are organized campaigns to steal children from their biological parents and place them in Communist countries. In Germany, the campaign is carried out by the Comintern and is only intermittently successful in stealing West German babies and smuggling them into East Germany. In Greece, child kidnapping is a part of the Communist tactics in the Greek Civil War, and an estimated 15,000 children are stolen from their parents from 1948-51. In Spain, the Franco government regularly takes children from the families of leftists and political prisoners and places them in more conservative homes.

Finally, juvenile crime is on the upswing in the U.S. In towns along the U.S.-Mexico border, American teenagers have discovered that heroin is easily acquired in the towns on the Mexican side of the border. The American press is full of stories of American teenagers crossing the border, especially at the San Diego-Tijuana crossing, in search of drugs.

Recommended Skills: Because the Archetype is so open to interpretation, a Child Hero's peak skill can be nearly anything. A Child Hero who is the assistant/sidekick to a **Great Detective** or private eye might take **Investigation**, while a Child Hero who is homeless and stealing to survive might take **Deceit**. However, given that the Child Hero is after all only a child, **Might** and **Intimidation** should probably not be among a Child Hero's Superb or Great skills.

Variations on the Archetype: Given the wide open nature of the Child Hero Archetype, it's hard to describe the many pulp permutations of the character as "variations." Instead, the following is a list of versions of the Child Hero which appeared in the pulps.

Batouk is an **Africa Hand**/Child Hero. Arnould Galopin's **Fifi** (**LES NOUVELLES AVENTURES DE FIFI** #1-99, 1914-1915) is a teenaged French **Aviator**/Child Hero who fights for the French Empire in Indochina before the Great War, and then fights the Germans during it. Actor **Jackie Coogan** (1914-1984) was a **Celebrity**/Child Hero in Polish and Spanish pulps from 1924 to 1939 portrayed, respectively, as a young crime-solver and adventurer, and as a more adventurous and active version of his character in the film *The Kid* (1921). Luis Milla's **Bird** (various Spanish pulps, 1916-1917) is a Child Hero/**Circus Hero**, achieving daring feats on the high wire while also fighting crime and evil around Europe. Amadeo Berniz's **Gog** (various Spanish pulps, 1917-1934) is a Child Hero/**Con Man**; he begins as a homeless boy who steals in order to survive, gradually learning the art of thievery, scams, and swindles.

Fred Harman's **Bronc Peeler** (comic strip, 1934-38) is a Child Hero/**Cowboy**. Peeler works on a New Mexico cattle ranch in the 1930s, stopping cattle rustlers, bank robbers, crooked lawyers, a Mexican criminal organization bent on unleashing "the red plague" on civilization, and a lost race of Aztecs. **Antoñete** (**ANTOÑETE EL DECIDIDO** #1-8, 1943) is a Child Hero/**Explorer**, a Spanish boy in South Africa who encounters cavemen, two-headed dinosaurs, and the like. Charles Hamilton's **Arthur Augustus d'Arcy** (stories, 1906-39) is a Child Hero/**Fop**. The British D'Arcy is the "swell of St. Jim's," a lisping, drawling, upper-class fop attends and upper class public (private) school and has various adventures, some of which include **Sexton Blake**.

Jean Ray's **Edmund Bell** (stories, 1936-37) is a Child Hero/**Great Detective**. Bell's father is a Scotland Yard detective, and Bell follows in his footsteps, intelligently and maliciously confronting apparently supernatural crimes and criminals and revealing them to be grounded in reality. Luis Senarens' **Jack Wright** (stories, 1891-1904) is a Child Hero/**Inventor of the Unknown**. Wright is a teenaged inventor who lives an hour north of New York City and creates a wide range of technologically advanced vehicles which he uses to find treasure, explore remote areas of the world, and fight **Jesse James**, **Blackbeard**, voodoo cultists, sea monsters, and the descendants of Vikings, Aztecs, Thugs, and Atlanteans. **Ray Mon Hai** (stories, 1930-32) is a Child Hero/**Jungle Hero**/**South Seas Adventurer**. The British Raymond Hay grows up on an uncharted South Seas island with his father and the natives. The natives view "Ray Mon Hai" as a lucky mascot and protector, and he uses his skills in the water, and his pet shark **Gooloo** (who Ray Mon Hai rides), to protect the natives.

Wilhelm and Hans Reinhard's **Jörn Farrow** is a Child Hero/**Nemo**. Allan Ullman's **Rex Cole** (novels, 1931) is a Child Hero/**Occult Detective**. Cole, a teenaged American from suburbia, investigates cases with occult scenarios, like a cursed Indian ruby, and reveals that they are anything but occult.

Marcel Priollet's **Tintin** (I) (**LES VOYAGES AERIENS D'UN PETIT PARISIEN A TRAVERS LE MONDE** #1-111, 1911-13, and **LES AVENTURIERS DU CIEL** #1-108, 1935-37) is a Child Hero/**Planetary Romance Hero**. The Parisian Tintin flies to Mars in an atomic-powered spaceship and with his friends, a French scientist and soldier, help free a race of robot slaves from evil Martians.

Reinaldo Ferreira's **Kiá** (stories, 1931-35) is a Child Hero/Reporter. Kiá is a seventeen-year-old cub reporter in Lisbon who becomes the undisputed "King of the Reporters." Beatrice Grimshaw's **Vaiti** (stories, 1906-21) is a Child Hero/**South Seas Adventurer**. Vaiti is half-white, half-Polynesian, and was raised among natives by her alcoholic father on a remote South Pacific atoll. As a teenager, Vaiti is vigorous, athletic, tall, slim, tanned, canny, intelligent, and ferocious. Henry de Halsalle's **Olga von Kopf** (stories and a novel, 1917-18) is a Child Hero/**Spy**. Von Kopf is a English/German teenager who responds to an ad for a "lady private secretary" and ends up being recruited by the German Secret Service, who she serves as a spy until sickening of the work.

Child Heroes also appeared as sidekicks to more established heroes: **Tinker** to Sexton Blake, **Chick Carter** to Nick Carter, **Nipper** to Nelson Lee, and Steindór Sigurðsson's **Víglundur Dalmann** (novels, 1932-33), an Icelandic boy who helps a hardboiled adventurer, **Haukur Arnarr**, fight against gangsters and alcohol smugglers.

Child Heroes appeared in more unique roles. W.T. Stewart's **Gaff Lee** (novels, 1940-44) is a teenaged Chinese girl who fights against the enemies of China, including Japanese spies and the "dreaded *ronin*." S. Andrew Wood's **Sasha the Frog** (stories and novels, 1933-1936) is a cherubic 14-year-old Russian who is the leader of the *Bez Prizorny*, the child-gang ignored by the State in Communist Moscow; in guile and ruthlessness, Sasha is more than a match for any American adventurer or G.P.U. spymaster. Cecil Fanshaw's **Black Cheetah** (stories, 1933) is a Zulu teenager whose family is slaughtered by the forces of the **Tara**, the "Zulu Napoleon," leading Black Cheetah into a long battle against Tara and his Wasps bodyguard. Jules Lermina's **Toto Fouinard** (stories and **TOTO FOUINARD, LE PETIT DETECTIVE PARISIEN** #1-12, 1907-09) is a Parisian teenage detective who uses his fists, his cane, and his street skills against insane scholars, mass murderers, ferocious gang members, Hindu fanatics, and scientist poisoners. And Ludwik Mac Toy's **Jerzy Werton** (**JERZY WERTON** #1-27?, 1924) is a 16-year-old Pole who solves crimes, helps the innocent and powerless, and fights the Communists in Warsaw.

CIRCUS HERO

Core Concept: Big Top adventurers.

Symbolic Meaning: Traveling performers and outsiders as heroes.

Typical Quote: *"After tonight's show I think we need to take a look around town. Something about the women who came tonight didn't look right."*

Definition: The circus has always been as popular, if not more so, in Europe than in America. The modern circus originated in Europe during the 17th century, and circus audiences were proportionally bigger in Europe during the pulp era than in America. But the modern-day circus that players might be familiar with in popular culture, if not from personal attendance, is substantially different than the circus of the pulp era.

Most circuses during this era are poorer and simpler performances than the circuses of the 21st century; there are larger, more organized, and more complex circuses, but they are the exception, not the rule. Some big cities—Moscow, Shanghai, Paris, Budapest—have buildings in which circuses play, but most are itinerant, staying in one location for only a few days. Most circuses have little concern for animal safety, and use animals (from horses to lions) in ways that modern audiences would find risky or even reprehensible. Circuses are seen as a respectable destination for families, but circus workers are considered socially disreputable, dirty, and even dangerous. (Famous circus performers are an exception to this rule—see Variations below.) Many circus folk return this distrust, and do what they can to steal from or con the citizens of the towns they visit; conversely, the sense of community among circus workers is particularly strong. Finally, most circuses in this era employ a much greater variety of runway acts and exhibitions than modern circus-goers would be familiar with. Sideshows with freaks are common, as are mentalists, weight-guessers, and so on.

The circus of the pulps is a romanticized version of the real thing. The pulp circus is usually a clean, prosperous, traveling show, full of happy people and properly treated animals. When the circus of the pulps goes to a new town, it usually meets enthusiastic, welcoming people; when the townsfolk are suspicious, it only takes one solved mystery to change their minds and attitudes.



The life of the pulp circus folk is a busman's holiday—a hard-working vacation, but a holiday nonetheless. Circus Heroes in the pulps travel widely and easily, nationally and internationally. The life of real circus folk, however, was a much different, harder thing, and players should keep that in mind if they prefer to play a realistic Circus Hero rather than a pulp-inspired one.

The Circus Hero can be anyone employed by the circus—and, indeed, the pulps had Circus Heroes from a wide variety of roles: strong man, clown, mentalist, acrobat, animal trainer or performer, trick rider, trick shooter, trapeze artist, the ringmaster, whip or rope trick performer, pickpocket or swindler (for the more crooked kind of circus), knife thrower, member of the freak show, or magician. Circuses of different cultures emphasized different aspects: Soviet circuses put a greater emphasis on clowns, for example, while Chinese ones emphasized acrobats.

Typical Scenario: On the day the circus arrives in the new town, a local businessman is found murdered. It's up to the circus folk to solve the crime.

Best Example: The archetypal pulp Circus Hero is **Hans Stosch-Sarrasani**. Stosch-Sarrasani (1883-1934) was a famous German circus clown, and later owner and operator of the Circus Sarrasani. He appeared in 180 issues of two German pulps from 1923-26. The fictional Stosch-Sarrasani is a circus owner and cowboy who has adventures, sometimes teaming with **Billy Jenkins** across the world. Stosch-Sarrasani encounters Apaches in the U.S., visits teahouses in Japan, goes on hunting parties in the Indian state of Baradhot, and fights Cossacks in the Caucasus.

1935: The decline in the popularity of circuses, brought on by the global depression and by the advent of talking movies and radio, began in the late 1920s and continues—essentially unabated, to 1951.

Labor disputes are common: while there are few labor disputes inside the circus (there is no union of circus workers), circuses' dependence on union workers—dock and railway workers, among others—leaves them vulnerable to sudden strikes. The amount of disposable income that most people have is small: the smaller, regional, less expensive circuses will find their business outlook more hopeful than the larger, nationwide, more expensive circuses. Some locations which were traditional destinations for traveling circuses, such as China, are no longer viable due to political instability and war. Some countries which had a rich tradition of native circuses, such as Japan, no longer sponsor or allow them due to new and unfriendly Fascist governments; in Germany, the degree to which a circus is allowed to thrive depends entirely on how Aryan the circus is.

And in the Soviet Union, the government's backing of the circus is producing a new generation of skilled, professional circus performers. In 1935, the Soviet's state school for circus artists—the State University of Circus and Variety Arts—is nine years old, and the government is serious enough about the use of the circus as a vehicle for both entertainment and promoting Communist ideology that it is building permanent circus buildings in many Soviet cities.

1951: More than many of the Archetypes in this chapter, the Circus Hero will be relatively unaffected by the passage of time. Most of the basics, for both the Hero and his or her circus, will remain the same, and a 1951 Circus Hero won't be much different from a 1935 Circus Hero. What *does* change is the political, military, and economic circumstances of the world. Both the U.S. and the Soviet Union are more prosperous and secure, and circuses in each country are well attended. Countries behind the Iron Curtain are neither prosperous nor secure, but the Soviet emphasis on the circus as entertainment and propaganda tool means that most countries dominated by the Soviet Union (including Mongolia) have national circuses and buildings in which circuses regularly take place. Some countries, like Egypt, are more welcoming to foreign circuses than they were in 1935. Other countries, like China, are not. And some areas, like Puerto Rico, have a new tradition of traveling performers who add increasingly political material to their acts.

Recommended Skills: Because there are so many possibilities for a Circus Hero, the Superb skill for a Circus Hero can be nearly anything. A Circus Hero Strong Man would take **Might**, a Circus Hero Mentalist would take **Mysteries**, and a Circus Clown would take **Art (as Performance)** or **Athletics**. But most Circus Heroes should make **Contacts** a Great skill, as Circus Heroes are from a tightly knit community and will find it a useful skill to have a high score in.

Variations on the Archetype: There are a number of variations available to the Circus Hero, both within the Archetype and outside of it.

Most pulp Circus Heroes were from the U.S. or Germany, but circuses were popular around Europe—a Circus Hero could come from any European country—this is even true after the end of World War II. **Julius Jäger** (1889-1952) was a famous German circus performer under the name of “Cliff Aeros.” In 1942, he founded the Zirkus Aeros, which remained active in East Germany until 1990. In 1955, he appeared in the East German pulp **CLIFF AEROS - DIE MENSCHLICHE STERNSCHNUPPE** #1-16. The fictional Cliff Aeros, a Communist **Celebrity/Circus Hero**, travels around the world with the Zirkus Aeros, bringing proper Communist justice to the masses oppressed by Capitalist wickedness.

Asian countries had their own traditions of traveling performers. These troupes, from countries as varying as Cambodia (the *robam kbach boran*), Malaysia (the *bangsawan*), and Mongolia, did not have the freak shows and mentalists of Western circuses and instead put the emphasis on acrobatic feats. Indian traveling troupes had fewer acrobatic performances and more illusion.

Circuses are inherently magical: from the way in which ordinary rules are replaced with new rules, to the symbolic personae and archetypes that circus inhabitants assume. Mixing circuses with magic and the occult during the pulp era is simple enough, as readers of Ray Bradbury's **SOMETHING WICKED THIS WAY COMES** (1962) and as viewers of the HBO series *Carnivàle* (2003-2005) can attest—a Circus Hero/**Occult Detective** would be easy to create and quite pulpish.

Combinations with other Archetypes are quite possible. Luis Milla's **Bird** is a **Child Hero/Circus Hero**. Philip MacDonald's **Doctor Alcazar** (stories, 1948-1952) is a **Circus Hero/Con Man**: he is a swindler and charlatan who claims to be a clairvoyant and performs scams with a circus in California and on his own. **Billy Jenkins** is a **Circus Hero/Cowboy**. Jenkins (1885-1954) was a German-born circus rider and animal trainer who worked as a cowboy on the American western frontier in his youth and achieved international fame in the 1920s as a circus performer. He appeared in over 600 issues of various German pulps from 1934 to 1963. The fictional Jenkins is a secret agent for the U.S. government who is active in the American West, Alaska, and Central and South America. He has an archenemy and is wanted by the law in Arizona for a crime he did not commit. Jenkins also has a Cheyenne sidekick, **Hunting Wolf**, and a companion wolf named **Husky**. Jenkins' stories have very Gothic settings: decayed graveyards, abandoned mines, and the like, which involve things like car hijackers, gold thieves, killer plagues and zombies. On a few occasions he teamed up with Hans Stosch-Sarrasani (see above).

Members of a circus freak show would make excellent **Defective Detectives**. Circus strong men and acrobats can make good adventurers-for-hire. **Paul Power** (stories, 1933) is a British circus strong man and acrobat who is hired by a millionaire to capture the Twelve Evil Men, all wicked criminals. **The Man With A Thousand Faces** (stories, 1933) is Phil Morgan, a British circus performer who has the ability to alter his features and uses it to fight crime as a vigilante.

Historically some European circus performers gained great fame, on a par with actors, and became **Celebrities**. Hans Stosch-Sarrasani and Billy Jenkins are two of them. A third was **Eddy Polo**. The American Polo (1875-1961) was one of the giants of the silent film era; he was known as the "Hercules of the Screen" and was internationally famous. He appeared in over 100 stories in British, German, and Spanish pulps from 1919 to 1925. The fictional Polo is a **Celebrity/Circus Hero**, a circus owner and adventurer who travels the world fighting evil, often with the help of his show.

Some pulp Circus Heroes are only adjunct members of the circus. Hugh Pendexter's **Tiberius Smith** (short stories, 1905-07) is a "curiosity collector" for a circus. He and his friend **Billy Campbell** travel the world, "busily picking up here and there a cannibal, or a sacred goat, and a variety of other truck for the circus."

Finally, some pulp Circus Heroes are former employees of the circus. Victor MacClure's **Saxon Ashe** (novels, 1940-41) is a **Circus Hero/Spy**. Ashe travels around Europe posing as the famous clown **Bibobi**. When Ashe finds Allied spies who need escorting to freedom, finds a German spy who needs killing, or discovers that the Germans plan to invade Holland, he goes into action. And George Pattullo's **Henri Giraud** (stories, 1916-19) is a French former sideshow operator and knife thrower who is fired from his circus, but is eventually hired on by the owner of a ranch. Giraud puts his circus-learned skills to good use in the service of the ranch.

THE CON MAN

Core Concept: The swindler-adventurer.

Symbolic Meaning: The thief who is smarter than you, as protagonist or hero.

Typical Quote: *“Do I have a stock for you! And the initial investment is really quite low.”*

Definition: The pulp era was a time in which the public of many nations felt, rightly or wrongly, that crime was on the rise and that societal safeguards and strictures no longer worked. Despite this, and a common sense of victimization among the middle and upper classes, pulp fiction with con men as protagonists (and even heroes) was surprisingly common, much more so than in the late Victorian or Edwardian eras, when the modern version of the con man hero first appeared.

The pulp Con Man is a thief or swindler who runs a scam (whether complicated or simple) designed to separate the gullible and guilty from their wealth. The Con Man (who can as easily be a Con Woman or even a Con Child) rarely resorts to burglary and to violence—the best and most laudable kind of theft, not to mention the safest, is when the victim willingly hands his or her money over to you. Not for the Con Man the unimaginative stick-up or crude murder. Impersonation, deceit, and manipulation of greed are the orders of the day. Nor is the Con Man a **Gentleman Thief**—those worthies are ultimately daredevils, stealing for the thrill of it and to appease their vanity. Con Men are more practical: they are in it for the money. (They may have other motives, but accumulating wealth is their primary motivation.)

The pulp Con Man can choose anyone as his or her target—all that is required is that they have money. But most pulp Con Men were more selective in their choice of victims. Sometimes the wealthy who they swindle have done the Con Men wrong earlier in life—bankrupting parents, for example, or legally but immorally taking their inheritance. (In this case, the Con Man is out for revenge; when they have ruined their target, they retire from the game). More often the Con Man’s targets are simply rude or wicked men who came by their wealth immorally or illegally, or who use their money or power for bad ends. Some pulp Con Men steal from anyone at hand, but most have a reason which the reading audience will think reasonable. This is the difference between a Con Man protagonist and a swindler antagonist: the choice of victim.

Less ambitious Con Men often restrict themselves to one country, or even to the more rural parts of that country. (In circumspection and modesty is safety, after all). But many, both in real life and in the pulps, were active internationally: not only in a few countries or one continent, but around the world. The super-rich of the pulp era usually vacation in the same few places, which means that the Con Man will also regularly visit these same places: the Hamptons in America, the French Riviera in Europe, Havana in the Caribbean, Rio de Janeiro and Montevideo in South America, and Qingdao in East Asia.

Many Con Men will be as comfortable in these locations as they are in their hometowns, and if they can't pass as a native in these resorts, they can at least display a large amount of familiarity with them.

The Con Man is many things, but above all he is *clever*: if he isn't the smartest person in the room, he is the most devious. He might be physically fit, or even capable in hand-to-hand combat or a firefight, but being forced to fight, physically, means that a con has gone wrong and that the money has fled or is in hiding. The Con Man is a plotter: he plans schemes, sometimes quite intricate and complicated ones, so that the victim can be relieved of the burden of his wealth—and he can then leave town (or the country) before the police arrives or (more preferably) before the victim realizes that he has been robbed. He is a researcher: not only must he learn as much as possible about his target, he must know enough about the subject of the swindle, whether it is horse racing or the value of wheat shares, to be able to fool the victim, who is often an expert in their field. (And, occasionally, the Con Man must learn enough about the victim to be able to blackmail him or her into keeping the swindle a secret).

He is extremely concerned with appearance: whether he looks as anonymous as possible, or is a master of disguise, the Con Man must always leave behind no impression that would allow the police (or the victim's agents) to locate him based on his looks. He is well-to-do, as most good cons require startup capital (as true in swindling as it is in business: you need money to make money), for disguises, travel, accouterment (cars, hotel rooms, watches), and assistants. And he is convincing: he may not have the gift of gab, or have kissed the Blarney Stone, but he must be glib enough to talk his way into anyone's company and out of any situation.

Typical Scenario: There's a wealthy businessman in town who is rude and unkind. The Con Man must figure out a way to liberate him from the burden of his wealth.



Best Example: The archetypal pulp Con Man is Bertram Atkey's **Winnie O'Wynn**, who appeared in 19 stories from 1920 to 1925. She is a British woman in her late teens or early twenties. She was abandoned by her father and forced to rely on her own devices to make her way in the world. Fortunately for O'Wynn, she has two advantages over other people: a "clear-cut cool, quiet courage that rendered her impervious to any kind of fear" and "the possession of plenty of brains and few scruples." She is "extraordinarily pretty" and looks sweet and dainty, and so plays up the naïf/ingénue appearance for all it's worth. She moves to London and becomes a superb swindler and con-woman, separating men (including another Atkey Con Man character, **George H. Jay**) from their money with the greatest of ease, all the while tut-tutting to herself that all men are wolves and that a young girl alone in the world must do what she can to protect herself.

1935: The 1920s was a decade of rapid financial growth, with many people gaining great amounts of wealth quite quickly. For the Con Man, the 1920s were a target-rich environment. Alas, the 1930s are more difficult, with the number of wealthy suckers hugely diminished and the money and valuables concentrated in relatively few hands. Most Con Men are forced to go to the major resorts such as the Hamptons and the Riviera to practice their trade. Some more enterprising sorts come up with new ways to illegally become wealthy: in May, a Con Man floods Mexico with counterfeit bills which he produces on his yacht, in international waters off Mexico's Pacific Coast.

But in one respect, the Con Man's trade has not been made more difficult over the past decade. Despite the advances in communications technology, most national police forces do not communicate with each other in a quick or regular fashion. Although the International Crime Police Commission's international radio network is three years old, the ICPC is located in Austria (a Fascist country in 1935) and most non-Fascist countries distrust the ICPC because of that. Even those national police forces which are in regular communication—like Scotland Yard and the French Sûreté—are not nearly as efficient as they should be. What this means for the Con Man is that, despite the telegraph and the radio and the teletype, the world remains largely wide open and safe for swindling—provided the Con Man knows when to move quickly. (Better still is for the Con Man to remain undetected altogether, but few Con Men are *that* good.) The Con Man of 1935 will find it easy enough to steal in one country, flee to another, and then move to a third, so that by the time the first country's police inform the second country's police of his behavior, the Con Man is in a *fifth* country, setting up a new scheme. Even when a Con Man is apprehended and convicted in one country, and that country's police distribute his name and description to other country's police forces, he will still be able to move with ease between countries and carry out new thefts. In April 1935, **Isadore Givot** is arrested in New York City. An international swindler who specialized in diamond-switching, he had been active in Rome, Paris, Cairo, and Vienna before moving to New York. In each city, he was eventually arrested and banished, but he was able to go to the next city and start over without the new city's police being informed of his existence.

1951: World War II was a regrettable incident which began the end of the Golden Age of international swindling—by 1951, Con Men everywhere look back wistfully on the pre-War years. In 1946, the International Crime Police Commission (telegraph address: INTERPOL) is restarted with new headquarters in Paris, and since then swindling on the international level has become increasingly difficult. It's not that the ICPC has flooded the world with agents—the ICPC has none—but that the ICPC provides a framework for the police agencies of the major powers of the world to communicate with each other. And these police agencies, now that they have a trustworthy, non-Fascist ICPC to use, do so—in many cases with an alacrity surprising to everyone, including the Con Men. That some of the police forces communicating with each other represent diametrically opposed political or religious ideologies proves to be no impediment to this communication.

If this were the only change, the Con Man—who's always been at least as clever as most policemen—could manage. But the Cold War has wrought changes as well. Borders are tighter, and those crossing the borders are more closely examined. The 1930s were hardly a time of innocence, but the ontological threat of Communism/Fascism has left most people, including the super-wealthy (the natural prey of the Con Man) more suspicious of foreigners. The enormous demographic changes of World War II, and the large amount of traveling so many people were forced to undergo, has made those people more worldly—if no less provincial—in their opinions. And, last (but certainly not least), banks and financial institutions are communicating with each other far more readily and regularly, which deprives the Con Man of yet another of his tools. In July, a perfectly good swindle, involving false checks printed in Nicaragua and cashed in Guatemala against a fake National City Bank of New York account, is broken up when the Managua police contact the National City Bank—a move that would not have taken place in 1935.

So the Con Man is left with reduced options. Working inside one country, and limiting oneself to the smaller cities and more rural towns, is one approach. Small cons bring decreased profits and one to work more scams, but the long cons are much more dangerous. The Con Man is also forced to adopt the lifestyle of a wanderer to a much greater degree (for example, a West African Con Man is apprehended in London in February when his fake African trading organization is discovered and he, rather than staying in a hotel and being ready to leave at a moment's notice, is caught in his very large, expensive house in Kensington). Those Con Men who do work major international schemes do so at greater risk to themselves now, although the profits are increased. In February, a group of 25 Con Men are caught in Moscow after having embezzled 4 million rubles (around \$1 million dollars) through the use of fake cooperatives, forgeries, and false employees.

Recommended Skills: The peak skills for the Con Man will be **Deceit**, **Rapport**, and **Empathy**. The Con Man is not a character who ever wants to rely on physical skills to achieve his or her goals, which is why **Sleight of Hand** should not be a priority for them. The Con Man is about *outwitting* his or her victims, and the peak and superb skills should reflect that.

Variations on the Archetype: Most pulp Con Men are nomads. But some are neighborhood fixtures. Will Irwin's **Rosalie Le Grange** (stories, 1908) lives and works in Brooklyn: "Rosalie, plump, cheerful, good-natured, a clairvoyant who prided herself on practicing honest mediumship and taking no graft beyond regular fees." She is a part of New York City's community of mediums, and she is friends with them, even helping them by solving crimes they are charged with.

Most Con Men are active in the big cities, but not all. George Kibbe Turner's nameless salesman (stories, 1918) is a cold, heartless, and clever traveling salesman who specializes in going into strange towns he's never visited and finding a new victim and selling him "mining stocks, lands, orange groves. All kinds. Whatever they're hungry for." He believes that victimizing rural yokels is the sign of a true "salesman" or "man hunter," since anyone can do it in New York City, but only the professionals can get it done cold in the sticks.

Many spend their stories solving crimes or stealing from other criminals. Erle Stanley Gardner's **Lester Leith** (stories, 1929-43) is a "gentleman trickster" who preys on other thieves and keeps ten percent of the take for himself while sending the rest to charities. Ellis Parker Butler's **Shagbark Jones** (stories, 1917) works as an astrologist, phrenologist, and patent medicine seller up and down the Mississippi River, but he encounters murders on a regular basis, using his wits and skills to solve the crimes.

The Con Man of the pulps is usually a white American, but not always, nor is there any requirement for one to be such. Harris Dickson's **Baltimore Criddle** (stories, 1913-21) is an African-American swindler who relieves other African-Americans of their money. Criddle does so by posing as the Reverend of the True Hope Lodge of Race Pride and accepting donations for various good works. **Serge Stavisky** (1886-1934) was a French financier and embezzler; the revelation of his crimes and his political connections scandalized France in 1933 and 1934. In 1935, he appeared as the hero of **STAVISKY, AS DE ESTAFADORES** #1-12. The fictional Serge Stavisky is portrayed as far more kind-hearted, sentimental, and filled with goodwill than the historical Stavisky. And Ilya Ilf and Evgeny Petrov's **Ostap Bender** (novel, 1928) is a Russian Con Man who is part of a Russia-wide pursuit of a fabulously valuable set of diamonds.

As with the other Archetypes in this chapter, the Con Man can be combined with other Archetypes. May Edginton's **Napoleon Prince** (stories, 1911-1912) is a swindler and criminal mastermind who is paralyzed from the waist down and is close to a Con Man/**Defective Detective**. (Prince is purely criminal, however, and is all about avenging himself on the Cosmopolitans, the international crime-ring that paralyzed him). Amadeo Berniz's **Gog** is a **Child Hero/Con Man**. Philip MacDonald's **Doctor Alcazar** is a **Circus Hero/Con Man**.

Norman Fox's **Doc Comanche** (stories, 1943-1948) is a Con Man/**Cowboy**. He is white, but was raised by the Comanche and is as much a product of their culture as of white culture. As an adult, he is a wandering medicine salesman, pitching "Doc Comanche's New & Improved Indian Medicine" to gullible frontier folk. The lawmen of the frontier know that he is as "crooked as a corkscrew's shadow," but also that he has a sentimental side and helps the innocent when he can.

COSTUMED AVENGER

Core Concept: The pulp predecessors of superheroes.

Symbolic Meaning: The disguised enforcer of legal and moral laws.

Typical Quote: “*You can hide from the police, Big Lou, but you can’t hide from the Blue Eagle!*”

Definition: Outlaws wearing masks to hide their identity has a long tradition in reality as well as in popular culture, but the modern version of the costumed adventurer, what might be called the dual identity costumed vigilante (one civilian identity, and a second identity which wears a costume and fights crime and evil) began in the 19th century. The three countries which had the greatest output of adventure fiction in the 20th century—the U.S., Great Britain, and France—each had a significant, and influential, dual identity costumed vigilante appear in the 19th century. In the U.S., Robert Montgomery Bird’s **NICK OF THE WOODS** (1837) told the story of **Nathan Slaughter**, Quaker by day and costumed Indian-killer by night. In Great Britain, Alfred Coates’ **SPRING-HEEL’D JACK, THE TERROR OF LONDON** (1866-7) showed the titular character as a Marquis who “donned the mask and cloak for fun and adventure” and ended up “acting the part of the Good Samaritan on all sides.” And in France, Paul Féval’s **LE LOUP BLANC** (1843) is about an amiable Breton albino fool, **Jean Blanc**, who is secretly the leader of the anti-French band, the White Wolves, all of whom wear masks made of wolf skin. Blanc wears a white wolf’s head as a hood and mask.

All three of these books were well known during the 19th century, so that when the Baroness Orczy created the **Scarlet Pimpernel**, and Jean de la Hire created the **Nyctalope**—the two dual identity costumed vigilantes most influential on 20th century American, British, and French popular fiction—both authors were working under the influence of their 19th century predecessors.

The Pimpernel and the Nyctalope were heavily imitated throughout the 20th century, especially in the pulps and comic books, and in many respects the Costumed Avenger is the pulp version of the superhero. But the Avenger isn’t a superhero. A superhero wears a full-body costume and usually has some sort of superhuman power or ability; the Costumed Avenger is an adventurer who wears a costume.

The two main elements of the Costumed Avenger are the costume and what the character does while wearing it. The Avenger’s costume is recognizable and recurring—that is, he wears the same costume while in action—but it can be anything from only a domino mask to a head-to-toe set of superhero-style tights. The concept of the full-body costume was one that the comic books popularized and made into the iconography of the superhero; for pulp heroes, the iconography was less extravagant.



The second element of the Costumed Avenger is what the character *does* while wearing the costume. Plenty of pulp criminals wore costumes, including pulp **Gentlemen Thieves**. The Avenger, however, is a hero, and acts heroically—but *how* he acts heroically is important. An Avenger can be a simple vigilante (like the **Black Bat**), a crime-solver (like the **Phantom Detective**), a political enforcer (like the **Phantom**), or even a thief who steals from the rich and powerful and returns the money to the poor and innocent (like the reformed **Blackshirt**). But the Costumed Avenger is not a **Killer Vigilante**, although the combination did occur in the pulps (as with the **Spider**). The Avenger usually ties up his enemies or hands them over to the authorities, and kills them only in self-defense; the Killer Vigilante *always* tries to kill his enemies.

Typical Scenario: A mad scientist is kidnapping beautiful young women and doing unspeakable things to them. Only the Costumed Avenger has the wits and strength to rescue the women and put an end to the mad scientist's reign of terror.

Best Example: The archetypal pulp Costumed Avenger is also the archetypal pulp hero: Walter Gibson's **The Shadow**, who appeared in several radio shows and 325 issues of **THE SHADOW** from 1930 to 1954. The radio Shadow and the pulp Shadow are two different characters. The radio Shadow is **Lamont Cranston**, "wealthy young man about town who, years ago in the Orient, learned the hypnotic power to cloud men's minds so they could not see him." The pulp Shadow, who does not have hypnotic powers, is **Kent Allard**, a World War I aviator and adventurer who uses the Lamont Cranston identity to keep an eye on **Inspector Joe Cardona**, the Shadow's would-be police nemesis. It is the pulp Shadow who became the iconic pulp character, and it is the cloak, hat, twin .45 automatics, and girasol ring which he wears in action which make him a Costumed Avenger. The Shadow is assisted by a crew of talented assistants: his "friend and companion, the lovely **Margo Lane**;" **Burbank**, his contact man and switchboard operator; **Harry Vincent**, the Shadow's advance man and proxy; **Claude Burke**, a reporter for the daily **CLASSIC**; **Moe Shrevnitz**, a cab driver and the Shadow's chauffeur; and **Jericho Druke** is an enormous African whose strength is almost superhuman.

1935: In certain respects, these are the best of times for the Costumed Avenger. True, the Depression is making life difficult for everyone, the news media have produced a widespread perception that cities are out of control, and society is going to hell, and the Avenger isn't exactly *happy* about having so many injustices to right and bad guys to punish or apprehend. Yet, despite all this, things have rarely been better for the Avenger—at least, for what he does while wearing his costume.

The truth is that the Avenger is technically a criminal, because assault, kidnapping, and theft are against the law regardless of how bad the victims are. But few see or treat him as such. Criminals see him as, at best, a predator preying on other criminals, and at worst as a much more violent and out-of-control

member of the police. (This fear and hatred is pleasing to the Avenger, who is not afraid of *other* criminals, but certainly has contempt for them.) The police see him as, variously: a useful ally, a friendly rival, or even as a living weapon. The policeman assigned to arrest him will see him as a criminal, and try to catch him but no other policeman or citizen will.

The Costumed Avenger is a creature of the cities, and everyone there feels that crime is rampant, criminals are out of control, and the police are mostly helpless to stop it all. The public feels helpless and victimized, and the only person who seems to be effectively fighting the criminals (and making *them* feel victimized) is the Avenger.

This is a simplistic view of urban affairs, but it is common, and surprisingly widespread. The citizens of Tokyo, Nairobi, and Los Angeles all feel the same about their city's crime (and their city's police), and about a costumed vigilante who is doing things to criminals that the police can't (or won't). These citizens have many other concerns—economic, political, and religious—but as city residents, they are also concerned about where they live. The Avenger's activities trump any other concerns that city-dwellers might have about him. And because the idea of a costume-wearing vigilante is new to most people in the city (civilian and police alike), he faces few expectations other than punishing criminals. Any other concerns, from the threat of foreign spies to the danger of a war, are not applied to him. Likewise, the Avenger's opponents, whether costumed madmen, mad scientists, or corrupt businessmen, are seen as a threat to the city rather than a threat to the country as a whole.

1951: It is not the best of times for the Costumed Avenger for any number of reasons—he can be forgiven for thinking that it'd be easier and simpler to just retire the costume. It's not that there's a shortage of injustice to be fought and defeated—that remains the same from the years before World War II. But everything else seems to have changed—for the worse.

The Costumed Avenger no longer has the unquestioning support of the public. Why this varies from city to city. In some cities, he is seen as a rival to the police—but the public's new regard for the police makes this a difficult proposition for him. In other cities, his activities, regardless of their effect, make him suspect—why wear a mask if he has something to hide? In some cities, he is seen as a possible government spy or member of the secret police. The worldwide obsession with crime and its perceived ruinous influence on cities has been replaced with suspicion. As with so many other things, the Cold War has changed how the Avenger is thought of: fighting the ideological enemy, or simply the enemies of the nation, are now more important in the eyes of the public than fighting crime. A Costumed Avenger who captures spies or Reds/Capitalists will be seen with approval by the public; an Avenger who only goes after muggers and bank robbers will be viewed with a mixture of approval and suspicion.

Nor are the police particular fans of the Costumed Avenger any longer. The increasing professionalism, technical skill, and centralization under an organized and active national police force has led to the law becoming increasingly

jealous and territorial about police work and detecting. (They were hardly open and welcoming in 1935, but are far worse about it in 1951.) Private detectives may suffer from increased hostility from the police, but they at least have a friend or friends on the force (or, in many cases, used to be a policeman). The Avenger is a complete mystery to the police, and an unwelcome one; the police no longer view his behavior as anything but criminal.

Other real-life concerns impinge on the Costumed Avenger. In cities in the major countries, he will fight crime and/or spies and/or enemies of the state. But in cities in developing countries and the Third World, the Avenger's nationalism and patriotism will become anti-imperialism and anti-colonialism—so he will be as busy, if not moreso, fighting corrupt and repressive agents of the state as he is fighting crime and spies.

Recommended Skills: The Costumed Avenger is similar to the **Celebrity** and the **Child Hero**, in that the Archetype describes only the externals of the character, not the entire character—"Costumed Avenger" is as much adjective as noun. So the peak skills will vary based on what the character does. The Superb skill should probably be **Stealth**. Costumed Avengers are not superheroes: they are only human, with only human abilities, and are not bulletproof.

But the other skills the Costumed Avenger takes will depend on what sort of character he is. The **Grey Ghost** (SotC, page 398) is a two-fisted vigilante, so his Great Skills are **Might** and **Fists**. But many Avengers were thieves and second-story men (and women) who stole money from crooked men; characters similar to those would take **Burglary** and either **Athletics** or **Alertness**. A character like the Shadow, who is close to a **Killer Vigilante**, might take **Guns** and **Mysteries**. And a character like the Phantom Detective might take **Investigation** and **Contacts**.

Variations on the Archetype: There are a wide range of variations on the Costumed Avenger archetype.

One of the most common types in the pulps was the costumed righteous thief. Johnston McCulley's **Crimson Clown** (stories, 1926-31) is an excellent example. Delton Prouse is a wealthy bachelor playboy, a Great War veteran, a big-game hunter, and explorer of the North Pole. He dresses up in a white clown outfit, equips himself with a tear gas pistol (later a "gas gun"), and steals from the unjust rich and returns the money to its rightful owners.

While the superhero is a quintessentially American invention, there are a number of foreign Costumed Avengers. José Canellas Casals' Spanish aviators are **Aviator**/Costumed Heroes. Alberton Ongaro and Hugo Pratt's **Ace of Spades** (comic strip, 1945-49) is an Italian Avenger; Asso di Piche (ace of spades) is an Italian journalist who wears a mask and fights Nazis, the Yellow Peril Band of Panthers, and the Club of the Five. After capturing criminals the Ace of Spades leaves behind his namesake playing card. J.B.H. Wadia's **Lion Man** (film, 1932) is an innocent Indian, wronged by a corrupt businessman, who puts on a lion costume, complete with a lion's head mask, and becomes a vigilante to avenge himself. And Jacques Lacroix's **The Mask** (stories, 1945-?)

is a Québécois who has a dual identity as the Mask, a masked private detective, and as Jacques Lacroix, a crusading journalist.

In the pulps and comics, costumed characters declined in popularity following World War II, but some appeared after the war ended. George Stanley's **Black Pilgrim** (stories, 1945) is a grim, mask-wearing vigilante modeled on **The Saint** who takes on blackmailers, swindlers, and drug dealers in post-war London.

Some pulp Avengers used technologically advanced weaponry to fight crime. F.M. Macciò's **Armored Man** (comic strip, 1940) is the Italian adventurer Spartaco Ferri, who wears an armored-mesh suit and uses a variety of advanced weapons to fight crime in Italy and Europe.

Some pulp Avengers were active during WWI. Harold Cruickshank's **Red Eagle** (stories, 1932-1936) is an **Aviator/Costumed Avenger** who wears a mask while fighting the Germans in the skies over Europe. A different kind of Aviator/Costumed Avenger is Arch Whitehouse's **Griffon** (stories, 1935-42). By day Kerry Keen is a "young millionaire layabout," but at night Keen puts on a red silk costume and rubber mask, enters an underground hangar on his Long Island estate, and as the crime-fighting, vengeance-seeking Griffon, flies the heavily armed, "supercharged seaplane" on missions of justice.

Numerous combinations are possible with the Costumed Avenger. Emilio Freixas' **Capitán Misterio** is an **Africa Hand/Costumed Avenger**. The Spider is a Costumed Avenger/**Killer Vigilante**. **Captain Mors** is a Costumed Avenger/**Nemo**, as is Terry Patrick's **Black Sapper** (comic strips, 1929-73). The Black Sapper is an inventor who created *The Earthworm*, an enormous burrowing machine in the shape of a submarine. Initially, the Sapper uses the Earthworm to commit crimes, aided by his mechanic, **Marot**; during these years the Sapper is pursued by **Commander Breeze** of Scotland Yard. Eventually Earth is invaded by the alien Khansu, and the Sapper uses the Earthworm to fight against them; after the Khansu are defeated, the Sapper remains on the side of right and fights crime.

The **Flying Justice** (stories, 1927-1928?) is an **Aviator/Child Hero/Costumed Avenger**: a boy, falsely accused of murder, who puts on a costume and some wings and fights crime while trying to clear his name. Henry Leonard's **Pelham Bond** (stories, 1922) is a Costumed Avenger/**Scientific Detective** who has a detective agency in Mayfair and is known as the "Mystery Man" because of his unknown background and due to the steel mask which he always wears. G.T. Roberts' **The Ghost** (stories, 1940-1944) is a Costumed Avenger/**Stage Magician**. George Chance is a magician who is more skilled than Houdini at escapes. Chance also teaches magic, proficiency in disguise, criminology, lock-picking, knife throwing, psychology, stage illusion, background construction, and other such things as a professional magician needs to know. He decided to put his skills to use fighting crime, and so he put on a fright mask and became "the Ghost" (sometimes "the Green Ghost"), aiding **Police Commissioner Standish** against the bad guys. Finally, Jac. J. Smeehuyzen's **Moker** (novels, 1942-58) is a Dutch Costumed Avenger/**Gentleman Thief** who fights against enemies ranging from corrupt policemen to apparently supernatural creatures.

COWBOY

Core Concept: The two-gun buckaroo fighting bad men in the American west and southwest.

Symbolic Meaning: The man who helps tame the untamed frontier.

Typical Quote: *“I may be just a little ole cow wrangler from Amarillo, but I know a bank robber when I see one. Hands up!”*

Definition: The cowboy is one of the most globally recognized icons of popular culture. Its popularity is similarly global; during the pulp era it was, with the detective, the most commonly used character in the pulps. But the cowboy of the pulps is different in several ways from the historical cowboy. The cowboy of fiction is active in the Old West, a historical era which began at the end of the American Civil War and ended in the 1890s, when barbed wire and the railroads meant the end of cattle drives. The cowboy of fiction is usually a wanderer, not tied to one town or ranch, and uses his gun regularly in a world where danger (whether from Indians or cattle rustlers) is a constant.

The reality of the cowboy was different. The historical cowboy dates back to Spain, centuries before the establishment of the U.S.—they lived a life much different from the cowboy of the pulps. The life of the real cowboy had little of the romance or violence of the pulp cowboy, and much more unglamorous, hard work than ever appeared in print.

Interestingly, the lifestyle of the real cowboy during the pulp era is not appreciably different from that the lifestyle of real cowboys of the 19th century. Cars and planes have made a difference in the transportation of humans, modern technology has allowed for quicker communication, and the areas in which the cowboys live are more settled and less given to Wild West adventures and gunplay—but cattle are still herded by men on horseback, ranches are still maintained through hard work, and the skills that they call upon to use for herding cattle and maintaining ranches is little different. The real American (or Brazilian or Hungarian—see Variations below) cowboy of the 1940s would be entirely recognizable to his or her 1880s counterpart.

The Western was the second or third most popular pulp genre in the world, and most pulp Westerns were set on the American frontier in the years after the American Civil War: the “Old West.” However, a number of the pulp cowboys had adventures which were explicitly set in contemporary times, and it is these Cowboys which a **SOTC** player can play.

The **SOTC** Cowboy is more like the cowboy of the movies and television shows, deviating from the historical examples in certain respects. The **SOTC** Cowboy is equally skilled on horseback, on a cattle drive, and with a gun in his hand. This was not the case with historical cowboys, most of whom were too busy with the day-to-day tasks of maintaining a ranch and herding cattle to bother to learn the finer points of gunplay—but in the words of one of the core Westerns, *The Man Who Shot Liberty Valance*, “when the legend becomes fact,

print the legend.” The adventures of the real contemporary Cowboy are largely those of the historical cowboy, and the Cowboy’s enemies are mostly unchanged from the 19th century.

Typical Scenario: Bootleggers and gun smugglers have taken over a border town and turned into a haven for criminals, and these men are beginning to harass the Cowboy’s coworkers.

Best Example: The archetypal pulp 20th century Cowboy is Willi Richard Sachse, Lisa Barthel Winkler, and Fritz Barthel’s **Alaska-Jim**, who appeared in **ALASKA-JIM, EIN HELD DER KANADISCHEN POLIZEI #1-227** (1935-1939). “Alaska-Jim” is Jim Hoover, a hunter and trapper on the western frontier of America and Canada during the last decades of the 19th century and the first decades of the 20th century. Hoover is an agent of the Canadian police and fights evil with the help of his best friend, the native **Old Crow**. Hoover encounters everything from Lost Race Aztecs to masked mad scientists and encounters **Captain Mors**, among others.

1935: It is perhaps the most desperate year for the cowboy in living memory. There are some cowboys for whom the year is a good one: the cowboys of Florida are prospering (between the increasing demand for beef from Cuba and the Caribbean and the near-eradication of cattle ticks), and the cowboys of the Pacific Northwest continue to thrive. But generally, cowboys are facing dire times and a bleak future. The Great Depression has created a lack of money and general inability or unwillingness to buy beef, so the cattle-ranching business is in bad shape, with prime heads going for 50% or less of what they were worth in 1928. Worse than that, however, is the weather. Five years of drought have led to crop failures and widespread erosion: beginning in 1933, dust storms have been stripping top soil from the American and Canadian prairie, making it barren and creating enormous black clouds of dust and dust storms. Most of these are over the Dust Bowl of Texas, Oklahoma, New Mexico, Colorado, and Kansas. The storms reach their height in 1935, with 20 “black blizzards” turning day into night on April 14.

This destroys many farms and ranches—not just physically but financially. From 1933 to 1934, 10% of farms change hands, are sold to creditors, or repossessed by banks. From 1934 to 1935, another 15% of farms suffer the same fates. What this means for the cowboy is that work is sparse and bad-paying—and he feels *lucky* to get that. Many cowboys stay with their ranches, but many others are forced to take to the roads in search of work, or move to the nearest city and try to find factory work—an idea many cowboys find repellent. The government intervenes, buying and killing cattle as a way to try to raise the market, but this fails.

1951: The economic boom and general prosperity of the U.S. following the end of World War II has affected the cattle industry more than most other industries. The rise in suburbs has been matched by an enormous rise in demand for beef: the demand for cattle is the highest in fifty years. So high, in fact, that

cattle ranchers are struggling to meet the demand—and large expanses of land formerly used to farm other crops, like cotton, are being converted to grazing land for cattle (or to produce feed for cattle).

What this means is that there are enormous numbers of jobs for cowboys; while cattle ranchers won't allow anything approaching a union to sully their ranches, cowboys don't need a union to get better wages. Cowboys can just quit their current job and ride until they find a better-paying one at another ranch—something which won't take very long.

This demand for cattle wranglers means that there is a new, younger generation of cowboys working on the ranches. Many of them learn their tricks from the older, more experienced hands, but some come to the ranches having gained skills handling cattle and riding horses during World War II, when the armed forces' demand for beef led to a surprisingly high demand for skilled cowboys.

Naturally, not every cowboy is in a good way. In the southwest (southern California, most of Arizona, New Mexico, and the western half of Texas), a hot, dry summer is followed by a dry winter, leading to a massive die-off of vegetation and the beginning of the worst drought of the century for the southwest. The cowboys in those areas continue to farm cattle, but the costs of doing so, of importing water and feed, are substantially more than in the rest of the U.S.

Recommended Skills: The peak skills for the Cowboy will be **Guns** and **Survival**, but in which order will be up to the individual player. A player who wants her Cowboy character to be more of a horseman than a shootist will make **Survival** the Cowboy's Superb skill, while a player who wants his Cowboy to be more of a gunfighter will make **Guns** the Superb skill. **Alertness**, **Contacting**, **Endurance**, and **Stealth** are all appropriate third skills for a Cowboy, and depending on how a player wants to modify a Cowboy character, even **Arts**, **Investigations**, and **Pilot** would fit.

Variations on the Archetype: It might be thought that ringing variations on a character as well defined as the Cowboy would be difficult, but there are actually a number of variations that could be spun on the modern pulp Cowboy.

Perhaps the most obvious variation, and the one with the greatest grounding in history, is in the cowboy's nationality. The Cowboy of **SOTC** is based on the cowboy of the pulps, and is active in the U.S. But some pulp cowboys—and many more historical cowboys—were not American. Any culture that requires men to herd cattle or sheep on horseback will produce cowboy-like characters, any of whom would be suitable for a **SOTC** Cowboy. There are the Canadian cowboys; the *paniolo* of Hawaii; the *vaquero* and *charro* of Mexico; the jackaroos, stockmen, and drovers of Australia; the *gauchos* of Argentina, Uruguay, Paraguay, and Brazil; the *chalan* and *huaso* of Chile; the *llanero* of Venezuela; and the *csikós* and *gulyás* of Hungary and Eastern Europe. Any of these would make for a historically realistic variant Cowboy—and like the American cowboy, these men were living lives, in the 1930s and '50s, not significantly changed from a century before. One such non-American cowboy appeared in **ROMAN DE COW-BOY: UNE AVENTURE EXTRAORDINAIRE DE L'OUEST CANADIEN #1-4** (1944).

This cowboy, a Québécois, is active on the plains of western Canada. Perhaps not quite so historically realistic is Aramis del Real's **Pepe Cortes** (radio show, 1939-40), a Cuban peasant and singing cowboy who robs from the rich and gives to the poor. Cortes acts as the protector of the dispossessed and oppressor of the rich. He is always on the back of his horse **Lightning**, always carrying his gun, and always smarter than those who pursue him.

There were other men having adventures on horseback during the pulp era who, while not strictly Cowboys, could be entertainingly played as a variation. In 1935, Mexican troops were using cavalry against rebels across Mexico, as much of rural Mexico was only traversable by horse. Men on horses were active across Central Asia as late as 1951, as many areas had little or no cars and, again, were only traversable by horse. After conquering Ethiopia, the occupying Italians sent long-range patrols into the frontier on horseback for much the same reasons. And throughout the pulp era, the French Foreign Legion found uses for the Legion cavalry, especially in the desert.

Another variation with historical support is the non-white cowboy. The cowboys of the pulps were almost uniformly white, but a significant fraction—roughly 30%—of historical American cowboys were not white. There were African-American cowboys and Mexican-American cowboys (and quite possibly even Chinese-American cowboys). Their lives were difficult in the 19th century, but they managed, and their descendants would have found life as a



cowboy somewhat less difficult in the 1930s and 1950s. **Pete (II)** is one pulp example of a modern, non-white pulp Cowboy. There were also female cowboys on the American frontier in the 19th century; in the more liberated 1930s and 1950s, even more women were active in that role. Nor was the U.S. the only country with cowboys of color. In addition to Hawaiians, Mexicans, and South Americans, there were Romany cattle herders in Central Europe, Central Asian cowboys of a variety of ethnicities, Mongolian cattle herders, and even native Australians—in the mid-1930s, there were 3,000 native Australians working at cattle stations in the Northern Territory alone. Any player who wishes to play a cowboy of color has a wide variety of source countries and ethnicities to choose from.

The pulps provided a number of variations on the stock cowboy character and even the stock modern cowboy character. Frank Richardson Pierce's **Dad Simms** (stories, 1922-1930) was a noted cowboy and Alaskan "sour dough" during the heyday of the Wild West, but in California and Alaska in the 1920s, he's old and crotchety and talks to himself. However, he's still tough and a good shot, as those who underestimate him or mistreat sled dogs discover. A real-life version of Dad Simms was **Wyatt Earp** (1848-1929), who spent his final years in southern California and in his seventies was still a deputy sheriff.

A different sort of cowboy detective is Jorge Gubern's **Mike Palabras** (stories, novels, and comic books, 1944?-1947?). Miguel "Mike" Palabras (*née* Miguel Segovia) is wandering cowboy adventurer modeled on **Father Brown**. Palabras travels around the western frontier of America and into Mexico, solving crimes and plots against various governments and helping lovers reunite. Palabras claims to be a teacher at a school in California, although he is always a long way from where his school is supposed to be. He is fat, bald, and apparently easygoing, but solves his cases with skill and efficiency and always without violence—that is, he is never violent, and those who turn violent against him pay for it.

The symbolic definition of the cowboy given above—"the man who helps tame the untamed frontier"—applies to more than just the stereotypical cowboy. W.C. Tuttle's **Henry Conroy** (stories and novels, 1935-61) is a vaude-villian clown who inherits a cattle ranch in Tonto City, Arizona. Conroy arrives there, settles a murder case, befriends the local judge, and goes on to have other frontier-style adventures. Conroy is 55 years old, 5'6", rotund, well-liked, a regular drinker, and he is neither good with a gun nor good with horses—but he makes friends easily, is sly, has various skills gained on stage, and he uses all of these (rather than six-shooters) to solve crimes and bring bad men to heel.

One popular approach to modern cowboys in the pulps was to take the cowboy and put them in radically different settings. Hy Freedman and Gerald Geraghty's **Gene** (film, 1935) is a heroic, two-fisted cowboy who is in the middle of a fight with a gang of crooks who are trying to acquire the land on which Gene's ranch sits, which is full of radium when the crooks discover, on Gene's land, an entrance to the subterranean city of Murania. The Muranians are descendants of the people of Mu and are physically and technologically superior to humans. Gene pursues the crooks into Murania and helps the

Muranian rebels against the evil **High Chancellor Argo**. At film's end, Gene and his friends return to the ranch as the Muranian rebels destroy Murania through the use of a death ray. And Enrique Cuenca Granch's **Mac Larry** (stories, 1944-1949) is a cowboy who goes to work for any ranchman who is hiring. Inevitably, any ranch where Mac Larry works is involved in a mystery involving theft and/or murder, forcing him to solve the crime and apprehend or kill the criminals. Sometimes the crimes lead Mac Larry as far away as Al Capone's Chicago.

Finally, there are the combination characters. **Smoke Wade** is an **Aviator/Cowboy**. Charles Agnew MacLean's **Ted Strong** (stories, 1904-07) is a **Child Hero/Cowboy**. The teenaged Strong serves as a sergeant in Roosevelt's Rough Riders during the Spanish-American War before returning to the Black Hills to take care of his grandfather's ranch. He gathers a group of teenaged boys (and later a teenaged girl) around him, dubs them the "Rough Riders," and goes on a series of adventures, both on the Black Mountain Ranch and across the frontier, from Oregon to Mexico.

Doc Comanche is a **Con Man/Cowboy**. William Frederick Cody (1846-1917), a.k.a. **Buffalo Bill**, was the very definition of **Celebrity/Cowboy**, as was **Tom Mix** (1880-1940), who appeared in dime novels and pulps in Czechoslovakia, Italy, Poland, and Spain from 1926 to 1935, fighting 19th century Old West villains in 20th century settings. Peter Lang's **Ted Turner** (stories, 1931) is a **Circus Hero/Cowboy**. Turner is a British circus performer who travels around Texas. Turner carries no guns, for he has a 20-foot-long stock whip with which he is an expert and can perform many tricks. Turner is also accompanied by **Marvello**, "the horse that can do almost anything save talk."

J. Allan Dunn's **John Strong** (stories, 1930-31) is a **Cowboy/Explorer**. Strong is a treasure hunter in the American Southwest. He discovers **Lost Races** and dinosaurs in remote mountains and secluded valleys.

Hawk of the Plains (stories, 1933) is a **Cowboy/Inventor of the Unknown**. Tom Hardman is a cowboy in the small town of Pine Creek in "the vast, sun-baked solitudes of New Mexico" sometime in the 1910s or 1920s. He is swindled out of his ranch and money by the corrupt rancher **Brash**, so Hardman retaliates by using his inventions to taunt and harass Brash. Hardman, you see, is a brilliant inventor, who has discovered a hollow butte and uses it as his headquarters, from which he monitors events in Pine Creek with his remote-control television, launches his one-man helicopter, fights criminals (for Hardman, though known as the Flying Outlaw, is a good man, deep down), and evades capture by **Sheriff Manly**, who is also Hardman's best friend.

And Erle Stanley Gardner's **Black Barr** (stories, 1925-1935) is a **Cowboy/Killer Vigilante**. Along the U.S.-Mexican border, Barr is known as "The Executioner of Fate," and (he is told) the Mexicans "think that you stand for justice. They think that when some man gets too powerful and wicked, Fate sends you along to adjust matters." The college-educated Barr has a price on his head and perpetually wanders, searching for peace but finding only conflict. But Barr is given to strong and even killing rages, and settles any disputes with his .45s.

DEFECTIVE DETECTIVE

Core Concept: A crime-solver who is disabled, maimed, or possessed of significant birth defects.

Symbolic Meaning: Disability has no bearing on adventurous capability.

Typical Quote: *“I may be blind, pal, but I see better than you.”*

Definition: The concept of the flawed and imperfect hero can be traced back as far as **Gilgamesh** and **Enkidu**. The Gothics, with their affection for protagonists who were warped, furthered this dynamic, as did the misanthropic reclusiveness of Edgar Allan Poe’s **C. Auguste Dupin**.

The pulps took this a step further with the “defective detective” character type, the crime-solver who is disabled, maimed, or possessed of significant birth defects. This character type enjoyed a brief vogue in the American pulps, from 1938 to 1941. But looked at more broadly, detectives who suffer from impaired senses—blind, deaf, or mute are the usual examples—are also “defective” (in the insensitive parlance of the era) and can be counted in this category. These kinds of “defective” detectives go back well into the 19th century—arguably the first is **Joseph Peters**, in M.E. Braddon’s **THREE TIMES DEAD** (1860)—but began in the modern era with Ernest Bramah’s **Max Carrados**.

The Defective Detective (DD) is, first, a detective. They are usually private detectives—their disabilities or birth defects prevent them from being police officers—but some are amateur ones. Some rarely leave their apartment (see below for combinations with the **Armchair Detective**), while others are as mobile and active as any ordinary pulp detective. None of the DDs are incompetent, and none of them let their disabilities interfere with their cases. Most are quite good at their jobs and some, such as Max Carrados, are exceptional.

Playing a Defective Detective will present some unusual challenges for players, which of course mean excellent Aspects for their characters. The following is a list of the disabilities and birth defects which various pulp DDs have had:

- Missing legs
- Blind
- Insomnia
- Deaf
- Withered right leg and twisted body—can’t walk
- Suffers from blackouts caused by malaria
- Abnormally & painfully sensitive to sound
- Hemophilia
- Deaf-mute
- Has no face
- Has only one lung
- Amnesia
- Suffers from polio and has paralyzed legs



Amnesia could make for intriguing characterization—an Aspect of “WHAT DARK SECRETS LIE IN HIS PAST?” comes to mind. Having only one lung could be treated as having a low Endurance score, and insomnia could be resolved with a Mild or even Moderate Mental Consequence. But the other disabilities—and players are encouraged to think of other, similar disabilities for their DD characters to suffer from—could pose considerable difficulties for players. Blindness is the most common disability for DDs, but a blind character in a roleplaying game is often at a significant disadvantage—as are characters who can’t walk, can’t hear, can’t speak, or are in danger of bleeding to death from the smallest scratch.

None of this is meant to discourage players from making a Defective Detective character—it’s a challenge! However, note that a DD is not merely a character with a limp, but someone who has to overcome a *serious disability* in order to succeed at his or her profession.

Typical Scenario: A murder has been committed, and to solve it the Defective Detective will have to risk exacerbating his disability.

Best Example: The best-known Defective Detective is Max Carrados. The archetypal pulp DD, however, is Bruno Fischer’s **Calvin Kane**, who appeared in one story in 1939. Kane has a withered right arm and a twisted body. This forces him to crawl along the floor when he moves, which has earned him the nickname “The Crab Detective.” Despite this, he is a capable crime-solver.

1935: The Great Depression is a difficult time for many people, but the Defective Detective finds it less trying than many others do. Life is never easy for men and women with serious disabilities, but the conditions of the Depression allow the Detective to compensate in a number of ways. The DD is nearly always a successful and efficient investigator—some are average PIs, but most are better than average—and because of that, he can afford certain luxuries that the average citizen cannot, luxuries which make the life of a person with a disability much more comfortable. If the DD is blind, his apartment is refurbished so that there are as few sharp edges as possible, with furniture that will not shift easily. If the DD is abnormally sensitive to sound, his apartment will be soundproofed; if disabled, he will be able to hire someone to push his wheelchair around. The DD will probably not be wealthy, but by the standards of the Depression he will be well-to-do—and in 1935, money goes farther than it would in less desperate times. Society treats men and women with disabilities as less than capable, but the DD’s cash is a big help in overcoming societal prejudice, or at least in ignoring it.

This ability to make a dollar buy more extends to crime-solving. The science of crime-solving is, for most policemen and detectives, still primitive. Large police forces have access to the best forensic equipment and the services of well-stocked crime labs, but policemen on the street—and private detectives—are not so fortunate and are still using the methods of previous generations: gather evidence at the crime scene and question witnesses. For the average policeman or PI using these methods is routine, but for the DD doing so can be difficult,

verging on impossible. The DD's disability might leave him housebound (like the **Armchair Detective**), or might only leave him unable to see the crime scene, but he *will* need someone else's help to perform crime-solving acts which most policemen and private detectives find ordinary. Once that help gathers the evidence, the DD will (like the Armchair Detective), use his intellect, memory, and deductive skills to solve the crime.

1951: The postwar economic boom and the change in the way society and the police view private and amateur detectives has led to harder times for the DD. The Detective is still a capable crime-solver, and still earns respect from police and society with every crime solved. But the Detective's money doesn't buy as much as it did in 1935. In the big cities—and the DD is always active in the big cities, for it is only in the big cities that men and women with disabilities can find and buy the help they need to function—there are far fewer people who will cheaply assist him in modifying his apartment or in gathering evidence at crime scenes for him. The Detective still must pay these people to do so—but it is now much more expensive. The DD's social position is no better. The average citizen still treats him as if he was inferior, helpless, and hapless because of his disability; professional organizations which are supposed to assist the disabled tend to do so in patronizing and condescending ways. The police have a grudging respect for the Detective's crime-solving abilities, reputation, and accomplishments, but the change in policing has left them more territorial and jealous of their privileges, and the DD will have to struggle to overcome suspicion, hostility, and even paranoia in a way that he did not in 1935.

More happily, though, advances in technology have made the Detective's job easier. Radio and newspaper are the main vectors for information, but television is becoming more common, and with every passing year the telephone's reach seems to extend farther—in 1951, direct long-distance dialing (as opposed to going through an operator) becomes available in eleven major cities in the U.S. International communication is commonplace, and the public's hunger for news—and the competition between reporters to get the big scoop and break the hot story—means that more news, and more information, is available than ever before. In 1935, the DD (all too often) had to solve crimes based on limited information. Today, the Detective's job is often to sort through the information to find the truth of the matter. And because so much of this technology comes directly to the Detective's apartment or house, he can solve these crimes without leaving home.

Recommended Skills: The peak skill for the DD will be **Investigation**. Above all else, the DD is a detective, and investigating crimes and solving them will be his or her first task. But the choices after that will be up to the player to determine, based on how the player wants to develop his or her DD. Blind and paralyzed DDs will need other people to help them, so **Contacting** might be advisable. Some DDs in the pulps exercised and lifted weights to compensate for the effects of polio, which in **SOTC** terms would grant them **Might**-based stunts. Other pulp DDs went the **Armchair Detective** route, which would lead a player to take **Academics** and **Resources**.

Variations on the Archetype: The traditional Defective Detective is a private detective, but variations can be rung on that role. D.L. Champion's **Inspector Allhoff** (stories, 1938-41) is an **Armchair Detective**/Defective Detective. Allhoff was a New York City policeman until he lost the use of his legs during a police raid. He retired from the N.Y.P.D. but continued unofficially working for the force, solving crimes without leaving his fleabag apartment just across the street from headquarters. Allhoff is bitter, abrasive, irascible, and continually drinks coffee. He is assisted by **Battersly**, the young policeman who was responsible for Allhoff's crippling, and of course, Allhoff treats him badly.

Most DDs are bitter and misanthropic, but those who only suffer from blindness tend to be more genial. **Billy Dogg** (**BILLY DOGG, DER BLINDE MEISTERDETEKTIV** #1-12, 1931) is a blind Austrian detective who lives and works in Vienna, but is world-famous and travels to every continent on cases. He is aided by his guide dog, his best friend, and his reputation, which is formidable.

DDs can also perform other roles. Woosnam Mills' **John Howden** (novels, 1941-1953) is a Defective Detective/**Spy**. Howden was a boy during the Great War, blinded by a shellburst. As an adult, he is an amateur detective and independent agent of British Secret Service. Howden handles "Shadow Army" agents and sends them into the field to fight Germans and Communists during World War II and the beginning of the Cold War.

Finally, DDs can be unofficial detectives. James Brendan O'Sullivan's **Steve Silk** (novels, 1945-64) has only one lung, but boxed professionally and now works as an amateur detective-for-hire. "He was both tough and smooth—and dangerous. He had no office and no license. He picked up cases by rubbing shoulders with people who had dough, and who wanted protection, or their innocence proved, or a killer nailed." And Arthur Leo Zagat's **Tom, Dick, and Harry** (story, 1938) are a trio of poor, street-level DDs:

Tom is blind, Dick is a deaf mute, and Harry's legs are so grotesquely twisted that he cannot walk...the denizens of Hell's Corner touch iron, or point the finger horns that are reputedly effective against the Evil Eye, whenever they see Dick or Tom in the crooked, stinking alleys of their neighborhood. Harry is never in the streets...but Dick has eyes to see a wrong, and Tom has ears to hear the tale of it, and Harry has hands that can right it.

EXPLORER

Core Concept: Boldly going where no one has gone before.

Symbolic Meaning: Being the first person to find and describe new territories and people.

Typical Quote: *“Keep your voice low, Jerry—we’re the first outsiders to witness this rite since the conquistadors!”*

Definition: One of the classic pulp character types is the explorer, the brave discoverer of heretofore unknown, hidden, and/or forgotten cities and civilizations. This character type is based on a variety of real-life men and women who lived lives that might be described as pulp-ish and traversed Antarctica or the Jebel Uweinat, discovered Macchu Picchu, or walked on the floor of the ocean. But the explorer in a pulp game necessarily departs, in a number of ways, from the historical model.

How much departure takes place is something the GM and players will have to decide before gameplay. The pulp explorer has baggage: a certain number of assumptions and a certain kind of morality, which most modern players will (or should) find racist and offensive. (A mild example: the Quechua living near Macchu Picchu knew about it long before it was “discovered” by white men). Looting a tomb or temple—the second step, after discovery, for so many pulp explorers—is an act of theft and imperialism. (Compare this to the attitudes of the **Afghani Fighter** and the **Africa Hand**.) Interacting with an isolated native people is a disruption of their culture, which usually leads to the destruction of their way of life.

All of the preceding is true. But such things are also an essential part of the pulp explorer, which leaves GMs and player with one of two choices. The first is to play an explorer with complete fidelity to the pulps, which means treating women and non-white natives like children (or worse), stealing from non-white natives without a moment’s hesitation, and generally assuming that being a white male means that you are innately superior to other people. The alternative is to play an explorer while trying to follow modern morality, which means showing respect for women and non-whites. Following modern morality while playing a pulp explorer is not being faithful to the pulps, and is ahistorical; being faithful to the pulps while playing an explorer will mean committing actions which most players will find repugnant. There are times that complete faithfulness to the pulps is a vice rather than a virtue, and the pulp explorer is, we think, one of those times.

Another choice GMs and players need to consider is what kind of world they are playing in. The world portrayed in the pulps is full of obscure corners and hidden cul-de-sacs and forgotten valleys waiting to be discovered by an intrepid explorer. The real world, in the pulp era, had few of those, and while there were plenty of real life explorers then, their exploits were generally less romantic and more commercial and practical than those of pulp explorers. But the world of

STotC has the Hollow Earth, Atlantis, Shangri-La, Sky City, and Nova Roma in it, along with whatever locales you create. Leaving the world full of such places will make the game more enjoyable for both player and GM, but both player and GM should keep in mind that doing so will make most of Central and South America, Asia, and Africa more remote, less visited by outsiders, and more geographically isolated than the world was in real life in the pulp era.

An Explorer can be a professional or an amateur. Roughly half of the pulp explorers were amateurs whose first exploration was the one related in the story. Most Explorers will have enough wealth to be able to afford the costs of exploration—while native bearers and guides may be cheap in the decades of the pulp era, travel and equipment will not. Explorers will need the physical skills to traverse rough territory and survive attacks by hostile animals, natives, and rival explorers. And they will need to decide what their motives for exploration are: most are in it primarily for the loot, but exploration for academic goals—and even for religious conversion—is not unknown in the pulps.

Typical Scenario: While traveling through the Himalayas, the Explorer is told stories about a legendary monastery in a distant, remote valley. The inhabitants of the monastery are almost never visited and discourage visitors, but the inhabitants also have highly advanced technology which can cure any disease.

Best Example: The archetypal pulp Explorer is William Ritt and Clarence Gray's **Brick Bradford** (comic strip, 1933-87). Brick Bradford begins as a Kentuckian adventurer and troubleshooter for the world's foremost scientists; he is an "aviator, explorer, soldier, costumed avenger, confidante of physicists, gentleman sleuth, and sometimes even a cowboy." He has a wide range of fantasy-tinged adventures, including discovering underwater cities deep beneath Andean lakes and fighting a sect of assassins trying to take over the world. Bradford's adventures later went into full-bore science fantasy mode, with Bradford discovering futuristic cities, lost cities, lost races, lost dinosaurs, lost princesses, and just about everything else it was possible to lose and find. Later on Bradford and his friends, the scientists **Kalla Kopak** and **Horatio Southern**, use the Time Top to travel in time from the dawn of life on Earth to the end of time and to all points in between, with Bradford fighting his way through the highest of high-tech and the most barbaric of primitive societies. Bradford saves the world from a gang of submarine pirates, fights Vikings in the Arctic, stops a Mongol invasion of America, fights bacteria while at subatomic size (thanks to the "Shrinking Sphere" that Bradford gets from Kopak), fights desert raiders with the French Foreign Legion, stops a mad scientist's robot army, and test-pilots an experimental airplane into a lost world of dinosaur-riding warriors at the South Pole.

1935: For most people, being an Explorer sounds like a romantic role full of adventure straight out of stories and movies. And some Explorers do find high adventure, romance, and even wealth on their journeys. But for most Explorers, exploration is a job first and an adventure second.

There are some individuals who seem to be pulp Explorers in the flesh. In 1935, the famous English traveler **Rosita Forbes** (1893-1967) explores the interior of Dutch Guiana (now Suriname) and is the first white woman to witness a Kwinti fire dance. The Polish traveler **Kazimierz Nowak** (1897-1937) walks and bicycles across Africa, from Tripoli to Cape Agulhas (at the southern tip of South Africa), finding tribes in the interior of French Equatorial Africa (now the Congo) who had never seen a white man before. And the Swiss traveler **Ella Maillart** (1903-1997) and English journalist **Peter Fleming** (1907-1971) travel from Peking to Kashmir to discover the situation in Chinese Turkestan (now Sinkiang) following a civil war, and in so doing write about large areas of land rarely seen or written about by white men or women.

But most Explorers lack the desire and/or the funding to carry out independent and extensive journeys that have no set goal beyond crossing remote areas or being the first to go somewhere or do something. For every Explorer who wants to be the first woman who travels alone from Addis Ababa to Nairobi, there are a dozen Explorers who have been hired for geological mapping and survey work. There are a number venturing into the jungles and mountains of Africa—but these men and women are sponsored by American and European universities and are looking for species of flora and fauna not known to the West. Other Explorers are carrying out missions for individual governments. Italian and European Explorers funded by the Italian government are surveying, by land and air, the furthest reaches of Italian Somaliland (now Somalia), with an eye toward future development of the Italian colony. Similar aerial expeditions are taking place in Canada in the Yukon and the Northwest Territories. And the Soviet Union uses numerous Russian Explorers for mapping and surveying the Arctic Circle.

The areas that Explorers venture into in 1935 are similarly more prosaic than those of fiction, and are heavily influenced by commercial and governmental demands. The interior of the Amazon is an exception and remains a favorite for explorers, from the British brothers who disappear in the wilds of Matto Grosso while looking for the rich mines said to lie between the Rio Branco and Machatinho, to the Brazilian explorer **José Morbeck**, who explores the Amazon in search of the Araes gold deposits, supposedly on the banks of the River Araguaya. A similar exception is Papua and New Guinea, whose interior (as yet) remains a mystery. But most Explorers are in the employ of universities and governments and go where they are directed to. In some cases, this leads to new discoveries. Throughout the summer, the Russians use zeppelins to map previously unseen parts of Siberia; in August, a Russian aviator on an exploratory flight over the Chukchi Sea discovers a previously uncharted, mountainous island which may be the semi-legendary “Andreyev’s Land”—an island seen in 1764 by a Cossack Sergeant but not found since. But most of these expeditions are for practical purposes. An April expedition by the Soviets uses icebreakers to forge a Northeast Passage through the Arctic Circle from Murmansk, for Russian shipping. In July, Soviet aviators begin work on a Soviet Arctic aviation route with a flight from Moscow to San Francisco over the North Pole. And the August flight which kills actor and comedian **Will Rogers** and aviator **Wiley Post** is actually the first flight in a planned aerial survey of the Bering Sea.



1951: For Explorers, the Cold War is an inconvenience, but not much more. Little-traveled parts of Eastern Europe and Asia are now essentially off-limits—but then, many of those areas were off-limits in 1935 as well. Most of the world is as accessible today as it was before World War II. However, exploration has changed in other ways, largely because of the post-war economic boom.

There are even fewer independent Explorers now than there were before the war. Traveling around the world, to the more remote areas which Europeans have not visited, is more expensive, and thanks to a more settled global situation more complicated (a greater emphasis on border control) means that entering Romania or Portuguese East Africa is no longer as quick or simple as it used to be. This has discouraged many Explorers, many of whom turn to closer and more available destinations. The exploration of caves has become popular, and in the summer a group of French Explorers venture into a newly discovered (and quite large set of caves) in the Pyrenees. American Explorers fully map Mt. McKinley for the first time in August. Those few independent Explorers generally have specific goals in mind, rather than seeing the landscape—Brazil in particular sees several expeditions whose purpose is to search for the remains of lost explorers from the past. In April, the world is reminded of the 1926 disappearance of real-life Explorer **Colonel Percy Fawcett** (1866-1926?) when an expedition apparently discovers Fawcett's bones and promptly blames his disappearance on the hostile Kalapalos people of Matto Grosso in Brazil.

Even more than in 1935, Explorers are active now for scientific, academic, or commercial reasons, financed by corporations or universities. Explorers in Yemen in May are searching for the home of the **Queen of Sheba**—but for an American university. An August trek across the Sahara in search of lost oases is similarly funded by a Swedish university. And a worldwide search for new species of plants—which sends Explorers into little-visited parts of Venezuela, Mexico, the Himalayas, and across Africa—is backed by the New York Botanical

Gardens. Likewise, hunts across remoter Asian areas are now done by academic Explorers to gather music or folklore or languages rather than booty; scientific expeditions to remote African locations are done for the purpose of finding extinct species (like the quagga) rather than Lost Cities.

Similarly, Explorers cover the Dominican Republic in the spring, looking for sulphur deposits—the rise in oil profits lead to both foreign and native Explorers searching remote areas of countries in search of oil fields. In April, Mexican nationals in the employ of the government find a “vast, rich oil field” in a remote section of Tabasco which foreign Explorers had futilely investigated. Explorers in other, poorer countries survey areas for the laying rail lines.

Finally, those fictional places which are a part of **STotC**, like the Hollow Earth, will be the target of Explorers once the world finds out about them—but the cost of expeditions would require corporate, academic, or government backing, and such backing is rarely done for altruistic reasons or purely for the pursuit of knowledge.

Recommended Skills: The peak skill for an Explorer is probably going to be **Survival**, but this can vary from character to character. An Explorer could take **Resources** and be a wealthy dilettante adventurer. An Explorer might take **Academics** and be a professor rooting through the tunnels under Tierra del Fuego for support for one of her theories. And an Explorer could take **Guns** and be a ruthless freebooter whose interest in exploration is limited to only what he can loot.

Variations on the Archetype: Most players will already have an image in their head of what an Explorer is. But that image contains certain assumptions which it would be easy, and interesting, to depart from. Most pulp Explorers are heroic, but a scoundrelly Explorer motivated by greed is easy to conceive of. Similarly, while most explorers in the pulps are Americans or English who travel to other countries and continents to explore, there’s no reason why the reverse can’t be true. An African or Asian Explorer who comes to Hell’s Kitchen to chart the fabled Black Mollies sewer system, or goes to Arizona or Utah to explore the buttes and canyons, is quite feasible. Explorers who aren’t American or English are common in foreign pulps. Jijé and Jean Doisy’s **Jean Valhardi** is Belgian. Niels Meyn’s **Kurt Danner** (**KURT DANNER’S BEDRIFTER** #1-280, 1942-47) is a world-traveling Danish adventurer and explorer who fights the Germans as a member of the Resistance, defeats pirates in the Indian Ocean and China Sea, smugglers in Europe, and Soviet spies in Europe and Asia. D. Voutyrás’ explorers (novel, 1934) are Greeks who discover a subterranean utopia beneath the South Pole.

Nor do Explorers have to be of the two-fisted, brawling variety. Arthur Conan Doyle’s **Professor Challenger** (novels, 1912-29) is physically capable (in addition to being conceited, abrasive, pugnacious, and unbearable), but he succeeds by virtue of his great intelligence. And Sukumar Ray’s **Heshoram Hushiyarer** (stories, 1917) is an Indian explorer and scientist who climbs the Bandakush Mountains to discover a variety of bizarre animals previously unknown to science.

An Explorer has the entire world to explore. With the help of technology, the Explorer could even go to the ocean's floor to explore. Bertram Russell's **Professor Perry** (stories, 1928) is an Explorer/**Nemo**: a scientist, he wants to explore the bottom of the Pacific Ocean, and towards that end has built the *Atlantis*, a technologically advanced submarine shaped like a clam and armed with a machine gun. Perry and his friends are carried by a strong current to an enormous polar cavern, inside of which is a country, Thorium, inhabited by winged, flying humanoid "bat-men" and bloodthirsty, sacrifice-loving gorilla-like troglodytes.

Depending on the desires of the GM, an Explorer could even travel to other planets. However, the player and GM should cooperate to make sure that the Explorer character isn't really a **Planetary Romance Hero**; an even more intriguing alternative might be for the Explorer to be an alien who has come to explore Earth.

There are many possible combinations. R. Del Villar's **Dani** (**DANI EL AVIADOR** #1-9, 1943) is a Spanish **Aviator**/Explorer. From deserts to volcanos, Dani finds adventure, fights evil, and digs up buried or forgotten treasure around the world.

Celebrity/Explorers were common during the pulp era. **Valy Arnheim** (1883-1950) was a German film star and director from the 1910s through the 1940s. He was best known for his character "**Harry Hill**," who he played in at least eleven films from 1920 to 1927. In **HARRY HILL, DER WELTMEISTER DER SENSATIONEN** #1-27 (1921-22), Arnheim/"Hill" is an adventurer and explorer active around the world and in the land, sea, and air. A different kind of **Celebrity**/Explorer is **Harold Noice**. Noice (1895-1984) was an explorer who led an expedition to the Amazon, led an expedition into Columbia in search of gold, and was a part of the once-famous Wrangel Island Relief Expedition. Noice's Amazon expedition provided the basis for a 1938 radio serial. The radio Noice is described as an "adventurer, explorer, and scientist in the darkest jungles of South America."

José Canellas Casals' **Armando** (**ARMANDO EL INTREPIDO** #1-3, 1941) is a Spanish **Child Hero**/Explorer who fights a variety of evils and monsters in Europe and North Africa, from ogres to the inhabitants of Gothic castles.

William Lancaster's **Professor Heinrich von Schalckenburg** (novels, 1887-1924) is an Explorer/**Nemo**. He is a renowned German scientist and explorer who has discovered "æthereum," a new, light metal—and a crystalline substance which can be used as both explosive and fuel, and uses them to create a technologically advanced air/seacraft. Von Schalckenburg travels around the world, explores the bottom of the sea, fights off savage aquatic monsters, rescues the crew of an ice-locked barque, discovers the remains of a centuries-old Viking longboat and its crew, discovers a warm sea in the North Pole in whose center is an island stocked with wildlife, finds Opar, fights the Czar, hunts unicorns, fights pirates, designs a new submarine, and fights the Germans and Chinese.

FEMME FATALE

Core Concept: Women who use sex or the lure of sex to manipulate.

Symbolic Meaning: The deadly, manipulative woman: intellect and personality are more dangerous than mere physical strength.

Typical Quote: *“Tiger, I need you to do a small favor for me. The Count’s bodyguard is annoying me. Could you make him stop... permanently? I’d be ever so grateful.”*

Definition: Ethnicities and eras change, but across media and decades and countries, a few things consistently appear: scatological humor; children and animals drawing attention away from other actors; and the presence of the *femme fatale*, the beautiful and deadly woman who uses her beauty to increase her deadliness. The femme fatale has been a constant in Western culture, although the modern version of the femme fatale began appearing only in the second half of the 19th century. With the rise of pulp literature, the femme fatale came into her own as a full-fledged and distinct character type.

It must be understood that the femme fatale in the pulp context is different from the femme fatale of film noir or mainstream mystery fiction. The pulp femme fatale is more often a protagonist than a film noir or mystery femme fatale. And the pulp femme fatale is substantively different than either of the latter two. The film noir or mystery femme fatale uses sexuality as her main weapon in order to get what she wants. Sex (for the film noir or mystery femme fatale) is one tool of many, and if sleeping with a hero, villain, or patsy is what is needed to achieve her aims, the noir/mystery femme fatale will do just that. This is not the case with the pulp femme fatale, who is far more rarely sexually active.

In part, this was because of the more restrictive morality of the pulps (although the femmes fatale of the American “spicy” pulps were a more free-wheeling group than the ordinary pulp femmes fatale). But, more broadly, the pulp version does not use sex as a tool because she is able to gain far more with the hint, tease, or implied promise of sex. A femme fatale is above all a manipulator, a plotter, someone who her charms to gain money or power. She is never a sidekick or even a girlfriend or lover; she is only ever the leader of a gang of robbers, a spy, a jewel thief, or even an *eminence grise*. She has specific goals and usually long-term plans, and uses everything at her disposal to achieve her goals and succeed at her plans. And sleeping with a man is not only not necessary to achieve those plans, but a kind of surrendering or admission of weakness. (According to the morality of the pulps, anyhow. Modern players may feel differently.)

The three most common kinds of femmes fatale in the pulps are: the thief, who is usually an out-and-out villain but can also be a **Gentle(wo)man Thief**; the Robin Hood-style balancing-the-scales-of-justice character; or the “pocket goddess,” who has seized power in a remote kingdom. Like the Con Man, the Femme Fatale is primarily a plotter rather than a woman of action, and for most gunplay is an indication of the failure of one of her plans.

The Femme Fatale is attractive, of course, although she does not need to be beautiful or even conventionally pretty—sexual attractiveness is as much a projected attitude as anything else. But more than that, she is smart enough to know how to manipulate men, to organize a gang, to plan and carry out long-range schemes, and to know how to survive and triumph in a world which does not favor or think highly of intelligent, independent women.

Typical Scenario: New to town, the Femme Fatale discovers that a museum exhibit featuring a fabulously valuable and rare sapphire is about to open. She sets out to steal the sapphire, using her wiles on the museum guards.

Best Example: The archetypal pulp Femme Fatale is Judson Philips' **Ivy Trask** (stories, 1932-33). Trask is an actress and adventuress in New York City. She steals, and quite successfully, since most people think she is only an stage actress, but one man knows her secret: **Geoffrey Malvern**, a drama critic whose brother was driven to suicide by her. But Malvern has failed to get any evidence, and so she walks free, continuing to steal, murder, blackmail, betray allies, engineer kidnappings of children, and see to it that any who would doublecross her are killed first. Trask is a "pale, golden goddess," clever, brave, with a taste for statues depicting suffering.

1935: It is a truth universally acknowledged, that a single or married man in possession of a large fortune must be in want of a woman of wit to relieve him of the burden. And the Depression is an excellent time for women of wit to do so.

The chaos and uncertainty created by the Depression have created or exacerbated the essentially decentralized nature of most modern societies and governments. Even the most totalitarian ones are overwhelmingly focused on the clash between Fascism and Communism, what seems to be a certain war in the near future, and solving the economic problems caused by the Depression. The result of this is that both states/provinces and businesses are allowed to operate with a surprising amount of autonomy and gain an unusual amount of power—whether it is **Huey Long's** Louisiana, the island of Ostrov Vrangelya under the rule of **Konstantin Semenchuk**, Poliet et Chausson (the largest French manufacturer of cement), or General Electric. This decentralization extends even to the level of the street, with police departments largely operating on their own and gangs being legitimate rivals to the police.

Naturally, the Femme Fatale approves of all of this. The greater the autonomy of any individual group (from gangs to states), the easier that group is to steal from: simply seduce the leader, and the resources of the group are yours for the taking. Once the leader is in your thrall, no one can interfere with you. Of course, the tactics she uses will vary depending on what country she is active in, the size and nature of her target, and what her goals are. If the goal is to loot the coffers of Stockholm's largest bank, a standard tease-and-tickle on the bank's chairman should be sufficient. But if the Femme Fatale wants to take control of a gang of *apaches* in Berlin, a more violent approach may be required; if she wants to be the power behind the Emir in Bahrain, a more careful seduction might be called for.

That most societies treat women as second class citizens in 1935 is no impediment to the *Femme Fatale*, nor are the wide variety of sexist stereotypes which women must endure. Indeed, she finds both situations quite useful, because it means she will *always* be underestimated. That a particular government might be Fascist, Communist, Capitalist, or Socialist isn't relevant either. Whatever the politics of the country, all men are the same: dupes.

Of course, some *Femmes Fatales* work for a higher ideal of some kind. **Sophie Drost**, known as "**La Belle Sophie**" because of her great beauty, sold the plans of a secret French automatic rifle to Germany. Drost (who ran a café in Saint-Avoid, near the German border) seduced, lied, and stole not for the money but out of patriotism for Germany. But most are like **Vera Zavarykina**, who spent four years in the Don Basin of the Ukraine posing as a man, seducing and "marrying" women, getting them drunk on their wedding day and stealing all the wedding gifts while the bride was insensible.

1951: The changes in the world have complicated matters a bit for the *Femme Fatale*. The great increase in centralization and decrease in autonomy, and the widespread focus on the Cold War, means that looting governments and companies is no longer as simple as it once was. The economic boom has led to an increase in social orthodoxy in most countries: there are fewer jobs available for women, and women are generally expected to adhere to their traditional/cultural/stereotypical roles. And the increase in power and efficiency of law enforcement agencies means that there are fewer independent gangs and criminal organizations that she can steal from.

While these complications and obstacles make the *Femme Fatale's* job more difficult, she still manages to be successful. After all, men are still men, and the lure of sex is no less powerful now than it was in 1935. Since there are fewer jobs available for women, she will have to be better than her competitors for those jobs (if that job will allow her to get close to a target). The increase in the number and power of the press means that more attention is paid to large corporations and businessmen. The *Femme Fatale* will also have to create better, untraceable false IDs, so that when she disappears with her loot, neither police nor press can find her.

However, more power is grouped together in fewer positions at the tops of governments, so she will find new paths to meet the men in those positions—or kill and replace the women who are already close to those men. The focus on the Cold War means that more attention is paid to what world leaders and the heads of corporations do, but there are wealthy businessmen and leaders of governments who aren't a part of the U.S./U.S.S.R. clash, and nobody will notice if they are seduced and robbed: Finland may be an appendix in the book of the Cold War, but its President can still be taken for millions, and no one outside of Bolivia will care if the owner of the largest tin mine in Bolivia loses his entire fortune to some mysterious foreign woman. The Cold War also means that close attention is paid to the allegiances of smaller governments—but the *Femme Fatale* knows a revolution in Nicaragua or Liberia caused by someone who had seduced the country's leader would be ignored by the U.S. and U.S.S.R., as long as the country's Cold War position and allegiance didn't change.

Recommended Skills: The peak skill for a Femme Fatale will probably be **Rapport**, as the most important thing for her is to be attractive to men. **Deceit** will probably be the first Great skill, as she will be using Deceit and various Deceit stunts often. The second Great skill will largely depend on what kind of Femme Fatale a player wants to play. **Alertness**, **Art**, **Burglary**, **Contacts**, **Empathy**, **Guns**, and **Resources** could all be useful for her in the right circumstances.

Variations on the Archetype: The Femme Fatale is a more tightly defined Archetype than many in this chapter, but her setting and external features, and even her purpose, can vary considerably.

It is an Archetype well suited to being created as a non-American or even non-Westerner. H. Bedford-Jones' **Mme. Vanderdonk** (stories, 1933) is the Eurasian antagonist of scientist, inventor, and adventurer **Colin Haig**. Vanderdonk has world-conquering ambitions and is already responsible for the operations of the crooked financiers of California as well as being worshiped by the natives of Bali as a goddess. Panchkori Dey's **Jumelia** (novels, 1902-1904?) is an Indian master thief and partner of **Phulbabu**, a criminal mastermind. The pair are opposed by the **Great Detective Arindam Bosu**. After Phulbabu dies, Jumelia uses her yoga-given shapeshifting powers to bedevil Bosu. And Francisco Coching's **Marabini** (comic strip, 1934-41) is a Filipino adventuress, wanderer, and gun-toting fighter-against-evil.

Most Femmes Fatale are independent agents, but a few are part of a group working for a goal she agrees with. James Norman Schmidt's **Mountain of Virtue** (novels, 1942-1946) is a beautiful Eurasian cardsharp and assassin who works with Chinese Nationalist guerrillas fighting against the Japanese invaders.

Most are thieves of one sort or another, but a few venture into espionage. Sun Liaohong's **Blue Rattlesnake** (stories and novels, 1931-45) is a Japanese spy active in China and opposed by **Lu Ping**, and Pierre Daviault's **Nora** (stories, 1944) is an Italian spy working for the Axis in Canada and opposed by the Québécois policeman **Édouard Lanier**.

Because the Femmes Fatale are often the antagonists in pulps, rather than the protagonists, they lend themselves alteration to match the genre of the story. One significant science fictional version was Stanley Weinbaum's **Adaptive Ultimate** (story, 1935). **Kyra Zelas** is a mousy woman dying of tuberculosis until she is cured by a brilliant young biochemist with a serum he concocts from fruit flies, those "most adaptive of living organisms." The cure works too well, giving Zelas superhumanly adaptive abilities, which she uses for evil purposes. Hans Heniz Ewers' **Alraune** (novel and films, 1911-18) is a fantasy Femme Fatale. The German **Doktor Ten Brinken** uses the medieval formula for creating mandrake root to impregnate a prostitute. The resulting girl grows up to be beautiful, evil, heartless, depraved, and possessed of occult (and possibly vampiric) powers of seduction. Another fantasy variant is Kirk Mashburn's **Nita Duboin** (stories, 1931-32), a 19th century New Orleans "wench from a street fair" who beguiles a local Cajun into marrying her. When the marriage goes bad, he beats her, shoots her cat, and then her. At that point, she reveals that she is not just a Femme Fatale, but a *loup-garou* and a vampire.

Certain combinations are common with Femmes Fatales in the pulps. Oddly, the **Celebrity/Femme Fatale** was not a rarity. **Pola Negri** (1894-1987) was a top silent film actress in Europe and America in the late 1910s and 1920s. In 1924, Negri appeared in the Polish pulp **POLA NEGRI #1**. The fictional Negri is a more pronounced version of Negri's screen persona. And **Mary Pickford** (1892-1979), one of the most popular actors of the silent film era, was the heroine of the Spanish pulp **LA SIRENA, EMOCIONANTES AVENTURAS POR MARY PICKFORD #1-5?** (1925). The fictional Pickford (II) is "**the Siren**," a femme fatale variation on her screen persona that emphasizes her good nature, but with more of an edge.

Finally, the restrictive morality of the pulps and publishing during the pulp era meant that some character types could not be shown. Gays and lesbians were some of those who rarely if ever made an appearance in the pulps—this changed in the mid-1950s as cheap, mass market paperbacks, incorrectly labeled "pulp fiction," began featuring lesbian protagonists. A lesbian Femme Fatale or a gay Homme Fatale would be historically realistic, but not something that would have ever appeared in a pulp. However, that shouldn't stop a player who wants to play such a character.

FOP

Core Concept: A crime solver who affects a languid superiority and an obsession with fashion.

Symbolic Meaning: The superior man descending to society to prove his superiority while pretending to be shallow.

Typical Quote: “*Detective, solving murders is ever so tedious, but I suppose I could assist you. If I don’t, I’ll have to read yet another story about an unsolved murder, and that’s such a dreary thing to be confronted with over one’s morning tea.*”

Definition: Among young upper-class British gentlemen in the early- and mid-19th century, the most socially acceptable attitude—in public, at least—was one of affected languor, of effortless superiority, of an aristocratic *hauteur* that does not deign to defend itself or even notice its critics. Muscular Christianity and other sociocultural developments in 1850s and 1860s England put an end to this, but the pose reappeared in 20th century detective fiction in the character of the fop.

The fop was a character type that enjoyed a brief vogue of around 15 years before it was killed off by World War II and the rise of the hardboiled detective (the fop’s rival and antithesis). The fop was popular, but even during its heyday it had its critics; within a decade after its end, the fop was seen as embarrassingly dated. Modern readers are likely to find the fop unrealistic and obnoxious. Nonetheless, the fop is a popular character in the pulps for most of the pulp era, and for historical veracity it is offered here.

The Fop is an upper class amateur detective, usually British (though there are a number of American fops in the pulps). If he—and there are no female Fops in the pulps and novels, though that needn’t be the case in a **SOTC** game—is not a member of the nobility, he is a member of the comfortably rich. He is intelligent, well educated, and cultured. He is physically capable and dresses stylishly and expensively—the Fop is often a dandy. But what is most notable about the Fop is the foppish *pose*—and how distinct it is from the Fop’s actions.

There is little difference between the foppish pose of the early 19th century and that of the early 20th century. The Fop still takes an aristocratic and superior point of view toward the rest of the world, and underlying his his genial good manners is a contempt for those who are beneath him, socially and intellectually. Not that the Fop would ever be so rude as to openly express this contempt—one treats inferiors as one does a servant: with polite kindness. The Fop is still languid, for exertion of any kind just isn’t done, as it is *gauche* and lower class. The Fop has a continual air of worldweariness, of having already seen and done the best of the world has to offer, and being fatigued by the coarseness and ongoing existence of the *untermenschen*.

Much of the preceding is *genuine* on the Fop's part. It is a large part of the Fop's personality. The Fop really is worldweary, and politely contemptuous of those beneath him. But when the Fop is truly engaged with the rest of the world—usually when there is a murder to be solved—the pose is set aside, and the Fop reveals himself to be brilliant, skilled at crime-solving, and hard (and even brutal) in his moral judgments.

Typical Scenario: While being fitted for the season's suits, the Fop is told by his tailor about a mysterious, unsolved, locked room mystery involving the tailor's rival.

Best Example: The archetypal pulp Fop is Willard Huntington Wright's **Philo Vance**, who appeared in 11 novels from 1926 to 1939. Vance is a tall, handsome American with gray eyes and an undeniable ability at solving mysteries. He is very well educated, especially in art and psychology. He is also aristocratic, superior, insufferable, and has a manner inspiring murderous thoughts in poor **Sergeant Ernest Heath**, who has to put up with Vance's interference in numerous cases. Despite his affectations and attitude, however, Vance is an exceptional detective. Vance was immortalized by **Ogden Nash**: "Philo Vance/ Needs a kick in the pants."

1935: The Fop is one of those lucky few who is not personally affected by the Depression. Whether because of sound investment or a family fortune so large that even the Stock Market crash couldn't affect it, the wealth of the Fop remains. He still has enough money to dress to the height of current fashion, live well without having to work, employ the best manservant, and travel anywhere and purchase almost anything without having to think about it.

Such men and women are rare and exceptionally fortunate, and they live lives of ease and luxury. How they dress, what they eat, where they go, and what they do attracts envy and jealousy—but also the idolizing attention of the press: the Fop, in 1935, is a figure of fantasy for most people. All of the complications and misery of the Depression are irrelevant to him, all of the worries and heartache of poverty and economic desperation, all of the worries about the impending war—none of them affect him. The Fop lives a life that might as well be fiction.

This applies to his crime-solving as well. In real life, the genteel, self-satisfied, superior amateur who tries to solve crimes is not going to be welcomed by the police. But in fiction, the Fop is regarded positively by the police, even though he often treats them with the benign contempt with which Holmes treats Lestrade. In fiction (and a **SotC** game), the police will be well aware of their own relative lack of education and intelligence compared to the Fop, who is the best educated and smartest man in nearly any room, and will appreciate the fact that he is capable of solving crimes which puzzle them. If the police resent this in any way, they never express it—compare this to **the Bellem**.

1951: The Fop in 1951 is a melancholy figure, because he has outlived his era. An obsession with fashion and appearance, and an affected languor, became embarrassing traits during the war years. The first few years after World War II were times when being hardboiled, grim, and always serious were expected of men, and when *noir* became the cultural norm. Now, America is the recognized leader of the West, and the fight against Communism, both in Korea and worldwide against the Soviets, is the predominant concern of most countries. This is a serious year, but also an energetic one full of people committed to their ideologies, whether religion, nationalism, capitalism or Communism. The Fop is strikingly out of place: his self-importance and condescending attitude are unwelcome. He is aware of this—despite his act, the Fop never lacks in introspection—and much of his existence has an elegiac tone. The Fop was in all likelihood active during the war, and what he went through (either as a battlefield soldier or an intelligence agent) stripped him of the innocence his pre-war foppish act possessed.

But the basic elements of the Fop have not changed. He is still intelligent, committed to fighting crime and evil, overly concerned with his appearance and dress, and still convinced that he is the best man in any room he enters. He will still be active solving crime, even though he may be in his fifties or sixties, which would be the average age of a Fop who began fighting crime in the 1920s (Philo Vance would have been in his early fifties in 1951.) His help will no longer be automatically welcomed by the police, a newly professional group who have little tolerance for self-assured amateurs, no matter how efficient and intelligent they are at solving crimes. But the Fop will still be smarter than the police, and quicker to reach the solution to a crime, so despite the opposition (and perhaps hostility) of the police, the Fop will earn their grudging respect. Generally, though, the Fop will be much quieter in his activities, and perhaps let himself be consulted or summoned by his friends to solve a crime rather than intruding into a public crime scene.

Recommended Skills: The peak skill for the Fop will be **Investigation**, as the Fop is a crime-solver. The first Great skill will be **Resources**, because he is a creature of the upper classes: his tuxedos, roadsters, and art collection all require substantial money to maintain. The second Great skill will be **Academics**, because he is excessively well-educated and an expert in various fields.

Variations on the Archetype: The Fop is a fairly specific archetype whose location is well-defined chronologically (circa 1919 to 1939) and geographically (Europe and America). However, some variation is possible without significantly altering the archetype.

Gender is certainly changeable. There are no female Fops in the pulps, but a detective who is a Dumb Blonde or a Flapper is certainly possible (and as realistic as a Fop detective).

Geographical variation is possible, especially in countries with new wealth, independence (like India), or countries which have only recently switched to democracy (like Japan). One example in the literature is Takagi Akimitsu's

Kamizu Kyosuke. A second example is Sven Elvestad's **Enevold Rist** (novels, 1924-29), a Danish dandy, urban playboy, and consulting detective. Rist is usually unserious, but if a case catches his attention, he takes it seriously and works to make sure that justice is done.

An obsession with fashion and appearance, either in reality or as a pose, will by no means be limited to residents of cities in the West. The Baniwa of the Amazon and the Baka of the Cameroon will have such men, although what they consider "fashionable" will obviously be much different than what fashionable is to a resident of London or New York.

Variation in profession is also possible. The pulp fops were gentlemen of leisure and usually had no job, but since foppishness is ultimately an attitude and pose, most white collar professions could contain Fops. Louis Booth's **Maxwell Fenner** (novels, 1935) is a former N.Y.P.D. officer who now works as a consulting detective. In the words of his friend and colleague, **Inspector Bryce** of the N.Y.P.D., Fenner's approach to catching criminals "was to sit back with his finger tips alertly on all the aspects of a case, to prod gently here and there when things became too quiet, and to wait for the opening that experience had convinced him would inevitably occur." Another examples is Douglas Browne's **Maurice Hemyock** (stories and novels, 1930-1937), an upper-class British archaeologist. He is a natty dresser, wears a monocle, and is scornful of things like plus-fours. Despite this, he is a competent crime-solver, and the police, in the person of **Superintendent Myrtle**, seem happy to come crawling to him for help in solving crimes, despite his apparent contempt for them.

Variation in attitude is also possible. The foppishness of the between-the-wars years is partially informed by the horrors of the Great War, so that the fop's worldweariness springs from a disillusionment born in the trenches. But a different kind of foppishness is that of P.G. Wodehouse's upper-class ninny, **Bertie Wooster**. His foppishness comes from *both* a deliberate lack of seriousness and a lack of intelligence. A Fop character following this model would reluctantly apply themselves to crime-solving, but would be capable based on their education and contacts. Basil Thomson's **Peter Graham** (novels, 1929-33) is one such. The British Graham is overtly modeled on Bertie Wooster, and becomes a detective only when his friends are charged with murder or get into similar situations.

The pulps have a few combinations involving fops. **Christopher Peale** is an **Aviator/Fop**. **Arthur Augustus D'Arcy** is a **Child Hero/Fop**. And George Bronson-Howard's **Yorke Norroy** (stories, 1905-23) is a **Fop/Spy**. Norroy's cover identity, and one which he throws himself into wholeheartedly, is a "brainless popinjay, a butterfly of fashion, a boneless dandy, suave, slim, elegant," someone who spends too much time on his clothes, and whose waistcoats are legendary. But when he begins a job as a "diplomatic agent" (a counter-intelligence agent) for the American government, he takes the job very seriously indeed: "service to the State excuses all actions, removes these actions from the moral and ethical, transplants them to some neutral place where no values exist, save expediency."

GENTLEMAN THIEF

Core Concept: A member of Society who steals.

Symbolic Meaning: The man of good breeding who betrays his class and society for his own entertainment.

Typical Quote: *“It’s been a pleasure stealing from you, sir, and I look forward to experiencing that pleasure again.”*

Definition: The Gentleman Thief is the man of Society, of good breeding and good manners, who enriches himself—or simply earns his daily wage—through crime, all while carrying himself in a high style and dressing in the most *au courant* fashion. The Thief’s particular type crime is the theft of valuables from members of his social class who are corrupt, wicked, or simply unbearably rude.

The predecessor of the Gentleman Thief is the English and French highwayman of the 17th century. These men wore masks to conceal their real identities, as some were members of Society. Most highwaymen carried themselves with style: living expensively, dressing well, and spend their money on alcohol, women, and gambling. Many served royalty, either the reigning or deposed king. Most were generous with their money and had excellent manners, guaranteeing them the affection of the ordinary people. And all became the subjects of ballads, plays, and stories.

In the 18th century, the highwayman became the gentleman thief of the cities. The archetypal 18th century gentleman thief was **George Barrington** (1755-1804), an Irishman who began working in London in 1773 as a pick-pocket in the theater foyers and pleasure gardens of London. Barrington worked alone and in disguise, and for almost 14 years had a successful and profitable criminal career. Barrington was arrested multiple times, but his eloquence and gentlemanly carriage so impressed the courts that he was forced to serve only three short prison terms. Barrington became a favorite of the press, who called him “the Prince of Pickpockets,” and he became a fixture in popular songs, melodramas, and fiction.



By the end of the 19th century, the most successful professional criminals acted like their 17th and 18th century counterparts had, living as flamboyantly and expensively as any of the *haut ton*. **Adam Worth**, the model for Arthur Conan Doyle's **Professor Moriarty**, had a yacht with a crew of twenty men. "**Baron**" **Maximillian Shinburn**, Worth's rival, tried to outdo Worth in everything, including sartorial excellence. **Charles Becker**, "the king of forgers," lived a genteel life while performing acts of forging brilliance. These men were known as "silk hat and kid glove" criminals because of their lifestyles and those they associated with, and served as the real life models for the fictional Gentlemen Thieves of the time.

The modern fictional Gentleman Thief began in the late 19th century with Grant Allen's clever swindler **Colonel Clay**, but it was E.W. Hornung's **A.J. Raffles** and especially Maurice Leblanc's **Arsène Lupin** which provided the models for the Gentleman Thieves of 20th-century pulp literature.

What separates the Gentleman Thief from the usual well-dressed criminal, or even other archetypal pulp criminals like the **Con Man** and the **Femme Fatale**, is his relationship with the police and his physicality. He is far too smart for the police (or consulting detectives or even other Gentlemen Thieves), usually teasing and taunting them. Sometimes he turns crime-solver from whimsy, a sense of *laissez-faire*, or when the crime is particularly odious. More usually, the Gentleman Thief treats the crime-solvers (both consulting detectives and police) as a source of comedy. This is particularly so in the case of the policeman assigned to apprehend him, who is repeatedly humiliated—except when that policeman is helping an innocent person, at which point the Gentleman Thief will *assist* that policeman, even if it means risking his or her freedom.

The Gentleman Thief is far more physical than characters like the **Con Man** and the **Femme Fatale**. Both of the latter rely on scheming and manipulating more than personally carrying out their plots. But the Gentleman Thief both designs criminal schemes *and* carries them out him- or herself. Because of this, he must have an array of skills which are not generally required of the **Con Man** or the **Femme Fatale**, and cannot rely on his or her wits alone.

Finally, while the Gentleman Thief is a criminal, he is a *discerning* criminal. He is both *thief* and *gentleman*; as such, he displays judgment in his choice of victims. The Gentleman Thief will not steal from an innocent person or those who cannot afford the loss. The Thief prefers to steal from people who not only can afford the loss, but don't deserve to be wealthy at all. He chooses his victims from the corrupt, the wicked, the brutal, and the small-minded: while he cannot be called moral, he is deeply principled—and his principles always run in the direction of punishing bad people. The Gentleman Thief is a traitor to his class—and during the pulp era this is still shocking and appalling—but he would never victimize the undeserving. Some things simply aren't *done* by a gentleman.

Typical Scenario: The Gentleman Thief discovers that a wealthy family plans to let their daughter wear, at her coming-out party, a fabulously valuable ruby that no one outside the family has seen in 50 years. Naturally, he must steal the ruby—since it was originally acquired immorally.

Best Example: The archetypal pulp Gentleman Thief is Maurice Leblanc's **Arsène Lupin**, who appeared in a number of stories and twenty novels and short story collections from 1905 to 1939. The French Lupin is a brilliant thief, rogue, and anti-hero—and someone who even bests **Sherlock Holmes**. Lupin has a great deal of *joie de vivre*, and loves to laugh at those who deserve it, especially the police, who he views as “dunderheads” incapable of understanding him, much less arresting him—this goes double for Lupin's nemesis, **Inspector Ganimard**. Lupin greatly enjoys his life and his crimes. But Lupin does not commit the crimes for the money, but either because the victim deserves it, or because a work of art or piece of jewelry is not being appreciated by its owner nearly as much as Lupin will. And in some of the cases, Lupin commits his crimes and defies the police just for the sheer joy of the chase and the crime. Lupin is learned, a master of disguise, and always plans his crimes carefully and long in advance, but also good at improvising when surprised.

1935: The vicissitudes of fate, and the financial depredations of the global depression, have had far less of an effect on the Gentleman Thief than on most other people—his trade is essentially unchanged from what it was during the Golden Age of the 1910s and 1920s. The Gentleman Thief's personal wealth is unchanged by the Wall Street Crash: he relies on liquid fortunes rather than investments, in the form of valuable artwork and precious stones. Sure, the fortunes of those he preys upon were changed by the Crash—many Old Money families suffered substantial losses (if not their entire fortunes), but even when the Depression is at its worst for many, there are still plenty of wealthy families with the sorts of valuables that the Thief prefers to acquire.

More appositely for the Gentleman Thief, the desperation of the global Depression—and the resulting social and political chaos—means that an increasing number of bad people have acquired fortunes. This instability has led to many families losing everything to criminals and villains, from outright theft and swindling, or from more complicated or indirect schemes (including foreclosure, driving people to the edge of bankruptcy, and buying up their valuables for absurdly low prices). Such victimizers are *exactly* the sorts of people that the Gentleman Thief prefers to prey upon: he still has innumerable targets to choose from.

1951: The Gentleman Thief is just that: a thief, with an education, high social class, and discerning eye. Stealing is more than just a hobby for him—it is his trade. So he is always aware of changing social conditions, and alters his tactics and approach depending on the environment he lives in. Those Old Money families who survived the Depression survived World War II, and many more bad men grew wealthy during the war (and afterward).

What is different for the Gentleman Thief today is the attention and focus of his victims. The stability and relatively easy money of 1951 means that the wealthy aren't as concerned with their wealth and valuables—the wealthy are too busy thinking about the triumph of capitalism or Communism to really worry if their diamonds are secure. These targets, and the bad men who lead them, have the luxury of being able to obsess over the seemingly inevitable war

between the U.S. and the Soviet Union, their country's apparently imminent independence from their colonial masters, or on any of the other issues that the new surge in nationalism has brought attention to. The Gentleman Thief barely needs to distract these people to steal from them.

Recommended Skills: The peak skills of the Gentleman Thief will be **Deceit** and **Burglary**, although which will be Superb and which one will be Great will depend on how much weight an individual player wants to put on that facet of the character. For example, Arsène Lupin would have had Deceit as his Superb skill; his close competitor, A.J. Raffles, would have had Burglary as his Superb skill. The choice of the third skill will also depend on how the player wants to shape his or her character. **Academics**, **Alertness**, **Athletics**, **Investigation**, **Resources**, and **Stealth** are all appropriate.

Variations on the Archetype: The Gentleman Thief is one of the most common Archetypes in global pulp fiction, and numerous variations on the Archetype can be found in the pulps of the world.

Gentlemen Thieves appeared in the pulps of America and Great Britain, of course, but also Argentina, Australia, Austria, China, Denmark, France, Germany, India, Indonesia, Italy, Japan, Mexico, Poland, Russia/Soviet Union, Spain, Sweden, and Turkey, among others. Each of these were from the country in whose pulps they appeared: **Rombadode**, who appeared in an Argentine film in 1914, was Argentine; the Polish Thief **Antonio Mussolino** appeared in a Polish pulp in 1905; and **Arita Ryûzô** (serial, 1909) is a Japanese Thief. The appeal of the Gentleman Thief Archetype was global; a player could, in perfect fidelity to the pulps, play one from any country. For example, Joesoef Sou'ib's **Elang Emas** (stories, 1938) is an Indonesian Gentleman Thief. He is known as the "**Golden Eagle**" and is wily and sophisticated, based in the port of Belawan—but his organization stretches into Japan, China, and India, where his agents are always successful at eluding capture. Emas is usually good enough to commit crimes without violence, but he will kill if he must. Emas is pursued by Indonesian police detectives **Caumans** and **Soufyan**. In all these details, Emas is little different, except for his nationality and base of operations, from any other Gentlemen Thief.

Gentlewomen Thieves were not unknown in the pulps, either. The lead in the Chinese film *Nûzei Lanniang* (1936) is a stylish, modern Chinese Gentlewoman Thief active in 1930s Hong Kong. Kwee Seng Tjoan's **Hermine** (novels, 1923-32+) is an Indonesian master thief who is enormously successful at stealing large amounts of money in Indonesia and Singapore. Anna Alice Chapin's **Boston Betty** (stories, 1918-19) is a "dark, calm-faced young woman, with a fine air of self-possession, but a most winning smile on occasion." She is active as a pickpocket, shoplifter, mail robber, and forger in Boston—leaving white cards behind at the scenes of crimes, with her name signed at the bottom and her address provided. Arguably the most famous Gentlewoman Thief of them all is Frederick Irving Anderson's **Sophie Lang** (stories and movies, 1921-37): beguiling, brilliant, pretty and wry, Lang loves the thrill of the chase, does

what she does to amuse herself, and glories in being known for her “legendary aloofness—Sophie, the uncaught.”

The core of the archetype is the upper-class man who betrays his class and steals from them, which could apply to very different societies: a Romany “prince” who steals from other “princes,” or a Khmer Krom who steals from other, equally prosperous fishermen in the Mekong Delta. In some cases, the Gentleman Thieves are actual royalty; **Graf Harras von Kraft** (**GRAF HARRAS VON KRAFT** #1-8, 1922-23), a German count, preys on European royalty.

Thieves from totalitarian societies are found in the pulps: Yakov Protazanov’s **Cascarilla** (film, 1926) steals from the wealthy in the Soviet Union. The pulps also, sometimes, showed GentlemanThieves active in wartime situations. This was especially the case in China, where they were shown to be active against the invading Japanese. Mong Wan’s **Black Knight** (film, 1941) is clever and resourceful, stealing from the rich and giving to the poor, keeping a little for himself each time. After each theft he leaves behind a black chess piece, which is why he is known as the “Black Knight.” While in a dance hall, Lui falls in love with a beautiful woman, **Lee Ching Mei**, who is a government agent spying on corrupt businessmen and officials who have sold themselves to the Japanese. Lui and Lee fall in love, but put their romance aside so that they can help China fight the Japanese.

Most Gentleman Thieves are active in the 1930s, but there are some who are active after the end of World War II, in spite of the general trend toward grimmer, grittier, more realistic characters. Alexandre Huot’s **Guy Verchères** (pulps, 1944-65) is a retired Gentleman Thief in Montreal who begins using his skills to fight crime and very occasionally enrich himself. **Arsin Loupin** (novels, 1945?-1955?) is an Indian active around Europe, India, and Pakistan following Partition.

The motivation of the Thieves can be altered. Some, like **Zenith the Albino**, have unique motivations. Others are more altruistic. Like **Hamilton Cleek**, Niels Meyn’s Danish **Count Basil** (pulps, 1927-36) is both a Gentleman Thief and a solver of crimes. **Flambeau**, sidekick to G.K. Chesterton’s **Father Brown**, is persuaded to reform and assist Brown through a combination of logic and Brown’s innate goodness. Félix Métivier’s Québécois Thief, **Arsène Lupin (II)** (**LES AVENTURES EXTRAORDINAIRES D’ARSÈNE LUPIN (LE HORS-LA-LOI, LE JUSTICIER)** #1-251+ (1945?-?)) is a successful thief, but he began his career in crime because he was wanted for a crime he did not commit; he mixes his crimes with vigilantism devoted to righting wrongs, regardless of the law, so that others do not have to suffer and turn to crime as he did.

Political ideologies also appear as motivations. **Gagaklodra** is one patriotic Gentleman Thief. Another such is Manuel Bedoya’s **Mack Bull** (novels, 1914-19), an American whose archenemy, **Nik-Arter** (a lift of **Nick Carter**), is working to help Germany achieve mastery of Europe. Mack Bull fights Nik-Arter on behalf of America in Europe and Turkey. Purna Malavaji’s **Jim Carly** (stories, 1938-40) is actually an Indian prince who was deposed by the British and takes revenge on them by stealing from them and giving most of what he steals to poor Indians. And Reinaldo Ferreira’s **Fresquinho** (stories, 1925) is

a Portuguese pickpocket and thief who attends a “congress of thieves” in Lisbon and picks the pockets of **Fantômas**, **Raffles**, **Lord Lister**, and **Arsène Lupin**, as well as lecturing them about their social responsibilities and telling them that they should prey on the bourgeoisie rather than the proletariat.

Most Gentlemen Thieves are second-story men and burglars, but some take a different approach to crime or use different methods. Emilio Graziani-Walter’s **Galaor** (movies, 1918-24) is an Italian Gentleman Thief who is a *parkour* artist *avant la letter*, leaping through, over, and under planes, trains, and automobiles during and after crimes.

Some have what might be called a particular *schtick*. Louis Vance’s **Dan Anisty** (stories, 1906-07) concentrates on robbing trains and train passengers as the trains pass through the frontier of America’s west, while Fernando Bellini’s **Phantom of the Skyscrapers** (**IL FANTASMA DEI GRATTACIELI** #1-15, 19360 is modeled on **Fantômas**, and is active only in the high-rises of New York City.

Most Gentleman Thieves are relatively modest in their aims, and steal to amuse themselves or to gain just enough to live comfortably. Others are more ambitious. A.E. Apple’s **Rafferty** (stories, 1927-31) only commits crimes on a grand scale. He robs banks that carry \$20 million and entire city blocks’ worth of stores. He robs a large casino, emptying it completely; he completely loots a museum, just to decorate his underground hideout; he kidnaps twenty young socialite debutantes and holds them ransom for \$5 million each. Of course, because **Rafferty** is a gentleman, he does not follow through on either his threats or his ransom gathering, instead letting the young ladies go free, on the grounds that no gentleman will prey on a lady. Eventually, **Rafferty** begins preying on other criminals, rather than society at large, on the grounds that he won’t keep the loot “in cases where the loss will mean suffering.”

Finally, there are a number of Thieves in the pulps who are essentially combinations with other Archetypes. **Georges Manolescu** was a **Celebrity/Gentleman Thief**. The Japanese **Zigomar (II)** (films, 1912-13) retired from stealing to fight crime in Tokyo as a masked detective, making him a **Costumed Avenger/Gentleman Thief**. Francis Grainger’s **Radford Shone** (stories, 1908) is an English Thief who poses as a detective to better commit crimes, but is forced to actually solve some crimes in order to maintain the pose. **Shone’s** approach to crime solving is Holmesian, and he qualifies as a Gentleman Thief/**Great Detective**.

Frank King’s **Dormouse** (novels, 1936-59) is a Gentleman Thief/**Killer Vigilante**. He relieves his ennui by stealing openly, brazenly, and in defiance of Scotland Yard. Because the **Dormouse** only steals valuables from the undeserving rich, kills evil men, and helps the Yard capture wealthy criminals, they see the **Dormouse** as a likable scofflaw rather than a true criminal. And Eustace Ball’s **Scarlet Fox** (stories, 1923-27) is a scion of upper class New York City, but on returning home after the Great War he discovers that his family had been swindled out of everything it had, including its home. The **Fox** becomes a Gentleman Thief/**Rootless Veteran**. He steals from the bad and gives to the poor, and he becomes known as “the Prince of Robin Hoods,” giving his money to “every poor crook he knows, sending them straight.”

THE GREAT DETECTIVE

Core Concept: An imitator of Sherlock Holmes.

Symbolic Meaning: The man of superior intellect proving it by solving crimes.

Typical Quote: “*‘Extraordinary,’ officer? No! Simple, for one of my capabilities. It only seems extraordinary to you.*”

Definition: Most fans of detective fiction think of Arthur Conan Doyle’s Sherlock Holmes when they see the phrase “the Great Detective.” But the character type, the ascetic, brilliant, logical recluse who solves crimes as an independent who works outside the structure of law enforcement, goes back to the early 19th century. While there were criminal investigators in the European countries in the 18th century, the figure of the Great Detective began with Edgar Allan Poe’s **C. Auguste Dupin**. Dupin had many of the characteristics of the **Armchair Detective**, but like future Great Detectives, Dupin did sometimes leave his lodgings to investigate crimes. Dupin was the first fictional Great Detective, and he and the famous French policeman **Eugène François Vidocq** (1775-1857) provided the models for 19th century fictional detectives.

Sherlock Holmes was in this tradition. Holmes was the most influential of them, of course, and was the single most imitated and copied character in popular culture in the first half of the 20th century, so that many of the pulp Great Detectives can be said to be Holmesian. But many of the pulp Great Detectives were also modeled on **Sexton Blake** and **Nick Carter** rather than Sherlock Holmes—see Variations below.

The role of the Great Detective in the pulp era has not significantly changed from the late 19th century. The police are uneven in their skill at enforcing the law and solving crimes, with brutality and corruption more common than efficiency. National law enforcement agencies, from the F.B.I. to Scotland Yard to the Sûreté, are slowly learning modern, technological methods and approaches to law enforcement. (The role of police in dictatorships, totalitarian countries, and corrupt countries is much worse). In this context, the Great Detective functions as he did in 19th century Paris, Berlin, and London: as the expert crime-solver consulted by the middle and upper classes on cases too mystifying or delicate for the clumsy, uneducated, and unintelligent police. Even when the police are neither uneducated or unintelligent, they are still not the intellectual equal of him. The Great Detective is not as *au courant* with crime-solving technology as the **Scientific Detective**, but he is aware of it, and conducts advanced experiments in his or her laboratory or apartment. He is known to the general public, but is not famous. But he is hugely respected (albeit not without a tinge or resentment) by the police, and is the author of groundbreaking papers and even books on criminology or crime-related science. He is middle class, but caters to the middle and upper classes (and even royalty), although on occasion he can be stirred to help the lower classes.

In personality, the Great Detective is benign, and often wry. He is committed to seeing that justice is served, evil is punished, and the innocent protected. He is financially comfortable, if not well off, and is willing to accept small or no fees for a job, especially from the poor and working classes. He is logical, even dispassionate, and fearless—it is an emotion which rarely if ever touches him or her.

But above all, the Great Detective is superior. He is the smartest person in any crowd, the best-educated, and the most accomplished in those areas he thinks are important. He is everything he wants to be and esteems. He is independent, beholden to no one, able to take or refuse any case, leave town on a whim for as long as she wants, and accept or reject any responsibilities. It is natural that vanity will result from this, and a conviction, often reinforced by events, that he is a better being than those around him.

So the benignity of the Great Detective is a form of aristocratic *laissez-faire*, and his crime-solving can be said to arise less from an altruistic hatred of evil and more from an enjoyment of puzzle-solving.

Typical Scenario: The Great Detective is approached in his apartment/office by a young woman whose beau is being threatened by a complete stranger. The stranger turns out to be a high-ranking member of a local organized crime syndicate, led by a masked crime lord; by taking the case, the Detective earns the wrath of the syndicate.

Best Example: The archetypal Great Detective is the character the type was named after: Arthur Conan Doyle's Sherlock Holmes, who appeared in fifty-six short stories and four novels from 1887 to 1914. Holmes is a British consulting detective, operating from his flat on Baker Street in London. Assisted by his friend and the narrator of his stories, **Doctor Watson**, Holmes is active in London and across England, solving a wide variety of crimes and hiring himself out to a range of clients. He tolerates the presence of a policeman, **Inspector Lestrade**, but generally has a well-earned contempt for the police.

1935: Time passes for the Great Detective as it does for everyone else. He might wish that he was in London, Peking, or Rio de Janeiro, in 1890 or 1912, but it is 1935, and if the world seems more barbaric and more complicated than it was, that's something he must adapt to. But the Detective's personal surroundings, and his calling—which is fighting crime and evil—are for the most part unchanged from ten, twenty, or forty years ago.

Policing remains far from an exact science, and if the technology is improving, the on-the-street practices of police are not. The clumsy old methods—strong-arming suspects, arresting the most obvious person even if his guilt is dubious, and torturing confessions out of criminals—are still widely in use. The reputation of the police among civilians is still mixed, and justice seems to be something that is far more available to the wealthy than to anyone else. Because of these things, the Great Detective finds his services called for as often as they ever were. As long as the police are inefficient and subjective, he will always be needed.

And as long as he is everything the police are not (including efficient, objective, and dispassionate) the Detective will be successful and will earn the (usually ungrudging) respect of the police.

Nor are the particulars of the Great Detective's practice significantly changed. Many of the smaller signifiers and codes which he uses to divine information about people have changed; dress does not automatically indicate class, as it once did, and jobs have become sufficiently complex and varied that an ink stain on a sleeve doesn't necessarily mean that a person works as a printer. But his guiding principles for detection remain unchanged, and those principles usually boil down to deductive reasoning, observable evidence, and in the words of Holmes, "When you have eliminated the impossible, whatever remains, however improbable, must be the truth." (Of course, in the world of **SOTC**, what constitutes "impossible" might be quite fantastic indeed.)

And the Detective's place in society is unchanged. He remains wealthy enough, whether from a family fortune or through the proceeds of his detecting practice, that he can afford to be choosy in the cases he takes and generous in his *pro bono* cases. Though never of the upper classes, he is still a member of the upper middle class, and because of his renown he will still be able to move among the upper classes as if he belonged among them, or was their superior.

1951: The Great Detective's detecting technique does not particularly change from 1935 to 1951, even if the technology he uses to gather information has significantly improved. He remains as comfortable, and as solidly upper middle class, as he ever was. He can take comfort in his unchanging surroundings and his always dependable efficiency. But other aspects of his world are changing, and if they don't force him to change along with them, the Detective is at least reminded that he is increasingly becoming a product of a bygone era.

In the sixteen years since 1935, and especially the six years after the end of the war, policing has become much more organized and efficient. Forensic sciences and advances in communications technology have made them far better at what they do, and police departments on the local and national level are far more inclined to operate in an organized, professional, and even regimented manner. The public perception of police departments has changed as well, so that the police are now trusted much more. They are still not as good at it as the Great Detective is—but they are much closer than they used to be, and are correspondingly disinclined to take his genial abuse with craven acceptance (as Lestrade did with Holmes), and may even *respond* to it with abuse of their own. The police will still respect him for his skill at solving crimes, but his personality will grate on them, and friction and a (probably ugly) rivalry will likely develop.

The Great Detective's customers will change. In the 1890s, he could be approached by humble, distressed poor people, who he would help for free; in the 1930s, members of the middle classes temporarily on hard times would also hire him. But in 1951, a time of economic prosperity for many, the obvious upper middle-class nature of the Detective (and his benignly expressed superiority) will surely be off-putting to many members of the lower classes, who will be more at ease with ordinary private eyes or even **Bellems** than with a

Great Detective. But he will increasingly find another kind of customer. In the heated geopolitical environment, where nationalism, the conflict between West and East, and independence from colonial rule occupy most people, a mind of the Detective's quality and a list of accomplishments like his will not go unnoticed, especially if the Detective solves cases for people high up in Society. Like Sherlock Holmes in "The Last Bow," the Great Detective will find himself involved in politics as an active and quite capable agent. He is opposed to wrongdoing, but he is also a patriot and will prove a fearsome opponent for enemies of his country, whether spies, terrorists, enemy soldiers, or even politicians. But if the Detective is a member of the colonized or otherwise oppressed, it will be the colonizers and oppressors who will have much to fear.

Recommended Skills: The peak skills for the Great Detective will be **Investigation** and **Academics**. Both will be useful for solving crimes, the former essential to it, and both are traditionally part of the archetype. But the third peak skill will depend on what other side of the character the player wants to highlight. A harder-edged Great Detective might take **Intimidation**, while a more famous one might take **Contacts**.

Variations on the Archetype: The Great Detective was the most common Archetype in all of the pulps of the world, and numerous variations on it can be found in the pulps.

The primary variation is not geographic, but in approach. Sherlock Holmes was primarily a cerebral, deductive detective, although he was capable of physical acts when necessary—recall his bending of an iron poker in "The Speckled Band." Those modeled on Holmes, the most common version of the Archetype, were similarly cerebral. The most common variation on the Archetype in the pulps is the Sexton Blake variant, which retains the Holmesian intellect and methods but puts an emphasis on physicality, making him as formidable in



hand-to-hand combat as he is in solving crimes. This variation comes close to being an **Überrmensch**, but falls short, as the Sexton Blake version of the Great Detective has gaps in his knowledge and is not an inventor (the **Überrmensch** has no gaps and is an inventor).

Great Detectives appeared in series in Australia, Belgium, Burma, Chile, China, Cuba, Denmark, Finland, France, Germany, Hungary, Iceland, India, Indonesia, Italy, Japan, the Netherlands, Norway, Poland, Russia/Soviet Union, Scotland, Spain, Sweden, Thailand, Turkey, and Vietnam, among others. The Archetype was truly a global one, and appeared in the most diverse environment. Shwe Ú-daung's **San Shà** (stories, 1917-1930?) is a Burmese Great Detective closely modeled on Holmes. San Shà wears a turban and sarong, and is active both in Rangoon and in various rural villages, but is otherwise (apart from ethnicity) virtually indistinguishable from Holmes. **Huo Sang** is a Chinese Great Detective. Jóhann Magnús Bjarnason's **Hallur Þorsteinsson** (novel, 1910) is active in Reykjavík, Iceland.

K. Shivarama Karanth's **Vicitra Kūta** (novels, 1924-25) is an Indian Great Detective active in Bangalore. Siauw Tjeng Thia's **Hok Song** (novel, 1932) is an Indonesian one. Ong Hap Djin's **Wat Song** (novel, 1929) is a Sumatran Great Detective known as the "Sherlock Holmes of the East." Wat Song is more modest than Holmes, more willing to take advice from his Watson, and usually combines Western and Eastern methods of investigation. Vajiravudh's **Thōng-in** (stories, 1904-1907) is Thai, again closely modeled on Sherlock Holmes. And Ebüssüreyya Sami's **Avni** (stories and dime novels, 1913-1920) is active in Istanbul during the reign of **Sultan Abdülhamit II** (1876-1909). Avni never fails, and is known to one and all as "the Turkish Sherlock Holmes."

Paul Hain's **Robby King** (**ROBBY KING** #49-85, 1936-37) is a German Great Detective with offices in Berlin. He solves crimes in Nazi Germany and is a supporter of Hitler—in 1936, any German pulp had to have pro-Nazi characters). And the *Fuermoshi*—Chinese Great Detectives created in imitation of Sherlock Holmes following the first translation of Holmes stories into Chinese in the late 1890s—live in a contemporary China of myth and magic and take on ghosts, fox women, tiger-men, fairies, and other creatures from traditional Chinese mythology.

Because the Great Detective is such a universal Archetype, potentially anyone can be one, regardless of biology or background. Ultimately, he solves crimes through careful observation and deduction as much as the application of knowledge, and those methods can be used by anyone, from Sherlock Holmes to the poorest Mongolian herder. Most Great Detectives are American, British, or the dominant ethnicity of the country in which the Detective's pulp was published, but minority ethnicity ones are certainly possible. A.A. Akavya's "**Detective of the Street**" (stories, 1910-12) is a Polish Jew active in Warsaw, especially in the Jewish quarter, while **Zofia Jastrzębska** (dime novels, 1911-16) is a female Polish immigrant living in New York City and working as a consulting detective.

There were a number of female Great Detectives, some from unexpected backgrounds. **Ethel King** is a Great Detective, as is **Enny Gold** (**MISS ENNY**

GOLD, DE VROUWELYKE DETECTIVE #1-29?, 1918), a female Dutch Great Detective, and **Wanda of Brannburg** (**WANDA VON BRANNBURG** #1-22, 1907-1908) is a female German Great Detective. **Miss Piriston** (**MIS PIRISTON, KADIN POLIS HAFIYESI** #1-5, 1934) is a female Turkish Great Detective modeled on Ethel King and active in Turkey (which in the mid-1930s was a relatively progressive environment for women—see Chapter Two for more on this) and Europe.

Most Great Detectives are consulting detectives or private detectives, but some come from other professions. **John Flood** (stories, 1912-14) is a police inspector who patrols the Thames and is known as “the River Detective” and “the River Tracker.” And Randolph Bedford’s **Billy Pagan** (stories, 1905-11) is an Australian mining engineer and prospector who solves crimes in the Australian outback.

Some Great Detectives specialize in the kinds of crimes they specialize, or in the environments in which they solve crimes. Edwy Searles Brooks’ **Falcon Swift** (stories, 1922-34) is a “sporting detective,” an amateur consulting detective whose hobby is sports of all kinds and who inevitably discovers sports-related crimes, whether because his opponents in sporting events are criminals or because competitors in events he watches are criminals. And Ernest McKeag’s **Clipper Craig** (stories, 1935-1936) is an English Great Detective who drives a very fast speedboat and solves crimes on the water—Craig is known as “the Speedboat ‘Tec.”

Most Great Detectives solve crime out of a combination of hatred for evil and enjoyment of the intellectual challenge, but even Holmes himself had a healthy dose of patriotism, and a number were even more ardent patriots. Sax Rohmer’s **Paul Harley** (stories and novels, 1921-39) is a British patriot and is “in the confidence of some who guided the destinies of the Empire.” Moreover, “...some of the most momentous problems of British policy during the past five years, problems imperilling [*sic*] interstate relationships and not infrequently threatening a renewal of the world war, had owed their solution to the peculiar genius of this man.” Thê Lữ’s **Lê Phong** is a patriotic Vietnamese and works hard to make his world a better place, both Saigon and Vietnam as a whole, and whose enemies are usually French. Mēlaccivapuri Panaiyappa Cettiyaṛ’s **Rankanātan** (stories and novels, 1926?-1935?) is a Tamil Great Detective. Rankanātan is a patriot who earnestly hopes for India’s independence from Great Britain. Rankanātan disdains **Gandhi’s** tactic of passive resistance and prefers direct and even aggressive actions against the British oppressors.

The typical Great Detective attitude is one of benign condescension toward everyone, but the Detective can assume a variety of different attitudes without losing what makes him Great. Charles Strong’s **Jonathan Drake** (stories, 1938-1939) is the “criminal investigator supreme” of New York City, and is the author of the “famous Black Book of Crime, containing in its loose-leaf typed pages all the details of every case on which he had ever worked. Not one of those cases had been left unsolved.” But Drake lacks the Holmesian hauteur: “Essentially a modest man, he looked upon each piece of work as a job which any man could have done, were that man equally endowed with natural gifts, as severely

trained, and as surrounded with skilled and devoted assistants as he was.” Robert Gore-Browne’s **Lucien Clay** (novels, 1927-29) is an English painter who solves crimes as an amateur. Clay is filled with contempt for the rest of the world, and doesn’t mind his poverty, as it was honorably come by: he was prominent, and painted many famous people, but he painted them as he saw them, not as they saw themselves—so a general who lost two divisions on the Somme is painted with a noose around his neck. Clay is “chiefly remarkable for an aggressive red beard, a shock of fine red hair and a long reddish nose... his eye was as cold and blue as the rest was red and hot.” And Panchkori Dey’s Indian Great Detective, **Arindam Bosu** (novels, 1900-1905?), is a capable and accomplished crime-solver, but he is as willing to be violent as his enemies, and he has no compunctions about setting lethal traps for criminals who have attempted to kill him.

Lastly, though Sherlock Holmes was scornful of the supernatural and never had anything to do with the science fictional, later creators of Great Detectives were less restrained than Conan Doyle, to the point of giving their Great Detectives superhuman abilities. **Victor Brand** can talk to animals. **Billy Brown** (**BILLY BROWN. DEN FRYGTELIGE HYPNOTISØR** #1-4, 1909) is Danish Great Detective who is known as the “fearsome hypnotiser” because of his superhuman mesmeric ability. And Samuel Gardenhire’s **Le Droit Conners** (stories, 1905) is a “supersensitive” who forms his conclusions first, based on his psychic intuition, and then works backwards to discover the evidence to confirm his conclusions. (Conners’ mental powers are implied to come from his Native American mother, who gave birth to him while being partially eaten alive by wolves!)

Finally, the Great Detective combines surprisingly well with several of the other Archetypes. Reinaldo Ferreria’s **Dr. Duque** is an **Armchair Detective**/Great Detective. The Mexican comic book **CHIKILÍN** (1924-1939?) made **Jackie Coogan** (1914-84), child actor and Charlie Chaplin’s sidekick in *The Kid* (1921), into a Holmesian crimesolver, and in the comic Coogan is a **Celebrity**/Great Detective. Emma Perodi’s Italian boy detective (novel, 1913) is a **Child Hero**/Great Detective. **Bob Wilson** (**EXTRAITS DES DOSSIERS DE BOB WILSON, LE CÉLÈBRE DÉTECTIVE** #1-50, 1920-1921) is a **Costumed Avenger**/Great Detective who is never seen without his tuxedo, top hat, and domino mask.

Thornton Shively’s **Julian Renard** (stories, 1945-47) is a paralyzed from the waist down and is confined to a wheelchair as a **Defective Detective**/Great Detective. Francis Grainger’s **Radford Shone** is a **Gentleman Thief**/Great Detective. Julius Pettersson’s **Maurice Wallion** (stories and novels, 1916-1924) is a Swedish reporter and foreign correspondent for a Stockholm newspaper who solves crimes in Europe and North America, and is a Great Detective/**Reporter**. George Allan England’s **Thomas Ashley** is a Great Detective/**Scientific Detective**. And Joe May’s **Joe Deebs** (films and pulps, 1915-24) is a Holmesian crime-solver who makes use of a wide range of gadgets, from phials of oxygen to miniature acetylene torches to bullet-proof vests, and is a Great Detective/**Übermensch**.

GUN MOLL

Core Concept: A female criminal who is skilled with guns.

Symbolic Meaning: Guns make women as deadly as men.

Typical Quote: *“Easy, sport, keep your hand away from that gun. I may have painted nails, but they don’t keep me from shooting straight and quick.”*

Definition: The Gun Moll, the female shootist who acts as sidekick and occasionally lover to a male villain, is usually thought to be a product of the 1920s and 1930s—numerous gangsters of the 1920s and 1930s had Gun Molls: **Frank Dillinger** had **Evelyn “Billie” Frechette**, and of course, who could forget **Clyde Barrow’s** infamous partner **Bonnie Parker?**). The historical roots of the character type go much farther back than the 1920s.

The modern Gun Moll can be traced to the historical bandits that plagued Europe in the 16th, 17th, and 18th centuries. The bandits themselves, who included **Dick Turpin** (1705-1739), **Claude Duval** (1643-1670), and **Diego Corrientes** (1759-1781), were almost always male, but female members of their gangs were, while rare, not entirely unknown. Notable examples of high-waywomen include the English “**Wicked Lady**,” reportedly **Lady Katherine Ferrers** (1634-1660), the English **Mary Bryant** (1765-?), and Australian bush-ranger **Mary Ann Bugg** (1834-1867). As is usually the case with women in a traditionally male environment or profession, female bandits were forced to be tougher and more deadly than their male counterparts, purely to gain their respect. These women appeared in the popular fiction of various countries during these centuries, whether in ballads, broadsheets, or penny dreadfuls.

More broadly, of course, these women were following in the path of previous historical women warriors, from the Amazons of Greek myth to the female armies of the Ashanti to the women samurai like **Nakano Takeko** (who distinguished herself in the defense of Wakamatsu Castle in 1868) to the dacoit queens of India to the female revolutionaries of Russia and China in the 19th and 20th centuries. Nor was there a shortage of female criminals in most countries during the 1800s and 1900s whose crimes were violent and and who used weapons with all the seriousness and skill of their male counterparts.

The pulp writers were likely not aware of the specifics of this history, and probably would not have cared if they’d known. For them, the Gun Moll was an alluring symbolic combination of sex and violence, as perfectly a symbol of the Bad Girl for the pulps as the **Femme Fatale**.

The pulp Gun Moll is often a sidekick. **Hélène**, the cross-dressing, opium-smoking daughter of Fantômas is a perfect example of the Gun Moll sidekick. But there were a number pulp Gun Molls who were protagonists. These Gun Molls appeared in pulps with names like **GANG STORIES**, **GUN MOLLS**, and **UNDERWORLD ROMANCES**, and were portrayed in one of two ways.

Some Gun Molls are anti-heroes whose highest ambition is to get enough money to retire on. (As with the **Femme Fatale**, the **Gentleman Thief**, and several of the other Archetypes in this chapter, we root for such characters despite our knowledge of what they are and what they do.) Other Gun Molls are characters who have retired from crime and who regret their former lives, or who are actively searching for redemption for their crimes. A **SOTC** Gun Moll can be either one of these, but a Gun Moll seeking to “do good” makes for a more heroic character, and being a hero is a great deal of what **SPIRIT OF THE CENTURY** is about.

The Gun Moll, whether anti-hero or searching for redemption, is an accomplished criminal. She is a highly skilled shootist who shows no compunctions about killing, and no regrets about having done so. (The Gun Moll may have the stereotypical feminine softness and sentimentality, but she doesn’t let it affect her business). She usually has one close friend or trusted servant, but is generally a loner. She has many contacts in the underworld and is known and respected, by the other criminals if not the police themselves. Because her skill with guns does not require the physical strength of traditional weapons, the Gun Moll is on equal standing with her criminal colleagues, and is treated that way.

Typical Scenario: The Gun Moll is counting the night’s receipts for her nightclub when one of the waitresses bursts into the Moll’s office, pleading for help. The waitress’s boyfriend was dragged away by the goons of the local mob boss—the boyfriend owes gambling debts he can’t repay. The waitress pleads with the Moll to rescue the boyfriend, but doing so might spark a war with the mob boss.

Best Example: The archetypal pulp Gun Moll is Perry Paul’s **The Madame**, who appeared in twelve stories from 1930 to 1932. The Madame is an anti-heroine whose inclinations are to help people—but who does so while committing crimes. The Madame runs a store, La Parfume Shoppe, which she uses as a front for her operations. The Madame is aloof, blonde, blue-eyed, competent with her fists and with guns, and “when she chose she could curse a taxi driver to silence.” She is “the mystery moll feared and respected by both police and underworld because she could case a job so tight that nothing could break it, because she could spot dip, dick, or peterman whatever handicap he liked and beat him at his own game; and because she was a straight shooter in a town where even the calendar was suspected of being fixed.” The Madame helps women in distress, but those who cross her find that she is willing to murder her enemies and make their deaths look like suicides.

1935: The 1930s are in some ways the best of times for the Gun Moll. The societal chaos caused by the Depression has created widespread chaos and instability. Crime is rampant, and many cities have a Wild West atmosphere in which drive-by shootings and shootouts between criminals (or between criminals and police) are common. The sense of society as something essentially controlled from above is gone, and those social, legal, and financial structures which do remain seem to be on a much smaller, local level. Most people are left to fend for themselves.

This is ideal for the Gun Moll. As an independent businesswoman, whether her business is crime or something more legitimate, she finds the unsettled, chaotic environment perfect for her needs. Competition between criminals, and between criminals and law enforcement, is largely a game of efficiency and outwitting their opponent, and she is the smartest criminal and the fastest, most accurate shootist in her world. The Gun Moll's enemies find it hard to organize against her when they are facing competition from many different directions. As well, the chaos of the 1930s gives her far more opportunities to prove herself to doubters. Sexism is prevalent, and the crime syndicates of the 1920s would have made themselves difficult to break into for a Gun Moll. But the more wide-open nature of crime in the 1930s provides openings which she can easily take advantage of.

Of course, many Gun Molls are not looking for crimes to profit from, but for opportunities to achieve some redemption—whether from women victimized by other criminals (the pulp Gun Moll usually helps other women rather than men) or from women whose loved ones are in economic or legal trouble. She will quickly gain a reputation as not just a person who helps others, but as a *heroine*, and will gain the cooperation of the civilians who would otherwise be law abiding.

1951: In most respects, life has grown increasingly difficult for the Gun Moll. The 1930s had widespread chaos, and the 1940s had the diversion of World War II. But the end of the war and the return of social order has made many things difficult for her, and the obsessions of the East-West clash, nationalism, and independence from colonial rule do not provide the same distraction that the war did.

In the 1930s, the Mafia was still in the process of organizing itself and transforming itself from local gangs operating among Italian immigrants in major cities into major criminal syndicates. In 1951, the transformation is complete, and the Mafia is a multi-million dollar multinational corporation whose leaders wield significant power and have high-ranking friends. (In 1935, a skilled and smart shootist could through wit and ferocity persuade the local crime bosses to back off. That is a substantially more difficult task for the Gun Moll in 1951.)

Nor can the Gun Moll look for help from the police. The disorganized, street-level, locally organized police of 1935 have, for the most part, been replaced by well-run, efficient, national police forces whose legal powers trump and dwarf those of the local police. So she will find that the local beat cop might view her favorably, based on her actions while looking for redemption, but agents of the Sûreté, the Keisatsu-chō, and the Indian Special Police Establishment will neither know about her quest for atonement—nor care. And if the Moll is an active criminal, the national police forces will pay that much closer attention to her.

And the postwar economic boom and resulting rise in standards of living and general social stability mean that an independent female criminal like the Gun Moll stands out much more than she used to. It's true that divorce rates are much higher than they used to be (and still climbing), and that there are a large

number of women in the workforce. But all of those women have their places in the post-war social structure, which the Gun Moll does not—this is obvious to most people, and draws unwelcome attention to her. The “mind your own” business ethos of the 1930s has been replaced with much more community awareness, which is an unfavorable situation.

Recommended Skills: The Gun Moll’s Superb skill should be **Guns** (note that in the pulp era, Gun Molls used only handguns; shotguns and tommy guns were seen as the weapon of bad guys), but beyond that she can take a variety of skills based on what the player deems suitable. A more bad-ass Gun Moll would take **Intimidation**, while a wealthy, retired one like the Madame might take **Resources**.

Variations on the Archetype: Although the Gun Moll is stereotypically an American active in the big cities, she can be active in many different environments and come from many different backgrounds.

The main reason that Amazons and women warriors are historical exceptions is upper body strength. But ranged weaponry (especially guns) removes that obstacle: a Gun Moll could realistically develop in any culture which has guns and uses them. In the pulps, this was typically Chicago, but one could just as realistically develop in a vendetta-crazed Albanian mountain village. The country with the longest tradition of women warriors is India, which has records of “dacoit queens” going back centuries. In recent years, these dacoit queens have become real-life Gun Molls.

Similarly, just because most pulp Gun Molls are active in big cities does not mean that an **SotC** one needs to be: there are plenty of banks and wealthy men waiting to be robbed in rural locations. Pulp Gun Molls are static and do their adventuring in one city (and often only a few neighborhoods in that city), but a **SotC** Gun Moll could easily be as mobile or wandering as any male pulp hero.

Most are active in America, but guns and crime were everywhere in the pulp era, and one could just as easily be active in Soviet Moscow (where the crime rate was quite high).

Most Gun Molls are WASPs, but a **SotC** Gun Moll could be of any ethnicity. Jack Lait’s **Polack Annie** (novels, 1930) is a redheaded Polish-American Gun Moll active in Chicago and later New York City.

And while most Molls are lone wolves, some are more ambitious. C.B. Yorke’s **Queen Sue** Carlton (stories, 1929-32) is an organizer and boss and runs her own gang of criminals (until the police kill them).

The Gun Moll, by virtue of her criminal past and present, is a poor fit to combine with most Archetypes, but Eustace Adams’ **Mickey** (stories, 1930) is an **Aviator**/Gun Moll who helps her love, the “**Hawk From Hell**,” wage a lonely air war against “**Hymie Nodine**, the chief of the Chicago underworld.”



HOB0

Core Concept: A homeless, jobless wanderer.

Symbolic Meaning: The poorest of the poor and social outcasts as protagonists and heroes.

Typical Quote: *“They’re generous with their food in Milesville, but you wanna watch yourself at night. ‘Bos got a way of disappearing there.”*

Definition: Homeless wanderers have been a constant throughout human history, whether as distinct ethnic groups (the Romany/Gypsies) or individuals (the Vagabonds of 17th-century Europe). But the first five decades of the 20th century saw an enormous increase in the number of men and women who were roaming across various countries. Hundreds of thousands of men and women were displaced from their homes, and equal numbers of children were left as orphans, because of the wars and civil unrest of these years. Displacement under these circumstances is a historical constant. What was new in the 20th century was the availability of modes of transportation, as rail travel completes its transformation into a cheap, rapid, easily accessible way to cross long distances. Automobiles and planes became commonplace as well—but through the first half of the century, rail remained the dominant form of mechanical transportation worldwide, and it was rail which allowed the unprecedented migration of the masses.

There were many reasons for this migration. The numerous wars of the era ruined millions of families, with orphaned children and widows being forced to flee their homes and travel long distances in search of safe locations. This was true of World War II, of course, but equally so of conflicts like the Chinese Civil War (1927-50) and the Chaco War (1932-35) between Bolivia and Paraguay. The dissolution of states and empires produced a similar effect, as in the Partition of India in 1947, and the partitioning and dissolution of the Ottoman Empire after World War I. And the global Depression of the 1930s sent millions in search of work, forcing them to leave not just their hometowns, but even their home states and provinces. This was true all around the world.

The homeless wanderers of the pulps were substantially different, however, and it is these hobos, not the ones of reality, which are the models for the **SOTC** Hobo. Although “Hobo,” “tramp,” and “bum” each had distinct meanings during this era, “Hobo” will be used to refer to all migratory or wandering characters. The pulp Hobo is an adult white male active in the American Midwest or Southwest (but, of course, see Variations below) that does not suffer from the more unpleasant realities of the real hobo’s life: disease, starvation, and the threat of victimization or even murder by police, railway security, civilians, or other hobos. All of these are ignored or presented in the mildest form, and the life of the pulp Hobo is a generally romanticized so that he seems to be enjoying a prolonged lark, or at worst a mildly difficult lifestyle choice. He is a perpetual wanderer, always on the move. He is not especially interested in finding even

temporary work (which in real life would have made him a “tramp” rather than a “hobo”). And he is well-inclined, always seeking to help others and solve crimes.

It is this latter point that is most important. Unlike the hobos, tramps, and bums of reality, the pulp Hobo is an adventurer first and a hobo second. Homelessness, joblessness, poverty and hunger are minor inconveniences for him, in much the same way that real-life details like injuries and the cost of materials rarely impinge on the activities of a pulp **Aviator**, and the Confrontation Clause of the Sixth Amendment to the U.S. Constitution rarely has much to do with the successes of the **Costumed Avenger**. The trappings of the Hobo are just that: trappings, cosmetic items which a player can ignore whenever he likes.

Best Example: The archetypal pulp Hobo is Garnett Weston’s **Highway**, who appeared in three novels from 1935 to 1940. Highway is a kindly, bronzed, bearded, middle-aged vagabond who wanders the U.S., playing his fiddle and living a simple life. He is tolerant and compassionate and always tries to help those he finds who are less fortunate than he. Unfortunately, he often runs across murders and unfairly suspected innocents, and so he is forced to apply his native shrewdness to solving those murders and ensuring that the truly guilty are punished. On the justice-to-mercy scale he comes down firmly on the justice side: one of his mottos is “forgiving sinners is a waste of time...you’ll find they’ve forgiven themselves long before you did.”

1935: It is the new low point for the Depression, with its effects felt more deeply and more widely than in previous years. Correspondingly, more people are on the roads. This is the best of times, in a way, for the Hobo.

It’s true that as the number of people in any group, location, or sub-culture grows, the number of bad people will grow, but as a general rule, the rise in the number of homeless has been a boon to the Hobo. The growth of hobo communities, known variously as “hobohemias” or “main stems,” has given the Hobo many more places to rest and be at ease—not just in remote and rural locations, but in large cities as well. The increasing number of homeless means that he has allies (or minions) in many more places than a few years ago, as well as greatly improved lines of communication to the farthest reaches of the country—just as the railways extend from border to border, so too do the Hobo’s comrades. And, perhaps most importantly, the growing number of homeless means that he doesn’t have to endure being an outsider for very long. To ordinary civilians, the Hobo is an outsider, an alien and a distrusted one at that, but in most areas he is never very far from a hobo camp, if not a true hobohemia, and need never put up with being treated like an outsider for very long, nor be outside the support structure of hobo life for extended periods of time.

Of course, the fact that the Depression is at its height means that the Hobo will find much more suspicion among civilians and even hostility than in the past. The hardship of the era affects everyone and makes them much less likely to help out the Hobo and his brethren, as jobs, food, and shelter are scarce. If the Hobo has an alternative to being an outsider among civilians, the sad fact

is that he is *much* more of an outsider among civilians than in previous years. And since the Hobo's adventures often force him to spend time among civilians, whether solving crimes or for other, less morally upright activities, this makes his life more difficult.

It is a good time for the Hobo in other respects as well. Travel is easier than it has ever been, thanks to railroads blanketing entire nations and roads being laid where only dirt paths used to be. The breakdown of society has meant that most people and communities are fending for themselves—which means that local, state, and national governments leave Hobos alone, so that his independence is usually easily retained. One who wants to solve crimes and help other people will find many crimes to solve and many people in need of help; a Hobo who has worse things in mind will be able to draw up and carry out his plans in privacy.

1951: Hobo culture has drastically declined since 1935, and with it much of what was best is gone. The number of homeless dropped significantly, first because of the war and then because the economic boom of the past several years has given many men and women jobs, allowing them to build savings and rent or buy homes. Internationally, countries are nationalizing railways and consolidating many smaller railway companies (some of which can be quite friendly to Hobos) into larger, more professional and corporate railway companies who think only of profit (and see Hobos as parasites). This has made travel by rail much more difficult for them—and travel by rail is a basic part of the Hobo lifestyle. Most damagingly, the hobohemias and hobo camps upon which he relied have vanished, most destroyed by urban renewal programs and reconstruction after the war. Some were taken over by rebels, whether Communist or nationalist. This leaves the Hobo with less organized, less secure locations inhabited by fewer homeless. If 1935 was a year in which Hobos could live lives that approached the artificiality of the pulp Hobo, 1951 is a year in which such a life is almost impossible.

Additionally, the structure of most societies has significantly changed and left the Hobo in a much less favorable position. The unsettled nature of 1935 and the chaos brought on by the Depression meant that most people were concentrating on survival and focused on themselves. But societies in 1951 are mostly settled, secure, and on financially sound footing—the concerns of most people are on the clash between West and East and the coming independence of colonized peoples. In 1935, the Hobo was an outsider to civilians, but part of a thriving subculture of outsiders, and most civilians had greater concerns than the hobo subculture. In 1951, most civilians are, if not obsessed, then overwhelmingly concerned with the ideological conflict most relevant to their country—either the clash between Communism and capitalism, the war between them that most people think is inevitable, or the granting of independence to (or seizing of it by) the colonized. And the citizens who are concerned with these matters see the Hobo as not just an outsider, but an unknown variable—and in 1951, unknown variables are considered dangerous. Being an outsider means being viewed with suspicion, and one's very existence being

viewed through the lens of the dominant conflict in their country, and Hobos will be seen as agents of the enemy and as possible subversives.

For their part, Hobos will continue to solve crimes or carry out schemes, much as they did in 1935. But they will also find themselves drawn into the ideological conflicts of their societies as a whole, so that the Chinese Hobo will, in proper pulp fashion, find himself fighting either the new Communist government or the agents of the West, and the American Hobo will find himself fighting not just crime but Communist agents. Hobos are as prone to patriotism and political sentiments as anyone else, and he will likely follow those beliefs in his actions.

Recommended Skills: The peak skills of a Hobo will depend on what facet the player wishes to emphasize. **Survival** should be a Great skill, if not the Superb one, but otherwise any skills could be suitable. **Academics** would be fitting for a number of Hobos—educated people took to the roads during 1930s, just like uneducated people—while **Contacting** is a good choice for those who are actively a part of the extended hobo community, and **Sleight of Hand** is suitable for those who survive through crime.

Variations on the Archetype: There are numerous variations possible for the Hobo, and many of them, while a departure from the hobo of the pulps, are an accurate reflection of real life and history.

The pulp Hobo was always a white male, but there were many other people on the roads and rails during the 1930s and 1940s. Women, children, and non-whites of every group left home, including the Chinese, Mexicans, German-Americans, Russian-Americans, Native Northwest Indians, Scandinavian, and African-Americans. Children on the run were a depressing, all-too-common occurrence in reality, but in a pulp game a **Child Hero**/Hobo is quite possible.

In the pulps, the Hobo is always American, regardless of whether the pulp was written in the U.S. or in Hungary. But there were Hobos in many other countries—the social disruptions of the 20th century affected numerous countries around the world—and an **SOTC** Hobo could come from nearly anywhere. There were thousands of homeless wanderers in the Soviet Union during the pulp era, although most were jailed as soon as the police saw them. José Benavides Hijo and Carlos Orellana's **Plácido** (movies, 1940) is a Mexican hobo who finds love on a construction crew and then captures the notorious criminal **Mil Caras**. Will Scott's **Giglamps** (stories, 1922-23) is a “philosophic tramp” who wanders around Essex, in England, and uses his brains and fists to solve crime, all while wearing a pince-nez.

A recurring Hobo character type in the pulps was the detective posing as a Hobo. Harry Lee Felling's **G-X** (stories, 1939-42) is “the Phantom Fed,” an F.B.I. agent who wanders around the U.S. dressed as a hobo and accompanied by **Sydney Gimp**, a real hobo. Everywhere he goes, G-X leaves his symbol, a circle pierced by an arrow with the initials G-X scrawled inside the circle. Criminals hate this symbol, because they know what it stands for. Doug Layton's **Jimmie Jackson** (**VAGABUNDEN DES SCHIENENWEGES** #1-17, 1929-32)

used to be a real hobo but worked his way up to become a police detective. He now dresses as a hobo and focuses on crimes committed on the railroad by or against hobos. And **Rob Saunders** (stories, 1930) is an English detective working for the A.W. & C. Railways in America. Saunders dresses as a hobo, is assisted by his “Negro pal” **Rufe**, and pursues the ruthless master criminal known only as **The Vampire**.

Most pulp Hobos were benign, either wandering adventurers or crime-solvers, but some were not. Frederick Faust’s **King Charlie** (stories, 1922) is a 54-year-old wanderer in the American Southwest and West. He begs by choice, and has elevated tastes and preferences. He is jaunty and genial, but has a hard side. The other tramps and hobos treat him as their “king,” and Charlie tries to take revenge against hard-hearted towns, even trying to turn an impressionable young man into a “destroyer of society.” Characters like this can become anti-heroes, but players should take care not to make them into full-fledged villains.

The American pulp Hobo usually fits within the traditional stereotype, but a **SOTC** Hobo could have much different features. The Mariachi of Mexico—wandering laborers who also sang and functioned as distributors of news—are one possibility for an alternative Hobo. Another would be Buddhist monks. In the first half of the 20th century, a group of Buddhist ascetics wandered the forests of Thailand, doing good works and practicing a hands-on form of Buddhism.

The Hobo can be combined with many of the archetypes in this chapter. The guise of a wandering beggar would suit an **Afghani Fighter** perfectly and function as a useful undercover persona for an **Africa Hand**. There could be **Femmes Fatale** among the Hobos, just as an **Armchair Detective**/Hobo character is easily achievable.



JESS NEVINS

INVENTOR OF THE UNKNOWN

Core Concept: The two-fisted pulp scientist.

Symbolic Meaning: The intellectual as action hero.

Typical Quote: “*Stand by... we are about to breach the dimensional barrier!*”

Definition: For any number of reasons, the true “mad scientist” is not an easily playable character type in **SPRIT OF THE CENTURY**, not least because the classic pulp mad scientist is usually quite villainous. But their saner counterparts in the pulps, whether they were eccentric geniuses like Tesla or science heroes like Doc Savage who regularly burst through the boundaries of known scientific principles to make groundbreaking new discoveries, are quite playable. In the pulps, these characters were rarely only theoreticians, and instead usually put their discoveries into practice by creating technologically advanced vehicles, weapons, and other creations. In **SotC**, this is the Inventor of the Unknown.

This archetype is farther removed from its historical basis than most of the archetypes in this chapter. There were scientists making groundbreaking discoveries during the pulp era. But the sorts of discoveries in biology, chemistry, and physics which these scientists made required a substantial financial investment of the kind possible only with university or governmental backing. The pulp Inventor of the Unknown is almost always independently wealthy, which allows him to both pursue his own lines of research without being responsible to anyone and to go off on adventures, as opposed to living with the responsibilities of real life scientists. Real scientists had superiors, whether in commercial and government labs or at universities, to whom they had to report. Real scientists had to repeat the experiments that produced their historic results, so that the results could be confirmed, reproduced, and explained. Real scientists had lives outside their work that prevented them from dashing off to another country, world, or universe on a whim.

But the Inventor of the Unknown is not a real scientist and doesn't have to pay attention to any of those restrictions. The Inventor is a romanticized version of a real scientist, in much the same way that the **Hobo** is a romanticized version of a real hobo. The Inventor is what most people think of as a pulp scientist: a brilliant, intellectual explorer who discovers new scientific principles, makes advances on current ones, and creates new technology based on those—and then uses that technology on adventures. Most of the time his discoveries are in some branch of physics, but on occasion his discoveries are in chemistry or even biology.

Typical Scenario: The Inventor creates a robot farmer and begins to transform the Sahara into farmland, but local Bedouin attempt to stop him and destroy the robot.

Best Example: The archetypal pulp Inventor of the Unknown is **Miraculas**, who was created by Gabriel Bernard and appeared in **MIRACULAS** #1-20 (1921). “Miraculas” is the codename of **Daniel Dorteuil**, a French inventor-adventurer. Dorteuil, “the man of a thousand and one marvels,” fights evil from his laboratory on the island of Goël, which his inventions have rendered invisible. Dorteuil is assisted in creating technological wonders by **Thouvenel** and **Prof. Spurtzheim**, although Spurtzheim eventually goes bad and becomes Miraculas’ arch-enemy. Miraculas creates a flying submarine and discovers Atlantis, uses x-rays to revive a frozen Neanderthal, and uses a variety of inventions to create Science City (a techno-utopia) in the middle of the Sahara.

1935: The Inventor of the Unknown, like most scientists, is seen by the public the way he wishes to be seen: as the minds who are discovering or creating fabulous new things, bringing the future to the present at rapid speed.

The rate at which remarkable inventions are appearing seems to be accelerating, and daily life for many people seems to be enormously changed from even 15 years ago, much less 30. Inventions and innovations which were either created or became common in the past fifteen years include the automobile self-starter, the hydroplane, neon signs, the parachute, radio receivers, the Thompson submachine gun, sound film, sliced bread, and the Band-Aid. Major cities are transformed by the arrival of the automobile in large numbers, relationships are permanently altered by advances in birth control (especially the mass production of the latex condom), and safe air conditioning has made summers and hot climates livable to a degree previously unbelievable. Scientists and inventors seem to be wonder-workers, creators of miracles and the extraordinary, discovering or creating almost anything. If films like the 1931 *Frankenstein* occasionally portray scientists as unbalanced madmen, and if new scientific advances like zeppelins occasionally go bad—as the increasing number of zeppelin crashes, most significantly, the crash of the U.S.S. *Macon* in 1935—most people are willing to believe that mad scientists are the product of fiction, and disasters caused by science are rare. To the public, scientists are like **Thomas Edison** and **Nikola Tesla**, who appeared on the cover of **TIME** in 1931, rather than like **Victor von Frankenstein**.

This is why the rumors of new inventions and scientific advances which fill the newspapers and radio during the year are usually believed: in a world where a machine suddenly changes summers in Texas from intolerable to bearable, anything seems possible. American and British papers, anticipating the inevitable war, run numerous reports of German inventions: artillery with 75-mile ranges, the German Navy being armed with electrically propelled invisible torpedoes, German planes being equipped with rays which can stop motors dead. The Western press uncritically prints Soviet government reports of the Soviet Union’s construction of rockets which will travel 34 miles into the upper atmosphere, its doctors performing successful transplants of pituitary glands (which aids the growth of the recipients to a remarkable degree), its scientists keeping hearts beating when they’ve been removed from the human body, and even one who has used Roentgen rays to extend the lifespan of freshwater crustaceans

to four times the usual—who plans to apply the same methods to humans, of course. In the first half of the year, French scientists carry out a series of experiments, reportedly with moderate success, designed to obtain thermal power from the sea by drawing cold water to the ocean's surface. And throughout the year, from around the world, come reports of working death rays.

Many Inventors are commercial scientists or work at universities. But many others are government employees, and these are no more immune to geopolitical pressures than anyone else. Government-employed Inventors, and those hoping to win government contracts, often concentrate on military technology. In the U.S., more money is spent on contracts to develop better aircraft and helicopters than anything else. But in totalitarian countries, government-employed Inventors may end up spending their time in other areas, some extreme. While many Japanese Inventors are encouraged to discover advances in biology and chemistry which will allow for faster-growing food, others are sent to secret locations in China to carry out biological and chemical experiments on Chinese civilians; Soviet scientists are ordered by Stalin to create human-ape hybrids to serve the Soviet Union as workers and soldiers. In fact, Soviet scientists in particular face great pressure to invent, and while they are organized into a society which one foreign reporter described as “half guild and half trade union,” and rewarded by the state with cash bonuses, Soviet Inventors do not what **Mikhail Kalinin** said a few years ago about scientists who do research for the sake of science: “Don't invent what you like. Invent what the State needs.”

1951: The events of the past six years have had a pronounced effect on how the public views the Inventor of the Unknown. The revelation of the horrors of the Holocaust, and what German scientists did in the death camps, showed the world that there were mad scientists in reality, not just in fiction, and that they were shockingly evil. Even worse, as far as the public was concerned, was the detonation of the atomic bomb in 1945. The concept of a single bomb capable of destroying an entire city had been the province of science fiction; after Hiroshima, it was a horrifying science fact. Because the atomic bomb was only in the hands of the Americans, it was, in theory, a weapon from whose use at least half the world would survive. But when the Soviet Union detonated their atomic bomb in 1949, and President Truman announced that fact on September 23rd of that year, the world understood that a war with atomic weaponry could destroy everyone. The mutual belligerence between the U.S. and the U.S.S.R. led to the widespread impression that a nuclear war was not only possible, but was also probable. As **William Faulkner** said, in his Nobel Prize acceptance speech in December, 1950: “Our tragedy today is a general and universal physical fear so long sustained by now that we can even bear it. There are no longer problems of the spirit. There is only one question: When will I be blown up?”

Nor were scientists encouraging to the public. In 1950, **Albert Einstein** (in a television interview) said that the world was on the brink of “annihilation.” Even worse, that same year **Leo Szilárd**—who had conceived of the possibility of a nuclear chain reaction and had worked on the Manhattan Project—said

during the University of Chicago Round Table radio program that it would be “very easy” to create a cobalt-covered atomic bomb whose detonation would send radioactive dust everywhere, killing everyone.

The cumulative effect of all of this was to give cutting-edge scientists a sinister tinge in the eyes of the world. Those who worked for governments were partially redeemed because of the presumably patriotic nature of their work, but even they were seen as having bloody hands.

The global influence of the Cold War is felt even more strongly with the Inventors of the Unknown than with many Archetypes. The independence of the Inventors of the 1930s has been lost, with governments exerting far more influence on science and scientists. Inventions, discoveries, and technological advances continue to appear, but the advances of science have lost their charm for the average citizen; in those countries which are concerned with the clash between Communism and capitalism, or with colonies striving for independence, science has become one more weapon in the war, rather than something which is pursued for its own ends or for more innocent and benign ends. There are of course independent Inventors of the Unknown whose discoveries have nothing to do with the Cold War, but they are in the minority.

Recommended Skills: The Superb skill for an Inventor should be **Science**, and one of the Great skills should be **Engineering**. The second Great skill, however, can vary depending on what kind of Inventor of the Unknown a player envisions. **Academics** will always be a sound choice, but **Mysteries** will also be a good choice if the Inventor specializes in branches of science not yet explored, and **Pilot** would fit for one who has created a flying machine.

Variations on the Archetype: The Inventor of the Unknown, the two-fisted pulp scientist-adventurer, is very much a character of the early 20th century and the pulps. Taken out of this context, and put (for example) in the middle of the Cold War, the character is significantly altered. But many changes can be rung on this character type without taking it too far from its essence.

Most pulp Inventors of the Unknown are primarily physicists of one sort or another, even if their creations are only notionally connected to actual, real-world physics. But this needn't always be the case. An Inventor could make discoveries in chemistry, so that, for example, the character creates chemical formulae which grant temporary increases in abilities, or make discoveries in biology, allowing him or her to alter other animals or even create life.

More exotic sciences can be chosen. Science fiction in the dime novels and story papers of the late 19th century was often of the Edisonade variety, featuring boy inventors who created technologically advanced vehicles (often steam-powered) and used them to plunder the American frontier or Third World countries. One of these characters, born in the 1860s or 1870s, would be in his or her sixties and seventies during the era of **STRANGE TALES OF THE CENTURY**, and could be a steampunk Inventor of the Unknown, with steam-powered inventions.



Stranger and more specific subsets of sciences could be chosen. An Inventor whose creations are based on the fungal science of the Atlanteans, the strange gravity science of the Greys, or the blood science of Selene (City of the Undying) are possible.

Players might also want to consider what an Inventor of the Unknown might look like who didn't grow up in the upper classes or in the West. In reality, a scientific prodigy born to poverty in Haiti or Madagascar would probably not be able to overcome a lack of education and money—but in the pulps and **StotC**, anything is possible.

Nearly every pulp Inventor of the Unknown was a white American male, but that needn't always be the case. In the pulps, Inventors appeared in Brazilian, French, German, Indian, and Spanish pulps, with protagonists from each respective country. George Schuyler's **Dr. Belsidus** (stories, 1936-38) is an Inventor originally from Spanish Guinea (now Equatorial Guinea) who becomes the leader of the Black Internationale, a secret global organization of black professionals dedicated to throwing whites out of Africa. For the Internationale, he creates a variety of weapons and objects, from death rays to solar power to hydroponics to a technologically advanced air force. Belsidus is also an example of someone who is a hero in his own land but would be seen as a villain by white Americans—a moral complexity the pulps rarely if ever addressed—but which a game could (and should) address.

Although rampant sexism kept most women from achieving the highest levels of science during the pulp era, there were exceptions in the pulps, and there should be exceptions in a game. **Mari Pepa** is one female Inventor of the Unknown. Another are the Indian women in Rokeya Sakhawat Hossain's techno-utopia Ladyland (stories, 1905) who create, among other things, water collectors and solar-powered death rays.

The roles the Inventor plays can be changed as well. Most are independent adventurers or dedicated scientists, but others have different roles. Arthur Stringer's **James Kestner** (stories and movies, 1914-16) is a U.S. Secret Service agent who uses his inventions to capture a gang of counterfeiters. Robert Lee and Blair Walliser's **Peter Quill** (radio show, 1940-41) is a hunchbacked scientist who has invented "invisible lightning," a "strethometer," and the "insomnia germ" and uses them to fight and defeat the Red Circle, a Communist spy ring. And Lester Dent's **Gadget Man** (stories, 1937-39) uses his inventions, and his talking toad companion, to catch criminals as an amateur private eye.

The difference between a heroic inventor and a mad scientist is usually clear in the pulps, but sometimes the lines become blurred with the passing of time. George Stratton's **Fred Cawthorne** (stories, 1915-16) is virulently anti-Japanese and anti-Mexican, and uses his advanced submarines and airplanes to destroy the Japanese and Mexican armies and ships. In the context of his stories, Cawthorne is a hero and his bigotries are confirmed by events, but to a modern player he will undoubtedly appear to be distasteful, if not an outright villain.

Finally, some Inventors work in a very narrow range. Charles Tyler's **Hiram Pertwee** (stories, 1914?-1918?) is a brilliant inventor who only creates those things which will make trains more comfortable, safer, and faster.

Several of the other Archetypes can be fairly easily combined with the Inventor. J. Allan Dunn's **Ace Ainsworth** (stories, 1928-29) is an **Aviator**/Inventor of the Unknown who has created the *Falcon*, a technologically advanced helicopter. With the crew of the *Falcon*, Ainsworth fights a variety of evils, such as a criminal-crewed invisible airship.

In the pulp era, certain scientists were as internationally famous as movie stars, and some of these scientists were fictionalized. **Thomas Alva Edison** (1847-1931) was one of them. He appeared in **THOMAS ALVA EDISON--DER GROSS ERFINDER** #1-5 (1908) as a **Celebrity**/Inventor of the Unknown who creates wonderful new inventions—homunculi, advanced radio sets, and the like—and uses them to vanquish benighted natives and wicked men, from yacht pirates to Indian gold thieves to Chinese pirates to radium thieves.

Jack Wright is a **Child Hero**/Inventor of the Unknown, as are Richard Bonner's Boy Inventors (novels, 1912-15). The Boy Inventors are a trio of teens and an adult who invent "Flying Road Racer," the "Chadwick Gas Gun," a "diving torpedo boat," and an "electric hydroaeroplane," among other creations, and use them to fight against crime and evil in the U.S. and South America.

Yuma is a **Costumed Avenger**/Inventor of the Unknown/**Übermensch**. And **Sanford Quest** is an Inventor of the Unknown/**Scientific Detective**.

JUNGLE HERO

Core Concept: An imitator of Tarzan.

Symbolic Meaning: The products of civilization will triumph even if raised in the meanest of circumstances.

Typical Quote: *"Man's laws are not relevant here. The Law of the Jungle is, and it is both fairer and harsher than the laws you live by, Sally."*

Definition: The idea of the Jungle Hero—the human raised in the wild by animals who becomes a heroic adventurer as an adult—is a primal one. Examples in myth and classical literature go back as far as the **EPIC OF GILGAMESH** (circa 2000 B.C.E.), with **Gilgamesh's** friend **Enkidu** being raised by wild beasts. In modern popular literature, the first significant Jungle Hero was Rudyard Kipling's **Mowgli**. But it was Edgar Rice Burroughs' **Tarzan** who resonated with the imagination of readers around the world, and imitations, what are called here the Jungle Hero, were created by the dozens in the decades after Tarzan's debut in 1912.

But unlike many of the character types listed in this chapter, there is no basis in reality for the Jungle Hero. Historically, every human who grew up in the wild either became irreparably feral, with only a child's level of intelligence, or (if rescued early enough) managed a teenager's level of intelligence but never gained the social skills of an ordinary human adult. In both cases, the feral child, as an adult, had the body language of an animal and was so marked by their childhood experience that they were incapable of ordinary life.

So the Jungle Hero is entirely a fictional creation. What follows is drawn completely from the pulps.

The Jungle Hero is a human child who grows up in the wild and becomes supremely skilled at those tasks which are necessary for survival in the wild, which include everything from swinging from vines to speaking with animals. His parents are usually, but not always, white. He is usually orphaned and left in a jungle. (But see Variations below). The jungle is usually African, although there are pulp Jungle Heroes who appear in Indian, Southeast Asian, Brazilian, and South Pacific jungles. He is usually raised by extraordinarily intelligent animals, from monkeys and apes to lions and even sharks. He usually undergoes some sort of event or experience which allows him to communicate with ordinary humans. As a teenager or adult, he usually establishes a relationship with the local natives, and through friendship or fear gains a position of prominence among them. He usually has physical abilities and skills beyond those of the locals. As an adult, he is exposed to civilization and discovers his heritage, but rejects both to return to the jungle. And the Jungle Hero usually operates in a remote setting in which outsiders from "civilization" are unusual, if not rare—although he will leave the jungle if necessary.

There are some aspects of the Jungle Hero which modern readers and players will find undesirable and unpalatable. Foremost among these is the racism of the stories. Most portray the non-white natives as less than fully human, and even the best-inclined stories of the 1930s implicitly endorse a kind of racism in the idea that a white man or woman can be better at being a native of the jungles and will be a superior physical and intellectual specimen than a non-white native. Even the rare non-white pulp Jungle Hero is a part of a racist narrative in which aboriginal natives are inferior to the product of “civilization.”

A second viewpoint of the Jungle Hero stories which modern players might reject is its view of civilization, which these stories portray as corrupt, decadent, effete, or dangerous. The pulp Jungle Hero is inevitably a defender of the jungle against civilization and its representatives, and when he visits civilization it is as only that: a visitor, not a member of it. He may get along well with individual members of civilization, and even fall in love with them, but they are exceptions. This is, in its way, as much a form of bigotry as the racism of the stories, and while “Civilization is Corrupt” makes for a great Aspect for a Jungle Hero character, and can produce some fine roleplaying, players should be careful in making use of it.

Finally, players should remember that the Jungle Hero of the pulps existed in a kind of timeless isolation, with their own unique environment and foes. The real world rarely infringed on it, or did so in a very romanticized and unrealistic fashion. But real-life jungles weren't like the fictional version, and a Jungle Hero in Burma in the early 1940s is inevitably going to be drawn into the conflict between the Japanese and the colonial British and their Burmese subjects. More interestingly, a Jungle Hero in the pulp decades may well end up sympathizing with the natives and their desire for independence—which will probably put him in conflict with the representatives of the colonial powers (i.e., the British and any **Africa Hands**) and anyone who feels that native Africans aren't ready for self-rule (i.e., nearly all American characters).

Typical Scenario: Outsiders are stirring up trouble in the jungle, bribing the natives with liquor in exchange for... something. The Jungle Hero needs to find out what and stop them.

Best Example: The archetypal pulp Jungle Hero is Edgar Rice Burroughs' **Tarzan**, who appeared in a number of stories and twenty-one novels from 1912 to 1947. **John Clayton, Lord Greystoke**, is orphaned in Africa as a baby and is adopted and raised by *mangani*, an intelligent race of apes. John grows up to become Tarzan, Lord of the Jungle, and after discovering his heritage and rejecting it, he fights evil men in the jungle and has a wide range of adventures, from discovering a lost colony of Atlanteans to encountering tiny “ant men.”

1935: The life of the Jungle Hero in 1935 will be close to, if not exactly like, the life of the Jungle Hero of the pulps.

The reason for this is that the jungles of the world are largely unchanged from what they were in the colonial era of the late 1800s. Most of the world's jungles are part of European colonies, and for a number of reasons the European powers are not interested in exploiting or exploring them. The major jungles of the world and the locations from which Jungle Heroes are most likely to emerge are in the Congo (controlled by Belgium), the Amazon (controlled by Brazil), India and Burma (controlled by Great Britain), New Guinea (controlled by the Netherlands), and Australia. In each of these locations, little effort has been made to cultivate the jungles in an organized, large scale way for commercial ends—even the rubber plantations in Indonesia have penetrated in only the most limited of fashions. Nor has there been extensive exploration by whites, and jungles remain uncharted frontier, whether because of native hostility (as is the case in much of the Amazon), expense and difficulty of reaching it (as is the case in Indonesia and New Guinea), or the lethality of the diseases there (as is the case in the Congo). And the native peoples of these countries tend to leave the jungles alone as well. In 1935, Brazil completes aerial surveys of the Amazon, but otherwise has not explored or exploited the jungle to any significant degree. The jungles of Indonesia and New Guinea have not even been surveyed. In all these countries, the economic realities of the era dictate a movement away from rural areas and toward cities.



What this means for the Jungle Hero is that his existence, maturation, and adult adventures occur largely undisturbed by the outside world. The conflict between Italy and Ethiopia, and the world's concern over the world war it may cause, is not felt in the jungle. Japan's aggression in China is unknown to the residents of the jungles of French Indochina, Burma, and India. Communist subversion does not penetrate into the jungles. The residents of the jungles care more about the basics of day-to-day living: gathering food, surviving disease, and enduring war with other natives or with colonial forces.

Of course, the lives of Jungle Heroes may not be so prosaic. He can be a very talented human remaining only in the Amazon, living out his life alongside the members of his tribe. But most will have adventures much like his or her pulp counterparts: encountering Lost Races; fighting rampaging dinosaurs or monstrous versions of ordinary animals, reptiles, and insects; defeating evil native tribe leaders or witch doctors; and so on. However, all of these adventures will take place in what amounts to total isolation, without the outside world being aware of them. The Jungle Hero can interact with outsiders, fighting against Italian attempts to conquer the Congo, or aiding a British expedition to discover a Lost Race. But, like the encounters with dinosaurs, such things are entirely in the realm of the imagination.

1951: Life in the jungles has begun to change, and the Jungle Hero is not immune to it. Some jungles were touched by the war—the jungles of New Guinea and Borneo were home to years of fighting, and the isolation of many of the local tribes was interrupted temporarily or even permanently. Some jungles, such as the Amazon, have become the target of much more aggressive and organized attempts to exploit them for their natural resources, or have become the target of clear-cutting as a way to create more farm land and grazing land. And some jungles, such as the Congo, have become the home to bands of armed men, fighting against colonial powers or for a Communist revolution.

Not all jungles have been disrupted this way: not every mile of jungle has been transformed and not every penetration by the outside world has been permanent. The movement of the poor is still away from the jungle and toward cities—the jungles of India and Burma were virtually abandoned by outsiders once the war ended. One common phrase in both India and Brazil is that both countries are so big that there are tribes in the jungles of each that have never seen a city person nor ever heard the words “India” or “Brazil.” It is still possible for a Jungle Hero to spend years without contact with the outside world. And native cultures and traditions will in all likelihood be unchanged even with limited conflict with outsiders—native religions and practices will not be altered simply because outsiders are now roaming around the jungle. But, however slowly, the outside world is entering the jungle: through aerial surveys, logging, the construction of railways and dams, and the building of towns—and the isolation the Jungle Hero has always lived in is disappearing.

The Jungle Hero can react to this in a few ways. One way is to do what many jungle peoples do when the outside world encroaches on them and takes away their land: retreat deeper into the jungle. This can preserve the isolation for

months or even years, but few jungle areas are entirely lacking in humans, and retreating tribes will almost inevitably come into conflict with other tribes—which will probably be extremely bloody, as both groups will be fighting for their survival.

The Jungle Hero can abandon the jungle for civilization and adventure from there. Most Jungle Heroes are made aware, as adults, of their biological parents, and briefly assume the civilized identity of their parents' child—Tarzan becomes “Lord Greystoke” and claims the Greystoke estates. A Jungle Hero, faced with the loss of the jungle, could retreat to his ancestral home back in civilization, and make the city his new jungle.

Or the Jungle Hero could become a liaison between natives and outsiders, and try to preserve as much of the jungle as possible, while allowing the outsiders—who will be natives to the country rather than white colonizers—to claim new land. But acting as a liaison will bring with it new dangers. He may come into conflict with government officials or company agents, who will have little interest in compromising or aiding the natives. He may have to deal with rebel groups who want to use the jungle as a base for their war against the government—and may find these groups abhorrent and war on them, or he may be sympathetic to their cause and end up aiding them.

Recommended Skills: The Superb skill for a Jungle Hero should be **Survival**, since that it will be a basic requirement for living in the jungle, but there are a range of possibilities a player can choose for the Great skills. Most players will select **Athletics**, but **Alertness**, **Endurance**, and **Stealth** would also make good choices, not to mention more offensive-oriented skills like **Might** and **Weapons**.

Variations on the Archetype: The Jungle Hero is rather tightly defined, but its individual components are easily altered, and often were in the pulps.

A surprisingly large number of Jungle Heroes were women, and while most female Jungle Heroes were married off and removed from the jungles by the end of their story, that needn't be the case with a player's character. The most famous of the female Jungle Heroes, Will Eisner and S.M. Iger's **Sheena**, Queen of the Jungle (comics and film, 1937-56) is in love with a white **Big Game Hunter**, but Sheena never marries him and never lets their love interfere with her duties as protector of the jungle.

Similarly, while most Jungle Heroes in the pulps were created by Americans and were white, a number were not, especially those created in countries whose populations were not white. O.G. Rocha's **Uirassu** (comic strip, 1942) is a Brazilian Jungle Hero active in the Amazon, defending the environment and native peoples against cruel outsiders. Wang Cilong's **Taishan** (film, 1939) is a Chinese Jungle Hero who is active in the Congo and is, apart from ethnicity, virtually identical to Tarzan. Indian creators came up with several Indian Jungle Heroes, including G.P. Pawar's **Angel** (film, 1932), an Indian woman active in the jungles of India. Francisco and Pedrito Reyes' **Kulafu** (comic strip, 1933-41) is a Filipino raised by apes in the jungles of the Philippines.

The types of animals which raise the Jungle Hero can be varied: because the essential idea of animals raising a normal human being is impossible, almost any animal can be used. William L. Chester's **Kioga** (stories, 1935-38) is raised by forest bears in a volcano-warmed land north of Siberia in the Arctic Circle. Charles Billings Stilson's **Polaris Janess** (stories, 1915-1917) is raised by polar bears around the South Pole [*sic*]. Homi Wadia's **Mala** (film, 1942) is an Indian woman who is shipwrecked, as an infant, on the jungle shores of Africa and is raised by two lions. Otis Adelbert Kline's **Tam** (stories, 1931) is raised by a tiger in the jungles of Burma. Alan Connell's **Tani** (novels, 1945) is raised by intelligent snakes in the jungles of the Amazon. And **Wild Boy** (film, 1932) is orphaned during an attack on the American frontier and is raised by a pack of wild horses.

The locations in which the Jungle Hero is raised be changed. Lahja Talakivi's **Tarsa** (novels, 1940-41) is orphaned in the northern reaches of Finland, above the Arctic Circle, raised by a bear, becomes a Jungle Hero adapted for a snowy clime (Tundra Hero?), and as an adult fights against the Soviets during the 1939-40 Winter War. Otis Adelbert Kline's **Jan of the Jungle** (stories, 1931-35) is active in the Everglades until he is sixteen, and then after that in the Amazon. Sundarao Nadkarni's **Savage Woman** (film, 1930) is an Indian woman raised in the jungles of India. Harvey Richards' **Sorak** (books, 1934-36) grew up in the jungles of Malaysia. Beatrice Grimshaw's **Simon** grows up in the jungles of New Guinea. E. Hoffmann Price's **Matalaa** (stories, 1940-41) is raised on a jungle island somewhere in the South Pacific.

More science fictional and fantastic environments could also be chosen: a Desert Hero raised by scorpions, an Urban Jungle Hero raised by sewer rats, a Skyscraper Jungle Hero raised by pigeons, and so on. Robert Moore Williams' **Jongor** (stories, 1940-41) grows up in Caspak, a land of preserved prehistoric life (including dinosaurs) in the exact center of the "Australian Great Desert." And Sean O'Larkin's **Morgo** (stories, 1930) is lost as a child in the Himalayas and discovers a fantastic subterranean world full of troglodytes, flying bat-men, dinosaurs, and other monsters.

Although nearly every Jungle Hero has the ability to communicate with animals in a more-or-less superhuman fashion, some have other superhuman abilities. **Félifax** (novel, 1929), by Paul Féval *fils*, is the product of a mad scientist's impregnation of an Indian woman, a descendant of **Tamerlane**, with tiger sperm. The result is a hybrid man-tiger, who grows up in the jungles of India and has all the strength and power of his feline progenitor.

Finally, some combinations with other Archetypes are easily achieved. John Duffield's **Bomba** (novels and movies, 1926-1955) is a **Child Hero**/Jungle Hero active in the Amazon.

KILLER VIGILANTE

Core Concept: Someone who kills criminals rather than captures them.

Symbolic Meaning: Society is so endangered that there can be only one punishment for crime.

Typical Quote: *"You have bad karma, scum. Fortunately for you, the Laughing Monk is here to relieve you of the burden of existence."*

Definition: Western popular culture has always displayed a tension in its conception of what a hero is. It traditionally portrays two types of heroes: the restrained hero who abides by society's rules, and the vengeful, violent hero who punishes the wicked without regard for legal niceties. One of the most significant American novels of the 19th century was James Fenimore Cooper's **LAST OF THE MOHICANS** (1826), with its noble hero **Hawkeye**, whose behavior is always exemplary. **LAST OF THE MOHICANS** was internationally read and hugely influential, both in America and abroad. But an equally influential and significant novel of the time, one which though forgotten today has never been out of print, is Robert Montgomery Bird's **NICK OF THE WOODS** (1837), which was written as a response to and rebuke of **LAST OF THE MOHICANS**. **NICK OF THE WOODS** has as its main character a Quaker, who in response to the death of his family puts on a costume and slaughters every Indian he encounters. **Nick of the Woods** is the first significant Killer Vigilante (as well the first major **Costumed Avenger**). Western popular culture of the 19th and early 20th centuries followed the example of **LAST OF THE MOHICANS** rather than **NICK OF THE WOODS**, with heroes killing only under a very circumscribed set of circumstances, and never proactively. Even Westerns—whose core plots involve defeating the frontier, Indians, or bad men, and which made gunplay an essential part of the genre—disapproved of violence; the classic formulation is that the frontier and its barbarians must be defeated by violence, but by engaging in violence, one becomes a barbarian.

This began to change following the Great War. Most countries, in both the East and the West, saw an increase in crime, albeit one perceived as being much worse than it actually was. The rise in crime was caused in part by the usual culprits: economic instability, an increase in urbanization, a shift in populations (including refugees and immigrants), and political instability and corruption. More unique to the era was the influx, after the war, of real-life **Rootless Veterans**, men trained to kill, who put that training to use during the war. Many of these men, unable to find any other work, joined gangs and crime syndicates and put their skills to use in cities.

But many of the crimes of the pulp era were unusually violent, or at least unusually so compared to the crimes committed before the war. The new additions to the gangs were often veterans who didn't recover, morally, from the effects of the war, and who applied battlefield morality to crime. Other new additions were the poor or immigrants who had nothing to lose or came from

areas (like Sicily) where the tolerance for shocking violence was much higher than in New York City, Paris, or Rio de Janeiro. Exacerbating the problem was the easy availability of guns—especially, late in the decade, the Thompson submachine gun, whose high rate of fire and low accuracy proved to be more deadly to civilians than to other criminals or policemen. This high rate of civilian deaths added to the popular perception that violent crime was rampant in the cities, the police were powerless to stop the criminals, and that unrestrained violence was the only possible remedy.

In the pulps in the 1920s, some policemen and private detectives became significantly more violent than their predecessors, but it was in the 1930s that the Killer Vigilante came of age.

The Killer Vigilante is, essentially, a self-appointed judge, jury, and executioner; someone who not so much takes the law into his own hands as preemptively puts the sentencing into effect. Most Killer Vigilantes aren't truly insane, as **The Spider** (see below) arguably is, but all are sufficiently outraged by the widespread brutality and apparent helplessness of civilians and police that he decides that the only effective response is to declare war and kill the enemy until they are all dead.

Many Vigilantes are veterans of the war, but some are ordinary men or women who decided to declare a no-prisoners war on criminals. He usually uses guns, but sometimes uses more unusual, primitive, or exotic weapons. He is sometimes a **Costumed Avenger**, but often he wears ordinary clothing, the better to fool criminals. The Vigilante is almost always an urban creature, and despite his crimes is usually popular with both policemen and civilians. Finally, he often fights gangs and crime syndicates, but often his enemies are more exceptional, even monstrous.

Typical Scenario: A new gang of immigrants is in town and has begun fighting the native gangs for control of the streets. Their battles are public, consisting of shootouts with shotguns and Thompsons, and civilians are getting maimed and killed.

Best Example: The archetypal pulp Killer Vigilante is **The Spider**, who was created by Henry Steeger, R.T.M. Scott, and Norvell Page, and appeared in **THE SPIDER** #1-118, and comic books, novels, and movies (1933-43). **Richard Wentworth** is an American millionaire playboy and veteran of the Great War. He hates crime and evil—the two are synonymous in his eyes—so much that every night he puts on a fright wig, a mask, and a cape and prowls the city, guns in hand, killing all those who break the law. He brands his victims on the forehead with a red spider mark. Wentworth is aided by a crew of devoted and talented assistants, including his manservant, the Hindu (later Sikh) **Ram Singh**, Wentworth's chauffeur **Ronald Jackson**, **Professor Brownlee** (who creates the Spider's gadgets), and **Nita van Sloan**, beautiful Society playgirl, crack shot, and skilled hand-to-hand combatant. His opponents had names like **the Cholera King**, **the Death Fiddler**, and **the Living Pharaoh**.

1935: The Killer Vigilante finds this the most frustrating of times, but in a way the most enjoyable, because it is an era most suited to his talents.

The 1920s were the decade in which the Killer Vigilante began, but the 1930s is the decade when the Killer Vigilante reaches maturity. The 1920s had financial waxing and waning, but the Depression has produced unparalleled misery, desperation, and a corresponding rise in crime. Government finances are shockingly low, which has resulted in a loss of social services (in those countries which had them), and less money to spend on hiring and training police. Corruption seems rampant. The newspapers and radio stations have become ever more efficient at uncovering and reporting news, which means that every violent crime gets intense coverage, adding to the popular perception of crime as being widespread. And, worst of all, children who were five years old in 1919 are 21 now, and have spent virtually their entire conscious lives being aware of gangs, violent crime, and how violent crimes are committed without restraint. This new generation of criminals, unlike the veterans who formed the gangs in the early 1920s, never had a conscience.

So the Killer Vigilante will find 1935 a target-rich environment. This is frustrating for him, because most would be happier in a better, safer world, with honest police who did their job efficiently, and few enough criminals that he would not be needed. But that's not the world now, and the Vigilante is needed more than ever. Heartless, merciless criminals are everywhere, and the police are powerless to stop them. This is true in the capitals of totalitarian regimes like Moscow and Berlin, true in what would seem to be well-off cities like Montevideo, and true in cities occupied by invaders, like Peking where Chinese and Korean gangsters go about their business regardless of the presence of the Japanese.

But the Killer Vigilante will find 1935 a satisfying year because he will always know that his efforts are appreciated. The Wild West atmosphere of most big cities is not something anyone except criminals wants, and not even all of them. More mature crime syndicates, like the Triads and the Yakuza, know that drive-by shootings and gunfights in broad daylight attract negative attention and are bad for business, which is why members of both organizations try to do their killings, whenever possible, in privacy and at night. The police hate looking bad and feeling helpless and hapless, and ordinary citizens hate living in fear and hate living in cities which are so dangerous.

The Killer Vigilante, therefore, will find that he has a sizable number of fans, from the press to government officials to the moms and pops who run corner stores. There will always be some who criticize him, of course. Some in the press may disapprove of his actions on general principles. Some people may feel—rightly or wrongly—that the Killer Vigilante focuses on killing people of one particular ethnic group: a Killer Vigilante of Houston might “coincidentally” kill many more African-American criminals than anyone else, while one in Delhi might focus on Muslim criminals. Some people may feel that he should kill the “real culprits” rather than street criminals: Communist or Fascist subversives, labor activists, foreign occupiers, etc. And some police will undoubtedly feel jealous, or that the Vigilante is impinging on the province of the police.

But generally everyone—except the criminals, of course—will be solidly behind the Killer Vigilante: he will go about his holy war secure in the knowledge that the right people believe in him.

1951: The role of the Killer Vigilante has become much more difficult.

It's not that there are fewer criminals now. There is an economic boom, thanks to the war in Korea, but many countries are still recovering from the effects of World War II, and many European countries still have widespread hunger, poverty, and privation to deal with. Too, there has been a huge shift in population worldwide, with millions of refugees still homeless from the war or unable to return to their native countries. Conversely, the economic boom has led to a great deal of money going to countries where corruption is common, if not tradition. Guns are everywhere, not just left over from the war but also due to Soviet efforts to export revolution (and Allied efforts to foster counter-revolution).

It's not that criminals have suddenly become genteel. Murder rates continue to climb, as do the number of rapes. In the past five years the drug trade has become a hugely profitable international business, with an accompanying a wave of extreme violence. The Mafia has become a major international criminal syndicate since the war, and is not at all reluctant to use force. The Union Corse, the Corsican criminal syndicate of the Caribbean, is trying to outmatch the Mafia through escalating acts of revenge and murder. The Triads, driven out of China by the Communists, are happy to flood their homeland with drugs and death.

But the sort of public support that the Killer Vigilante got in 1935 for his war on crime seems largely to have disappeared. National police forces have become organized and efficient, and even local police are much better trained than they used to be. More importantly, even in those countries where the police are not well trained or free of corruption, there is often a faith in them, and more broadly in the government as a whole. People no longer want a Vigilante to exact vengeance. People now want the system to enforce the law, not some anonymous killer.

Above all else, people want order and peace. For most countries, the past 16 years has had the greatest war in human history, unprecedented labor unrest, and political instability, including violent revolutions and civil war. People want calm, peace, and prosperity. They don't want Wild West-style shootouts; even if there seem to be more crimes than in the past, people generally don't see the Killer Vigilante as someone who can bring about safety and order. In 1935, people didn't have faith in society and the government to enforce order, and so cheered the Vigilante. In 1951, people generally do have that faith, placing it in the police, seeing the Vigilante as someone who makes matters worse, causing more violence than he prevents.



Recommended Skills: The Peak skills for a Killer Vigilante are whatever will best help him do his job, so the Superb skill should be either **Guns** or **Weapons**, or even **Fists** if his M.O. is to beat criminals to death. But the Great skills can be almost anything, depending on what players want their characters' background and capabilities to be. A second-story woman who grows so disgusted by her murderous brethren in crime that she begins killing them would take **Burglary**; a member of Society does away with murderers of his own class might take **Resources**; and a cowboy Vigilante would probably take **Survival**.

Variations on the Archetype: Because being a Killer Vigilante is ultimately about end results more than tactics or environments, many variations found in the pulps can be applied to the Archetype.

Most pulp Killer Vigilantes were men, in large part because the reading audience would have found the idea of a lethal heroine in the modern era insupportable or offensive—lethal swordswomen in the safely distant past were another matter for the pulp audience. But players needn't limit themselves so. Women can be as lethal as men, and thanks to the prevalence of guns, women will not find themselves prevented from killing by physical shortcomings. This assumes, of course, that a female Killer Vigilante will use a gun, which needn't be the case: a poisoned criminal is just as dead as one shot in the head.

Nearly all pulp Killer Vigilantes are in the prime of their lives, but—again, thanks to guns—even the elderly can be effective ones. Sinclair Gluck's **Paul Bernard** (novels, 1928-29) used to be a "government detective" who was "famous on two continents." He has retired to a quiet rural town and is in his early seventies. But when he finds evil men in his town, one of whom he had been tracking for years, he subtly murders them, and then does his best to throw the police off his trail.

Most pulp Killer Vigilantes are active on the street level, taking on gangs—but some operate in more rarified air. **The Dormouse**, a **Gentleman Thief**/Killer Vigilante, steals from and kills the evil rich, and D.L. Champion's **Mister Death** (stories and a novel, 1932-1939), a **Costumed Avenger**/Killer Vigilante, goes after the "Murder Club," a group of rich socialites in suburban New York who murder for pleasure and for greed.

But most operate at street level, targeting those criminals. William Ford's **Mr. Whimple** (stories, 1933-34) is a quite ordinary man who witnesses a murder on the subway and testifies to the police about it. The murderer's colleagues take exception to this and send a man to kill Mr. Whimple. But Whimple is no fool: he has already acquired a gun license, pistol, and shotgun, and lies in wait for the assassin, killing when he attempts to strike. Whimple then goes on to wipe out the rest of the gang and, using a car with a machine gun mounted on it, wages war on the underworld.

Killer Vigilantes come from all professions. Many are policemen. John Lawrence's **Marquis of Broadway** (stories, 1937-1948) is **Marty Marquis**, Lieutenant of the Broadway Squad in New York City. Marquis is shrewd, amoral, wants to rule "half the city's thieves," and is happy to commit crimes, terrorize those in the city he doesn't like, and turn loose the 22 officers under

him to steal and kill whenever they want. Carroll John Daly's **Satan Hall** (stories and novels, 1931-1954) is **Detective First Grade Frank "Satan" Hall**. Hall is known as the "Hunter of Men" and the "Lone Wolf of the Department," and cannot be bribed or dissuaded. The Police Commissioner doesn't approve of Hall's actions, but finds him useful: the criminals Hall deals with aren't in jail, where they belong, but they are dead and so wouldn't bother anyone again. The Commissioner is never above asking Hall to quietly get rid of individual gangsters, nor does Hall scruple at the occasional "execution" of a criminal if he believes the man deserves it.

Some Killer Vigilantes are private detectives. Bruno Fischer's **Ethan Burr** (stories, 1939-45) is a New York City private detective who is called "**the Practitioner of Death**" because of his skill at killing, incredibly quick with his .44. After the death of his wife, Burr quit the N.Y.P.D. and opened a private detective agency, using the money he makes to support his two small children. "His services came high, and if one wanted an utterly ruthless and fearless machine of justice, his fees were worth it." Norvell Page's **Death Angel** (stories, 1938-41) is **Angus Saint-Cloud**, a former prizefighter whose brute strength has earned him "the terrifying title of 'the Death Angel.'" As a PI, he uses his fists, and sometimes his guns, to kill.

And some come from unexpected professions. Norbert Davis' **Dr. Flame** (stories, 1939-42) is Edward Carl Flame, a medical doctor "who held advanced degrees in medical science from ten internationally famous universities," but also a "brilliant dwarf" shunned by the "fashionable sick...because he was repulsive and ugly to them." Flame moves to the slums and begins serving the poor and healing them. But the longer he stays in the slums, the more filled with rage he grows, against suffering and those who prey on the poor, especially child murderers, and when he finds them, he kills them.

Most Killer Vigilantes are active in big cities, but a **SotC** one can operate in any region. Edward Parrish Ware's **Jack Calhoun** (stories, 1926-36) is a U.S. Ranger stationed in the "sunken lands" of northeastern Arkansas. The sunken lands are full of "swamp rats," inbred scum who run alcohol, counterfeit, black-mail, and commit murder. It is Calhoun's job as a Ranger to stop them, which he usually does with a pair of .45s and a rifle. Edgar Wallace's **Just Men** (novels, 1905-1928) are well-educated European men of leisure who target "unjust men" around the world, from Europe to South America, and from priests to presidents. Even wealthier with story potential are Killer Vigilantes who are fishes out of water: the cowboy who has gone to Shanghai in search of the killer of an old friend, or the monk from Shangri-La who is using his martial skills to fight evil in Chicago.

Most Killer Vigilantes work alone, but some lead organizations of like-minded men. Tracy French's **Vindex** (stories, 1934-35) is a former actor whose children were kidnapped and then killed, with his wife dying of grief soon afterwards. This propelled him on to a "crusade of vengeance and extermination against the kidnaping racket." He hires four men who have undergone similar experiences, all "unable to forget and eager to repay—as keen as tigers for the hunt and as hungry for the kill," working as a team to kill kidnappers.

Most Killer Vigilantes are motivated purely by a hatred for evil, but some are also patriots. William Le Queux's **Villiers Beethom-Saunders** (stories, 1915-18) is a "well-known specialist on diseases of the chest" who uses a "directive electric ray" of his own invention to project lethal drugs into the bodies of the enemies of England.

The occult-based Killer Vigilante is not unknown in the pulps. Wang Fuqing's Chinese Killer Vigilante, **Lady Ghost** (films, 1939) suffers the loss of her husband and daughter. She swears vengeance and lies in a coffin, in a cemetery of unmarked graves, for 49 days to gain the powers of a ghost. So empowered, she avenges herself her enemies, and then begins killing other evil men.

Like Lady Ghost, a number of other Killer Vigilantes were neither American nor English. The perception that crime was skyrocketing was almost universal during the pulp era, and many cultures reacted to this by creating fictional wish-fulfilment characters. Some of these international Vigilantes were created by Americans: **Pâwang Ali** (stories, 1935-36), the turban-wearing, half-Malay, Muslim "Sherlock Holmes of Singapore" was created by E. Hoffmann Price. Ali is a free-lance investigator whose cases are invariably closed with the words "killed while resisting arrest." **Jim Buffalo** was created by a German, as were the Three Vigilantes (**DIE DREI VON DER FEME** #1-3, 1933). Created by Walther Kabel, the Three Vigilantes are a trio of **Costumed Avenger**/Killer Vigilantes who are inspired to fight crime by **Olaf K. Abelsen** and do so lethally, while wearing masks. Jean-Paul Deguise's **Phantasma** (**LES AVENTURES EXTRAORDINAIRES DE PHANTASMA DÉTECTIVE PRIVÉ** #1-18, 1949) is a mysterious private detective located in Montreal, but active across Canada. His adventures verge not just on the fantastic but also the horrific and even go into Grand Guignol territory; Phantasma is appropriately brutal in dealing with his cruel enemies. And K. Amarnath's **Minnalkodi** (film, 1937) is an Indian woman who becomes the leader of a gang of bandits and becomes a steal-from-the-rich-and-give-to-the-poor **Costumed Avenger** and thief, except when she encounters bad men, at which point she becomes a Killer Vigilante.

Lastly, combinations with other Archetypes are easily achieved, and not uncommon in the pulps. Raoul Whitfield's **Gary Greer** (stories, 1929) is a Great War veteran and freelance pilot whose father is murdered by the gangsters and corrupt police of Central City. Greer turns grim and lethal and uses his plane to murder his enemies as an **Aviator**/Killer Vigilante. R.E. Dupuy's **Frank Moran** (stories, 1934) is a **Big Game Hunter** who becomes a Killer Vigilante after his brother is tortured to death by a gangster. Moran uses the tactics and weapons of big game hunting against the gangster and his men. Moran classifies these men as jackals, coyotes, wolves, and tigers, and goes to work, using the appropriate weapons against each, from .45 to curare-poisoned dart to a bear-trap. **Costumed Avenger**/Killer Vigilantes have already been mentioned. Erle Stanley Gardner's **Black Barr** is a **Cowboy**/Killer Vigilante. And Albert Wetjen's **Stinger Seave** is, during one phase of his career, a Killer Vigilante/**South Seas Adventurer**.

LEGIONNAIRE

Core Concept: A member of the French Foreign Legion.

Symbolic Meaning: The soldier of an empire fighting insurgent natives in one of the empire's colonies.

Typical Quote: “*To the walls, Legionnaires! The Viet Minh are attacking!*”

Definition: The *Légion Étrangère*, which is popularly known as the French Foreign Legion, is a separate branch of the French Army composed primarily of foreign nationals. During the pulp era, the Legion was active protecting and defending France's colonial empire. The reality of the Legion and the fictional version of the Legion are similar but not the same, and as with a number of the Archetypes in this chapter, the fictional version of the Legionnaire is a romanticization, albeit far less than many others.

The Legion of the pulp era was a different group than the pre-Great War Legion. Before the war, the Legion was made up primarily of French colonials, who joined largely because a Legionnaire veteran with five years of active service gained French citizenship; a few nationals from France's neighbors also joined. But a wide range of nationalities joined the Legion at the start of the war, so that by the pulp era the Legion consisted not just of French colonials but of Russians, Hungarians, Turks, Slavs, Africans, and men from across the Americas. This produced a Legion with a much more international feel than the pre-war Legion.

The Legion of the pulp era was by no means a gentle group, but the unbelievable brutality of the old Legion was modified and lessened, to the point that by 1951, the two traditional punishments meted out to wayward Legionnaires—*le tombeau* (being buried in the sand up to your neck without food or water), and *le crapaudine* (being left for 24 hours in the sun with your arms and legs tied behind your back)—were no longer officially used, and sergeants were discouraged from being “unreasonably” vicious toward the enlisted men, although what constituted “unreasonable” was often vague and undefined.

But the pulp Legionnaire is different from the historical Legionnaire. The pulp Legionnaire is based on the Legionnaires of two works of fiction, which were themselves based on research, but were changed by the exigencies of fiction: Ouida's **UNDER TWO FLAGS** (1867) and P.C. Wren's **BEAU GESTE** (1924). The former directly and heavily influenced the latter, and the latter was enormously popular and widely imitated. Both books contained the core elements of the pulp Legionnaire: the literally (or figuratively) noble man surrounded by lower-class, coarse scum who make up the ranks of the Legion; a brutal and cruel commander; being stationed in a remote desert outpost where the Legion is in constant threat of being attacked by overwhelming numbers of hostile Arabs; and uneasy interactions with the natives of the country: the Arab natives are either good, simple, and welcoming of the benefits of French civilization, or deeply hostile and in cahoots with the attacking hordes.



The pulp Legionnaire is almost always British, French, or German, despite the historical Legion's wider range of nationalities. The pulp Legionnaire is subjected to brutality by his officers, but it is at once horribly unfair (which was rarely the case even in the old Legion—the discipline was brutal but fair) and lessened from the real thing (because there were some things even the pulps wouldn't print). The life of the pulp Legionnaire is dangerous, but when not under fire, he has it easy. The historical Legionnaire did not, and his life was summarized by one contemporary reporter thusly: "heat, dust, fever, mosquitoes, mud towns, mangy camels, the hot ever-blowing harmattan, absinthe, loneliness, monotony, forced marches through the desert sand, Africa, loneliness, loneliness...." The historical Legion, in the words of one of its members, is "[predominantly] composed of men of violence, bums, morons of vile habits, and booty-hunting louts"—the Legion is officially allowed to loot: the much-cherished *Droit de Pillage* granted its members by the French government. The pulp Legionnaire, however, is a noble man whose comrades are rough but rarely wicked; he is almost always active in Africa, which was not the case historically (see Variations below).

Lastly, players should remember the symbolic meaning of the Legionnaire archetype. As much as the **Africa Hand**, the Legionnaire is an agent of empire. His purpose to support a colonial structure which by its very nature oppresses and brutalizes those it rules over. The Legionnaire isn't quite a **Mercenary**, nor will be treated that way by members of the public. Especially during the pulp era, there is an air of romance about him. But the reality is that the Legionnaire's job is to maintain the French Empire by force of arms. Modern sensibilities may find this less than salutary, but for the readers of the pulps, this was a good thing.

Typical Scenario: The Legionnaire, with his unit, arrives at a remote outpost in the desert, to find everyone in the outpost dead. As soon as the unit mans the walls, a horde of hostile natives arrives and begins besieging the outpost.

Best Example: The archetypal pulp Legionnaire is P.C. Wren's **Beau Geste**, who appeared in five novels and short story collections from 1924 to 1935. **John Geste** is one of three brothers who are orphaned as children. The trio are raised by their aunt in an upper-class atmosphere. But the family's valuable Blue Water sapphire disappears, and each of the three brothers confesses to having stolen

it in order to protect the others. They leave England separately and enlist in the French Foreign Legion, where they are reunited at Fort Zinderneuf under the command of the malign **Sergeant Lejaune**. Lejaune wants the Blue Water and is willing to do anything to the Geste brothers to gain possession of it. When the Tuaregs attack, two of the brothers are killed and only John, who is nicknamed “Beau,” survives. In the sequels, he has further adventures with the Legion in action against the Tuaregs.

1935: Five years into the 1930s, and the Legion is finally beginning to recover from the 1920s.

The 1914 war killed many Legionnaires, but morale never dropped as badly during the war as it did during the 1920s. The decade was full of desert fighting in Algeria, Morocco, and Syria, in extreme heat and cold, with endless marches across forbidding terrain while enduring constant ambushes of small patrols. For five long years, the Legion fought a desert war against the Rif Berber leader **Abd el-Krim**, which included fights against rebel squads trained and led by deserters from the Legion, and which featured numerous, desperate last stands by Legionnaires and a pitched battle to defend Fez, the capital of Morocco. After el-Krim’s surrender in 1926, many of his followers kept fighting for another seven years. Adding to the fear and misery was the fact that for most of the decade the Legion was underarmed. The Legion’s cavalry, the *Régiment Etranger de Cavalerie*, was formed in 1921 as a reaction to el-Krim’s tactics, and motorized sections were added to the Legion in the middle of the decade, but most of the Legion’s arms were sidearms and rifles. It wasn’t until 1929, when an ambush in Djihani, Algeria killed 41 Legionnaires that France finally agreed to give the Legion automatic weapons.

Matters have improved since then, however. The Legion, whose six battalions are posted in Algeria, Syria, Morocco, Indochina, Tunisia, and Morocco, continues to be active with numerous small-scale actions in every colony. In April, the Legion begins a new campaign in Indochina against the Moi peoples, who (as one reporter notes) “fight with poisoned lances and kill their wounded rather than leave them in the hands of white men.” Other than Indochina, there is no large-scale conflict for France to expend the Legion in and, distanced from the home country, the Legion becomes more loyal to itself than to France. On occasion, the Legion has to intervene in messy domestic situations (such as the August rioting in Sidi-bel-Abbes, the Algerian home to the Legion’s headquarters, between resident Jews and other Europeans), but such events are relatively rare. Morale has improved, and Legionnaires can enjoy longer periods of safe tedium than in the past. In January, there is little enough action that Legionnaires from the Saarland are given leave to return home to cast their vote regarding whether or not the Saarland would rejoin Germany.

Truly, the most momentous event in 1935 for the Legion—whose blasé, jaded attitude toward action is earned and not feigned—is the retirement of **General Paul Rollet**, the Legion’s commander. It was Rollet who essentially rebuilt the Legion after the end of the 1914 war, and it was Rollet who essentially created the popular image of the Legion. Rollet is called “the Father of the Legion” by the Legionnaires, and his retirement is keenly felt by all.

1951: Wars come and go, but the Legion carries on.

The wars in the deserts of the 1920s and 1930s gave way to World War II, which no one in the Legion sees as the Legion's finest hour. Some Legionnaires joined the Free French forces, but many other Legionnaires, especially those in the colonies, which officially remained neutral, served under the Vichy government. Legionnaire fought Legionnaire in Syria; Legionnaires fought the British in Lebanon; and after surrendering to the British, 32,000 Legionnaires of the 6th Regiment Etranger d'Infanterie returned to Vichy, while only 692 joined the Free French. The 13th Demi-Brigade did score a notable victory against the Afrika Korps at Bir Hakim in Libya, and many Legionnaires assisted in the liberation of France, but on the whole the Legion's record during the war makes no Legionnaire proud.

By the end of 1946, the Legion was back in action in French Indochina, fighting the Viet Minh, and that war drags on. It's been a hard war, one called *la guerre sale* (the dirty war) back home in France; by 1951, over 7,000 Legionnaires have died in battle to maintain France's colonial grip. The Legion still has many men in the North African colonies, and small-scale actions continue to take place there, but it is in Indochina that most Legionnaires are serving. While it is a successful year for the Legion, scoring a number of victories against the Viet-Minh, they continue to die in large numbers.

The morale of the Legion is reasonable, as the fallen are rapidly replaced, but the Legion's place in French society is worse than ever: any Legionnaire, when asked his nationality, will say, "I am a Legionnaire." Many Legionnaires now openly scorn and hate France. The number of French colonials in the Legion is at an all-time low: while Belgians, Italians, Portuguese, Yugoslavs, Moroccans, Algerians, Tunisians, Laotians, Cambodians, Vietnamese and Vietnamese ethnic minorities serve in the Legion, around 60% of the Legion are Germans (including a certain number of ex-S.S. men).

Recommended Skills: The peak skills for a Legionnaire should be those which will best help him be a Legionnaire, so the Superb skill should probably be **Guns**. But there are several Great skills which could aid the Legionnaire in the execution of his job: **Alertness**, **Endurance**, **Intimidation**, **Leadership** (for an officer in the Legion), **Resolve**, and **Survival**. If the player wants his or her Legionnaire to be the lazy, roguish Legionnaire of some pulps, one of the Great skills could even be **Gambling**, and a Legionnaire who pilots a helicopter for the Legion (which didn't use helicopters in military situations until 1956) could take **Pilot**.

Variations on the Archetype: The Legionnaire is specific enough in its particulars that there are only a limited number of variations.

The most significant variation is to make the Legionnaire a member of the Spanish Foreign Legion rather than the *Légion Étrangère*. The Spanish Foreign Legion, formed in 1920 as the Spanish version of the French Foreign Legion, was active throughout the pulp era: in the Rif War (1921-26), in suppressing

the Asturias revolt in Spain in 1934, on the side of the Nationalists in the Spanish Civil War, and in small scale actions in Morocco throughout the 1940s and 1950s. In real life, the Spanish Legionnaires were known for being proud, touchy, self-righteous, and utterly unconcerned with the opinions of the outside world. In October 1934, an inquisitive Spanish journalist asks too many questions of Spanish Foreign Legionnaires about atrocities committed during the Asturias revolt, and a Spanish Legionnaire kills him, and is sentenced to only six months imprisonment for the murder; since the Legionnaire has already been in prison for that long, he is released. The Spanish Foreign Legion ignores the domestic and international criticism this light sentence provokes. In the pulps, however, Spanish Legionnaires are virtually indistinguishable from French Legionnaires, with the exception of nationality.

In the pulps, the French Foreign Legionnaire is usually English, French, or German. But the *Légion Étrangère* took any foreigner as long as he was able and willing to enlist, and occasionally in the pulps the Legionnaire was of non-French and non-English nationality. **Anton Petrov** (serial, 1914) is a Russian Legionnaire. Reynaldo Ferreira's **Gastão Perestrello** is a Portuguese Legionnaire-turned-freelance aviator. The hero of **PRZYGODY W LEGII CUDZOZIEMSKIEJ** #1-17, 1934-35) is a Polish Legionnaire. And Olavi Kanerva's **Lieutenant Renkonen** (stories, 1940) is a Finnish Legionnaire.

The Legion didn't accept women during the pulp era, but in a **SOTC** game, of course, that needn't be the case.

Members of the Legion attempting to go A.W.O.L. were common in real life, and those who tried it were punished harshly and without mercy. Aphoristically, no one escaped from the Legion, but in the pulps some did. **Heinz Brandt** is described as having successfully escaped from the Legion and joined the German Army in Belgium during the Great War. A **SOTC** Legionnaire could have done the same and not re-enlisted, or have recently fled from the Legion.

Legionnaires, in both reality and the pulps, usually have colorful pasts from before they joined the Legion, and some pulp Legionnaires had pasts that fit the Archetypes in this chapter. Budleigh Netton's **Derek Carrington** (novels, 1937-39) had been a "brilliant Intelligence officer" and **Afghani Fighter** on the Indian North-West Frontier until he had a romance with a Russian girl and was exposed. Rather than return in disgrace to London, Carrington enlists in the French Foreign Legion. A player could similarly add many other Archetypes to his player's past, from **Gentleman Thief** to **Stage Magician**.

Finally, some other Archetypes can be attached to the Legionnaire. **Bulldog Blade** is a **Boxer/Legionnaire**. **John H. Barrington** (novels, 1928-37) is a member of that organisation [*sic*] which even the officers fear—"Espionage Centrale," the espionage branch of the Legion, the greatest spy organization in the world, and Barrington is active in putting down revolutions and fighting spies, as a Legionnaire/**Spy**, around North Africa and Europe.

MERCENARY

Core Concept: A soldier-for-hire in the service of a country or cause not his own.

Symbolic Meaning: The man who will fight any battle for money, regardless of his feelings about or the morality of his employer or his employer's cause.

Typical Quote: *"I took your money, and I became your man. Now...well, I may die, but I won't betray you."*

Definition: Like several of the other Archetypes included in this chapter, the realities of the historical mercenary of the pulp era is some distance removed from its pulp imitator. And like some of the Archetypes in this chapter, the pulp version is not only at odds with the historical source, but is a whitewashing of it.

The pulp Mercenary goes by more romantic names, like "freelance," "sword-for-hire," and "soldier of fortune." The pulp Mercenary is usually choosy about who he works for, so that he is never forced to commit dishonorable acts in the course of a job. The pulp Mercenary always honors a contract, regardless of circumstance or a financially superior job offer from an opponent. He has a strong sense of honor which he always lives up to, even under the worst circumstances—until the person who hired the Mercenary dies, of course. He is skilled at firearms, but befitting his obsession with honor, the pulp Mercenary is usually skilled with a sword and finds uses for it in battle on a surprising number of occasions. He is physically capable, well traveled, and at ease in a number different cultures. And the pulp Mercenary has chosen to be a mercenary for one of two reasons: either fleeing infamy (usually ill-earned), or because the money is better as a mercenary than anything he could be doing at home.

Most of the preceding had no basis in reality. The historical mercenary of the pulp era, excepting the insane men who became mercenaries because they enjoyed killing, were usually real-life **Rootless Veterans**, men who chose the job of mercenary because no other jobs were available, the money was good, or it was the only thing they knew how to do. With few exceptions, there were many more mercenaries than there were openings, so a would-be mercenary could not be choosy about his employer—not if he wanted a job—and could not avoid dishonorable acts. Small wars, the kind in which mercenaries tend to be employed, are usually more full of dishonorable acts than major wars: slaughter of children and civilians, burning homes and crops, and so on. Career mercenaries tend to follow the terms of their contract, but are neither stupid nor suicidal: they know when a battle and a cause is lost, and desert accordingly. Mercenaries are not hired for their skill at arms—they are rarely particularly skilled with sword or gun—but for their willingness to kill and follow orders. And Mercenaries usually lack the funds to travel the globe, serving in one or two countries only.

A **SotC** Mercenary should feel free to add to the list on page 330 with wars between imaginary countries, a pulp staple, or to incorporate the fictional

places mentioned in Chapter Two. For example, an oil company drilling in the Hollow Earth would need a large number of Mercenaries, and experience fighting Neanderthals and *Phorusrhacid* Terror Birds would make for an entertaining background

A SOTC Mercenary should be heroic, and should emulate the pulp mercenary rather than the historical one. But some elements of real mercenaries can usefully be incorporated into a *game*. For example, most historical mercenaries were veterans of their native countries' armies and fought in their wars before being demobbed (demobilized) at the end of those wars. With no other jobs available to them, they became mercenaries, but they did not leave their patriotism, loyalties, and temperaments behind. So in the 1920s, German mercenaries were known for being sullen and touchy (due to the way in which the war ended), and Polish mercenaries had a well-earned reputation for being supremely confident and cocky, because of their defeat of the Russian Army in the 1920-1921 Russo-Polish War.

Most mercenaries rarely traveled outside of a few countries close to their home. A surprising number of those who did, however, and survived service in a foreign army, stayed abroad and spent their money on homes and businesses, usually bars and brothels. Contemporary accounts from the 1920s and 1930s, for example, often mention business in Shanghai run by white mercenaries, or homes of former European mercenaries in Paraguay.

Real-life mercenaries have always been employed as much by corporations as by countries and rebels, if not more so; armies and rebels tend to want to employ true believers and patriots, while companies tend to want men who are mainly interested in a paycheck rather than an ideal. In real life, mercenaries in the employ of corporations (who usually label them "corporate security") fight on behalf of the company's interests, which usually translates into attacking and killing foreign natives or the domestic disadvantaged so that the company can increase its profits and holdings. But some corporate mercenary work was at least morally neutral, if not morally positive, and a player can choose one of those backgrounds. The mercenaries on the Anglo-Iranian Oil Company rigs in Persia were taking Persian oil for British profit, but the mercenaries guarding the railways as they were being built in Mexico (and defending them against both angry natives and bandit attacks) were ultimately working for the good of Mexico. The mercenaries hired to retrieve kidnapped tourists in Greece (where ransoming tourists is a centuries-old tradition) or kidnapped missionaries in China (where the bandits and warlords found ransoming Westerners a quite profitable sideline from their usual work) were doing a good thing.

Finally, keep in mind that "mercenary," in the broadest sense, merely means a warrior-for-hire, rather than the more specific experienced veteran-of-foreign-conflicts of modern popular culture. It is quite possible for a Mercenary to have always and only been active in his own country, whether as a strikebreaker-for-hire or someone who hires out to the private armies of governors. A Mercenary could be a Louisianian with experience in **Huey Long's** security forces, or a Brazilian with experience in various Brazilian states, or an Indian with experience in the Indian princely states.

WARS BY ANY OTHER NAME, 1910-1951

The following is a list of the historical conflicts of a **SOTC** Mercenary could have fought in, as soldier or Mercenary, during the pulp era:

- The Mexican Revolution, 1910-1915.
- The Great War (World War I), 1914-1918.
- The Catholic/Protestant, Irish/British conflict in Ireland, 1916-1938.
- Internal conflicts in China, 1916-1937. This includes warlord-vs.-government, warlord-vs.-warlord, and Communists vs. Kuomintang.
- Mexican-American border skirmishes, 1916-1917.
- The Russian Civil War, 1917-1922, including the Western intervention.
- The Polish uprising against Germany, 1918-1919, and the Polish-Ukrainian War, 1918-1919.
- The Estonian, Latvian, and Lithuanian wars for independence, 1918-1920.
- Haitian revolt against U.S., 1918-1919.
- The Turkish war for independence, 1919-1923.
- The Rumanian-Hungarian War, 1919-1920.
- The Arabian Civil War, 1919-1925.
- Syrian revolt against France, 1919-1920.
- The Afghanistan-British War, 1919-1921.
- The Russo-Polish War, 1920-1921.
- The Rif rebellion in Morocco against Spain and then France, 1920-1933.
- White Russian invasion and occupation of Mongolia, 1920-1921.
- Druse revolt in Syria against France, 1925-1927.
- Iraqi revolt against Britain, 1920-1921.
- Kurdish revolt against British and Iraqis in Iraq, 1922-1924, 1930, 1932, 1946.
- Internal unrest in Portugal, 1925-1932.
- Greek-Bulgarian border skirmishes, 1925.
- Yugoslavian-Albanian border skirmishes, 1927.
- Afghani Civil War, 1929.
- Kurdish revolt against Persians in Iran, 1930.
- Internal unrest in Spain, 1930-1934.
- Japanese-Chinese War, 1931-1945.
- Paraguay-Bolivian "Chaco" War, 1932-1935.
- Ethiopian-Italian War, 1935-1936.
- Spanish Civil War, 1936-1939.
- Arab revolt against the British in Palestine, 1936-1939.
- Haitian-Dominican Republic border skirmishes, 1937.
- Japanese War with U.S.S.R. and Mongolia, 1939-1940.
- World War II, 1939-1945.
- Azerbaijani revolt in Iran, 1945.
- Rebellion in Iran, 1946.
- Greek Civil War, 1946-1949.



- American-Yugoslav conflict at Trieste in Italy, 1947.
- Arab-Jewish and Arab-Israeli conflict, 1945-1949.
- Burmese revolt against British, 1945-1946.
- Indonesian revolt against Dutch, 1945-1949.
- Chinese Civil War, 1945-1949.
- Kenyan revolt against British, 1945-ongoing as of 1951.
- Internal unrest and civil war in Colombia, 1945-ongoing as of 1951.
- Internal unrest in India, 1946-1947.
- Internal unrest in Philippines, 1946-ongoing as of 1951.
- Vietnamese revolt against French in French Indochina, 1946-ongoing as of 1951.
- Siamese/Thai-French Indochina border skirmishes, 1946.
- Indian-Pakistani conflict in Kashmir, 1947-ongoing as of 1951.
- Moroccan revolt against French, 1947-ongoing as of 1951.
- Malagasy revolt against French in Madagascar, 1947-1948.
- Civil war and internal unrest in Paraguay, 1947-1949.
- Internal unrest and civil war in Burma, 1948-ongoing as of 1951.
- Malaysian revolt against British in British Malaya, 1948-ongoing as of 1951.
- Somalian revolt against British and Italians, 1948-ongoing as of 1951.
- Ghanaian revolt against the British in the Gold Coast, 1948-ongoing as of 1951.
- Internal unrest in Siam/Thailand, 1949, 1951.
- Libyan revolt against Italians and British, 1949-ongoing as of 1951.
- Ugandan revolt against British, 1949-ongoing as of 1951.
- Congolese revolt against Belgians, 1949-ongoing as of 1951.
- Internal unrest in South Africa, 1949-ongoing as of 1951.
- Internal unrest in Bolivia, 1949-1950.
- Chinese-Tibetan War, 1950.
- Tibetan revolt against Chinese, 1950-ongoing as of 1951.
- Internal unrest in Indonesia, 1950-ongoing as of 1951.
- Ivoirian revolt against French in Côte d'Ivoire, 1950-ongoing as of 1951.
- Korean War, 1950-ongoing as of 1951.
- Ecuadorian-Peruvian border skirmishes, 1951.

Typical Scenario: A man claiming to be the deposed president of a small Central American country is hiring mercenaries to help him take back his country. The pay is surprisingly and suspiciously high.

Best Example: The archetypal pulp Mercenary is Uuno Hirvonen's **T.J.A. Heikkilä**, who appeared in fourteen novels and a number of movies from 1928 to 1964. T.J.A. Heikkilä is a Finnish Army officer who goes to Mexico and begins a long life of adventure in Central and South America, most of which take place in the country of Sierra Nueva. He becomes a Lieutenant General, romances beautiful women, fights traitors, revolutionaries, bandits, and other threats to the social order, and generally has a grand time.

1935: The political instability and numerous conflicts of the day are bad for almost everyone, but they are good business for the Mercenary.

Not all of the political and military chaos can profit the Mercenary. Most rebellions, whether Communist-backed or the result of armed nationalists seeking independence from colonial masters, do not hire mercenaries—both because of a lack of funding and because rebels prefer to recruit like-minded individuals whose loyalties will not be suspect and cannot be bought. Likewise, many of the governments engaged in conflicts will use their countries' armies to fight rather than foreign or native mercenaries. And many of those who would otherwise hire mercenaries may find that they can't afford them.

Even leaving all those out, however, there will still be a wide range of potential. In the fall, Italy advertises in a number of European papers, offering Mercenaries good money to enlist in the Italian Army. Many Chinese warlords are happy to hire a skilled warrior to fight for them; in fact, China is universally viewed as the best opportunity for a Mercenary, especially native ones. The White Russians who invaded Mongolia in 1920 employed Mercenaries. Ethiopia is welcoming Mercenaries from around Africa the rest of the world in preparation for a war with Italy. A number of internal conflicts, including the Irish and Spanish, had combatants who were happy to hire Mercenaries to augment their forces; losing sides in a number of wars, including Bolivia in the Chaco War, welcomed Mercenaries into their ranks when the war seemed lost.

And a number of countries with little or no tradition of military excellence hired foreign Mercenaries to train their troops up to European standards. This usually happened in Africa and Central and South America (Mexico is perhaps the largest country to have done so, and Paraguay is known to have done so during the Chaco War).

Finally, most Mercenaries hire themselves out to countries and large corporations, but any nation with significant internal unrest and disorder is going to be plagued by gangs of bandits, religious fanatics, or would-be warlords—all of these are going to prey on towns and villages. Any group of civilians in these circumstances will be happy to give money to a Mercenary to defend the civilians. Countries in this category include China, Mexico, Russia (before the Soviets established complete control), and Portugal.

1951: Times are more difficult for the Mercenary, but there are still job openings, if farther afield.

The problem is that the U.S.-U.S.S.R. clash altered and continues to change everything. After the war ended, there were millions of **Rootless Veterans** available, which temporarily flooded the mercenary market that had been depressed during the war, as countries used their own armies to fight, rather than hiring outsiders. But then the economic boom began, accelerated by the war in Korea, and so many of the Mercenary's potential competitors got normal jobs.

However, the global nature of the Cold War means that most countries are dragged into the clash, and must take sides and aid (or be aided), by one or the other. Since both sides prefer to employ True Believers, and most countries involved will use their own armies, many former markets for the Mercenary are no longer available. In some areas, True Believers are thin on the ground, and the superpowers will welcome the use of proxies, even if they are Mercenaries—see Cuba, Communist rebels versus Batista's Mercenaries.

There are also the usual minor wars and civil wars which the Mercenary has always used for employment. But China, always a lucrative market, is now off the table. The many nationalist insurgents in colonial countries are generally too poor to employ mercenaries, preferring True Believers instead who usually fight for free, and both colonial powers and newly independent countries use their own armies, as is the case in British Malaya, French Indochina, Indonesia, and the Philippines.

So the main employer for the Mercenary in 1951 will be corporations. Oil is increasingly a big business—oil companies, both local and multinational, are constantly under attack by native insurgents, especially true in Persia in 1951. Railway companies laying track in hitherto-untouched areas, such as the Northwest Territory in India, will need Mercenaries. Rubber companies in South America will need them to protect their plantations. And so on.

Recommended Skills: The peak skills for a Mercenary should be those which will best help him be a Mercenary, so this Superb skill should probably be **Guns**—unless the player wishes to follow the pulp model and become a swordsman, in which case the peak skill should be **Weapons**. There are several Great skills which could be usefully chosen the player as most suitable: **Alertness**, **Endurance**, **Intimidation**, and **Survival**. If the player wants to emphasize a wide range of “old friends from the wars,” then **Contacting** would be a good choice

Variations on the Archetype: Since the only thing required of the Mercenary is that he or she is a warrior for hire, a number of variations can easily be made to the archetype.

Historically, few women were mercenaries—but there's no reason a player can't play one. In the pulps, a Mercenary is often skilled with the sword and is forced to use it in the course of a story; in real life, most mercenaries used guns, a weapon which women can master as well as men.

In the pulps, the Mercenary is usually from the U.S. and hires out to fight in foreign soil, usually Latin America, South America, Africa, or Asia—in other words, a white male goes to a non-white country and proves his masculinity and worth by killing non-whites for pay. Occasionally, the pulps went against the racism of this arrangement by showing the mercenary being active in white countries. Roy Crane's **Captain Easy** is active in a variety of Balkan countries. Francis Whitlock's **Lost Legion** (stories, 1907-1914) helps overthrow despots in small, Eastern European countries. And Armas Pullan and Mika Waltari's Finnish mercenaries, **Piukkanen** and **Kiho** (novels, 1931-32) are hired by Chicago businessmen to wipe out gangsters in Chicago.

Some pulp Mercenaries become Mercenaries for ulterior motives. K. and Hesketh Prichard's **Geoff Heronhay** (stories, 1906-07) is a tall, strong, and quick American who is in love/obsessed with a beautiful New York socialite. The socialite has sat for a number of portraits, and Heronhay, who doesn't dare dream of actually meeting the socialite, feels that he must have every one of these portraits. Unfortunately, the portraits are highly sought after and very expensive. So Heronhay becomes a soldier-for-hire to earn the money to buy them all.

Most Mercenaries operate alone, but some are leaders of groups. W. Wirt's **Jimmie Cordie** (stories, 1928-35) was left a **Rootless Veteran** after the end of the war and decided to become a soldier-for-hire. Cordie leads a group of five mercenaries in Asia, mostly in China, but also in Guatemala and Central Asia.

Most pulp Mercenaries have some standards—about killing innocents, or who they will work for—but few are put in situations where those standards are tested. A few have standards which are tested and do hinder their lives. H. Bedford-Jones' **Denis Burke** (stories, 1933) is an American Mercenary active in Morocco. His refusal to have any part in the “peddling of Red propaganda” loses him a job and leads to his being the object of suspicion by both rebels and French Intelligence.

Most pulp Mercenaries are active in military situations, but some are hired by governments to aid the police in areas where bandits and criminals completely outnumber local law enforcement. Fred McLaughlin's **Falcon** (stories, 1927-37) is an **Aviator**/Mercenary who is hired by **President Álvaro Obregón** (1880-1928) of Mexico to patrol the U.S.-Mexico border and support the Mexican police in their war against Mexican criminals. The Falcon is so good at this that he becomes known, among his enemies, as “el diablo del pelo colorado” (the “red-haired devil”).

Finally, the Mercenary is an easy one to combine with various war-oriented Archetypes. The Mercenary/**Spy** is a particularly common one. Almost as common is the **Aviator**/Mercenary. A typical pair is Frederick Nebel's **Gales and McGill** (stories, 1927-1937), who fly their planes from Rangoon to Canton to Bangkok, hiring out to fight in native rebellions and Tong feuds.

MOUNTIE

Core Concept: The mounted Canadian policeman on the frontier of Western Canada.

Symbolic Meaning: The enforcer of justice on the half-tamed frontier.

Typical Quote: “*No one escapes the Mounties.*”

Definition: The Royal Canadian Mounted Police, also known as the “Mounties,” is in many respects similar to the cowboy. Both are the archetypal and stereotypical export of their respective countries’ popular culture. Both are active on their country’s frontiers. And the fictional representation of both is some distance from the historical reality.

The Mounties had their origin in the North-West Mounted Police, a paramilitary law enforcement group in the Northwest Territories of Canada during the late 19th century. In 1920, the NWMP merged with the Dominion Police (the official police force of eastern Canada) to become the Royal Canadian Mounted Police. Since that time, the Mounties have been Canada’s national police force, active in both cities and the frontier, as well as the government’s counterintelligence force. However, like any national police force or intelligence service, the actions of the Mounties have not always been salutary—even within Canada, the Mounties have often been the target of criticism. A cursory examination of the history of the Mounties reveals a number of unpleasant incidents, and the historical Mountie is as flawed as any other historical policeman.

This is not the case with the pulp Mountie, who occupies an almost unique position in the pulps. He has many of the attributes that the pulp policeman lacks, and the pulp Mountie can be seen as a fantasy law enforcement figure for readers. The pulp Mountie is morally good and incorruptible. He is relentless, and will track his criminal prey into the Arctic Circle or an exploding volcano if necessary. The pulp Mountie is always tall, strong, and physically formidable. He is not only a more-than-capable crime-solver and law enforcer (for a mostly rural, and in places still untamed frontier), he is also an excellent horseman and frontiersman. He wins the respect of the Native Canadians for his equal-handed treatment of them and his defense of them against predatory whites. And, though dealing with brutal criminals in rough and even depraved settings—his milieu is very much the Wild West, but with fur trappers and snow—is never soiled or reduced by his circumstances.

The fantasy version of the Mountie as noble and heroic was easy for readers of the pulps to believe.

Typical Scenario: Chicago gangsters have begun using remote mountain towns in Canada as distilleries, and the gangsters’ money is having a deleterious effect on the townspeople.

Best Example: The archetypal pulp Mountie is Zane Grey's **Sergeant King**, who appeared in comic strips, novels, film serials, and Big, Little Books from 1935 to 1954. Sergeant King (his first name is never disclosed) is a member of the Royal Canadian Mounted Police. He is active in northwest Canada and is one of the toughest, most effective policeman of any kind in any climate. He always gets his man, always pursues a criminal no matter what, and always keeps a stern demeanor regardless of the situation. King goes after fur thieves, cattle rustlers, train robbers, Chicago gangsters come to Canada for "easy pickins," German spies, and any number of other wrongdoers. On occasion, he also catches crazed costumed villain types, including a distaff version of **Robin Hood** and a deranged doctor who wears a winged suit and calls himself "**The Black Bat.**" King's boy sidekick is **Kid Blake**, his girlfriend is **Betty Blake**, and his constant companion and pilot is **Jerry Laroux**, a stereotypical French-Canadian.

1935: The disparity between a fictional character and the real people the character is based upon is rarely as great as it is in 1935 between the pulp Mountie and the real Mounties.

Thanks primarily to the mythologizing of Hollywood and Canadian popular culture, the popular image of the Mountie is of the mounted officer in the wilds of western Canada, capturing criminals of various descriptions. But the reality of the Mountie is quite different. His job is to be both crime-solver and intelligence officer, and the barriers between those are often non-existent. This isn't as many Mounties wish it. Most are patriotic young men from smaller towns and rural regions who join the Mounties to make a difference and to catch criminals. But the reality is that many Mounties' daily lives are dull and devoid of capturing bad guys. What most do on a daily basis is patrol, and since most are patrolling rural regions with small populations, these patrols are routinely uninteresting. And, sadly, the leaders of the R.C.M.P.—from Superintendent on up—seem to view crime-fighting in a different light than many of the rank-and-file Mounties.

Oh, the R.C.M.P. certainly want the Mounties to be better at capturing criminals: in January, some are sent to Scotland Yard for special training, and in December, the R.C.M.P. adds up-to-date crime labs and forms a school to train new constables in crime detection and criminal law.

Political questioning has put continuous pressure on the R.C.M.P. leadership to justify its existence, which has resulted in unofficial (but quite explicit) orders to rank-and-file Mounties to concentrate on making arrests that will generate headlines in the press and goodwill among most Canadians. Also, the R.C.M.P. leadership is devoutly anti-Communist and very worried about Red influence on various groups.

The result is selective law enforcement—and worse. Immigrants and ethnic groups are targeted, especially those from Eastern European and Slavic countries, which are seen as exporting Communism to Canada. A notable exception to this trend is the treatment of Native Canadians, who aren't seen as a threat and are treated with benign neglect (except when Communist activists take an interest in their cause). Organized labor and leftist radicals are also focused on to the exclusion of other groups.



This results in an ongoing series of deportations throughout the year, especially of Ukrainians and Chinese. Chinese are automatically assumed to be involved in the opium trade, and hundreds of unemployed Chinese are arrested for the crime of demonstrating peacefully. Worse is the R.C.M.P.'s behavior toward strikers. Since its inception, the R.C.M.P. has actively broken strikes—but with the advent of the Depression, the number of strikers has increased, as has the R.C.M.P.'s viciousness toward them. Most Canadians remember the 1931 Estevan strike, when Mounties killed three striking coal miners; in early July, in Regina, when hundreds of strikers are heading east to Ottawa to state their grievances to the Prime Minister, the Mounties and local police provoke a riot which they then violently suppress. Two are killed and hundreds are injured, and it is later revealed that the Mounties had *agents provocateurs* within the strikers.

The Mounties come under a great deal of criticism for the Regina Riot but as is typical with them, the government publicly washes its hands of them while privately issuing them orders. The Mountie officers, who have always looked upon themselves as the elite and much better than the rank-and-file, offer up low-level Mounties as sacrificial lambs.

1951: For Mounties, life continues in a predictable fashion. The R.C.M.P. continues to evolve in the same directions as in previous years, for better and for worse.

The existence of the R.C.M.P. is no longer in question, even by staunch leftists. The service of the R.C.M.P. during the war, and the many highly publicized arrests they've been a part of, have helped cement the Mounties' image as stalwart, square-jawed, righteous Canadians. And thanks to some committed Mountie activists, many of the conditions which left morale so poor in 1935 have been changed. Pay is better, and promotion is quicker. The Mounties have begun hiring married men. In 1949, the R.C.M.P. changed policies and allowed the pension for a retired Mountie's wife to continue after his death. And R.C.M.P. officers are no longer as openly scornful of the rank-and-file Mounties.

The amount of the police work performed by the Mounties hasn't really changed, but the nature of the crimes have. The number of crimes investigated is up slightly, but they are usually more violent. Drunken quarrels and petty thefts have been replaced by drug cases, like the international drug-smuggling ring captured in Montreal in August, or by murders or domestic terrorists like the Quebecois separatists and the Russian Doukhobor "Sons of Freedom" who sabotage power and telegraph lines and dynamite railways throughout the year.

The most important ongoing development is the Mountie's evolving approach to intelligence work. In 1947, the R.C.M.P.'s counter-intelligence branch (the Intelligence Section) became the Special Branch, and was given a great deal more money, manpower, and authority. Since then, the R.C.M.P. has become even more zealous in the fight against Communism than it was before the war. Wire-taps, bribing of witnesses, and break-ins at the homes of activists are regular occurrences, as are R.C.M.P. investigations of "Communist-ridden campuses." But all of this is done in a covert, quiet fashion. The R.C.M.P. has created an image of impersonality and anonymity as a deliberate response to the ego-driven cult of personality in **J. Edgar Hoover's** F.B.I., and the Mounties don't boast about their arrests or the spies they've caught.

Other actions are performed quietly and without publicity. When the government decides that Native Canadians are not taking part in "Canadianization" the way other immigrant groups have, and that the Natives are keeping to themselves, the government orders the Mounties to begin killing the Natives' sled dogs en masse as a way to force them to settle in villages, buy snowmobiles, and take part in government social aid programs. But the killing is done secretly by Mounties out of uniform and is not discussed or recorded.

Recommended Skills: The Peak skill for a Mountie should either be **Investigation** or **Survival**, depending on which aspect of the character the player wishes to emphasize: the crime-fighting or the outdoorsman. The skill which is not Superb should be Great, since both are central to the Mountie's existence. The second Great skill should also be something which will help the Mountie do his job. The stereotypical pulp Mountie is known for never giving up, so **Resolve** would be a classic second Great skill for a Mountie.

Variations on the Archetype: The most likely variation on the Mountie archetype is to make the character a mounted policeman from another country. Throughout the pulp era, mounted policeman—under various titles and with various amounts of autonomy and authority—were active in Ukraine and Central Asia, Eastern Europe, South America, and the northern sections of Scandinavia. None of these mounted policemen were as central to their countries' cultures and self-images as the Mountie was to Canada, and none entered popular fiction to the same degree that the Mountie did, but all were a part of the historical reality. A player who wants to play a variant could easily and with no strain to believability make her character a Cossack or a mounted Mexican Rural Policeman.

In the pulps, every Mountie was white; in reality, the Mounties employed only whites. But throughout the pulp era, Native Canadians were employed by the R.C.M.P. as special constables, guides, and liaisons with native communities. A **SOTC** Mountie could as easily be an Inuit or Métis as white. Similarly, the Mounties were historically prejudiced against the Quebecois(whose relationship with English Canada has been fractious), but in the pulps this wasn't always the case. Duc D'Orient's **Jean Larocque** (**JEAN LAROCQUE DE LA GENDARMERIE ROYALE** #1-44, 1943-1945) is a Québécois Mountie who is active across Canada, but mostly in Québec.

The Mounties were careful to hire dependable, respectable men, but in the pulps authors took liberties with this. William Lacey Amy's **Blue Pete** (stories and novels, 1920-54) is a half-native, half-white retired cattle rustler who joins the Mounties as an undercover "rustler-buster" in Saskatchewan and Alberta and also catches criminal foreigners and native murderers.

Most pulp Mounties' opponents were not much more colorful than mundane, real-life criminals, but sometimes pulp authors indulged their imaginations. Sergeant King took on exotic criminals, and C.S. Strong's **Jim Malloy** (novels, 1941-57) found Communist conspiracies across Canada.

Nearly all pulp Mounties were active in Canada's interior, but some were active on the coasts of the country. The Motor-Boat Mounties (stories, 1930-1931) use the *Silver Streak*, one of the fastest motor boats in the world, to fight crime in British Columbia.

The Mountie, as an Archetype, does not easily combine with most of the other Archetypes in this chapter, but some are possible. Douglas Dundee's **Jim Larrigan** and **Rusty Brown** (stories, 1931) fly the *Hurricane*, "the last word in an all-purpose air machine," to patrol the wilds of Canada as **Aviator**/Mounties. And the real-life espionage and counter-espionage activity of the Mounties would make a Mountie/**Spy** a very realistic combination.

NEMO

Core Concept: Captain Nemo as a devoted patriot.

Symbolic Meaning: The scientist/inventor who uses his technologically advanced vehicle to defend and advance his country's interests.

Typical Quote: *"Arm torpedoes, Mr. Yamada. The Americans, British, and Russians may have sent their fleets against us, but we will triumph!"*

Definition: The original Nemo was Jules Verne's embittered submariner, Captain Nemo, from **TWENTY THOUSAND LEAGUES UNDER THE SEA** (1870) and **THE MYSTERIOUS ISLAND** (1874). In his first appearance, Nemo is a misanthrope given to statements like, "I obey my own laws, sir, and they are superior to those of your so-called 'civilization!'" However, in Nemo's second appearance Verne revealed Nemo's origin. Nemo is actually **Prince Dakkar**, son of the **Rajah of Bundelkund** and a participant in the 1857 Indian Sepoy revolt. After the failure of the revolt, he became a scientist and researcher, created the advanced submarine *Nautilus*, using it to fight imperialism around the world.

Nemo caught the imagination of Victorian readers across the world, and throughout the pulp era authors created copies and versions of him. But the pulp Nemos differed in one crucial respect from the original. A few of the pulp Nemos were as apolitical and misanthropic as the Nemo of **TWENTY THOUSAND LEAGUES**, but far more of them were devoted and active patriots for their countries, losing most, if not all, of their misanthropy. It is this latter character type who is the **SotC** Nemo.

The **SotC** Nemo has a submarine as technologically advanced (if not more so) as the original *Nautilus*. The Nemo has created this submarine and made it faster than any other craft in the water. Its armor is usually on par with a battleship's, and its weaponry ranges from merely powerful (torpedoes, heavy cannon) to the science fictional (death rays). He is not usually an **Inventor of the Unknown**, the Nemo's creation are tied to his submarine. In the pulps, most Nemos have stopped actively inventing and begun using their inventions for adventuring. The Nemo is a scientist, but more than that he is a patriot, and most of his adventures are in defense of his country. The adventures may begin as scientific explorations, but they always end up being combat against his nation's enemies. In every case, the love of country runs strong in them.

Typical Scenario: The Nemo is taking his new submarine on a test cruise when he discovers that an enemy of his country has launched a new, powerful battleship and is about to test it on the Nemo's country's fleet.

Best Example: The archetypal pulp Nemo is Oshikawa Shunrō's **Captain Sakuragi**, who appeared in six novels from 1900 to 1907. The Japanese Sakuragi is an officer in the Japanese navy who grows disgusted with the Japanese government's inability to do anything to resist the imperialism of Western governments

in Asia and Japan, and the way in which the Western countries are preventing Japan from expanding in Asia in the way that the Western countries did in China. Sakuragi also sees that the Japanese government is not willing or able to do anything about the coming, inevitable war with the Western powers. So Sakuragi quits the Navy, goes to an isolated island somewhere in the Indian Ocean, and builds himself the *Denkōtei*, an “undersea battleship” armed with futuristic weapons (including torpedoes and high explosive shells). Sakuragi staffs the *Denkōtei* with a small crew of faithful and patriotic sailors and begins fighting for Japan on the high seas, crushing a fleet of white pirates and later destroying the Russian, British, and French fleets.

1935: The Nemo’s position is a difficult one. Patriots and zealots are universal, but the Nemo’s submarine makes him widely loathed.

For decades, the common conception of military supremacy at sea revolved around the line-of-battle ship, and in 1906 the appearance of the British battleship *H.M.S. Dreadnought*, with its unprecedented combination of armor and firepower, began an arms race as the major countries of the world strove to create dreadnoughts (the *Dreadnought* had such an impact that every warship in its class became known by its name) to match the original. At the beginning of the Great War, every country thought that the war at sea would be won by the country with the best fleet, and that the best fleet would be the one with the most dreadnoughts.

To a certain extent, this proved to be the case—but what was insufficiently appreciated by all but the Germans (and to a lesser extent the British) was the impact of submarines used as weapons of blockade. German U-boats destroyed 12.8 million tons of Allied shipping during the war, including half of Britain’s merchant marine fleet, and the U-boat blockade of Great Britain during the war created great misery in Great Britain—nearly starving the country in 1917. Although Allied convoys ultimately defeated the U-boat campaign, the impact of the blockade, especially on merchant vessels, was lost on no one: in 1930, Great Britain, the U.S., France, Italy, and Japan signed the London Naval Treaty, which forbade submarines from sinking surface vessels without giving them a chance to stop and evacuate their crew. However, most nations see the Treaty as something which will be ignored in the coming war. Worse, Germany didn’t sign the Treaty—which in 1930 wasn’t seen as a major problem, but is in 1935, when Great Britain signs the Anglo-German Naval Agreement, limiting the number of ships and submarines that Germany can build. Many countries put their faith in the treaty, but many do not, and there are a number of news reports about Germany’s new naval program already producing new U-boats.

This is a problem for the Nemo. His submarine is more advanced than any craft in the world (or any craft other than ones created by other Nemos). But no country, apart from the Nemo’s own, feels blithe about the existence of the Nemo’s submarine. Everyone remembers what the U-boats did to British shipping during the war, and every country is determined not to suffer the same fate. By his very existence, the Nemo poses a threat to the world’s shipping, and he will be treated as such by everyone except his home country.

Many Nemos will have no problem with this. They are patriots, after all, and will be happy if their country's enemies hate and fear them. But in 1935, most Nemos (and most Nemos' countries) will not be at war. Most Nemos will be independent adventurers and explorers; the unremitting hostility they will face around the world from everyone but their countries and their countries' allies—and not always them—will make their lives difficult. A Nemo can expect little cooperation and even less friendliness in most ports around the world. Attempts to buy supplies in foreign ports will be met with outright refusal or absurdly usurious prices. "Accidental" attacks on the Nemo's submarine will be common occurrences: as he is not an official representative of his country, an attack on the Nemo's submarine is merely an attack against a private citizen, nothing that any nation would be willing to start a war over. And many countries, even those with Nemos of their own, will try to capture a Nemo's submarine, both to deprive their enemy of the sub and to incorporate that submarine's technology into their own fleet—which is why the Nemo who ventures on to land does so at great risk.

1951: As far as submarines were concerned, the 1939 war was a repeat of the 1914 war. German submarines did a great deal of damage to Allied shipping and were ultimately defeated at great cost. But the war was far more damaging in several ways to Nemos, and in 1951 they are still recovering.

Around 60% of all submarines active during the war were lost in action. The percentage of losses among Nemos was far higher. Because of their advanced technology, the Nemos' submarines were among the first targets for enemy action, and those who escaped being sunk through surface or aerial bombardment found themselves targeted by other Nemos. Sonar, radar, convoy tactics, and the advent of the aircraft carrier also proved deadly. By war's end, few Nemos were still active.

In the years since the end of the war, other Nemos have emerged. Some are independents, while many others built their submarines based on the plans of the pre-war Nemos. But the Cold War exerts a greater influence on the Nemos than did global politics in 1935. The greater centralization of governments, and the focus on the West/East capitalism/Communism clash, means that governments are no longer willing to allow Nemos to be independent patriots. Now governments, conscious of the power of the atomic bomb, believe that the West/East conflict is an ontological one and that the loser will cease to exist. Under those circumstances, governments do not feel they can risk advanced technology being in the hands of private citizens. Nemos will face constant pressure from their own governments to turn over the technology behind their submarines, if not the submarines themselves. A Nemo who refuses to do so risks arrest, being considered a traitor, or even being hunted by his own country's navy, if his loyalties are seriously in doubt. Considering that the war proved that even the most advanced submarine of a Nemo could be sunk by a concerted military effort, this prospect is frightening to him.

Some Nemos will be happy to cooperate with their government. Others will feel that they best serve their nations by acting independently. Those who are allowed to remain independents will be able to use their submarines much as

their 1935 counterparts did (for general adventuring and exploration), but they will find a great deal more company beneath the seas. The late 1940s and early 1950s are full of submarine exploration of the Arctic Circle and of submarine travels around the world, and the Nemo who travels to Atlantis (see Chapter Two) may well find himself beaten there by an American, Soviet, or British submarine.

Finally, a new hazard looms. Surface-to-air missiles saw operation during the war, and the Americans and Soviets are experimenting on launching missiles from submarines. Those experiments have not been successful yet, but both countries are close. A submarine-launched missile carrying a devastating warhead poses a new threat to the nations of the world. If a Nemo's submarine demonstrates that it has that capability (still worse, if the Nemo's submarine is known to have atomic power), then the perceived threat of that Nemo will become extremely magnified, and other countries will actively target him for capture or destruction.

Recommended Skills: The Peak skills for a Nemo will depend entirely on what sort of character the player envisions. Ultimately, the player can take one of two directions: 1) where the Nemo's submarine (or other vehicle, such as a zeppelin or even a rocket-ship—see Variations below) is the point of the character, like the original Captain Nemo himself, or **Der Blitzmann** (SotC, page 400) and his Exoskeleton; or 2) where the submarine is of lesser importance than other aspects of the Nemo's character, like **Mack Silver** (SotC, page 396) and his plane *Lucy*. If the player chooses to make the vehicle the most important feature of the character, then the peak skills should relate to it, and be some combination of **Engineering**, **Pilot**, and **Science**. If the player chooses to make the submarine less important than the Nemo's personality, then any skill could be chosen, from **Academics** (if he created his submarine to research the oceans) to **Mysteries** (if his experiences underseas have taught him Forbidden Knowledge of the Occult World).

Variations on the Archetype: The Nemo allows for several variations, a number of which appear in the pulps themselves.

Perhaps the biggest variation is in the Nemo's vehicle. Most pulp Nemos piloted submarines modeled (for varying degrees of closeness) on the *Nautilus* of the Verne original. But a SotC one needn't be slavish in his or her imitation. The submarine could be powered by clockwork, by steam, by a nuclear power plant, or even by magic. It could be in the shape of a dolphin or whale.

The most common variation in the pulps is for the Nemo to pilot something *other* than a submarine. These Nemos are done in imitation of Verne's **Robur the Conqueror**—but Robur himself is ultimately a Nemo knock-off, and the pulp Nemos who pilot airships are more closely modeled on Nemo than Robur. **Captain Mors** is one such. Another is Robert Kraft's airman (**DER HERR DER LÜFTE** #1-9, 1909), who tries (and fails) to use his technologically advanced airship to enforce world peace. Terry Patrick's **Black Sapper** (stories and comic strips, 1929-73) is a **Costumed Avenger**/Nemo who uses the *Earthworm*,

an enormous burrowing machine, to commit crimes—but after England is invaded by a Yellow Peril and his army, the Black Sapper reforms and becomes a hero. **Jim Buffalo** (**JIM BUFFALO, DER MANN MIT DER TEUFELSMASCHINE** #1-29, 1922-23) discovers the Testament of Cagliostro and uses it to create the “Devil Machine,” a black, cylindrical, six-wheeled vehicle which is armored, has a retractable roof, and is covered with paintings of devil faces. The Machine can act not only as automobile, airplane, and submarine, but can even travel in time. Buffalo uses the Devil Machine to become a **Killer Vigilante/Nemo**, wiping out the enemies of evil across time (the Battle of Marathon, Pharaonic Egypt) and space (India, the bottom of the ocean, Syria, San Francisco). **Phil Morgan** pilots the “Phaenomen-Apparat,” which can fly, drive on the land like a car, go underwater like a submarine, and go into space.

Another variation can be the Nemo’s motivation. The most obvious variation would be to make him misanthropic and bitter, like the original Verne character. The original Captain Nemo is not a heroic character and would not be suitable for play in **SOTC**, but the Prince Dakkar of **THE MYSTERIOUS ISLAND** is arguably heroic, or at least has a more noble motivation. Less problematically motivated would be a Nemo who takes his submarine around the world for the sheer joy of travel, like the **Tin Fish Tramps** (stories, 1937-38), a trio of wandering Englishman who take their submarine to the bottom of the sea and to exploding volcanos for no other reason but that they enjoy traveling.

Most pulp Nemos are men, but this needn’t always be the case in a game. Tekumalla Raja Gopala Rao’s **Padmavati** (novel, 1910), an Indian woman, travels to the bottom of the sea in an technologically advanced submarine of her own creation, gathers an enormous amount of wealth from shipwrecks, and uses it to transform India into techno-utopia.

Like Padmavati, a number of pulp Nemos came from countries other than the U.S., Great Britain, and France. Hong Xisheng’s **Li Meng** (stories, 1902-03) is a Chinese Nemo who is misanthropic and only barely heroic. Heinrich Hoffmann’s **Three Musketeers** (**3 MOSQUETOROS DEL SIGLO XX** #1-?, 1940) are German veterans of the Great War who pilot a high-tech flying submarine around the world, fighting evil of various sorts. Nino Della Vega’s **Captain Jones** (**SOTTOMARINO X2** #1-63, 1934) is an Italian rewrite of **Jörn Farrow**, with Jones being an Italian **Child Hero/Nemo** who pilots the super-submarine, the X2, and has adventures similar to Farrow’s. Hirata Shinsaku’s **Fuji** (stories, 1937) is a technologically advanced “flying submarine” created by a patriotic Japanese inventor and used against the White Peril forces of America, Britain, and the Soviet Union. And **Deniz Çocuöu** (**SIYAH KORSAN DENİZ ÇOCUÖU** #1-?, 1925) is a Turkish Nemo active in the Mediterranean and the Black Sea.

Finally, there are the combinations with other Archetypes that occasionally show up in the pulps. **Jack Wright** is a **Child Hero/Inventor of the Unknown** who has, among other technologically advanced vehicles, the *Sea Spider*, a super-submarine, and pilots it as a Nemo. A few pulp Nemos were resolutely apolitical and traveled the world as **Explorer/Nemos**, including **Professor Perry** and **Professor Heinrich von Schalckenburg**. And an **Inventor of the Unknown/Nemo** would be very simple to build.

OCCULT DETECTIVE

Core Concept: Someone who solves crimes committed by supernatural forces, usually by destroying them.

Symbolic Meaning: Someone who protects ignorant, powerless society against supernatural threats.

Typical Quote: *“No man committed this murder. The marks here, and here...they were created by the claws of an Un-Man!”*

Definition: In the 19th century, stories featuring crimes became stories about the solving of crimes, and the mystery genre was born. Not long after the mystery genre became seen as a productive commercial genre, writers began portraying criminals as using the faux-occult to attempt to fool the police. It wasn't until the 1860s, with Mark Lemon's **Carraway** (PUNCH, Christmas issue, 1866), that writers began portraying investigators discovering the *actual* occult being involved with a crime. But Carraway was a civilian amateur investigator, not a professional. By the end of the 19th century, the Occult Detective was still an amateur, but one with substantial special knowledge, training, or experience—Bram Stoker's **Doctor Abraham van Helsing** is a prominent example. By the pulp era, the Occult Detective is generally a professional or someone with specialized knowledge, training, *and* experience.

The position of the pulp Occult Detective is different from that of other pulp detectives in certain crucial ways. Foremost among these is the Occult Detective's specialized knowledge, and in this regard the pulp Occult Detective can be thought of as being closer to a pulp scientist than a pulp detective. Readers could imagine that they were clever enough and tough enough to be as good at crime-solving as a hardboiled private detective, but the pulp Occult Detective is an expert in subjects and fields no reader could know. Moreover, the pulp Occult Detective often has a magic talisman or weapon, something the ordinary reader could not possess. Pulp PIs are gifted amateurs, and pulp policemen are often presented as such. Pulp Occult Detectives may have the trappings of an amateur, but they are experts.

There are two basic concepts for the pulp Occult Detective, and two basic universes in which he or she can inhabit. The player obviously chooses the former, but the GM should give some thought to the latter, and how the player's choice will affect the character.

Horror fiction uses one of two dynamics. In the first, the ordinary universe faces an intrusion of Wrongness—a monster, a killer, a curse, or the like—and the Wrongness must be destroyed so that the status quo can be reasserted. In the second, the characters discover that the world itself is Wrong, and that any victory over individual monsters is necessarily limited and even futile; the latter idea is how Lovecraftian, cosmic horror works, and Occult Detectives in such a world will of necessity have a much different outlook on life than one in a world where Wrongness can be permanently defeated.

A comparison can be made to private detectives: **Sherlock Holmes**'s world was one where the defeat of **Professor Moriarty**'s organization permanently destroyed organized crime in London. **Philip Marlowe**'s world was one in which police corruption and the Mob were permanent, and every crime solved was only a minor victory. GMs should consider which world they want their game to take place in. The existential despair of cosmic horror, though less common in the pulps than optimism, is nonetheless a recurring theme, and GMs can claim legitimacy for their games if they wish to have an existential, hopeless universe. However, players may be more interested in an optimistic universe than one of hopelessness and despair, and may react negatively to the revelation of the futility of their actions—the GM should gauge their players' interest (or lack thereof) in the grim, gritty spiral of their characters into utter madness and death.

The two types of pulp Occult Detectives are the *gentleman* and the *professional*. The gentleman is modeled on the Victorian consulting detective: a gentleman (or gentlewoman) of independent means who has made himself an expert on occult matters, fighting occult evils, and solving occult (or seemingly occult) crimes. Picture Sherlock Holmes fighting ghosts, and you have a good idea of the gentleman Occult Detective. The professional Occult Detective is more like a licensed private detective, a ghost-fighter who does it as a job, and who has trained, and/or continues to train himself, for it.

The pulp Occult Detective is ultimately a defensive rather than offensive character. In the pulps, the occult—ghosts, werewolves, vampires, and so on—are things which heroes dismiss, defeat, and exorcize rather than creatures which a hero summons. Magic and the occult are inherently dangerous, and to be wielded only with the greatest care—those who believe or act otherwise are inevitably insane or evil.

Besides the gentleman and the professional, the other two varieties of pulp Occult Detective were the *psychic detective* and the *supernatural fighter*. The psychic detective tends to have a variety of psychic powers, ranging from mere intuition to full-fledged telekinesis and psychic bolts. The supernatural fighter tends to be less powerful, relying on holy symbols and/or incantations from books to defeat occult evils.

Lastly, the pulp Occult Detective is a *detective* as well as a ghost-fighter. Later Occult Detectives lose this attribute and become Buffy-like warriors whose mission is to uncover occult evil and kill it. But the pulp Occult Detective is almost always called on a case to solve a mysterious crime—usually possession, blackmail, or murder. These crimes are often, but not always, occult in nature: solving them, and discovering the guilty party, requires actual crime-solving skills which a Buffy-like warrior might lack. The pulp Occult Detective fights the evil occult with his brains, skills, and occult weaponry—not with brawn and superior martial ability.

Typical Scenario: A murder is committed in a reputedly haunted house, and the Occult Detective must discover if a ghost needs exorcizing or a purely mundane murderer that needs to be apprehended.

Best Example: The archetypal pulp Occult Detective is Seabury Quinn's **Jules de Grandin**, who appeared in 92 short stories and one novel from 1925 to 1951. The French de Grandin is small, eccentric, excitable, vain, voluble, gluttonous, and much given to oaths, interjections, such as "*parbleu!*," "*hela!*," and "*mon vieux!*" He is also intelligent, well-educated, and experienced in fighting and defeating the occult wherever he finds it. He uses guns, knives, stakes, silver, iron, hypnosis, his contacts with French Intelligence (he worked for them after the Great War, in which he fought), his experiences in Africa and Asia, and even magical spells to slaughter the bad guys, including mad scientists, bloodthirsty gorillas, ghosts, werewolves, zombies, ghouls, flying severed hands, vampires, psychic batteries, bloodthirsty druids, and mummies. De Grandin is assisted by **Detective Sergeant Costello**, his usual contact with the force, and by **Dr. Samuel Trowbridge**, the stories' narrator and De Grandin's **Watson**.

1935: The 1920s were the heyday of the Occult Detective in pulp fiction, and his decline in the 1930s is very gentle and moderate. The reasons for this are various, but can be summarized by the phrase "decade of chaos." Financial and social institutions fall and are not replaced, revolutions are common, labor unrest is everywhere, and looming over everything else are the threat of wars and the Depression. Most societies and cultures are organized and controlled on the local level, yet national control and oversight is feeble or absent in many places.

This means that the many creatures of the occult, when they appear, are only addressed on the local level, since governments and national police forces (if they exist) have neither the time, resources, nor manpower to deal with an outbreak of occult evil. And most local forces are neither trained nor equipped, much less psychologically prepared, to deal with a haunted orphanage or a Poison Woman.

Simply put, for the Occult Detective in the 1930s, jobs are everywhere. There are competing reasons given for the rise in occult occurrences in the 1930s: the maturation of Centurions and Shadow Centurions, the products of



the occult version of mad scientists, the accumulated misery and death energies of the Great War manifesting themselves in physical form, or the years themselves simply being accursed. Whatever the reason, the 1920s and 1930s are filled with occult outbreaks, from ordinary hopping vampires in Guǎngzhōu to skinwalkers in Window Rock to angry *ngoma* in Nairobi. In 1935, these beings show no sign of slowing down, and informed observers can read the hand of the arcane behind many seemingly mundane news accounts.

Rising up to meet this crisis, solve these mysteries, and defeat the creatures of the occult are an array of Occult Detectives. Their motives are as various as any who fight against evil. Some are inheritors of ancient traditions and continue a fight that their millennia-dead ancestors began. Some are self-taught and stumbled into being an Occult Detective by accident, or were touched by the occult as a child and have been touching it back, increasingly firmly, ever since. Whatever the reason, most big cities around the world have at least one full-time Occult Detective (amateur or professional) active in it, and the larger cities may have more. Some are even employed (in a strictly unofficial way) by city or national governments, who find them useful—but have no wish for the public to know what happens in dark places.

1951: Among the many effects of World War II was an end to the unchecked rise in occult crimes. The war forced societies to organize, to mobilize, to industrialize, and to approach the future in an systematic way—and those making plans for the future saw occult creatures as obstacles to be removed as soon as possible. Those creatures which could not be killed through ordinary means—most occult creatures are unaffected by bullets, but a surprising number were not immune to flamethrowers or heavy artillery—were taken out by the Occult Detectives drafted by the governments as part of the war effort. Those governments who chose to wield creatures of the occult against its enemies during the war found themselves countered by their enemies, either by Occult Detectives or by other occult creatures: the Germans, for example, showed no compunctions about infecting their own troops with lycanthropy and setting them loose on Slavic peasants, while the Soviets (as a matter of policy) resurrected tens of thousands of dead Russians as zombie warriors in Leningrad. The *tengu* and *kenku* who accompanied the Japanese troops were overwhelmed by the Chinese *shan hsiao* and Burmese *pyinsa rupa*.

When the war ended, the number of occult fauna had been significantly decreased, and the accursed locations and *genus loci* who created them were either razed and bulldozed or marked off-limits by governments. But the governments did not forget what they had fought during the war, and what occult creatures were capable of: the U.S. Secret Service files on the German *albaz* that killed **President Roosevelt** were supposed to have been sealed, but somehow were copied and widely distributed. When new conflicts arose, governments had to keep in mind what could be used against them, and whether to use the creatures of the occult against their enemies. Not surprisingly, governments chose to view the occult as just another tool, and threw those creatures which could be controlled at their enemies, as well as training their own official groups of Occult Detectives.

And now, there is a war waged in the shadows. No government wants the public to know what stalks the alleys and hills at night, nor what they are willing to employ, so governments do their best to suppress all news of the supernatural. Most governments have departments dedicated to researching and using the occult, although the titles of the departments are innocuous sounding, with names like “the Department of Fish and Game” or something similar. And most governments have secret agents whose specialty is the occult; even the United Nations is rumored to have an occult section.

There are still Occult Detectives in private practice, of course. There will always be ghosts and hauntings, regardless of city and government. And while many of the ancient traditions and teachings were destroyed in the war, many occult libraries were looted and relocated, first by the Axis forces and then by the Soviets or Allies, which means that their contents could now be in any city, accessible to any Occult Detective.

Recommended Skills: The peak skill for an Occult Detective should either be **Mysteries** or **Investigation**, depending on which aspect of the character the player wishes to emphasize: occult knowledge and mastery, or crime-solving. The skill which is not Superb should be Great, since both are central to his existence. What the second Great skill should be, however, can be as varied as **Academics**, **Fists**, or **Weapons**, depending on what type of customization the player wants to apply to his character.

Variations on the Archetype: The archetype allows for a number of variations.

The core of the Occult Detective is protecting humanity from supernatural threats—and such protectors will not be limited to wealthy white men, and there are pulp precedents, for them coming from every walk of life.

An Occult Detective from the lower classes, the poor, or from shanty towns and inner cities, is just as likely as one from suburban London, and he doesn’t need money to fight supernatural evil (although it does help). A **Hobo/Occult Detective** is as likely as a physician/Occult Detective. A Haitian, Egyptian, or Siberian Occult Detective is as likely as an English or American one; most cultures have rituals against evil and cultural space for an Occult Detective-style character. And a Jewish or Muslim or Shintō Occult Detective is as probable as the Anglican, Protestant, and faux-Hindu Occult Detectives of the pulps. While the pulps created a limited range of Occult Detectives, based on the cultural restrictions of each country, **SotC** players should not feel so bound.

Most Occult Detectives are, if not full-fledged professionals, at least men and women who have undergone extensive training. But and he could just as realistically be someone who has innate talents and made use of them, and gained all of his or her training in the field. Most take on whatever case comes their way, but some specialize. A.M. Burrage’s **Derek Scarfe** (stories, 1920) is an English Occult Detective whose entire practice revolves around haunted houses.

Most Occult Detectives are active in big cities and powerful states and countries, but the rural and provincial ones would probably be just as busy as the urban variety. Manly Wade Wellmann’s **Judge Keith Hilary Pursuivant** (stories, 1938-41) is a retired judge who carries a silver-bladed sword cane

reportedly forged by **St. Dunstan**, the patron saint of silversmiths and a noted enemy of the Devil, wielding it against the enemies of God in his home state of West Virginia. Most pulp Occult Detectives are active in the U.S., Great Britain, Europe, or on a global scale, but some are active in specific, non-standard locations. E. Hoffmann Price's **Pierre d'Artois** (stories, 1926-1934) is a French Occult Detective active in Bayonne, a ghoulish and cultist-ridden city in the French Pyrenees.

Most pulp Occult Detectives were men, but not all. Jessie Douglas Kerruish's **Luna Bartendale** (novel, 1936) is a Londoner who has a variety of psychic powers, from a "Sixth Sense" to a psychic tracking, and does everything from psychically heal veterans of the Great War to curing a man of "wehrwolfism." Ella Scrymgeour's **Sheila Crerar** (stories, 1920) is a Scottish psychic who uses her visions to lay ghosts, dispel weirds, and undo family curses in Edinburgh and the Highlands, all the while charging for the service.

Most pulp Occult Detectives were, as mentioned, wealthy white men, and were created in America or Great Britain. But there were exceptions. J.U. Giesy was a white American, but his **Semi-Dual** (stories, 1912-34) feature **Prince Abduel Omar of Persia**, variously an astrologer, mystic, telepath, and psychologist who uses astrology to cast flawless horoscopes that accurately predict what a person will do and when she or he will do it. These horoscopes inevitably lead him into a fight with evil, especially the devil-worshipping cult of the Black Brotherhood. Other Occult Detectives were international in origin and ethnicity. **Teddy Verano** is French. Niels Meyn's **Mister X** (pulp, 1926-44) is a tuxedo-clad Dane who fights a variety of mystical evils around the world, from the possibly Satanic **Femme Fatale Lady Devil** and a mummy in Egypt, to cannibals in Deepest Africa, murderous androids, slave-killing Indian sultans, vampires in London, and African Leopard-Men. Jacques Presser's **Man with the Sixth Sense** (*DE AVONTUREN VAN DE MAN MET HET ZESDE ZINTUIG* #1-20, 1922-1923) is a Dutch Occult Detective. Karl Müller-Malberg's **Jens Rolf** (*JENS ROLFS MYSTISCH ABENTEUERLICHE ERLEBNISSE* #1-10, 1922-23) is a German private detective who was taught mystical powers by Indian *fakirs* and uses these powers to fight evil. And Wong Toi's **Zhong Kui** (film, 1939) is an eccentric Chinese "ghost catcher" who makes a living by traveling from town to town and catching bothersome or evil ghosts and demons with his occult knowledge, his magic sword, and his sack.

Finally, some of the Archetypes in this chapter are combined with the Occult Detective in the pulps. E. Charles Vivian's **Gees** (novels, 1936-1941) is a private detective who takes on everything from werewolves and evil cultists to immortal **Femmes Fatales**. Although Gees is somber and introspective by the end of the series, in the first few novels he is a **Bellem**/Occult Detective. **Ivan Brodsky** is a **Big-Headed Dwarf Genius**/Occult Detective. **Rex Cole** is a **Child Hero**/Occult Detective. And Francis Gérard's **John Meredith** (novels, 1936-50) is an ordinary Occult Detective before World War II, but once the war begins he uses his psychic abilities to become an Occult Detective/**Spy** and fight against Germany from the inside.

PLANETARY ROMANCE HERO

Core Concept: A human who finds adventure, romance, and fortune among alien civilizations on another planet.

Symbolic Meaning: Aliens are as conflict-driven as humans, which means that a motivated human can triumph over them, no matter how weird they are.

Typical Quote: *“Alien princess or not, she is still my wife, and I will have the head of any man who insults her. En garde!”*

Definition: “Planetary Romance” is a term in literature criticism describing a romance (in the traditional sense of a heroic quest) in which a contemporary human travels to another planet or moon and has an adventure there—in much the same way that wanderers in more traditional folktales went into Faerie, adventured there, and returned home. The Planetary Romance genre began in the 19th century, as both astrophysics and science fiction developed. There were numerous 19th century novels in which adventurers went to very different locations, usually Lost Race cities, had various adventures and then returned home, but there were many other stories in which this took place on other planets as well.

The most notable pulp Planetary Romance Heroes (PRHs) are extraordinary individuals, yet even the most extraordinary PRH is extraordinary not through superior physical or mental abilities but through force of will. He is often a warrior of some kind, either a currently serving soldier or a veteran—but neither can explain his success against aliens, although they are the reason for his skill at arms. He sometimes gets superior physical abilities on the planet he visits, but those are not responsible for his success. The PRH succeeds in part because he is fighting for his alien lover, but mostly because he has an iron will, a steely resolve, and crafty ingenuity—which the aliens do not. In this, any human can be a Hero.

The aliens the PRH encounters are often a mixed bag of features, some recognizable and some grotesque, but most are humanoids (albeit with more eyes or arms than humans and different skin colors or outsized body parts). Despite the variety of alien races, he meets at least one race that has females who are beautiful and are virtually identical to human women. The aliens are usually oxygen-breathers with translating machines or easily learned languages. Despite their alien cultures, their personalities and motivations are quite similar to those of humankind, and usually tend toward the less pleasant personality traits. Their cultures are usually based on principles human cultures use, particularly feudalism, Fascism, and Communism. Despite having advanced technology, the aliens’ civilizations will be outdated compared to that of the humans. Often the aliens use swords as weapons, which allows for a climactic duel between hero and villain.

The adventures the PRH has usually involves the same basic elements: a travelogue of the alien world and cultures; an initial setback, as the human is temporarily defeated or captured (usually through being outnumbered); the human befriending an alien; escaping from captivity or working his way up the alien society and earning rank and respect; falling in love with an alien female; defeating his alien enemy and becoming a ruler of the aliens (often after having overthrown a despot or ended a backward and cruel autocratic rule); and then a return to Earth, either accompanied by the alien bride or unwillingly, involuntarily, and alone.

Finally, though many PRHs use rockets, the method of travel used is as often mystical or magical. Some are sent to alien planets through astral projection, psychic projection, or some kind of magic device. The point of the Planetary Romance genre is not the specific conveyance used, but the actions on the planet(s) the hero visits—so the method of travel can be (and often was) “hand-waved” away.

Typical Scenario: The Planetary Romance Hero is traveling home (after having singlehandedly won the Harvard-Yale football game or *somesuch*), when he is transported to another planet, whose aliens have a political system much like Communism. He falls in love with one of the aliens and must free her and her people from their cruel Commissar-like warlords.

Best Example: The best known Planetary Romance Hero is **Flash Gordon**, while the archetypal pulp Planetary Romance Hero is Edgar Rice Burroughs’ **John Carter**, who appeared in a number of short stories and ten novels from 1912 to 1948. John Carter, a Civil War veteran who fought for the Confederacy, is transported by mysterious means to Mars—which has less gravity than Earth, turning the athletic Carter into a superhuman warrior. Carter encounters a colorful variety of Martians: from the warlike, four-armed Green Martians to the religious fanatic White Martians. Carter finds adventure, falls in love with a Green Martian, Princess Dejah Thoris, and becomes an intimate and comrade-in-arms of the leaders of Mars.

1935: For the Planetary Romance Hero, this era is ideal, since his comings and goings will either not be noticed or will be little remarked-upon. Given the dislocation of so much of the population, an unmarried man disappearing for weeks or months on end will seem not particularly unusual, especially if he does not have a great deal of money: people will simply assume that he has gone in search of work. And if the man does have money, people will assume that he is traveling.

He *will* be traveling, of course—just not where most people think. The galaxy is vast and well-populated, with many places for the Hero to visit:

Mars, home to aliens visually similar to humans, but possessed of advanced technology and ardent followers of a Communist ideology.

Venus, where perpetual cloud cover hides a bizarre range of creatures from forgotten evolutionary bywaters, suspiciously similar to the creatures of the Hollow Earth.

Hyperion, moon of Saturn, whose rocky surface is covered by domes in which a civilization of **Brains-in-Jars** uses robotic servants to care for their physical needs while they psychically explore the universe.

Europa, moon of Jupiter, whose subterranean civilization is patchwork of cultures with numerous similarities to human cultures, but stuck at the Bronze Age of development.

Betelgeuse, a mystery system, from which no Hero has returned.

Whatever the results of the PRH's travels, his return will in all likelihood be as little noticed as his departure, unless he chooses to draw attention to himself. But even ostentatious displays of new wealth will not necessarily be viewed by others as odd. Most will simply conclude that he got lucky somewhere. An alien bride, advanced technology, or landing in a spaceship, however, will bring governmental attention and a quick end to his (and her) freedom.

1951: The great age of liberty for the Planetary Romance Hero is over by 1951, and what has replaced it is not just constraining, but actively dangerous.

The waves of organization and militarization which swept across most countries during World War II meant that sudden disappearances and eventual reappearances (which were a part of the Planetary Romance Hero's life) would no longer pass unnoticed and without raising comment. In the fraught atmosphere of the war years, abrupt disappearances cause questions of espionage and enemy activity to be asked; the unexplained return of an individual—with or without a bride of mysterious origin, new wealth of vague background, and advanced technology—would intensify these rumors. PRHs around the world were left with one of three choices: stay on their new, other-planetary homes (which was not often possible or even desirable); go underground when they returned and be assumed dead (or worse) by friends, family, and the government; or tell the government everything they had done and where they had gone, and bear the consequences of that confession.

The more patriotic Heroes chose the last, even though many felt qualms about what would be asked of them. Inevitably, these qualms proved prophetic. Every government, whether or not it was embroiled in the war, demanded that the he turn over all advanced technology (especially vehicles and weapons) and transport government representatives to his new planet (for the purpose of enlisting the new species as allies in the Cold War).

Making everything worse for the PRHs is the Red Martian invasions of 1950 and 1951. They were thrown back, and the invaders killed or captured, but the whole world now knows about (and fears) the threat the Red Martians pose—and unlike the Neanderthals of the Hollow Earth, the Red Martians have the numbers and the technology to pose an active, substantial threat to humanity. Any trip to another planet, no matter how beneficial the outcome, could still lead to disaster for the human race.

Rumor has it that the major governments of Earth are unwilling, in the aftermath of the Red Martian invasion, to wait for another. Reportedly, the U.N. has met in closed session and unanimously begun drawing up plans for pre-emptive strikes on likely, easily reached planets. Supposedly, the U.S.S.R., the U.S., and even China only disagree on who will lead the armed forces of Earth on the expedition. Some say that every PRH is being rounded up and pressed into service for this expedition.

Who knows if any of these rumors are true?



Recommended Skills: The Peak skill for a Planetary Romance Hero should be **Weapons**, because most travel to planets whose cultures prize hand-to-hand combat, usually with bladed weapons, over combat with more technologically advanced weaponry. The two Great skills which most pulp PRHs have are some combination of **Alertness**, **Athletics**, **Endurance**, **Resolve**, and **Survival**.

Variations on the Archetype: The variations possible to the Planetary Romance Hero archetype are somewhat limited, since few changes are possible to the Planetary Romance aspect of the character without making him or her into something else. What changes are available mostly have to do with the identity of the Hero.

He is always going to travel to another planet, but in a few cases the planet was not in outer space. S.P. Meek's **Courtney Edwards** (stories, 1931) is a scientist who shrinks down to subatomic size and lands on Ulm, a planet the size of an atom. Courtney becomes known as "Awlo" and fights the cannibalistic black **Mena**, and later the scientifically advanced and very cruel Yellow Peril **Kau**.

As a general rule, the pulp PRH is a wealthy white man. But this isn't always the case in the pulps and shouldn't always be the case in a **SotC** game. It's not creditable that a *caipira* from Maranhão in Brazil, or a Kwaluudhi in South-West Africa, would build a rocket—but many PRHs traveled to other planets through other means, and it's just as likely that a Han Bandit in the service of the Dogmeat General will be transported to another planet by a psychic body transfer as it is a white soldier in America. Too, while most are human, an interesting variation would be to play an alien Planetary Romance Hero on Earth.

Most are men, but there are some female Planetary Romance Heroines. José de Elola's **Mari Pepa** (novels, 1918-35) is an **Inventor of the Unknown**/Planetary Romance Heroine in Seville, Spain, who creates the "orbimotor" (an anti-gravity device which allows her to create a spaceship, an "autoplanetoide") that she uses to visit the planets of the solar system and have adventures among the aliens on the planets.

The average pulp Planetary Romance Hero is much like the average pulp hero—a man in the prime of his life. But some pulp Heroes (especially those who have invented their own rockets) are older, and have spent years working on the means of transportation. An aging **SotC** PRH would not be as physically active as a younger man, but that wouldn't have to prevent him from being heroic. Arnould Galopin's **Doctor Oméga** (novel, 1906) is an eccentric, elderly French inventor who creates "repulsite" (an antigravity element) and uses it to power the *Cosmos*, an advanced spaceship of his own design. Oméga and two younger companions travel to Mars and help a group of civilized Martians win their war against brutal enemies.

Most return as victors in war and romance, but some are changed in more fundamental ways. Ege Tilms' **Hodomur** (novel, 1934) is a Belgian man who is kidnapped by aliens from the planet Capella and taken there in a rocket. The Capellans are physically and mentally superior to humans, and they experiment on Hodomur and other captured humans until, in the person of Hodomur, they have created a superman. The Capellans then send him back to Earth to act as their ambassador.

Most PRHs are white men from America or Great Britain, but there are others from the rest of the world. Lao She's **P.R.H.** (stories, 1932-33) is the only survivor of a Chinese expedition to Mars, discovering that Mars and its cat-headed humanoid natives are depressingly similar to Republican China. Sophis Michaelis' **Professor Planetarious** (novel, 1914) is a Danish pacifist inventor who goes to Mars and persuades the peace-loving, vegetarian Martians to return to Earth and force the nations involved in the Great War to embrace peace. Marcel Laurian's **Narcisse Barbidon** (stories, 1912) is an archaeologist in Peru who is thrown to Mars by a meteorite impact and finds that Mars is the scene of a war between a group of telepathic, technologically advanced **Big-Headed Dwarf Geniuses** and a group of glowing, electro-magnetic humanoids. Barbidon (et al.) also encounter dinosaurs, flying sphinxes, mermaids, cyclops, **Nostradamus**, and a Persian sorcerer named **Mahousky-Khan** before using an electrically powered mountain to return to Earth. Ludwig Anton's **Karl Lindner** (novel, 1922) is one of three German soldiers who discover anti-gravity, build a spaceship, and battle Venus' giant, intelligent, hostile flying ants while building a German colony there.

D. Voutyrás's five Planetary Romance Heroes (novel, 1929) are Greeks who travel to Mars in a rocket and discover that the Martians speak Greek and live in a regulated utopia. Guido Moroni Celsi's **Franco Vela** (comic strip, 1935-36) is a professor who, with his daughter and a pilot, are flying their new, experimental airplane, the *S.K.I.*, when they are caught in a strange magnetic field and are drawn to a mysterious, far-off planet, and taken prisoner by the **Emperor Hot**. Alexei Tolstoi's **Los** (novel, 1922) is a Soviet scientist and inventor who builds a rocket and travels to Mars, and discovers a Fascist civilization of aliens who are the descendants of ancient emigrants from Atlantis. Los falls in love with **Aelita**, the daughter of the Martian dictator, and together they lead a rebellion and overthrow the Fascist government of Mars and institute a Communist paradise. And Edmundo Marculeta's **Barton** (pulp, 1941-44) is a Spanish adventurer who is taken to a planet full of bird-headed humanoid aliens.

The Planetary Romance Hero archetype mixes well with other archetypes in this chapter—after all, anyone could be sent to (or taken by) another planet. **Tintin (I)** is a **Child Hero**/Planetary Romance Hero. Juan Martinez Osete's **Red Dixon** (RED DIXON #1-6, 1945) is a Spanish **Explorer**/Planetary Romance Hero. And Henri Gayar's **Serge Myrandhal** (novels, 1908-1927) is an **Inventor of the Unknown**/Planetary Romance Hero (as will be many of those PRHs who invent their own rocket). Myrandhal creates the *Velox*, a spaceship powered by psychic energy, and uses the psychic powers of all the *fakirs* of Almowrat, India, to propel the *Velox* to Mars, where they find a variety of Martian races.

REPORTER

Core Concept: The newspaper or radio reporter who solves crimes at the same time he or she breaks the news.

Symbolic Meaning: The person who discovers hidden information and uses it for good ends.

Typical Quote: *“You’re known on the street as ‘Big Lou,’ and rumors tie you to most of the crime in the city. Do you have any comment on that?”*

Definition: The Reporter is one of the iconic characters of the pulp era. And, unusually for the Archetypes listed in this chapter, the pulp Reporter is not far removed from the real thing. But there are a number of features of the real Reporter of this era that modern players might not sufficiently appreciate.

The first and most important is the pressure on Reporters to be the first to break a story, which in the pulps usually meant being the one to solve a prominent crime. The news media environment of the 21st century is still concerned with giving proper credit, but the numerous channels of communication have reduced the value of being the first to report a story; few today pay attention to who originates a story. But in the 1930s, ’40s, and ’50s, breaking a story was *enormously* important: doing so enough times could get you a raise, or a better job at a more important paper—failing to do so could get you fired. Newspapers put great value in being able to claim to have broken stories, and readers reacted positively to newspapers that did so. Breaking a story was vital.

The second feature is the relatively small number of news organs, and the corresponding power of the press. Although television was beginning to make its presence known as a vector for the news in 1951, in the 1930s and ’40s newspapers were the primary source of news reporting. The number of newspapers per town and city or even per country was limited (though larger than might be supposed) and appeared only twice a day at best, typically as morning and evening editions. This meant that each issue of a newspaper had a significant impact, and each reporter a large amount of potential power. A story in a newspaper or on a radio news program could lead directly to arrests, resignations, governmental inquiries, or even revolutions. If the modern news environment is a cacophony of voices screaming for attention, then the news environment of the pulp era was a limited number of quieter voices—and in that situation each voice will be more audible, and *listened* to. In the words of one notable fictional reporter, “Journalism is just a gun. It only has one bullet. But if you aim it right, that’s all you need. Aim it right and you can blow a kneecap off the world.”

This power has consequences. Governments often felt threatened by the press, and would interfere with it whenever possible, even in the U.S. Some governments saw the press as something whose manipulation would be useful, and spent a great deal of time and effort bribing, misleading, or lying to the press in order to get a beneficial story. Newspaper and radio station owners often felt compelled to use their newspaper or radio stations’ power to serve

their own beliefs, which ranged from “crime must be fought” to “the [insert despised party here] in power must be deposed.” Press bias was far worse in the pulp era than today, and reporters and columnists were granted far more respect than their positions might seem to merit because of what they could do. The average man and woman was much more interested in the news, both foreign and domestic, than the average person today. Newspapers and radio were the only source of news, and reporters—as those delivering it—were trusted to a degree that many 21st century men and women will find hard to credit, i.e., “They wouldn’t print it if it wasn’t true!”

Finally, the news as a 24/7 cycle being constantly reported upon did not exist. Radio updates came every half hour or hour, but they usually reported major events or repeated what the newspapers had printed earlier that day. Newspapers came out in the morning (and, in many big cities, in the evening as well). Breaking news was not immediately available to everyone—it could be delayed for hours. More complex stories that a reporter was working on were often entirely dependent on them to break, and she or he could control and delay the reporting of the story, or bury it altogether. Telephones were less accessible than today, so it was quite possible for a reporter to miss the deadline for the morning edition of a paper simply because she had no way of reaching her editor.

The **SotC** Reporter is as often a woman as a man: in the pulps, as in reality, reporting was far more open to woman than most professions were. She works for a big-city newspaper or is trying to—those are the top of the profession, and she is ambitious enough to want to reach it. She is smart enough to be able to solve crimes, some very complicated and difficult indeed. The Reporter is an idealist, and a firm believer in the truth above all else, and feels good when a story she broke leads to a wrongdoer’s exposure and punishment. But she has a head for business, and always conscious that the worse times get for most people, the more news she will have to report, and the more secure her job will be—always a consideration in the 1930s.

The Reporter is street-smart and knowledgeable about the city in which she works. This knowledge includes the architecture of the syndicate(s) which control the city’s crime. She is respected by everyone, including criminals, who either see her as a powerful enemy (if relentless in crime-busting) or as a respected foe (if not merciless and ruthless). Sometimes the Reporter is well known, but more often she is an up-and-comer. She has a large number of contacts on whom she can call, from City Hall to the Mob. The Reporter is capable of defending herself, but fights crime with her mind, camera, and typewriter. And she usually has an informal, unofficial Lair: a bar in which she usually spends her free time.

The **SotC** Reporter is as often a woman as a man: in the pulps, as in reality, reporting was far more open to woman than most professions were.

Typical Scenario: An up-and-coming city politician and likely future mayoral candidate is murdered, and the police are claiming that a Red labor activist is responsible. The Reporter disagrees—something about the arrest isn’t right—and has to find the real culprit in a week’s time, before the trial ends.

Best Example: The archetypal pulp Reporter is Frederick Nebel's **Torchy Blane**, who appeared in nine films from 1936 to 1939. Torchy Blane is a blonde reporter for a big-city newspaper, and an excellent one at that. She's independent, resourceful, smart, and fast-thinking, which is good because she's also spunky, sassy, and fast-talking—qualities that often get her in trouble in the course of investigating a story, and she usually needs her wits to get her out of trouble.

1935: The Reporter has a level of power and influence she has never had before. And there is so much to report on. It is the best of times for her.

Every day there's something new for the Reporter to write about or pursue. Violent crime is a constant in the city (even if the actual number of violent crimes isn't as high as people think): even just one murder, properly covered, can sell tens or hundreds of thousands of copies of an issue just by itself. And if there aren't any good, juicy, new murders to cover, the Reporter can track down the real culprits (the police so rarely catch them) and report on that (more copies sold), or cover the trial of the supposed culprits, or even cover crimes which aren't murder—cheating husbands caught with their mistresses are good for at least three days' bylines. The printing press and radio microphone are always ravenous, and the Reporter has to keep feeding them.

There's also politics, and that, too, is a never-ending source of material to write about. Domestic politics, whether on the city or national level, seems to never fail to provide stories of corruption and malfeasance for the Reporter to write about. The global political situation is a complex mosaic of shifting alliances and events, and if something interesting or newsworthy hasn't happened overseas, she can always revisit recent events in more depth than initial accounts did. People are hungry for news of the world (especially given the events in Ethiopia, Germany, and China), and it's the Reporter who is best positioned to deliver that news.

Of course, governments are well aware of this, and are happy to make use of them for their own purposes. The relationship of Reporters to governments is a complicated one. By profession and temperament, they are driven to seek the truth, which often means uncovering government incompetence or worse. But they are also patriots, and because of that Reporters rarely if ever allow themselves to write something that they know will hurt their country: while most 21st century Reporters seek the truth above all else, even if it hurts their country, the pulp-era Reporters put their patriotism above their journalistic duty, even if it hurts their paper or their career. Governments know this, and use it to manipulate them. Of course, in a number of countries governments don't need to covertly manipulate them, as the Reporters are happy to do the governments' bidding. Japanese and Italian Reporters during the 1930s are eager to present their governments and their countries in a good light, and their enemies in as bad a light as possible: much of what appeared in Japanese and Italian papers regarding the enemies of Japan and Italy are half-truths and propaganda at best.



Foreign correspondents are also vulnerable to manipulation, by foreign governments. Perhaps the foremost example of this during the pulp era was **Walter Duranty** (1884-1957), a **NEW YORK TIMES** Moscow bureau chief who was sufficiently gulled by Soviet propaganda that he wrote numerous pro-Stalin pieces and denied the existence of the Ukrainian famine, in direct contradiction of what other reporters were writing who had actually visited the Ukraine—Duranty had not.

In most countries, the press is thriving; even at the economic low point of the Depression, every major city has a number of daily newspapers. These newspapers are vigorous and aggressive in going after news, and they represent every end of the political spectrum. The low cost of newspaper production and the ability to turn a profit while selling papers cheaply meant that many smaller groups successfully put out daily newspapers during the pulp era for years (or even decades), so that labor unions, anarchists, Communists and Fascists all had papers staffed with Reporters. Countries that banned any or all of the preceding tended to outlaw the papers they produced and to jail those Reporters. Immigrants in particular were strong in supporting newspapers which focused on their communities, so that, for example, Jewish newspapers—in Yiddish and Hebrew—could be found in a number of major cities around the world.

Finally, the aforementioned low cost of newspaper production meant that newspapers appeared in a number of cities which might seem surprising to modern Americans. In Dakar and Jakarta, among other places, the Senegalese and Indonesians had successful and even thriving newspapers—in some cases with Reporters who aggressively questioned the colonial regimes. Not all colonial governments allowed this, but a surprising number did.

1951: The news business is changing for the worse, the Reporter feels.

The main problem is that print is no longer king: radio is now in its ascendancy. In the major cities of the world, newspapers are still healthy, and the smaller newspapers which are produced by and for individual communities (whether immigrants in a certain city or labor activists) still have devoted followers. But overall, papers' circulation numbers are dropping as people turn to radio for quicker news with a greater sense of immediacy. One of the few places in the world in which newspapers are growing is Japan, which has added more than 100 new ones since the end of the war, and almost every Japanese newspaper has an increasing circulation. Papers in other countries are losing readers. Making matters worse is a global newsprint shortage, which has raised the price of the paper so much that newspapers in Australia, Hong Kong, Denmark, and Cape Town (among others) are forced to suspend publication, as they simply can't afford to keep printing them.

For the radio Reporter, this is great. She has more power, socially and professionally, than ever before. But the print Reporter—and most pulp Reporters were print rather than radio—will keenly feel the loss of supremacy. What makes matters worse is that her job has become increasingly hard to do. Many countries are putting legal curbs on the press and setting out limits for what he can write about. In some countries, like India, the curbs are fairly restrictive.

In other countries, the curbs are closer to social taboos whose violation will bring no legal or governmental retaliation, but which will harm the reputation of the paper or radio station and the Reporter—in some countries the violation of social taboos will bring physical attacks against her. These curbs and taboos are present around the world, from totalitarian countries to democracies like the U.S. and the United Kingdom.

Of course, if the Reporter sticks solely to crime reporting, she probably won't encounter many difficulties. Even if she wanted to violate taboos and shock readers in her coverage of a crime story, her editor wouldn't let her. Many will be content to simply solve crimes. But even these Reporters will face new pressures and obstacles, as the police, both local and national, become increasingly aggressive in interfering (or trying to interfere) with news coverage of crimes.

In 1951, however, the focus of all the large news organs will be on global politics, the East/West, Communist/capitalist clash, and the drive for independence. Most newspapers and radio stations outside the major cities of the world—especially in South America, Asia, and Africa—will focus on local affairs and relatively frivolous material, almost to the exclusion of international news. In these parts of the world, with the exception of the papers in the capitals and major cities, newspapers have not advanced in quality since 1935 and in some respects have slid backwards. But the larger newspapers and radio stations will focus intently on the pressing international affairs of the day, doing so in a nationalist manner. Patriotism runs high among Reporters, and especially their editors, in 1951, so that they are expected to report news which supports their country rather than criticizes it. In nearly every country, especially the U.S., Reporters uncritically report news if it matches the beliefs and positions of that country's government and leaders, and will reflexively downplay or criticize news if it disagrees with those beliefs and positions. Papers, radio stations, and Reporters are voluntarily taking part in the ideological wars of the day. Those who refuse to do this find themselves (at best) out of a job, if not labeled a traitor or attacked by political zealots.

Recommended Skills: The peak skill for a Reporter should probably be **Investigation**, since that skill will be an essential part of both her job (finding the news) and her mission (solving crimes). The Great skills, however, can vary depending on how the player wants to customize her character. A Reporter in a rural location who flies everywhere to investigate stories might take **Pilot** as a Great skill, while a foreign correspondent would probably find either **Academics** or **Contacting** useful, the former for increasing the character's number of languages spoken and the latter so the character will have many useful people to speak to.

Variations on the Archetype: The variations on the Reporter archetype have far more to do with the person than the job.

More women were Reporters in the pulps than any other profession, and these women were shown to be as competent and aggressive as their male counterparts. Whitman Chambers' **Katie Blayne** (stories, 1936-37) is a female

reporter known as “**The Duchess**” who investigates the crimes she writes about. She is attractive, aggressive, and is known for being able to “produce hunches faster than a cigarette machine turns out coffin nails.”

Most pulp Reporters are W.A.S.P.s, but this was a skewed reflection of reality. There were numerous newspapers for non-white populations, both small newspapers for ethnic enclaves in big cities and newspapers like the **AMSTERDAM NEWS** which had national distribution. Reporters for these newspapers were always representatives of the paper’s target demographic, so a **SotC** Reporter could be anyone from a Korean in Tokyo to a Gitano in Seville.

Most pulp Reporters are young, but in real life a few as old as seventy were still active; some pulp ones were well past middle age. John Hawkins’ **Pop Egan** (stories, 1937-42) has been a reporter at the same newspaper for 40 years, but it takes the death of his son to get him to stop drinking and re-dedicate himself to doing the job properly (and solving crimes). Margaret Turnbull’s **Juliet Jackson** (novels, 1926-34) is a slim, pretty widow who becomes a newspaper reporter after her alcoholic husband’s death. She becomes known as the “**Female Ferret**” because of her relentless nature and ability to dig for inside information. She works in New York City, but solves crimes in various locations around the U.S.

Nearly all pulp Reporters are active in big cities, but most countries had numerous smaller and more rural newspapers, and reporters for these newspapers also solved crimes, in the pulps and in real life. Fred MacIsaac’s **Addison Francis “Rambler” Murphy** (stories, 1933-40) wanders from town to town, always getting jobs with the local newspaper, solving the crimes that he reports on, and then moving on as a kind of **Hobo/Reporter**. A tall, skinny redhead, he always catches his man and always got the front page of the papers with his scoops, whether they are big city newspaper or small town one-sheets.

Most pulp Reporters were from capitalist countries, but not all. Karl-Heinz Hardt’s **Harri Kander** (pulp, 1956-58) is an East German “flying reporter” who travels around the world with his wife and best friend, uncovering capitalist corruption and undoing the schemes of the running-dog oppressors.

Many worked locally, on crime beats, but several were foreign correspondents. Norman Corwin’s **Doug Adams** (radio show, 1943) is the editor of a small-town newspaper who is sent by a news syndicate to countries around the world to report on breaking news. In the course of his job, Adams finds adventure from Tel Aviv to Moscow. Some of these pulp foreign correspondents made *adventure* rather than *reporting* the focus of what they did. Richard Howells Watkins’ **O’Sullivan “Outrageous” Smith** (stories, 1933-34) is a reporter for the American Press League. He has “a way of starting private wars for the sake of preserving international peace,” which is his way of getting involved in international politics. He’s conscious of what his activities might do to the A.P.L., so he quits when he’s about to raise hell, and then allows himself to be rehired after the hell he’s raised has subsided. While Outrageous Smith is pure fiction, a number of reporters for newspapers in countries afflicted by domestic unrest or ruled by foreigners, whether invaders or colonizers, did get involved in rebellious or terrorist activity.

Most pulp Reporters were active before World War II; the pulps took a turn for the grim and tediously realistic following the war. But Judson Philips' **Mark Chandler** (radio show, 1945-46) is a radio commentator and Reporter who fights "the Whisper Men": a Communist conspiracy active in America in the underworld and abroad.

The pulp Reporter was a global phenomenon. **Berth Maynard** (*ENQUÊTES CRIMINELLES, PAR BERTH MAYNARD, CÉLÈBRE REPORTER* #1-7, 1946-47) is a crime-fighting Québécois Reporter based in Montreal. Jaroslav Kubelka's **Švejdltv** (stories, 1927-1930?) is a Czech Reporter and amateur detective. Aarne Haapakoski's **Martti Kytä** (novels, stories, and plays, 1931-41) is a Finnish Reporter and amateur detective in Helsinki. He is drawn into espionage cases involving Soviet agents: both spies and cannibal Cheka agents. And Takeshi Yashiro's Reporter (novel, 1938) is Japanese newspaper Reporter who is investigating the kidnaping of a scientist and his daughter when the gang responsible takes a disliking to him. Athletic exertions on the his part follow, involving leaping from rooftop to rooftop, holding on to a moving car's front bumper from underneath the car, and so on.

Although the Reporter, as a professional, does not combine well with other professional Archetypes in this chapter, the non-professional ones do. Arch Whitehouse's **Tug Hardwick** (stories, 1937-41) is an **Aviator**/Reporter. He was an ace during the Great War and is now a reporter and war correspondent for the Amalgamated News Service. He is following the news in Shanghai when events lead him back into the cockpit, and he resumes flying. He fights for the Chinese and the White Russians against the Japanese, and later against air warlords in Burma, while filing reports back home. Thomas Polsky's **Scoop Griddle** (novels, 1939-41) is a **Bellem**/Reporter. He is the movie reviewer for the **CITIZEN**, and although he is a young playboy-about-town, he is old school enough to type his stories in a bar because there's no beer in the **CITIZEN** office. **Tintin (II)** is a **Child Hero**/Reporter.

The **Riddle Rider** (films, 1924-27) is a **Costumed Avenger**/Reporter. **Randolph Parker** is a newspaper reporter in the oil fields of the American West. When trouble threatens, when a mystery is afoot, or when a gang tries to take over the territory, Parker puts on the costume of the Riddle Rider to pursue vengeance extra-legally. Thelma Ellis' **Sue Corrigan** (stories, 1935-36) is a red-headed **Femme Fatale**/Reporter for the Amalgamated Press. She is active around the world. She escapes from a harem in Morocco. In Addis Ababa, covering the Italian invasion, she exposes the "Temple of Darkness." In Malta, she uncovers a conspiracy, the Black Bats, who plan to throw off English rule and take Malta for themselves. And in Japan, she thwarts a plot by Mongolian rebels. **Maurice Wallion** is a **Great Detective**/Reporter.

ROOTLESS VETERAN

Core Concept: The army veteran left jobless after the Great War (World War I).

Symbolic Meaning: The soldier who society has no use for after a war ends.

Typical Quote: *“Bodyguard? Sure. I’m down to my last nickel. Guns don’t scare me...I’ve had a lot of them pointed at me already.”*

Definition: Historically, the end of a wars is accompanied by an economic depression—mild or severe, brief or long-lasting—and a surplus of men (and sometimes women) who abruptly go from a life filled with danger to a life lacking it. For smaller countries (or after smaller wars), these two elements have not resulted in any sort of major cultural disruption. But for larger countries, or those with an unusually high percentage of men in the armed forces, the disruption could be significant, as the history of the *rōnin* in feudal Japan demonstrates. In the 20th century, the economic recessions following the two World Wars meant that, in many countries, large numbers of veterans went from life in the armed forces to unemployment as civilians, and this unemployment that lasted much longer than a few weeks. The recession immediately after World War I was followed only 10 months later by a second, 18-month-long recession—intensifying the pain of the unemployed. The recession following World War II added to the enormous shocks many marriages were enduring with the return of veterans, which resulted in a 3-4% rise in the divorce rate in the West: in the U.S., there were 125,000 more divorces and annulments in 1946 than there were in 1945. The divorce numbers are similar following World War I.

Unemployment and divorce created a large number of veterans at loose ends, especially in the big cities, and these men became known as the “new poor.” In real life, these veterans joined activist political parties or movements or found jobs. Most of those who did not became part of more radical groups, such as the American Bonus Army. However, some of these veterans took the route that the pulps claimed most did, and became what the pulps called the “Rootless Veteran.”

The **STotC** Rootless Veteran is a man (in real life, rarely a woman; in **SotC**, a woman if the player wants the Veteran to be one) whose reaction to the combination of unemployment and the end of the war is to think longingly of the adventure of combat, and to miss it and even yearn for it, and then to seek out jobs in which adventure and combat feature regularly. Some Rootless Veterans turn to these jobs only after exhausting every attempt to find legitimate, ordinary work. Others find the prospect of a “9-to-5 work-a-day” life too tedious to be borne. But sooner or later, all Veterans turn to jobs in which they can regularly experience the thrills which they knew during the war. For some, this means becoming a criminal, whether as the gunsels of a mob boss, a hitman, or the leader of a stick-up gang. For others, this means becoming a freelance adventurer or **Explorer**. For many, this means becoming a **Mercenary**. For all of them, it means finding a profession, however badly paying, disreputable, and

dangerous, in which they are not bored, in which they serve some goal (even if that goal is only “Get Rich Quickly”), and in which they can use those skills they learned during the war. The Rootless Veteran is a highly capable combatant both in hand-to-hand combat and with sword and gun, and his adventures during the war have left him immune to fear. Some are independently wealthy and are “rootless” by choice, but most are poor or broke and desperate for work, and not a little embittered that society is treating them in this way.

In the pulps, the Rootless Veteran is always American or British. But there are many wars taking place during the pulp era (see the list on page 330), and all of these war created Rootless Veterans. They are an international phenomenon, not just a Western one, and a Chinese or Moroccan Rootless Veteran, or one from the Jewish Legion is just as likely as an American or British one.

Typical Scenario: At his wit’s end, with no job and only the money in his pocket to sustain him, the Rootless Veteran is approached by a masked woman who offers him a bodyguarding job for high pay, but no questions asked.

Best Example: The archetypal pulp Rootless Veteran is Margot Bennett’s **John Davies**, who appeared in two novels in 1945 and 1946. When World War II ends, the British Davies is at loose ends and is out of work, so he decides to become a private detective. Unfortunately, he has no practical experience at that, only in soldiering. Davies writes to his friends, looking for work, and one responds, explaining that “A woman called Death has been leaving visiting cards.” This propels Davies into a career as an amateur PI, to which he applies his native cleverness and the skills he learned during the war.

1935: It’s never a good time to be a Rootless Veteran, and today is no exception to that, albeit not for the expected reasons.

In modern parlance, the Rootless Veteran is an adrenaline junkie, who not only survived the war(s) but enjoyed war and even thrived in it—so much so that when the war was over, he couldn’t stand the thought of the kind of tedious, mundane work that most people’s lives are full of. With no suitable jobs to be found thanks to the Depression, he is left to seek out jobs which will pay him a living wage while also satisfying his need for excitement.

The problem is that in 1935, there are hundreds of thousands of men and women wandering across various countries in search of jobs, and many of them are desperate enough to take the sorts of jobs that he is interested in, for far less money. The Veteran is a skilled soldier, and for some jobs those skills will be at a premium, but for many other ones unskilled muscle will get the job done. This will force him to lower his price, or (more often) accept whatever pittance he is offered.

Even with the many men and women in the market for any job, no matter how dangerous, the Rootless Veteran will have one sizable advantage over most of his competitors: he has experienced combat and is used to danger, and even welcomes it; his competitors do not, and this quality will usually get him most jobs he goes for. Of course, the jobs available are for men skilled at arms, rather

than men with intellectual or artistic skills; he will usually find himself taking on violent jobs that are quintessentially pulpish, but also quite dangerous and even put him in the position of being cannon fodder: bodyguard, leg-breaker, thief, mercenary, hired gun for an expedition or corporation, muscle for a con or caper, retriever of a missing person, bounty hunter, bootlegger, gun-runner, or general vigilante.

Many of these jobs are of questionable morality. Such is his dilemma. Being a Rootless Veteran is not socially disreputable, except among the elite. There are simply too many men and women just like him. But he is often left with the choice of starving or performing morally questionable acts. Such acts are hardly heroic, any more than a **Con Man's** swindles usually are. More heroic work is available: in the world of **SotC**, there are expeditions to the Hollow Earth to sign on to, as well as any number of missions the Century Club could hire him for, but players should consider how *much* of this dilemma they want their Veteran to suffer through.

1951: The Rootless Veteran is a much rarer thing in 1951. Since World War II, most wars have been civil wars or insurgencies rather than official wars, and societies don't make a place for Veterans of rebellions the way they do for those of wars. Those few wars which have taken place have been short-lived, without any economic recession following the end of the war. In fact, the only significant economic recession since the war took place in 1948; in 1951, the world is undergoing an economic boom due to the war in Korea, which is also a prime opportunity for Rootless Veterans in search of excitement. Many will have re-enlisted in their countries' armed forces in order to serve in Korea.

So those few Rootless Veterans in 1951 will find their lives even more difficult than they were in 1935. They will not be seen as socially respectable, and few will find their pursuit of excitement (instead of a job) particularly understandable or justifiable. There will still be the same range of opportunities available to them—even more, now that potential employers are flush with money and willing to pay a decent wage for bodyguard or mercenary work, or to work as a guard on an oil rig in the Hollow Earth. These sorts of jobs, especially corporate ones, will be more common now. Where the Rootless Veteran of 1935 might have usually hired out to a millionaire who needed to rescue his kidnapped son from the clutches of **Gorilla Khan**, in 1951, he will likely be part of a team employed by Conglomco, Inc., to steal **Der Blitzmann's** Tesla Suit so that the corporation can take it apart and figure out how it works.

Recommended Skills: Most of the jobs that a Rootless Veteran ends up taking involve combat of one sort or another, whether as a bodyguard or as a **Mercenary**, so his peak skills should be combat-related. **Guns** would be a good choice as the Superb skill, with **Intimidation** and **Survival** as appropriate Great skills. But a Rootless Veteran who incorporates another path—like **Hobo** or **Costumed Avenger**—should take peak skills appropriate for those archetypes. The Rootless Veteran is usually the framework for the character, not the final description of him.

Variations on the Archetype: Most Rootless Veterans are Rootless because of economic necessity—they are poor and can't find any jobs. But **Bulldog Drummond** is rootless by choice, and his rootlessness springs from pure boredom rather than poverty.

Most become lone wolf adventurers, but some work for companies. Edgar Wallace's **Captain John Jack Richard Plantagenet "Wireless" Bryce** (stories, 1920-21) was left on the streets at the end of the Great War, forced to pawn his possessions simply to eat. With no hope left, he applies for a job at Hemmer and Hemmer, a law firm of some note. They have a problem: their clientele is large and varied and they are often in troubles so dire that the police and private detectives cannot help them. And so the twain meet, and Bryce is hired as a "bravo," which entails bodyguarding and occasionally physically destroying the enemies of Hemmer and Hemmer's clients.

Most Rootless Veterans began rootless and then become another archetype, making it one of the easiest archetypes to combine with other archetypes. The **Hobo/Rootless Veteran** does not appear in the pulps, but was a historical reality in many countries. Undoubtedly the same was true of the Rootless Veteran/**Spy**.

W.E. Johns' **Steeley** (novels, 1936-1939) is an **Aviator/Rootless Veteran**. **Deeley Montfort "Steeley" Delaroy**, decorated air ace, is so gravely disappointed in the attitude of English society towards the brave men who had sacrificed so much for them that Steeley turns to crime in the service of good, a modern-day Robin Hood. He uses his plane—and occasionally his powerful roadster—to rob those who had profited from the war and to redistribute the wealth to those who had sacrificed for others during wartime. The **Phantom Detective** is a **Costumed Avenger/Rootless Veteran**. **The Scarlet Fox** is a **Gentleman Thief/Rootless Veteran**. Alec Glanville's **Tiny Meldrum** (novels, 1936-38) is a **Great Detective/Rootless Veteran**. At the end of the war, Meldrum moved into a converted fishing smack, the *Sister Jane*, and began working as a consulting detective, a job at which he excels. Theodore Tinsley's **Major John T. Lacy** (stories, 1932-1939) is a **Killer Vigilante/Rootless Veteran**. Out of work and outraged by crime, Lacy brings together a group of like-minded veterans and forms Amusement, Inc., a group dedicated to wiping out criminals.

A number of real-life Rootless Veterans became **Mercenary/Rootless Veterans**, and this was the case in the pulps as well. Arthur O. Friel's Roderick McKay (stories, 1921-25) and his two best friends hire themselves out to the highest bidder, which leads them to rescue a lost millionaire from cannibals up the Orinoco River, search for gold in the Langanati Mountains beyond the Tigre River, discover a white **Lost Race** at the headwaters of the Orinoco in Venezuela, and so on.

SCIENTIFIC DETECTIVE

Core Concept: A detective who applies the most up-to-date technology in solving crime.

Symbolic Meaning: No matter how devious the criminal, she or he can be caught through the proper application of science.

Typical Quote: *“The answer to your query, Detective, lies on the slide under this microscope.”*

Definition: The opening decades of detective fiction portrayed detectives as crime-solvers who primarily used logic and deduction. But as forensic science developed in the 19th century, the idea that science and technology could be used to solve crimes took hold in fiction as well as in reality, so that when detective fiction began its meteoric rise in popularity in the 1880s and 1890s, the archetypal detective of the time, Sherlock Holmes, regularly made use of science (or was said to have done so) in the course of solving cases. But it wasn't until the 1900s that the Scientific Detective became a fully formed character type.

The Scientific Detective was one of the main dominant detective archetypes in popular fiction for the next 20 years. However, in the pulp era, the Scientific Detective is an Archetype in decline—albeit one that does not disappear until the 1950s. The Scientific Detective's heyday was from 1890 to 1930; after 1930, modern, advanced forensic equipment became too expensive, and well-equipped crime labs too large for an amateur to possess. The science which a Scientific Detective had used became the purview of police scientists, and the



few remaining ones of the 1940s were police ballistics experts or chemists. As well, the audience for detective fiction lost its taste for amateur detective characters and shifted to private detectives and hardboiled policemen. This needn't stop a player from creating a Scientific Detective character, of course. Simply keep in mind the increasing divorce between fiction and reality.

The Scientific Detective is half-scientist, half-detective, someone who applies the latest scientific theories and equipment to the solving of crimes. This requires equal parts on-site evidence gathering and laboratory analysis. **Great Detectives** like Sherlock Holmes use science to solve crimes but are primarily detectives who dabble in science as enthusiastic, talented amateurs. The Scientific Detective is a *professional scientist*, more rigorous in his approach to science and experimentation as a whole. However, despite their profession, Scientific Detectives are as passionate about crime-fighting as any other detective character. He is usually an amateur or private detective, although by the 1940s many are police scientists. The Scientific Detective is a good general scientist, but is usually most accomplished in one particular area—radio technology, ballistics, or chemistry—and usually solves cases with the application of his speciality. And he usually has at least the most current crime-solving technology, if not more advanced technologies, which is firmly grounded in scientific theory: he is not an **Inventor of the Unknown**.

Typical Scenario: All the servants in a certain wealthy family's mansion have died of typhoid, and now the family members are dying of it. The Scientific Detective is hired to discover the criminal's motive and means.

Best Example: The archetypal pulp Scientific Detective is Arthur B. Reeve's **Craig Kennedy**, who appeared in over a hundred short stories, 26 novels, seven movies, and a television show from 1910 to 1952. Kennedy is a professor at Columbia University who uses modern technology and his knowledge of chemistry to solve criminal cases. He uses lie detectors, gyroscopes, and portable seismographs that can differentiate between the footsteps of different individuals. Kennedy also uses psychoanalytical techniques in his work as a consulting detective. He also makes use of the more traditional detective skills—a good left hook, mastery of disguise, an enthusiasm for action, etc.—but the science and technology are the main focus of his approach. Kennedy is called on to help by **Inspector Barney O'Connor** of the N.Y.P.D., and **Walter Jameson**, Kennedy's roommate and a reporter for the *Star*, chronicles the stories.

1935: Today, the Scientific Detective is a dying breed, a development which couldn't please him more.

Consulting detectives, in whose ranks the Scientific Detective is proud to be, are not disappearing. People feel that crime is out of control and that the police are helpless to stop it, and in those circumstances private detection will always be a growth industry with a solid future. But the particular area in which he specializes, forensic sciences, is well on its way to becoming something policemen do instead of consulting detectives. The cost of equipment and the

investment of time are things that large organizations can afford rather than private individuals. In a decade or so (possibly less, possibly more), the Scientific Detective will no longer be able to afford to practice his trade. But he doesn't really mind this, because police scientists are becoming skilled and professional in their approach to crime-solving—and solving crimes is the important thing.

While there may be less need for him, the Scientific Detective is also excited by the advances in forensic sciences in the past 20 years. Up to around 1910, most of the advances in forensic sciences took place in Europe, but the U.S. is now leading the way. Thanks to worldwide distribution of scientific journals, not to mention the mass media (who are often eager to publicize flashy new inventions and advances), other countries find out about new developments with a speed that would have astonished a Scientific Detective of a generation ago; these countries imitate what America does, quickly or slowly. So the real action, from the Scientific Detective's perspective, is in America.

Reliable testing of blood at crime scenes is only 20 years old, and is still an intellectually exciting innovation. So, too, with fingerprinting. But the lie detector was only introduced in 1921, and while the courts are dubious about its reliability, it seems like a very promising device. Innovations in forensic ballistics are even more recent. The American Bureau of Forensic Ballistics (the first significant police institution devoted to firearms examination) was established in 1925, and the paraffin test (to detect gunshot residue on a shooter's skin) was introduced by a Mexican scientist in 1933. Recent high-profile cases—**Sacco and Vanzetti** in 1927, the St. Valentine's Day Massacre in 1928—have shown how valuable forensic ballistics can be, and the Scientific Detective, like every other policeman, eagerly anticipates the large number of cases ballistic evidence will solve. And in the past couple of years, tests for the alcohol level in blood have been introduced, so now the rise in drunken driving can be addressed.

Even more exciting is the graduate course in toxicology begun this year by **Alexander Gettler** (1883-1983) at New York University. Gettler is perhaps the world's leading pathological chemist, and his new course—one of the first devoted just to toxicology at the graduate level—promises to train dozens of new forensic toxicologists at the highest level every semester.

For the Scientific Detective personally, the future is dim, since in a few short years his laboratory will be second- or third-rate, although with expert witnesses being as valued as they are, the Scientific Detective will not lack for steady income. But for scientific detection as a whole, the future is bright.

1951: Today, the Scientific Detective is not a consulting detective. The trend toward forensic sciences requiring cutting-edge equipment too expensive for individuals to afford has accelerated, and the only active Scientific Detectives are police officers.

The ascent of forensic sciences continues unabated. Whatever doubts the public has about cutting-edge science (and in the wake of Hiroshima many have doubts and fears), they do not touch on forensic science. Scientific Detectives are in high demand as expert witnesses, and science solves as many cases as old-school methods. Thanks to the press' fixation on technology and science,

and the spread of new ideas and innovations through scientific and academic journals, even cities a long way from New York and London (even cities under backwards and totalitarian regimes) have police agencies interested in using the forensic sciences, with Scientific Detectives on staff.

The pace of actual innovations has slowed and been replaced by refining the innovations and inventions, making them more precise. Training of future forensic scientists is accelerating; an actual university department of legal medicine was founded in 1937, and Alexander Gettler's students have spread out across the U.S. and are training a new generation of forensic toxicologists in Gettler's ways.

In a larger sense, the Scientific Detective is excited to see how policing is changing. No policeman, on any level, scorns the beat cop, who does so much of the hard work of policing. But before the war, too much police work was done on the local level and depended on the skills and integrity of local policemen, many of whom were poorly trained and of weak morals. Since the end of World War II, however, most police forces have revamped their training; national police forces have come into being or been given the money necessary to make themselves efficient; and policing as a whole has become organized, centralized, and modernized. For the Scientific Detective, this is wonderful, since it is evidence of how the systematic approach that he uses in forensics is taking over criminology as a whole, and that's a good thing.

Recommended Skills: The peak skill for a Scientific Detective should be **Science**, since that skill is an essential part of the job. The first Great skill should be **Investigation**, because that is what he spends most of his time doing. The second Great skill should probably be either **Academics** or **Engineering**; **Academics** because solving many of these crimes requires an academic background, and **Engineering** because he will need to be able to make and use the most current technology in solving a crime.

Variations on the Archetype: The Scientific Detective archetype is fairly specifically located in both time and space, and the variations available to it are mostly minor, or additions to it rather than changes.

Most pulp Scientific Detectives were men, because women were so strongly discouraged (socially and within academia) from entering the sciences as more than a lab technician; few women became leading forensic scientists. This needn't be the case in a game, of course, but players and GMs should be aware of the historical improbability of a female Scientific Detective. The same is true of non-white Scientific Detectives (the racism in academia toward non-whites was as strong, if *usually* more subtle, than the racism in the outside world) and of non-American Scientific Detectives (as mentioned above, during the pulp era the advances in forensic sciences were made in the U.S., rather than outside it).

One exception to the latter is Great Britain. Up to 1935, Scotland Yard used contractors to perform scientific testing, but that year they established the Metropolitan Police Laboratory in the Police College. The Home Office having already established forensic labs in Nottingham in 1932, the "Home Office

pathologist” became the British version of the Scientific Detective, and became as iconic in British popular culture as the Scientific Detective was in American popular culture, and for decades longer.

Most pulp Scientific Detectives were American or British, but some were not. Morishita Uson’s **Tôgô Fujio** (stories, 1934) is a part-time officer for the Metropolitan Police Department in Tokyo and a full-time amateur Scientific Detective. He uses the latest equipment to catch his enemies, most of whom are Americans and British who are trying to discover the secrets of the Japanese military.

Most pulp Scientific Detectives are generalists, but some specialize. George Bronson-Howard’s **Bradley Lane** (stories, 1922) is a radio detective, using radio technology—bugs, microphones, wiretaps, and so on—of his own creation to fight crime. He confronts a wheelchair-bound mad scientist, **Marnee**, the “Wizard of the Electrons,” who is working to conquer the world for the Soviets, and devising a radio- and electricity-nullifier toward that end.

Most Scientific Detectives are academic in approach, varying from ebullient to genial to reserved, but some are hardboiled. Lester Dent’s **Lee Nace** (stories, 1933) is the “Blond Adder,” a tall, gaunt, solemn man who uses his gadgets, and science, to defeat weird and even unnatural villains: angry skeletons, crazed murderers who line caves with the skulls of their victims, mad scientists who use death rays to make men explode, and a master villain known as the “**Green Skull**.”

Most Scientific Detectives solve whatever crimes come their way, but some specialize. S.P. Meek’s **Doctor Bird** (stories, 1930-32), is a highly ranked member of the American Bureau of Standards. He is brilliant, knowledgeable in nearly every scientific field, and is athletic and strong. He is also an outspoken opponent of Communism and fights the Soviets and their American dupes wherever he finds them, which is nearly everywhere.

Several of the other archetypes in this chapter appeared in the pulps combined with the Scientific Detective. Henry Leonard’s **Pelham Bond** (stories, 1922) is a British **Costumed Avenger**/Scientific Detective. Bond operates a detective agency in Mayfair, but requires no fees from his clients and will help anyone who is in trouble. He is known as the “**Mystery Man**” both because of his unknown background and for the steel mask that he always wears. George Allan England’s **Thomas Ashley** (stories, 1918-36) is a **Great Detective**/Scientific Detective. Ashley is the “**Connoisseur of Crime**,” has a Holmesian manner, and uses technologically advanced (for the time) instruments in his crime-solving. **Dixon Brett** is a **Great Detective**/Scientific Detective/**Übermensch**. Brett is modeled on **Sexton Blake**, resembling Blake in most respects, but Brett’s cases emphasize his scientific creations. And Vincent Cornier’s **Barnabas Hildreth** (stories, 1933?-1951?) is an **Occult Detective**/Scientific Detective. Hildreth also works for British Intelligence, where he is known as the “**Black Monk**.” Hildreth usually uses technology to solve cases, but some of them verge on fantastic, and there are hints that Hildreth is actually an immortal, superhumanly powerful Egyptian priest...

SOUTH SEAS ADVENTURER

Core Concept: A man who finds adventure on the islands of the South Pacific.

Symbolic Meaning: Independence and adventure found at sea in a warm, sunny, distant climate.

Typical Quote: *“Easy, Jim. The Te Uru are fine with us dropping anchor here, as long as we don’t try to fish their waters.”*

Definition: Although the African colonies of the European powers have attracted the majority of the attention of writers, there were also a large number of European colonies and protectorates during the pulp era in the South Seas, or the Pacific Ocean south of the equator. Great Britain controlled New Guinea, the Solomon Islands, Fiji, the Sandwich Islands, and—after the Great War—the German Pacific colonies, including Samoa. France controlled New Caledonia and French Polynesia, Japan controlled the Caroline and Marshall Islands, and the U.S. controlled the Philippines and Guam. These locations provided many of the same opportunities for men and women that the African colonies did: a chance for romance, adventure, and—above all!—profit, due to the greater demand for trade goods. The Pacific islands had much less of a language barrier than the African colonies did. Temptingly for foreigners, the enormous distances, both between islands—1,200 miles between the Solomon and Marshall Islands, and almost 5,500 miles between Hawaii and the Philippines—and between the islands and the Western world, meant that what took place on the islands might not ever be known back home, and that visitors to the islands could visit, work, and live there without their past lives becoming known. Finally, the geographic isolation of the islands enabled a looser, wilder, more frontier atmosphere to develop on the islands without realistic or practicable interference from colonial authorities.

In real life, this brought large numbers of foreigners to the islands. These foreigners—who were as often Chinese or Indian as they were American or British—usually came to the islands to trade, bringing everything from grain and ore to cotton and taking away shiploads of fruit and pearls, among other native merchandise. Although a surprising number of ships were powered by sail, the majority of the trade ships were tramp steamers: light, small, steam-powered ships that were inexpensive to build and operate; although slow, they were far more fuel-efficient than larger liners. But the main advantage of tramp steamers was that they were constructed for the purpose of storing and transporting goods. This allowed the steamers’ captains (“tramps” in the parlance of the time, meaning “independent wanderers,” rather than captains in the employ of a company) to maximize both the amount of cargo shipped and the amount of money taken in with each trip.

In the pulps, the foreigners who came to these islands, the South Seas Adventurers (SSAs), traveled in tramp steamers, but were otherwise less interested in hard work and more interested in quick profit, however violently or

even criminally gained. The pulp SSA is usually looking for pearls or gold, but will choose other “get rich quick” trade goods like guns if he must, or even work as a gun-for-hire. He is less inclined to work hard and legally for his pay than his real-life counterparts. He is not a villain, but is more prone to violence, in part because of his temperament and in part because of the milieu of the islands, and resorts to it often. His enemies range from headhunters to pirates and Yellow Perils to German spies and ordinary corrupt white men and Polynesians.

The South Seas Adventurer is an experienced sailor and brawler who expects no mercy and shows none. His crew respects him as a sailor and treasure finder, but often has no love for him, nor he them. He is as often an embittered American or Englishman who distrusts all white men, but is also possessed of racist opinions of the native islanders. And the SSA usually stays to the smaller islands, rather than visiting Papua-New Guinea or the other islands.



Best Example: The archetypal pulp South Seas Adventurer is Gordon Young's **Hurricane Williams**, who appeared in six stories and story serials from 1918 to 1931. "Hurricane Williams" used to be **Clive Stanley**, a wealthy Manhattanite, but he married the wrong woman, and when they moved to the South Seas, their marriage became toxic. She framed him, but his hanging went wrong—he was cut down while still alive. He fled to the Solomon Islands and turned native, living with headhunters. When a slave-hunting ship visited his island, he took over the ship and renamed himself "Williams." He traveled around the South Pacific, trading, fishing, and raiding, and gained the nickname "Hurricane" because of his fierce temper and the sudden ferocity of his violent attacks. His ship's crew consists of Samoans and Tongans, but never white men: he hates them all, and is considered "the most hated and despised white man in the South Sea Islands." He is of normal height and weight, but is deeply bronzed and very strong. He is "peculiarly unfriendly" and disagreeable, and trusts only three men: **Brundage**, a convict who helped Williams get to the Solomon Islands; **Dan McGuire**, a flippant red-headed Irishman; and **Francisco**, a knife-wielding half-breed and crewman on Williams' boat.

Typical Scenario: The South Seas Adventurer arrives at an island intending to buy water and supplies, but discovers that the natives and the whites are at each other's throats. A native was killed, apparently by a drunken, reprobate white man, and a race war (and massacre of the whites) threatens. The South Seas Adventurer must solve the mystery and catch the real culprit.

1935: Men who live on the fringes tend to be less affected by what happens at the center, and that is true, more or less, for the South Seas Adventurer today.

Certainly the effects of geopolitics and the global Depression are felt in the South Seas. The prices of many valuables have been affected. Gold is down, and the price of pearls (a mainstay of the South Seas trade) is 95% less than it was in 1925. Everyone has less money to spend, and the drop in the tourist trade has killed many smaller and weaker businesses. In some places, like Puka-Puka (in French Polynesia), the depression has forced all the whites to leave, so that the natives have achieved a kind of *de facto* independence. The tension between the great powers is also felt, even at this great remove. Germans, Italians, and Japanese arriving at American, French, and British colonies are treated rudely by colonial authorities, spies seem much more common now, and it is not unknown for the ever-present Chinese traders to waylay those Japanese who are unwise enough to walk alone or only in pairs at night.

But the Adventurer is on the fringes of society and legality, not civilization. Every island has a civilization of its own. And on those fringes economic depression and global tension are nearly meaningless. The SSA is apolitical and distrusts all colonial authorities equally, although he will modify that opinion positively or negatively on an individual basis. He lives at sea and only visits small islands, so if a war breaks out it will hardly affect him. If shooting starts, he'll just lift anchor and steam to another island.

Nor do the economic woes of the world affect his trade. Though pearls and gold are less valuable now, there are always other items to trade. Precious stones like jade and rubies haven't significantly dropped in value, and since the Adventurer steals them from criminals, he still makes a good profit. Guns always fetch a good price. Medicine stolen from one island and sold on a plague-struck island, either legally or on the black market, is also profitable. Rewards for wanted men are holding steady. Even mercenary work continues to pay well.

The SSA is a transient by choice, and while this means that he has few ties to the rest of the world, in 1935 that is an advantage.

1951: World War II destroyed the South Seas Adventurer's traditional way of life, although there are a few remaining, still plying their trade and sailing the South Seas.

The War in the Pacific was a brutal one. Japanese planes and submarines were happy to use tramp steamers for target practice, especially if they flew a Western flag. The Japanese enjoyed arresting tramp steamer pilots as spies. The Japanese were heartless in their treatment of the natives of the islands they occupied, and when they were forced to retreat from places like Manila, they chose to destroy them rather than let the Americans and natives have them back. SSAs found that carrying on trade in the gray and black markets proved extremely difficult, often impossible, on the occupied and then-liberated islands. And many found they weren't as apolitical as they thought they were, and ended up fighting the Japanese—either because of patriotism (in which case the Adventurer usually enlisted in his native country's army) or out of hatred for the Japanese (in which case he became a guerrilla fighter on one of the occupied islands).

After the war ended, some of the surviving SSAs returned to their native countries and took up legitimate trades—but most returned to their pre-war ways. Still, things were different, and became even more different and difficult in the six years since.

Gray and black markets are everywhere, and the trade in pearls, guns, wanted men, and mercenary work is still as profitable as it was in the 1920s. The economic boom caused by the war in Korea has helped drive up the demand for luxury goods. But it's no longer easy to carry on such a trade for even short periods without coming to the attention of local authorities. Thanks to the widespread increase in police efficiency, and the far greater penetration of radio, most South Seas islands are not effectively isolated any more, meaning that if the Adventurer commits a crime on one island (hardly an unusual incident) all the islands will hear about it shortly and be watching him.

In general, the life of the South Seas Adventurer has gotten harder and grimmer. It used to be that murdering a Triad boss and his bodyguards and looting their lair, or beating up a wife-abusing white drunk in a bar, had relatively few consequences. Everyone was too afraid of SSA to do anything about it. But now, after the war, guns are everywhere, and the Triads and the Yakuza have much more efficient ways of communicating with each other, and of pursuing grudges. Bar fights turn lethal more often than not. The drug trade, a sad reality in '35, is now in '51 a profitable, cutthroat business whose reckless

practitioners love tramp steamers and are happy to kill the captains to get the ships. And while the U.S.-U.S.S.R. conflict is far less relevant in the South Seas than in other places, the U.S.-China conflict is relevant, thanks to Chinese traders being such an integral part of the inter-island trade. These traders are devout capitalists, but many are blackmailed by the Central Ministry of Public Security into spying for China or delivering guns, supplies, or money to the many Communist rebel groups on the islands.

Finally, the pre-war social order is dying. A few colonies have gained independence, but most have not. Those that have not usually have rebel groups fighting insurgencies, as is the case in British Malaya (now Malaysia). On all the islands, white men are no longer treated with the deference they were accustomed to in 1935. Of course, the Adventurer is usually no fan of white men, either, but the natives of most islands don't care. The SSA is still well known and widely feared, but he is respected by natives only if he has earned it, and often not even then.

Recommended Skills: The peak skills for a South Seas Adventurer should either be **Pilot** or **Fists**, depending on which aspect of the character the player wishes to emphasize, the sailor or the brawler. The skill which is not Superb should be Great, since both are central to his existence. The second Great skill can be taken from **Contacting**, **Endurance**, and **Survival**, since any of those are symbolically appropriate.

Variations on the Archetype: The South Seas Adventurer is detailed in its specifics, but it does allow for a range of variations.

The first is the historical. Tramp steamers were by no means limited to the South Pacific. Inexpensive to build and operate, they had a higher percentage of space available for cargo than other ships. These factors made the steamer attractive to captains around the world. Throughout the 1930s, there were Soviet tramp steamers on the Baltic Sea, and Chinese captains adopted the tramp steamer for transportation around the Yellow Sea long before American and English captains started shipping goods to South Seas islands. Chinese steamer captains traditionally operated out of Shanghai, and did business around the Yellow Sea and South China Sea, along the coast of China, and up and down China's navigable rivers—especially the Yangtze, which could be traversed up to 1,000 miles, as far west as the city Yichang. A Chinese South Seas Adventurer was unknown in the pulps but would be historically realistic.

Less historically realistic would be a female tramp steamer captain, but there were some in the pulps, such as **Barbe Pivet**, and a player should certainly create one if they wish.

Most tramp steamer captains were not shown as being active during World War II—the pre-war years were much more attractive for South Seas Adventurer stories—but some were. Louis L'Amour's **Ponga Jim Mayo** (stories, 1940-43) is the American captain of the tramp freighter *Semiramis*. He travels the East Indian seas, from Singapore to Borneo, and is happy to mind his own business and let others be proxies for Germany and Britain. But trouble always finds

him: Mayo, two-fisted, pugnacious, and a veteran of many a waterfront brawl, doesn't back down when confronted with pirates, spies, dope smugglers, or gun-runners. Mayo allies with British Intelligence officer **Major Arnold**, helping Arnold fight Axis agents all across Southeast Asia.

Occasionally a pre-existing character would have the serial numbers filed off and be re-invented as a South Seas Adventurer. **Cock-Eye the Sailor** (stories, 1937-38) is closely modeled on **Popeye**. Cock-Eye is active in the South Pacific, and fights pirates and cannibals, encounters ghost fleets, goes in search of missing white men, and brings down tyrannical native chiefs.

The South Seas Adventurer combines well with some of the other archetypes in this chapter. Barbe Pivet is an **Aviator**/South Seas Adventurer, as is Frederick Nebel's **Gwenn McKay** (stories, 1929-30), who flies around the South Seas as "the Scourge of the South Sea Skies." Sailor **Steve Costigan** is a **Boxer**/South Seas Adventurer. Several **Child Hero**/South Seas Adventurers appeared in the pulps, including **Ray Mon Hai**, **Vaiti**, and Frank Gee Patchin's **Ted Jones** (novels, 1928), a two-fisted brawling teenaged adventurer and fortune hunter who travels the South Seas looking for adventure. He tangles with various Yellow Perils, including a "**Coral Prince**," and he finds a pearl-laden hidden "Red Lagoon."

Maurice Gardner's **Bantan** (stories and novels, 1936-1977) is a **Jungle Hero**/South Seas Adventurer. The orphaned three-year-old **Arthur Delcourt** is washed ashore on the South Seas island of Beneiro. Found by a native chief and raised by him, he becomes more skilled in the water and on the jungle islands than any of the natives. When Delcourt, now called "Bantan," reaches his majority, he begins traveling around the South Pacific and encountering Lost Races, dinosaurs, Amazons, and weird science.

Albert Richard Wetjen's **Stinger Seave** (stories, 1938-41) is a treasure-hunting South Seas Adventurer whose long career can be divided into four segments: 10 years spent as a freelance adventurer; 15 years spent as the owner of a fleet of ships, plantations, trading posts, and lagoons; six years as a roving adventurer following the hurricane-caused ruin of his wealth; and now, three years later, as the for-hire **Killer Vigilante** enforcer of the law across the South Pacific. "His gunplay was legendary, his exploits were well known from the Pribiloffs to the Kermadecs."

Lastly, the **Mercenary**/South Seas Adventurer was common in the pulps. Albert Richard Wetjen's **Typhoon Bradley** (stories, 1928-1942?) is a gun-for-hire who reigns in the Wild West atmosphere of various South Seas islands. Bradley takes on and defeats pirates, pearl thieves, crazed "Chinamen," and sharks. And Kenneth MacNichol's **Deacon**, **Swede**, and **Jellybean** (stories, 1936-40) are a hard group of swearing, two-fisted, gun-wielding men who take on salvage jobs and other things for money. "The three of us...have been through some several wars. Lately we been flying freight into the gold fields. When our plane cracked down, Jellybean and me walked ninety miles through jungly brush back here to Karema...We don't scare easy. When we're hungry enough, we don't hardly scare at all."

SPINSTER DETECTIVE

Core Concept: An elderly, single woman who solves crimes.

Symbolic Meaning: Age, gender, and physical infirmity are no bar to having adventures.

Typical Quote: *“Heavens! A murder, here in the chapel? Gracious. Well, let’s take a look at the body, shall we?”*

Definition: The phrase “spinster detective” is usually used to describe a character like **Jane Marple** (see below): an elderly, single woman who solves crimes. This phrase has traditionally had sexist overtones, and the role of women in detective fiction, even as protagonists, has often been less than progressive. But behind the phrase “spinster detective” is 200 years of women being competent, capable detectives, in fiction *and* in real life.

Women have been active as private detectives as long as men have. Female detectives were active in America, England, and western Europe (including Turkey), in the second half of the 19th century. Women began working as floor detectives in New York City department stores in 1866, as Pinkerton agents in the late 1860s, as informal agents of the N.Y.P.D. in 1873, and as licensed private detectives in the late 1870s. Women were active as police detectives in Dublin in 1865 and in Istanbul in 1870. By the pulp era, female detectives (private and police) were a part of the world outside the reader’s window, rather than something which appeared only in fiction.

Detective fiction was not slow to reflect this, and in some respects anticipated it. The common conception of detective fiction’s origin is that Edgar Allan Poe’s **C. Auguste Dupin** was the first detective, but there were proto-mysteries before Poe’s work and proto-detectives in those stories, and some of those were women. The casebook mysteries of the 1850s and ’60s and the dime novels and story papers of the 1870s and ’80s all had female detectives. By the time **Sherlock Holmes** first appeared in 1887, the concept of the female detective, whether amateur or professional, was well established, and in the pulps there were numerous female detectives.

One subset of these female detectives was the Spinster Detective. Though beginning in 19th century fiction, the character type came of age in the pulp era. She is an elderly woman, usually around 60 sixty if not older, who is unmarried and solves crimes as an amateur detective. The police view her with a combination of irritated distrust (as a non-policeman) and awed respect (for continually solving crimes that they cannot). For her part, the Spinster Detective usually views the police with the same disdain that Holmes viewed **Inspector Lestrade**, although some are not temperamentally given to unkindness of that sort. Although an old woman, she is still physically capable for her age, but must apprehend criminals with the help more physically vigorous and younger people, usually relatives or policeman; but she is no fool and often carries a gun, just in case. She is sometimes a city creature, but more often lives in retirement in rural towns, but sometimes can be found in the suburbs or the city.

Despite this, she finds as much crime as any urban detective, and is as skillful in solving it, thanks to her mind (as sharp as ever and unaffected by her age), her powers of observation, and her wide-ranging knowledge not just of human nature but of the intricacies of crime, the law, and murder weapons.

Typical Scenario: The Spinster Detective is first to the village church for Sunday services, and discovers the body of the visiting minister who was to give the sermon. The minister was well liked by those who met him, and his death was caused by an exotic poison.

Best Example: The archetypal pulp Spinster Detective is Agatha Christie's **Jane Marple**, who appeared in a number of short stories and 15 novels and short story collections from 1927 to 1976. Marple, a Briton, is elderly, modest, and retiring, though her good manners are a mask for her quick intellect and detective abilities. Marple lives in the small English village of St. Mary Mead, from which she has observed human nature for years and drawn the proper conclusions about it. She is tall and thin, with long white hair and soft blue eyes; she usually wears black dresses. Her hobby is knitting.



1935: The classic pulp Spinster Detective is a white woman in a small rural town who has lived there for years and who consistently finds crime, usually in that town. In 1935, there are many women who fit that category—but there are many other smart, elderly women who would make excellent Spinster Detectives. These women just happen to lack a home.

A player who decides to play a Spinster Detective can choose either type of woman. The former, the “rooted” woman well entrenched in her home town, were numerous and were the real-life counterparts to the pulp Spinster Detective. Their lives were similar to the pulp versions, albeit romanticized to include crime-solving. These women spent most of their lives in small towns whose ways were largely unchanged from previous decades—change comes slowly to small town life, which is much as its inhabitants prefer—and the women were in a very real sense stuck in a quite pleasant stasis. For these women, 1935 is not much different from 1910, 1951, or 1970.

The other type of Spinster Detective is the itinerant woman, one of the many elderly women who were victims of the dislocations of the 1930s. The common

image of those who took to the roads is of men looking for work, but many of the millions who left their homes were women, and they left their homes not to find a job but because they had no choice. These women were driven from their homes because they were evicted, because of drought, because of war, because their neighbors turned on them out of ethnic or religious prejudice—all the usual reasons, but made much worse because of the financial desperation of the era. Even those countries with large numbers of rooted women had many of these elderly female transients and refugees.

These itinerant women are as capable at being Spinster Detectives as their rooted counterparts—as smart, as insightful, and as steely; their immigrant/refugee/wanderer status will not affect that. But their dislocation, and the traveling they are forced to undergo, will add elements—many gameable and aspect-rich—to their character that the rooted version might lack. The itinerant Spinster Detective will have a greater exposure to other people and other cultures than the static version, whose long residence in one location will have provided security but also denied her personal experiences with outsiders to her culture. The itinerant version will have a level of physical hardiness that the rooted version lacks, as the refugee lifestyle, arduous and life-shortening though it is, also forces the itinerant Spinster Detective to exercise and endure. The itinerant version will accumulate a new set of friends and traveling companions—the refugee lifestyle necessitates it, as refugees traveling alone are easy victims—and have more contacts (and, in a **SOTC** game, possible Companions) than the rooted one, whose circle of acquaintances will be far more limited. The itinerant version will be solving crimes in far more locations than the rooted version; every place that a refugee or immigrant lives or travels through in 1935 is a place where an itinerant Spinster Detective could be active. And in a pulp world, the itinerant Spinster Detective will come into contact with many more pulpish individuals and situations than the rooted one, who is quite happy to stay in the same village forever.

1951: The rooted/itinerant divide between Spinster Detectives remains present in 1951, albeit diminished.

The popular image of the 1950s is of a time of prosperity and security and the institution or re-institution of restrictive social norms. But in 1951, a number of countries are still recovering from the effects of the war, and millions of people remain refugees in Europe. Small wars, insurgencies, revolutions, and natural disasters displace many more in Africa and Asia. For some of the displaced, there is reason to hope that, eventually, they will be able to return to their homes, but for many of the displaced home is permanently gone, either because to return home would be to sign a death sentence (as is the case in newly Communist countries) or because the villages the displaced are from are wastelands (as is the case with natural disaster and famine sites). This lends a certain air of sadness, grim despair, and even hopelessness to the displaced; a Palestinian Spinster Detective can hope that eventually Israel will be wiped out and she can return to the village she grew up in, but a Chinese Spinster Detective in Taiwan has no such hope.

However, many other women were able to make the welcome transition from mobile refugees to static permanent residents after the war; many of these women had not necessarily owned homes before the war. A common post-war governmental response, when it could be afforded, was to build cheap housing for those who had been displaced. In America, the foremost example of this kind of housing were the Levittowns, but other countries, such as England, put up similar buildings, either houses or apartment buildings. Many of those who moved into these residences had lost their homes in the war, but many others gained homes for the first time. These residences were cheaply made and eventually had negative social effects, from the homogenization of suburbia to racial segregation to discouraging labor mobility, but in 1951 what most people see is a safe and secure home rather than more wandering and uncertainty.

What this also means is that substantial numbers of Spinster Detectives will be in cities rather than the villages they once lived in, and their crime-solving acumen will be applied in an urban rather than rural milieu.

Recommended Skills: The peak skill a Spinster Detective should take is **Investigation**, as she is a crime-solver above all else. Because she is an elderly woman, skills based on physical abilities should be contraindicated, and a player should focus on intelligence-based skills and choose some combination of **Alertness**, **Contacting**, and **Rapport**: **Alertness** for noticing clues, **Contacting** because the pulp Spinster Detective often has a range of friends she can call upon, and **Rapport** because she usually uses conversations and dialogues with suspects to solve crimes.

Variations on the Archetype: In addition to the choices described above in the definition, there are some other variations possible to the Spinster Detective.

In the pulps, Spinster Detectives were female, with male detectives rarely shown to be older than 50. But a Bachelor Detective in his 70s, or older, would be largely the same as a Spinster Detective, but lacking the “spinster” label and its social stigma.

The pulp Spinster Detectives were all white and all British or American. But the essence of the archetype is that elderly women are as capable of solving crimes and having adventures as anyone else, and elderly women are universal. An African-American octogenarian in Alabama, a Romany grandmother in Vrancea, an Ainu spinster in Hokkaidō—all of these women are as capable of solving crimes and being pulp heroines as a white spinster in rural England.

Most Spinster Detectives were active in rural areas, but some went to where most crimes were committed: the city. Torney Chanslor’s **Amanda and Lutie Beagle** (novels, 1940-41) are both prim, elderly spinsters who inherit a New York City detective agency following the death of their estranged brother. The sisters decide to continue his work and move to New York City and begin solving crimes.

Finally, the Spinster Detective was rarely combined with any other archetypes in the pulps, but players need not limit themselves as the pulps did. A **Hobo/Spinster Detective** would be historically realistic, and an **Armchair Detective/Spinster Detective** would make a great deal of sense.

SPY

Core Concept: The patriotic man or woman who spies on the enemy of his or her country.

Symbolic Meaning: The secret observer motivated by love of tribe.

Typical Quote: *“I have some photographs for you, sir. You’ll never guess who the Ambassador was speaking with.”*

Definition: Spies are as old as recorded history: the Assyrians of the 8th century B.C.E. had an established and efficient spy system. Even during the 19th century C.E., when spying was frowned on by both society and governments, there were still spies working for love of country. During the pulp era, the reality of the spy changed significantly, a fact reflected only partially in the pulps themselves.

For the purposes of this chapter, a Spy is someone who is active in foreign countries in peacetime as a spy, rather than someone active during wartime or at home in counterespionage. The Spy works for his or her native country and would never sell his or her services—the Spy is loyal and is not a mercenary.

Most of those playing **SotC** will think about spying, and the Spy, in the context of American and British history and as filtered through the movies—**James Bond** movies in particular. However, the historical reality is that, during the pulp era, the most advanced and professional spy agencies, and the most James Bond-like spies, were from countries other than Great Britain and the U.S. During the 19th century, the decisionmakers in both countries viewed espionage as a dirty, distasteful act which should be done rarely, if at all—as late as 1929, **Henry Stimson**, the U.S. Secretary of State, shut down a code-breaking operation for the U.S. State Department on the grounds that “gentlemen don’t read each other’s mail.” There were individuals in both countries who saw espionage in a different light, but it wasn’t until the end of World War II that both countries began to approach espionage in what would now be viewed as a professional and efficient way.

This was not the case for most of the other major countries in the world, who spied widely, expertly, and used everything from Bond-style super-spies to honey-traps. Efficiency rather than morality was what was important, and they were willing to spend money on their spies. As one reporter put it, “In the large countries of Continental Europe, the individual outlay for secret service work exceeds considerably that of Britain.” In the pulp era, these spying countries—which ranged from Japan, Germany, and France to smaller countries like Portugal and Brazil—would have been viewed by Americans and British as dishonorable for the spying they conducted. From a 21st century perspective, these countries were simply realistic. An **SotC** player can certainly play an American or English Bond or **Jason Bourne**-style Spy in the pulp era, but the player should keep in mind the historical inaccuracy of such a character.

Such a character would, though, be reflective of the pulp fiction of the time. International pulp fiction had its share of Bonds and Bournes, but they were

more present in American and British pulps; it is roughly accurate to say that there was a pulp Bond/Bourne-style Spy, even if historical reality was quite different. Similarly, and perhaps obviously, the pulp spy is a much romanticized version of the historical spy, whose actions were usually tedious, tawdry, grim, or a combination of all three. The pulp spy was James Bond; the historical spy of the pulp era was closer to John Le Carre's **George Smiley**.

The pulp Spy is recognizable to the modern era as a spy. He is active in foreign countries—usually the arch-enemy of his own country—trying to discover hidden secrets of the government and military. He is moral, and there are things that he will not do no matter how dire the situation, but his enemies, and those of his country, don't suffer from those restrictions—so he can be ruthless to a surprising degree. The pulp Spy is as often a woman as a man, and is of any ethnicity. He is a capable combatant, but not an assassin nor trained to be one: assassination is scorned by the Spy as an evil act to be done only when there is absolutely no other way. He usually works alone, or with one or two other confederates, but is occasionally a handler of spies rather than a field agent. The pulp Spy is both smart and clever, an expert at disguise and impersonation, and skilled at the various tasks one must master for espionage. He does not have the gadgets of a Bond, but has no need for them either. Most of all, he is a patriot, and performs all tasks and duties in the service of his home country, which he loves. If this requires the Spy to risk his own life, repeatedly, or suffer public disgrace, or even endure torture, he will do so, willingly, because his sacrifices are for a greater good.

Typical Scenario: The Spy, in the streets of his enemy's capital, notices an advanced aircraft flying overhead. He must discover the source of this aircraft and either hijack or destroy it.

Best Example: The archetypal pulp Spy is Pierre Daignault's **IXE-13**, who appeared in **LES AVENTURES ÉTRANGES DE L'AGENT IXE-13, L'AS DES ESPIONS CANADIENS #1-960** (1940-1967). **IXE-13** is **John Thibault**, who is one of Canada's best tennis players, but abandons that to pursue his academic studies and then, following the declaration of war, enters Canada's spy service. He is given code name **IXE-13** and becomes Canada's top spy. During the war he defeats Germans, Italians, and Japanese opponents; after the war, he takes on Soviet, Chinese, Vietnamese and Cuban Communists around the world.

1935: It is a busy year for the Spy, but he knows that this is in many respects the Golden Age of Espionage.

Even good times are hardly comfortable times for a Spy, of course, and it is by no means a comfortable time. War seems imminent, and the Spy's masters will demand the most current information on the possible combatants (Great Britain, Italy, Germany, Ethiopia). His masters will also want information their country's enemies, in case the war spreads (as is likely) and the world endures a repeat of the Great War. Unfortunately for him, the state of the world in 1935 is such that any country could end up being an enemy of their native land.

Adding to the traditional hostilities toward neighbors and rivals are fears of allies being conquered (both Romania and Turkey, for example, have reason to fear that Italy won't stop with conquering Greece) and of rebels or political parties turning allies into enemies: based on the words of **Father Coughlin** and the actions of **Huey Long**, Canada has reason to worry about the American lean toward Fascism. Most countries are preparing for war with everyone, regardless of how innocuous or defenseless they are: like many other countries, the U.S. has put together war plans for potential conflicts with every country from Great Britain to Portugal to Iceland. For the Spy, this means more work.

However, the work itself could be much worse. The Spy will have to spend his time spying on neighbors in addition to the potential combatants in the next war. But the locations he has to spend the great majority of his time in are countries' capitals and the great cities of the world, especially London, Geneva, and the Hague—all cities which offer distractions and delights outside of his work. The tasks he must carry out are usually performed in these cities, so he won't be required to go to more rural and less civilized spots, and in fact will be discouraged from doing so. And since most countries' intelligence organizations are of small or moderate bureaucratic size, most will be given significantly operational latitude, i.e., they will be allowed to manage operations as best they see fit and will generally be allowed to operate independently as long as they succeed. Each Spy has a handler, but the handler is usually hands-off and remote.

The work also affords the Spy a certain psychological and emotional comfort. The Great War was a grotesque affair in which a generation of men died wretched deaths, quite different from the glories of war they had been told about. And every Spy quickly learns that the trade of espionage is not romantic or glorious at all, but by turns dull, tense, dangerous, and demeaning. But for most Spies from most countries it is not, ultimately, a cutthroat business. There are rules that most countries and most Spies abide by, and if the trade is not a gentleman's, neither is that of a savage. Assassination and murder are beyond the pale. Endangering civilians is not permitted, and families and homes are never involved in operations. Enemies, especially other Spies, are captured and sent home rather than tortured or killed. A Spy carries himself as a gentleman or lady at all times, and never lets his or her manners slip, even and especially when dealing with a vile enemy. Spying is an important part of every country's existence, but for its participants it is also a kind of game; if a game's rules are not obeyed, the game becomes meaningless.

Of course, these rules are known, understood, and abided by most Spies—but not all. Every Spy knows that some Spies are too unbalanced or evil to abide by these rules, and that some countries (like Germany) believe that rules are for weaklings. And every country has a number of amateurs who are recruited into the trade and who are weak, either morally or psychologically, and display these weaknesses in their actions. But the Spy is not one of them. The Spy is a professional, and behaves accordingly, and shakes his head when his own country acts badly.

Finally, the most comforting aspect of the trade in 1935 is one that is only apparent long afterward. The geopolitical situation in 1935 is threatening and depressing, and everyone is afraid of another war as damaging and lethal as the Great War. But few Spies believe that the next war will result in their country being conquered. Only their country's armies, who are fighting on foreign soil, will be defeated, and their country could lose colonies or privileges and gain some economic hardship—Spies from China and Ethiopia, among other countries, do not share this comforting belief. Gaining an advantageous position for your country before the next war is serious business, but the basics of the country won't change no matter what he does. The Germans took Alsace-Lorraine from the French in 1871, but the natives could still go there, and eventually the French got it back from the Germans. No matter how damaging the next war is, the Spy's country will endure.

1951: It is a cold, hard year for spying, and the Spy has become cold and hard.

The all-versus-all environment of 1935 has disappeared and been replaced with one in which the enemies are few and known to everyone. Capitalist countries are allied against the Communist countries: the U.S. versus the Soviet Union, writ large. Wars still take place, of course: the war in Korea, the Arab countries versus Israel in 1948. But if the wars are not a part of the capitalism/Communism conflict to begin with, they are soon co-opted into it. So, Spies today have allies, no matter what side they are on, and if these allies and their countries operate out of self-interest rather than friendship—Chinese and Soviet Spies won't love each other, quite the reverse, but they will work together against Americans—that doesn't prevent them from accomplishing their goals.

Because the clash between capitalism and Communism is a global one, the Spy's masters will send him around the world to fight their nation's enemy. There is still substantial spying taking place in Geneva and the Hague, because of the presence of the United Nations and other international organizations in those two cities, but he is as likely to be active and needed in Antananarivo, Libreville, or Bandar Seri Begawan as he is in Berlin or Moscow. Gone are the days when the Spy could indulge in evenings spent at the opera in Paris; more usually, he will be taking in local color or drinking in a seedy hotel bar. Of course, enemy Spies are also active around the world, and both sides make use of local proxies whenever possible, so that many towns and even cities which were spared the damages of espionage in 1935 suffer through them in 1951.

The independence that Spies had in 1935 is also gone. Every country learned many lessons from the war, and one major lesson is that it is far better to have too much information than too little. Spying is no longer a gentleman's game run by independent players. Spies are now run by handlers who engage in direct oversight and are members of large, bureaucratic organizations. Spies still have some leeway in the field, but for the most part both strategy and tactics are handled by their superiors. Amateurs are still recruited, but field agents are nearly always professionals.

Spying was always done in the service of the Spy's country, against that country's enemies, but in 1935, the smaller number of Spies and independence which each enjoyed meant that many of spying was often a duel between individuals. This is definitely not the case in 1951, when the duels are between organizations: MI6 versus the Soviet K.I., the CIA versus the North Korean Reconnaissance Bureau, the Dutch AIVD versus the Indonesian BKIN. For Spies, this loss of independence is not only infuriating—being forced to take orders from people not in the field often is—but also demeaning and even dispiriting, as they are left feeling like cogs in a machine rather than valued assets, and ill-regarded cogs at that.

Finally, the stakes seem much higher, which has led to much more desperate and vicious behavior. Few countries or Spies follow many of the old rules. The morality of tactics is of less importance than their effectiveness. Most importantly, the comforting knowledge that the Spy's country will survive the coming war is gone thanks to the A-bomb and, to a lesser extent, the unconditional approach to warfare seen in World War II. The atomic bomb and the rumored cobalt bomb have made war between the great powers an all-or-nothing affair, with the loser being completely destroyed. The clash between Spies has become an ontological matter: a country's existence itself is at stake. For most Spies, this explains and even justifies any behavior that will give his country an edge over its enemy.

Recommended Skills: The Spy's peak skill should be **Deceit**, as he will regularly be called upon to use it. The two Great skills, however, could be nearly anything, depending on how the player wants to customize their character. One focused on industrial espionage (see Variations below) would probably want to take **Academics**. **Empathy** and **Rapport** could both be very useful to a Spy. A Spy Master, someone who directs other spies rather than active in the field, might find **Leadership** more handy than any other skill. A player who wants to duplicate the feats of James Bond should take **Guns**, while a player who wants to imitate Jason Bourne should take **Fists**.

Variations on the Archetype: The variations on the Spy archetype are numerous.

Female Spies were well represented in both the pulps and in real life. One reporter wrote that “few years have seen as many women spies featured as 1934,” although “women who actually unearth information are few and highly rated, and generally are affiliated with a legitimate intelligence service.” This was certainly not the case in the pulps, where the female Spy was just as capable as her male counterpart. Marc Lancet's **AC-12 (LES AVENTURES AMOUREUSES DE LA BELLE FRANCOISE AC-12 #1-323, 1952-1967)** is a top spy for the Canadian government. Her secret identity is **Francoise**, a Québécois patriot. As AC-12, she defeats a variety of threats, from Communist spies to more fantastic enemies, and even ventures off-planet and deals with aliens spying on humanity. J. Nemo's **Bara (BARA. DE SPION VAN DEN NEGUS #1-12, 1935-1936)** is a Spy for “**the Negus**,” the Emperor of Ethiopia. Bara works to carry out the Negus' schemes.



In real life, Spies during the years between the wars often hired out to perform industrial espionage. One reporter wrote, in 1935, that “economic espionage is a post-war excrescence that has thrived in an ardent nationalism that keeps a gun at the hip and a chip on the shoulder. Customs barriers as provocative as spite fences stretch higher and higher across national frontiers, but the nimble economic spy can scale them and burrow his way back to make a report. Secrets of industrial production, machinery, and so forth, are as salable as ‘sucker lists.’” No industry-oriented Spy appeared as a protagonist in the pulps, but a **SOTC** Spy who freelances as an industrial spy would be quite realistic.

Many Spies during the years between the wars were freelancers (that is, **Mercenary/Spies**), both in the pulps and in real life. A reporter wrote in 1935 that “in every European capital there are spies, not affiliated with any secret service, for whom espionage is a life profession. These are sober folk and very discreet. Their qualifications are good international connections, knowledge of languages, and an intuitive sense which corresponds to a newspaper man’s ‘nose for news.’ The spy must have keen perception and be able to appraise quickly the value and practicability of information. Also he must have skill in obtaining information. Spies in this special class are sometimes ‘retained’ by several governments and act as clearers of information.” Herman Landon’s **Rufus Brent** (stories, 1930) is a “free-lancing agent rendering confidential services to three American government departments, not to mention occasional commissions from Downing Street and Quai d’Orsay.” And Franz Le Baron’s **Kara Vania** (stories, 1937-38) is “**Secret Agent XW9**,” a.k.a. “**The Lady of Doom**,” a.k.a. “**The Tiger Woman**,” a.k.a. “**The World’s Most Glamorous Spy**,” a freelance espionage agent and adventuress who works on a global level for whoever will hire her, whether the British or the Soviets.

Most pulp Spies are active field agents, but some are handlers rather than active in the field. Bruce Norman’s **James Mallaby** (novels, 1926-27) is a “short, stoutish, elderly” British man who works for an undefined branch of the British government as a spymaster. Immediately after the Great War, he was active in Germany and Eastern Europe, fighting the Soviets and Reds, but they became a minor threat compared to the “super-capitalists” who don’t need to overthrow governments because they can easily corrupt existing ones.

The attraction of the Spy archetype was large during the pulp era, and a number of countries produced Spy pulps with homegrown heroes. Canada was particularly prolific, with both male and female Canadian spies appearing regularly for years. One typical Canadian Spy was Yvan Girard’s **Lise** (**LES SENSATIONNELLES AVENTURES DE LISE L’AGENT Z** #1-219, 1945-1953). Lise is “**Agent Z**,” a top female spy for the Canadian Secret Service. She is active against the Communists around the world. Keung Pak-kuk’s **Spy** (film, 1936) is a patriotic Chinese woman who is willing to do anything to harm the invading Japanese, including sleep with their officers and even blow herself up, if it will take them with her. George Schuyler’s **Sadiu Mattchu** (stories, 1935-36) is a high-ranking agent in the Ethiopian intelligence service who comes to New York City with his prince and several other agents to get the death ray of a friendly

white scientist in order to defeat the Italians. Gustav Winter's **Fred Unther** (**FRED GUNTHER'S ABENTEUER** #1-5, 1921) is a German Spy who regularly defeats the enemies of Germany, including an American spy. Dewael-Grootenburg's **Jules Verbeeke** (**JULES VERBEEKE. DE OORLOGSPION** #1-36, 1914-15) is a Dutch doctor-turned-Spy who carries out a number of dangerous missions against the Germans across Europe during the Great War. And Venjamin Kaverin's **Panaev** (novel, 1926) is the top Russian agent and battles the top British agent for the testament of the Emperor of Ethiopia.

The Spy is one of the archetypes most amenable to combination. R.T.M. Scott's **Aurelius "Secret Service" Smith** (stories and novels, 1923-47) is an American spy active in India. In the first part of his career he is on loan to the British Criminal Intelligence Department in India as an **Afghani Fighter/Spy** and chases spies and rebels across India, from the foothills of the Himalayas to the depths of Calcutta and Simla to the shores of Ceylon. Arch Whitehouse's **Todd Bancroft** (stories, 1939-42) is an **Aviator/Spy**, working with the U.S. Navy and covertly fighting the Japanese in Manchuria, on the ground and in the skies. Arch Whitehouse's **Buzz Benson** (stories, 1936-37) is an **Aviator/Reporter/Spy**. An ace during the Great War, Billy "Buzz" Benson is an aviation reporter who works undercover for the Secret Service. This job provides Benson with the perfect excuse to travel and gather information. He often becomes involved in helping to stop international crime rings and the Japanese (or thinly veiled Japanese analogues) from destroying the American Pacific fleet. **Q-9** is a **Boxer/Spy**.

Count Ōkuma Shigenobu (1838-1922), who served twice as Prime Minister of Japan, was widely suspected in the West of being a Spy, and he appeared as an opponent to, among others, Nat Pinkerton as "**Oka Yuma**," a **Celebrity/Spy**. **Olga von Kopf** is a **Child Hero/Spy**. **Saxon Ashe** is a **Circus Hero/Spy**. A number of pulp women were **Femmes Fatale/Spies**. Tsutomu Kitamura's **Agent YZ7** (film, 1942) is a Chinese spy who works with a British spy to steal the secret of a "soundless airplane engine" from a Japanese inventor, but is stopped by the heroic agents of the *Kempeitai*. Edward Green's **Kayla Cherroff** (stories, 1935-36), *née* **Sonia Vasitch**, is a Russian who fled Russia when the Bolsheviks took power. Now, in the final years of the Great War and after, she is "the lovely spy whose vagaries and inconsistencies, whose loves and intrigues upset the staid routine of the armies of France" and who "looted the military secrets of a dozen countries." She is a freelance spy in Paris who seduces men, gets their secrets from them, and sells the secrets to the highest bidder.

Yorke Norroy is a **Fop/Spy**, as is Maurice Dix's **Tommy Malins** (novels, 1933-37). Malins is a handsome young Englishman of the upper classes, who dresses well and expensively, with a languid, graceful manner. But beneath the lazy appearance is pure steel: he is a consulting detective of international fame, but more than that, he is a very successful freelance agent for the British Foreign Office. **John H. Barrington** is a **Legionnaire/Spy**. And **John Meredith** is a **Occult Detective/Spy**.

STAGE MAGICIAN

Core Concept: A stage magician who uses his skills at prestidigitation to fight crime.

Symbolic Meaning: The stage persona of a performer is his real character, and the stage skills of a performer can be used in real life adventures.

Typical Quote: *“Nothing up my sleeve, Big Lou...except this revolver. Hands up!”*

Definition: The idea of the stage magician as detective seems in retrospect a natural one, if impracticable in reality, but like so much else in the world of stage conjuring, the stage magician as detective began with **Harry Houdini**.

Stage magic didn't begin with Houdini, of course. Modern stage magic began with **Jean Eugene Robert-Houdin** (1805-1871), a Frenchman who established the character of the magician as a stage performer, rather than someone who performed at fairs. Houdini (née **Erich Weiss**) took his name from Robert-Houdin, but unlike Robert-Houdin, Houdini succeeded in becoming famous internationally. Houdini's European and Russian tour, from 1900-1904, established his fame and made his name synonymous with stage magic. It was predictable that the same dynamic that created **Celebrity** heroes would be applied to Houdini, and in 1908 he appeared in a German pulp in which he solves crimes and teams up with **Sherlock Holmes** to foil a trio of magic-using archenemies. In 1920, Houdini appeared as the lead in the film serial *The Master Mystery*, playing a Justice Department agent who uses Houdini-style skills to fight crime. After *The Master Mystery*, the idea of someone applying the tricks of a stage magician to crime-fighting became a familiar one in the pulps.

The pulp Stage Magician is usually an American, although in reality stage magicians were active in every major country. He is a professional, although often a retired performer who has become a private detective or federal agent. He is usually active in big cities, although he sometimes retires to a suburban location. He is at the top of his profession and well known regionally, if not nationally or internationally. He is not a professionally trained detective—and is not usually as good a detective as the average **Bellem**—but is intelligent and clever, and those are all that are needed by him, along with his stage skills, to solve crimes. He is usually assisted by Companions who are more expert or skilled than usual, either because they, too, are trained in stage magic or because they are special in other ways.

Typical Scenario: A clever con man is posing as a medium and bilking innocents out of their money, but no one can figure out how he is doing it. The Stage Magician must discover the con man's secrets and put a stop to his crimes.

Best Example: The archetypal pulp Stage Magician is **Mandrake the Magician**, who appeared in the comic strip “Mandrake the Magician” from 1934 to the present. Mandrake is a stage magician who learned hypnosis in Tibet and uses it, stagecraft, and his friend **Lothar**, an enormous African, to fight crime. Mandrake travels around the world confronting evils as various as evil *lamas*, mad scientists, and Yellow Perils.

1935: The global Depression has affected all of the major forms of entertainment. Movie profits are down, and many theaters are closing. Circus profits are down, and major touring circuses have gone under. Stage Magicians are not immune to this. But they have certain advantages over their competitors, which makes it not such a bad year for them, all things considered.

Most Stage Magicians are more or less permanently on tour (though see Variations below), which is the traditional business model. But in 1935, that can create difficulties for him, as the amount of disposable income that most people have to spend on entertainment (especially expensive entertainment like Stage Magicians). Magicians respond to this in one of two ways: some create even more elaborate and expensive performances and market themselves solely to the wealthy and to royalty in the major cities of the world, while others abandon costly sets and props and perform more humble acts in front of working- and middle-class audiences in smaller cities and towns. Both approaches are moderately successful and allow Stage Magicians to avoid the economic distress that plagues so many other performers.

However, Stage Magicians must take other considerations into account. Several of the countries which have traditionally been profitable touring locations are currently unfriendly to foreigners or unsuitable for a touring entertainer, like Germany, the Soviet Union, China, and Japan. This does not prevent them from entering those countries, but it does place them at risk. Stage Magicians from those countries face the additional problem of having to conform to and promote the ruling government’s ideology or be punished or even killed, and most choose the former—possibly not a easy-to-play choice for a **SOTC** player, of course, but it is what happened historically.

The Stage Magician’s chosen hobby, solving crimes, will also be affected by the political climate of the countries he or she tours. In the pulps, the Stage Magician is usually popular with police, and his help in solving crimes is always welcomed. But in reality, an amateur crime-solver, especially a foreign one, would face some difficulties and even interference. Most countries’ police forces, both national and local, are proud and find advice and input from outsiders difficult to take, especially when the outsider is right and the police are wrong. The tense climate of the 1930s exacerbates this, so that the F.B.I. under **J. Edgar Hoover**, the Germans, and the Japanese, among others, are extremely touchy and easily insulted. Even Scotland Yard and the Sûreté will find it galling to be shown up by the Stage Magician. He will continue to solve crimes as he tours, but he will often find that he pays a price for doing so, from demands for bribes to expulsion from a country.

1951: The war was an unfortunate interruption for most Stage Magicians, who lost a lot of business to the war and couldn't tour through many countries. Most were forced to work in humbler surroundings than they were accustomed to although some, like **Jasper Maskelyne** (1902-1973), aided the war effort by applying their skills and knowledge to military situations. The end of the war was met with relief, as the Stage Magician could finally resume his trade. Unfortunately, things weren't the same—and as is increasingly clear, never will be again.

People haven't lost their taste for being entertained, certainly, and stage magic is as popular as ever. A good touring Stage Magician can make a reasonable living. Unfortunately, the Soviet Union and China, both traditional destinations on tour, are inaccessible to Western Stage Magicians; other traditional destinations, like Argentina, can no longer be visited due to governmental hostility to outsiders. Worse, Great Britain and Europe are still recovering from the effects of the war and in the midst of rebuilding, and despite the general economic boom most people don't have a great deal of disposable income to spend on magic shows. Again, a good touring Magician can make a reasonable living—but the definition of “reasonable living” is considerably smaller than it used to be.

More critically, the trade as a whole has been critically damaged by the rise in popularity of film and more recently of television. Lavish acts have become much less popular, even with the upper classes, and those Stage Magicians who specialized in them have been forced to change their ways. With a few exceptions, all now perform in smaller venues, such as lecture halls and circuses, in cities large and small. They are no longer headlining celebrities, and the glory days of Houdini making the front page of newspapers are over.

This year does bring one undeniable improvement to the Stage Magician's life, however. Policemen are no less proud in 1951 than they were in 1935, and some nations' police forces, like the F.B.I., are still as jealous of their image as they ever were. But the worldwide trend toward a more organized and systematic approach to policing has produced, in many countries, police who are as interested in efficiency and catching criminals as they are in their egos. The Stage Magician will still face hostility and wounded vanities when he begins investigating a crime, but the police will be much less likely to actively obstruct his investigations (especially if he has a reputation as a crime-solver), and will be much more likely to cooperate with him when they see that he is capable and intelligent. For the Magician, whose pursuit of criminals can range from hobby to obsession, this is a welcome change.

Recommended Skills: A Stage Magician's peak skill should be **Sleight of Hand**, since that will come in handy both professionally and in the course of a job. The first Great skill should be **Investigation**, since he is a crime-solver almost as often as he is a magician. The second Great skill can be taken from a range of choices, from **Alertness** to **Athletics** to **Mysteries** and **Rapport**—however the player wants to customize the character.

Variations on the Archetype: The Stage Magician is a fairly specific archetype, but some variations are possible within it.

In real life, the profession was generally hostile to women being on stage in any but a support role, and many women who tried to become professional stage magicians were subject to harassment and worse. But in a **SOTC** game, things should be different.

In the pulps, nearly every Stage Magician was white. But there were prominent ones from a number of non-white countries, including Mexico, India, Egypt, and sub-Saharan African countries, and a non-white **SOTC** Magician would be historically realistic. One pulp Stage Magician was non-white: David Bamberg's **Fu Manchu** (radio shows and movies, 1942-49) is a Mexican stage magician who fights evil murderers, German spies, saboteurs, and ventriloquists.

Most pulp Stage Magicians were active performers. But George Thomas Roberts' **Diamondstone** (stories, 1937-39) was a successful entertainer until he retired and began investigating crimes as a wealthy amateur detective in Indianapolis. Some pulp Stage Magicians were professional crime-solvers amateur magicians, rather than the reverse; Charles A. Logue's **Quentin Locke** (film, 1919) is an agent for the Department of Justice who uses his skills as an escape artist to stop International Patents, Inc., a gang dedicated to stopping social progress (which is led by a robot).

Most pulp Stage Magicians are active in big cities, if not internationally, but Robert Shannon's **Bernardo the Great** (stories, 1921) is an "itinerant hypnotist and prestidigitator" who uses his wisdom and knowledge to make lives better in the small American towns he travels through.

Most pulp Stage Magicians lived in a mundane and materialistic universe, and in fact dedicated themselves to debunking occult hoaxes, but Dale Boyd's **Eddie Jones** (stories, 1940-42), though currently known as "**Aaba the Absolute**," has a superhuman ability. He used to be a criminal, but he spent "spent many years in the monasteries in Tibet, and as a *chela* to **Lal Singh**, one of the greatest of the *lamas* in Northern India." Lal Singh taught Jones the ability to read minds and hypnotize others, and Jones uses those abilities both in his stage act and as an undercover investigator for an insurance syndicate.

The Stage Magician can be combined with some of the other archetypes in this chapter with relatively little effort. Although there are no **Afghani Fighter**/Stage Magicians or **Africa Hand**/Stage Magicians in the pulps, a player could realistically create one and emphasize the effect of top-level stage illusion on those who've never seen it before. The threat of racism in this approach is large, but it does have at least one historical precedent: in 1856, Jean Eugene Robert-Houdin—the father of modern stage magic—was sent to Algeria to show the Algerians that the mullahs who were stirring up anti-French feeling were using fake magic. Robert-Houdin so impressed the Algerians that the power of the mullahs was broken.

Harry Houdini (1874-1926) became a **Celebrity**/Stage Magician at least once, in **AUF DEN SPUREN HOUDINIS #1-?** (1908). **Joe Strong** (novels, 1916) is a **Child Hero/Circus Hero**/Stage Magician, a boy magician and sleight-of-hand expert who works for a circus and fights crime and has adventures in that context. And **the Ghost** is a **Costumed Avenger**/Stage Magician.

ÜBERMENSCH

Core Concept: The physically superior man who is skilled at everything, and applies his talents and abilities to fighting evil.

Symbolic Meaning: The Perfect Man as a do-gooding adventurer.

Typical Quote: *“Of course I can speak Mycenaean Greek. I learned it when I was nine, the same year I swam the English Channel and learned how to perform open-heart surgery. Typical childhood, really.”*

Definition: Every human culture has adopted its own theories about who and what the ideal person would be, what physical abilities they would have, what skills they would master, what their temperament would be, and so on. From the samurai to the English 18th Century Man of Feeling/Man of Sensibility, these ideal men, their qualities and their activities, are well-delineated and say as much about the culture they originate from as they do about the characters themselves. But it wasn't until the American dime novels of the late 19th Century that a new concept of ideal man emerged. The adventurers of 19th Century popular fiction were all talented in various ways, but **Nick Carter** was explicitly described as being not just an extraordinary physical specimen but skilled in every field possible. Carter was enormously popular and imitated worldwide, but what Carter symbolized—the pulp **Übermensch**—became adopted as a character type in pulp and adventure fiction around the world. The archetypal pulp **Übermensch** is **Doc Savage**, but Doc Savage was in many ways a direct imitation of Nick Carter.

Such a range of physical capability combined with polymathic learning is not humanly possible, of course, and even the purported models for pulp **Übermenschen**, like **Richard Henry Savage** (1846-1903) and **Captain Sir Richard Francis Burton** (1821-1890), were skilled in many fields—but not *all* of them. The **Übermensch** is purely a fictional creation, and an overt bit of wish fulfillment. But the pulps were free to indulge in this fantasy, and did so by creating **Übermenschen** to fight a wide variety of evils.

The **Übermensch** is a man who has been trained to be among the best in the world at every conceivable skill, and to be at the peak of human physical ability. Unlike the **Great Detective**, the **Übermensch** is trained in everything, not just crime-related tasks, and unlike the **Jungle Hero**, the **Übermensch's** physical ability is married to martial and professional skills (not just raw physicality). This physical and mental ability is the result of a lifetime of training, and the **Übermensch** has usually been raised with a grueling regimen of physical and mental training since infancy, by a parent whose intention is to create the best man possible, and a living weapon against evil. This is, almost always, what created the **Übermensch**: a parent who hated evil. The **Übermensch** is in some ways a self-made man, having continued and advanced his training as an adult, but in truth the **Übermensch** is as much a dutiful child continuing to unquestioningly obey his parent's wishes as an adult as he is an independent agent.

As mentioned, the Übermensch is trained in every skill imaginable. In the pulps, this was not a problem, since Doc Savage had the latitude to be the best in the world at everything in his own pulp. But in a roleplaying game, where players' characters should be (roughly) equal, no one character can easily be superior to the others in everything in the way that Doc Savage—and **The Shadow**, **The Spider**, and many others—were. Players who choose the Übermensch should keep this in mind, and not expect their characters to be as overtly superior in all respects as the pulp Übermenschen were. A SotC Übermensch is *a* hero, not *the* hero.



The Übermensch is a physical marvel, well skilled in everything. As a villain, he would be formidable—but he is a hero. He was raised to hate evil and solve crimes, and often lost one parent or both to it, which made the Übermensch's hatred of evil more concrete. The Übermensch could be anything he wanted: fabulously wealthy, politically powerful, or accomplished and acclaimed as a scientist and inventor. But the Übermensch's singular purpose is fighting crime. It is not a profession to him: jobs can be set aside when one comes home at night, and the Übermensch has no need for the money a job would bring in. Fighting crime is an obsession and a compulsion for the Übermensch, and that never leaves him.

Typical Scenario: A costumed madman is threatening the Übermensch's city with a bizarre, lethal weapon which kills without warning and leaves no body, and the Übermensch must find the villain and stop him before the city's inhabitants panic and flee.

Best Example: The archetypal pulp Übermensch is **Doc Savage**, who appeared in **DOC SAVAGE MAGAZINE** #1-181 (1933-49) and the radio show *Doc Savage* (1934-1935). **Clark "Doc" Savage, Jr.** was raised by his father to be the perfect human being, and was taught by experts in every field. He is especially skilled as a surgeon (hence his nickname "Doc"). He uses his skills and a series of technologically advanced weapons to fight crime, aided by his team of experts. Despite his superior training and weapons, he has a strict code of never directly taking a human life.

1935: The Übermensch of 1935 is faced with a dilemma. He wants to fight crime, and certainly there is enough crime out there that needs fighting. But the world wants him to do other things.

The basic problem is that the Übermensch is *too good* at what he does. He is capable at everything and exceptionally capable at most things. To those in power, his spending his time fighting crime is a sad or infuriating waste. The Übermensch will feel that fighting crime is almost a holy calling, whether out of a dispassionate contempt for evil—and most Übermenschen are in some respects dispassionate and lacking in recognizable human emotions, a downside of being a superior human raised in emotionally questionable circumstances—or out of compassion for the true victims of crime, ordinary people. But neither concern is of particular moment for those in power, who will, as has always been the case, be more concerned with holding and extending their power or in striking at their enemies.

Whether or not the Übermensch has to actually pay attention to the wishes of those in power will depend on his geographic location. In countries where the government does not willingly exercise significant power in internal affairs, whether voluntarily (as in Switzerland) or because of economic or social issues (as in the U.S.), the Übermensch will generally be left alone. He can fight crime every hour of every day, and if government officials wish he would broaden his scope, those officials can't or won't do anything more than wish, and the Übermensch will ignore their wishes.

But if he lives in a country where the government is an intrusive presence in the daily lives of its citizens, has aggressive domestic and foreign policies, or is led by a man or men more interested in power than the democratic process, he will find himself in a difficult position. Government officials, military officials, civic officials, and probably even the police will pressure the Übermensch to set aside crime-fighting and serve the country in a different way. He will find that fighting crime becomes increasingly more difficult, and face increasing opposition from the power structures of his country, to the point that he may well be given “or-else” ultimatums and threats; those in power will ultimately decide that a refusal to join them means that he is opposed to them—at which point the Übermensch will become a public enemy, and one of the criminals he fights.

Übermenschen are not raised to be patriots, but rather to follow ideals. In some countries, the distance between the country’s ideals and the country’s actions is not great, but in others (especially in 1935), the ideals are distant memories. In most countries, the Übermensch will have to decide what he most values, and act accordingly, and if that means leaving the country he grew up, than that is what he will do.

1951: The dilemma of 1935 has been resolved, for the most part, for the Übermensch. If the resolution is not what he would prefer, he has at least reached an accommodation with it.

The pressures on the Übermensch didn’t end when World War II began. They increased exponentially. Only those in neutral countries were afforded the luxury of continuing to fight crime without interruption, and not even all of those could do that. Übermenschen in Switzerland and Sweden, among others, inevitably ended up fighting foreign spies. Once the war began, governments stopped imploring them to help their countries and began ordering them to join the war effort. Governments were interested in the Übermenschen’s minds and skills, of course, but what was of most interest for the governments were their gadgets and weaponry, and the technology behind it.

That this technology did not leak into general use during the war, and allow governments to field entire armies armed with gas bombs, Limpet drones, and rocket-armed war kites, hints at the decisions of the Übermenschen. No Übermensch turned over his inventions, either by choice—most were reluctant to do so because of the unpredictability of the outcome and consequences of such a decision—or, as was the case in many countries, because the enemy conquered the country forcing the Übermensch to destroy his weapons and technology to prevent the enemy from acquiring them.

By virtue of their technology and abilities, the Übermenschen played special roles in the war, either as leaders of resistance groups or in helping their countries’ militaries or industries. Crime-fighting was not a priority, despite the rise in crime during the war and despite their desire for a simpler, more direct task. And, sadly, the Übermenschen could foresee what the post-war global environment would be like, and could anticipate the effects of a U.S.-U.S.S.R. clash, and could foresee the impact they would have on crime-fighting.

As the *Übermenschen* have predicted, the post-war years have been filled with tension between the capitalist West and the Communist East, and between the colonial powers and their colonies. The *Übermensch* *still* does not have the luxury of dedicating himself to crime-fighting. Peacetime has allowed him to spend a lot of his time solving mysteries and capturing criminals, but perhaps not enough of it. The centralization of power in governments, and the more aggressive role most governments are now playing domestically and socially, has led to governments demanding and expecting more of certain talented individuals like the *Übermenschen*. However, unlike 1935, no government will allow an *Übermensch* to avoid taking part in the main geopolitical conflicts. The atomic bomb and the ontological threat of the capitalism/Communism clash do not allow for anything less than complete seriousness, in the eyes of government, and choosing crime-fighting over the great ideological conflict indicates unseriousness, if not something far worse. This applies to the colonialism/independence conflict as well: both colonial powers and colonial rebels will see an *Übermensch* who does not assist them as a traitor.

Recommended Skills: The peak skills for the *Übermensch* will depend entirely on how the player wants to customize the character. The pulp *Übermensch* was good at everything, but a **SotC** *Übermensch* can't be, primarily because that will lead to him being the center of a game session rather than a member of the group. So players should decide which facet of the archetype they wish to emphasize, and then build the character accordingly. If the player wants to play up his *Übermensch*'s knowledge of every discipline, than **Academics** should be the Superb skill, while one who is the fastest draw and best shot in the world should take **Guns**, or a superior master of hand-to-hand combat should take **Fists**.

Note: Most pulp *Übermenschen* have at least one or two of the stunts listed in the Superhuman section (see page 463).

Variations on the Archetype: There are only thirteen major pulp *Übermenschen*, and within that baker's dozen is a range of variations, so that it is difficult to describe any as typical. The following are the major pulp *Übermenschen*:

Victor Rousseau Emmanuel's **Jim Anthony** (stories, 1940-43) is a half-Irish, half-Comanche *Übermensch* who uses the wealth left to him by his father to fight crime, specifically murder. "Anthony was a murder man of international repute. Not the murderer, of course, but the hunter of men, the seeker of killers. This was his major hobby, homicide, though an amazing mind and physical perfection allowed him tremendous insight into fully half a hundred of the other -ologies usually assumed by college professors alone."

Dixon Brett (stories and novels, 1910-27) is a **Great Detective/Scientific Detective**/*Übermensch* modeled on **Sexton Blake**. Brett is a "scientific sleuth" who makes use of the most recent scientific advances, like Roöntgen rays, to solve crimes. Brett is tall and handsome, with gray hair and a distinguished face. Brett lives in London, but his cases take him around the world. His two assistants are **Pat Malone** (a hot-tempered Irish stereotype) and **Bill Slook** (a very

young-looking 32-year-old legman who Brett rescued from an opium den). Brett's Rogues Gallery ranges from Yellow Perils to Gentlemen Thieves.

Ormond Smith and John Russell Coryell's **Nick Carter** (stories and novels, 1886-1990) is an American private detective. He was raised by his father to be an expert in any field that might bear on a case, to be observant, and to be a master of disguise. Carter is the greatest detective in America, and although his offices are on Madison Avenue, he is active and renowned around the world. He is assisted by a rotating cast of men and women, most notably **Chick Carter**, Nick's adopted son. Carter makes use of an array of gadgets, from a bulletproof chainmail shirt to springloaded guns up his sleeves.

Philip Wylie's **Hugo Danner** (novel, 1930) is the son of **Abednego Danner**, a scientist who wants to produce a superman. To do so, Danner gives a special serum to his son, Hugo, who grows up to be superhumanly strong, fast, and tough. Hugo is capable of leaping 40 feet in the air, lifting cars, bending steel with his hands, and ignoring everything short of an exploding artillery shell.

Joe May's **Joe Deebs** (films and pulps, 1915-24) is a **Great Detective/Übermensch**. Deebs is a German and is modeled on both Nick Carter and **Sherlock Holmes**. But Deebs has and uses far more gadgets than Holmes, including phials of oxygen, miniature acetylene torches, and bulletproof vests.

Øvre Richter Frich's **Jonas Fjeld** (novels, 1911-35) is a **Nemo/Übermensch**. Dr. Jonas Fjeld is a blond, Norwegian giant who lives in a sprawling castle on the Uranienborg. He is a scientist, inventor, and adventurer who fights against the "international underworld." Aided by his friend and collaborator **Ilmari Erko**, a Finnish **Big-Headed Dwarf Genius** and inventor, Erko helps Fjeld create his advanced instruments and weapons and vehicles, including a super-hard steel alloy, super-fast airplanes, and the *Flyvefisken*, a plane/submarine with high-tech weaponry which is capable of sinking most of the Russian fleet by itself.

John Russell Fearn's **Golden Amazon** (stories and novels, 1939-60), *née* **Violet Ray**, is only two years old when she is orphaned by German bombs during the Blitz in 1940. She is adopted by the famous endocrinologist **Dr. Azton**, who believes that his newly discovered technique of controlling the endocrine gland can create superhumans and thus end the war. Azton operates on Ray and adjusts her endocrine gland, but he is immediately killed by a German bomb. A wealthy couple adopts Ray and she grows up to be beautiful, extremely capable, and possessed of superhuman strength, endurance, and powers of recovery. Unfortunately, she is also spoiled, cruel, and filled with hate for men. She sees that the world is in a shambles and decides to conquer the world, on the grounds that order is always preferable to chaos. She fails and tries again and again, but over the years she matures and learns some kindness.

Paul Chadwick's **Captain Hazzard** (**CAPTAIN HAZZARD** #1, May 1938) is a naked lift of Doc Savage. Hazzard is a master of technology and advanced science, as well as an "ace adventurer, conqueror of fear, and master of modern science." As a child, Hazzard lost his sight, and to compensate he developed his other senses to the human peak. He also developed limited telepathy and the ability to project his thoughts across long distances. An operation restores

his eyesight, and Hazzard is inspired to use his new good fortune to help others. He sets up a laboratory on Long Island and acquires a group of sidekicks and operatives.

Manuel Vallvé López's **Hércules** (**HÉRCULES** #1-6, 1942-1943) is a vigorous, brilliant Basque engineer. **Hércules Helizondo** is from the city of Bilbao, Spain, and is so strong and so tanned that he is known as "the Man of Steel." Hércules fights against evil, assisted by four brilliant men: **Mauricio Maldonado**, a retired Spanish soldier; **Dr. Diego Arroyo**, an Argentine doctor; **Pepe Ruiz**, the group's Madrileño servant; and **Roald Storm**, a Swedish engineer. Their adventures begin in Spain but soon take them around the world.

Paul Alfred Müller-Murnau's **Sun Koh** (**SUN KOH, DIE ERBE VON ATLANTIS** #1-150, 1933-1936, and **SUN KOH, DIE ERBE VON ATLANTIS** #1-110, 1949-1953) is the direct descendant of the "Mayan kings." Koh is a tall, bronzed, muscular man with amnesia and has a strange map tattooed on his body. He eventually discovers that he was found by two German explorers in the ruins of the last Mayan city and educated in secret to be the savior of the world. He is assisted by a range of friends and top scientists and works toward raising Atlantis from its watery grave at the center of the Hollow Earth. Toward this end he uses a range of technologically advanced gadgets created based on the science of alien astronauts.

Øvre Richter Frich's **Adrian Roca** (novels, 1929-32) is a Norwegian who ran away from home at age fourteen and became a member of an international criminal organization. He is renamed "Adrian Roca" and is groomed by the organization to become their leader, including being sent to college. But once Roca is an adult, he realizes that modern society is sick and needs rescuing from the forces that plague it more than his criminal organization needs him to steal from society. Only among his fellow criminals can Roca find friendship, honesty, solidarity and honor. Everywhere else are sub-humans (including Jews and "Negroes"), corrupt politicians, stupid police, Socialists, Communists, and greedy, materialistic Capitalists.

Marietta Shaginian's **Mike Thingmaster** (novels, pulps and films, 1923-26) is a "cheerful blue-eyed, red-bearded giant of a man," a wonderworker with wood, an amateur detective, and a Communist revolutionary in Connecticut. Thingmaster is pro-worker and pro-proletariat, and to help the workers and protect them from the capitalists he has formed "Mess-Mend," a secret international alliance of workers who are dedicated to cleaning up the messes left by capitalism and Fascism.

Guillermo Lopez Hipkiss's **Yuma** (**YUMA** #1-14, 1943-1946) is a **Costumed Avenger/Inventor of the Unknown/Übermensch**. Yuma, "the invisible one," is a vigilante who goes into action wearing a monk's robe and hood. Yuma's civilian identity is **Ramón Trévez**, a Spanish-American millionaire who lives in Barcelona. Trévez operates the Institute of Inventors and Scientific Investigators, which is located on the top of Mt. Tibidabo. From his laboratories beneath the Institute, Yuma creates a variety of technologically advanced gadgets (including a robe which allows him to turn invisible) and wages war on a variety of strange criminals.

As can be seen, the *Übermensch* varies substantially in location, means, motive, and identity. A player could imitate Jim Anthony, and make his character a specialist in his adventures rather than a generalist. Anthony specializes in murder cases, and a **SotC** *Übermensch* could specialize in Yellow Perils, mad scientists, or the Hollow Earth.

Many *Übermenschen* were heroes to their home cultures, but several others had more complicated social statuses. Adrian Roca is a hero to his fellow criminals but is wanted and pursued by the police; his archenemy is the gorgeous and evil F.B.I. agent Eddie Fowler. Sun Koh is a hero to his fellow Germans and to Aryans worldwide, but his stated goal is the supremacy of the Aryan race and a eugenics-driven purge of the genetically inferior, which will put him in conflict with any non-Aryan character and the governments of most nations. And the Golden Amazon is a misandrist who, after overthrowing a country's government, replaces the ruling men with women. A **SotC** *Übermensch* could be anything from a Doc Savage-like hero to millions to a Mike Thingmaster-like revolutionary. Keep in mind, however, that there are acts which are evil regardless of who does them or why, and Sun Koh's eugenics led him to acts which were heroic in his magazine but which modern readers and players will find reprehensible.

Most pulp *Übermenschen* are members of the majority ethnic groups of their countries; Jim Anthony's ethnic mix is not an issue in his stories. In real life, however, an ethnic minority *Übermensch* would face a range of issues that an ethnic majority one does not. Traditionally crime is higher among ethnic minority communities, so an ethnic minority *Übermensch* would be as busy fighting street-level criminals as she would be fighting costumed world-conquerors, but the ethnic minority *Übermensch* would also have to fight bigoted members of their country's ethnic majority.

The *Übermensch* was a global archetype: Sun Koh and Joe Deebs were created in Germany, Jonas Fjeld and Adrian Roca were created in Norway, Mike Thingmaster was created in the Soviet Union, and Hércules and Yuma were created in Spain. But none of the pulp *Übermenschen* were non-white, a dynamic that a **SotC** player can and should ignore. A Jupdá (Amazon) *Übermensch* is as realistic as an American one (which is to say, not very), so a **SotC** player should ignore the racist limitations of the pulps and create an *Übermensch* of whatever background the player wishes. And while a Forro (Sao Tome) *Übermensch* or a Ketí (Siberia) *Übermensch* might not have the education of a Doc Savage or Nick Carter, both would be just as physically capable, and have a range of physical skills that Savage and Carter don't.

An **SotC** *Übermensch* cannot truly duplicate any of the pulp *Übermenschen*, because the pulp *Übermensch* is the best at everything, and such a character is neither possible in nor appropriate for a roleplaying game, on both a story level and a mechanical one. So, a **SotC** *Übermensch* is going to be limited in ways no pulp *Übermensch* ever was. The following is a list of approaches to explain and justify these limitations in story terms. The *Übermensch* will still be seen by others as an *Übermensch*—especially if she chooses the **A Hero to Heroes** (see page 467) stunt—but in practice he will be limited.

The simplest way to do this is to emphasize one aspect of the *Übermensch's* character during the building phase, so that he either is a combination of archetypes or has stunts focusing on one particular characteristic. Doc Savage is *not* an **Inventor of the Unknown**/*Übermensch*—the actual creation of gadgets and inventions was rarely seen in the Doc Savage stories, and the creation is often the point of stories with Inventors. However, achieving the gadget-laden effect of a Doc Savage will require that the *Übermensch* be *built* as an **Inventor of the Unknown**/*Übermensch*, with one or more of the Mad/Weird/Moreau Science Stunts, or the Inventor Stunts provided on page 424. Likewise, creating Jonas Fjeld's flying submarine will mean spending stunts to become a **Nemo**/*Übermensch* rather than on other aspects of the *Übermensch's* character. So too with becoming a **Costumed Avenger/Inventor of the Unknown**/*Übermensch* like Yuma or a **Great Detective**/*Übermensch* like Joe Deebes.

Another area of emphasis can be in Companions. Most of the major pulp heroes, not just *Übermenschen*, had high-quality, high-powered Companions. The **SotC** rules allow players to create good Companions, but the Companions of *Übermenschen* are better than just good, as any of them could be the hero in a separate series of stories. For example, Doc Savage's companions are: **Monk Mayfair**, one of the world's foremost chemists, a millionaire, and an ugly, ape-like man; **Brigadier General Theodore Marley "Ham" Brooks**, a British-acting American, one of the best lawyers in the world, a Harvard graduate with a sharp tongue, a snazzy dresser, and the wielder of a sword cane; **John "Renny" Renwick**, a top civil engineer, a tall man (almost as big as Savage) with enormous fists and great strength; **Major Thomas J. "Long Tom" Roberts**, an "electrical wizard"; **William Harper "Johnny" Littlejohn**, an expert archaeologist; and **Patricia "Pat" Savage**, Doc's cousin and a stalwart adventurer in her own right. Captain Hazzard has as Companions the brilliant mathematician **Washington MacGowan**, the fast-shooting cowboy **Jake Cole**, top surgeon **Dr. Martin Tracey**, top pilot **Tyler Randall**, and top reporter **William Crawley**. All of these Companions are too capable to be built with only the **Contact** and **Close Contacts** stunts, so a player interested in having an *Übermensch* with Companions the quality of Savage's or Hazzard's would have to pick **Close Contacts** twice or even three times.

Another area of specialization can be in stunts. The pulp *Übermensch* was skilled at everything, but many were also physical supermen and women, so that they were literally capable of feats that no man or woman could achieve. Doc Savage has "superhuman strength." Captain Hazzard is a telepath. Nick Carter can "lift a horse with ease...while a heavy man is seated in the saddle" and "can place four packs of playing cards together, and tear them in halves between his thumbs and fingers." Golden Amazon has superhuman strength, endurance, and powers of recovery. A **SotC** *Übermensch* who took one or more of the superhuman stunts listed in Chapter Four would be creating an *Übermensch* similar to the pulp ones, but with fewer stunts available to devote to other areas.

WHAT'S ALL THIS, THEN? (WATT)

Core Concept: The policeman who solves crimes through persistence rather than brains.

Symbolic Meaning: The agent of law enforcement and order who defeats chaos through relentlessness, despite being less intelligent than his opponents.

Typical Quote: “*Now then, sir, how do you explain this? Best come down to the station to answer a few questions.*”

Definition: It's roughly accurate to say that different countries' police forces exhibit different characteristics. This is especially true of police forces before World War II. The American beat cop of the 1880s and the 1920s, for example, is more brutal and corrupt than the British street policeman of those years, and the French street cop will be more professional and confident of bureaucratic support than a German or Japanese policeman, who is well aware that justice—and support of the cop on the beat—is a low priority for higher-ups. Nonetheless, certain types of policemen are common across cultures and decades. Regardless of ethnicity or era, police forces always have the *crusher*, who solves cases by beating confessions out of suspects, and for whom a conviction is more important than the correct assignment of guilt or innocence. Police forces always have *the Nobby*, for whom police work is best described as a convenient opportunity for low-level grift and corruption. Police forces always have a *straight arrow*, who places much more emphasis on “lawful” rather than “good.”

And police forces always have a street cop who is so dim that even the cleverest excuse fails to register with him (and there's no reason this can't be true of a policewoman) and whose innate suspicion overrides any possible reason or justification that a suspect might give. This policeman is the *What's All This, Then? (WATT)*. The phrase is most recognizable from British detective fiction, television, and film, but the figure appears in many cultures' mysteries (with the expected national adjustments). The WATT will never be mistaken for the police equivalent of the **Great Detective**—the WATT isn't nearly as intelligent as a Great Detective and does not have the depth of education. The WATT will never earn promotion to Chief Inspector (or the non-British equivalent), because he, while a skilled and successful crime-solver, strikes no one, himself included, as the supervisory type.

What the WATT is, is a cunning policeman, usually (though by no means always) on the street level, wise in the ways of human nature and exceedingly knowledgeable about his city and the people in it, especially its criminals. He is a veteran policeman, with all the veteran cop's knowledge and skills. While the WATT is not brilliant, he is clever and especially sly at using the oft-contradictory rules of law to arrest a potential criminal, or at least to take them down to the station for questioning. He manipulates the law but never abuses it; he might accept the perk of a free apple or a cup of coffee, but certainly nothing more. And he is good with his fists: while not formally trained, or has only a

policeman's training (though he could be a military veteran), he is a skilled street fighter, capable with fists, nightstick, or flashlight, and above all, *strong*. To paraphrase Conor Cruise O'Brien, when a WATT kicks you, you stay kicked.

Typical Scenario: A rash of petty crimes by a group of local teenagers seems innocuous, but closer investigation by a WATT reveals that they are being manipulated by a crime boss and are being used to distract the police for a series of murders.

Best Example: The archetypal pulp WATT is Kathleen Freeman's **Superintendent Mallett** who appeared in nineteen novels and short story collections from 1938 to 1959. Superintendent Mallett works for Scotland Yard and can charitably be described as a blustering, officious, horribly cheerful bully. He is a stout man with beady eyes and a red mustache. He is assisted by **Dr. Fitzbrown**.

1935: Perception is a funny old thing, the WATT knows. Ask most civilians, they'll tell you that crime is far above what it used to be, that criminals are everywhere, that the police are helpless, and that it's not safe to walk the streets at night or even the day. Most people think that the city is worse than a Wild West city.

But the WATT knows better. He is a veteran and has been working the streets for years, trained years ago by veterans who'd been working the streets since the turn of the century and before, and those men had been trained by men who'd been policing the streets since the 1870s. Veteran officers training new policemen pass on more than skills; they pass on stories of the past. And what those men passed on, and what the WATT has himself learned in his years on the street, is that violence comes and goes in waves across the space of years. The past decade has seen an increase in violent crime, it's true, but the rate of murder is once again decreasing, down from its worst point two years ago. And even that worst point was only a small increase over twenty years ago. Violent crime, especially murder, was more common 60 years ago than it is now, especially in the big cities. What has changed is the *attention* the newspapers and the radio devote to the crimes: reporters love a good murder story, because they sell papers like nothing else. And drive-by shootings and machine guns used in restaurants, though incredibly rare, linger in the memory and take on a significance which the WATT knows they lack in reality.

However, any WATT with experience policing non-white populations—and remember most cities were heavily geographically segregated during the pulp era—will admit that violent crimes and murders among non-white populations has increased, and shockingly so. The trend in cities in the 1930s was for majority ethnicities—whites in Western cities, Japanese in Japan, and so on—to suffer a slight increase in murder. In the U.S., the murder rate among whites increased from roughly 4 deaths per 100,000 in 1930 to 4.5 deaths in 1935. The numbers are much worse for minority ethnicities, such as African-Americans in the U.S. In the U.S., African-Americans were murdered 18.4 per 100,000 in 1919; in 1935, 35.1 per 100,000, with comparable increases among

urban minorities internationally. The WATT who works among urban minorities will not be blithe to these facts.

So the WATT is relaxed about the supposed crime wave. It's not in his nature to correct civilians when they complain about it—that's not what civilians want to hear. He simply reassures them that the police will do their jobs well, and then goes about doing just that.

1951: Much in the WATT's life is unchanged. Crimes and criminals certainly haven't changed. The basics of police work haven't changed. Human nature hasn't changed, although the shifts in urban population means that some WATTs are now helping many more ethnicities than he used to.

But other things have changed. Policing was in 1935 largely decentralized, with individual stations and precincts operating as essentially private fiefdoms, which in turn gave the average beat cop a huge amount of latitude in dealing with the men and women on his beat. Some police used this power to become tyrants, while others, like the WATT, used it to create and enforce order as best they could. But since the end of the war, policing has reversed course, becoming not only more organized, but far more driven from the top—not just in individual cities but on a national level—as national police forces became more professional and organized, and more intrusive into the operations of state and city police forces. Policemen are expected to be more highly trained, more highly educated, and more professional now. Of course, the WATT, while lacking the formal training or higher education of newer policemen, has nothing to learn from these newer officers about how to do his job. But then, policemen from national police forces rarely deal with WATTs, and most new policemen are in a hurry to be promoted, while the WATT is content to walk his beat. So the change in policing has relatively little impact on his daily life, unless a crime he deals with attracts the attention of outsiders. But he does have to pay more attention to bureaucracy, and finds himself receiving orders more often than he'd like.

Much worse is that violent crime seems to be on the rise. It rose during the war, shot up in 1946 when the veterans returned home, began dropping in 1949, but this year it's on the upswing. This rise is not related to ethnic minorities or immigrants. In countries like the U.S., where the emigration of blacks to the north in search of jobs led to the rise in the black middle class, the murder rate among blacks, though still much higher than whites, dropped to almost half what it was in 1935. The WATT isn't sure what the reason is—the availability of guns and drugs might have something to do with it—but knows that it does not bode well.

Recommended Skills: A WATT's Peak skill should be **Investigation**, because he is at the core a police officer, and investigating and solving crimes is his job and his mission. The first Great skill should be **Fists**, because he is a notoriously tough fighter. The second Great skill should either be **Intimidation** (if the player wants to play a brutal WATT) or **Rapport** (if the player wants to play a more subtle WATT).

Variations on the Archetype: The WATT is a specialized archetype, so specialized that it allows for relatively few variations, as most make the character just another policeman.

The pulp WATTs were all men because there were no policewomen regularly walking street patrol in any country during the pulp era. But some WATTs were private detectives: Leo Bruce's **William Beef** (novels, 1936-52) begins as a village policeman but later becomes a private detective.

The pulp WATTs were all white and either British or American, but a non-white, non-Western one is plausible, and a female WATT PI is also quite possible. During the pulp era, most colonies had a form of native police which produced the local equivalent of the WATT, and even the police forces of totalitarian countries had local police who were WATTs in method and behavior.

Most WATTs deal with street-level criminals, or at most organized crime leaders, but those in capitals and major cities would undoubtedly deal with more pulpish opponents. Natalie Sumner Lincoln's **Inspector Mitchell** (novels, 1916-27) is a WATT in Washington, D.C., and tangles with German spies during the Great War.



CHAPTER FOUR:
NEW STUNTS

FLORA

ACADEMICS

THE QUEST NEVER ENDS (Academics)

"It's only taken me sixteen years, but I've discovered where the Dayaks took the Sun God's Heart: the Turtle's Tomb underneath Pulau Sipadan. I'm leaving tonight."

You are on a quest for something. It might only be rare, like an animal whose existence is doubted by the rest of the world. It might be valuable, like the largest sapphire of the Mughals, which disappeared in 1857 and has not been seen since. It might be powerful, like an Ashanti dagger which is said to kill simply by being pointed at someone. Whatever you are looking for, it has taken you many years to find it, and will undoubtedly take you many more—if you find it at all. But you have the time, and the inclination.

On all matters dealing with the object of your quest, you have a +1 bonus on Academics rolls and can use your Academics skill in lieu of Mysteries.

ALERTNESS

NOSE FOR PORK (Alertness)

"Branders, go to the rear entrance and...wait. No, I think not, after all. Turn quietly and walk away. Cops."

Your character has an almost preternatural awareness of traps set by the police. You have a +2 bonus on all Alertness rolls to detect traps set by the police and other law enforcement agents (see "Avoiding Surprise," **SOTC**, page 89).

UNCANNY AWARENESS (Alertness)

"How did you know?"

"Something in the way he moved, Chief. Civilians just don't walk like that."

Most people just don't pay attention to the world, much less to other people. You're different, though. You always pay attention to what *all* your senses are telling you—not just the five physical senses but the other senses not so well defined, but which deliver just as much information as sight or hearing.

You can use your Alertness roll in place of Empathy, provided you are observing your target rather than speaking to him or her.

ARTS

CONNOISSEUR OF THE ARTS (Arts)

"You jest, sir. This is the work of the divine Guotai. I'd know his work anywhere. See, there? That barely perceptible silver rim on the clouds? His signature touch."

Your character may not be a respected authority on the arts, but you probably know more about them than the respected authorities do. Your knowledge has an additional aspect that the more usual experts do not. You know the value of the great works of art, down to the penny. Sometimes that's good knowledge to have.

When you make an Arts roll to assess an object of art or declare minor details about it, you automatically receive a +2 bonus.

ATHLETICS

SURE-FOOTED (Athletics)

"Four-minute mile over the top of Chomolungma? No problem."

Rough and uncertain ground, or ground filled with obstacles, poses no real challenge to you. You get a +1 to all rolls dealing with the navigation of difficult terrain, or if you spend a fate point, your character can remove all difficulty modifiers from the environment they are moving through.

BURGLARY

CRIMINAL CONNOISSEUR (Burglary)

"This isn't the work of the Chameleon."

"Why's that, Chief?"

"He only steals diamonds over 42 carats."

Anyone can steal works of art, precious stones, gold bars, and the like. But you're a connoisseur: your tastes are more elevated and specific. Why should you waste your time stealing run-of-the-mill valuables? You only target the rare, the unusual, and the historical.

You have a general +2 bonus on Burglary rolls when attempting to steal a unique valuable. You think better and faster and act quicker on such jobs—it's what makes the game worth playing.

CONTACTING

A LITTLE BIRD TOLD ME (Contacting)

"Did you really think you could get the Mogambo to rebel without me finding out? I find out everything, M'Kumi, you know that."

Your character has a widespread network of native spies who pass on information to you as soon as they discover it. Information about the region you oversee, its people, and all events within its environs is whisked to you quickly, taking one time increment less to reach you than it normally would. With GM approval, your Contacting shifts may be spent to improve the speed of information by two steps per shift (instead of the usual one).

ALIEN COMPANION (Contacting)

"Him? Oh, sorry... Kolo Nar, this is Sally Slick. Sally, this is Kolo Nar, Cataphract of the Space Patrol."

Somewhere in your travels you picked up an alien as a companion, whether as friend, follower, lover, or spouse. The ties between you are so strong that the alien has accompanied you back to Earth.

When your character takes this stunt, you must define your alien companion's name, a brief sentence about the alien's personality, and the alien's relationship to your character. The alien companion is a Companion of Fair quality, as described in the **SPIRIT OF THE CENTURY** and **SPIRIT OF THE SEASON** rules. Your alien companion gets three free advances: one of the advances you spend on the alien companion must be on a Personal Gadget as defined in the **SOTC** rules, which represents a Gadget from the alien's culture. Keep in mind that the restrictions on requiring the Weird Science and Mad Science stunts or an Engineer co-inventor still apply.



This stunt may be taken up to three times, in order to build an exceptionally capable alien companion. Taken twice, you can define 4 advances beyond the three free base advances. Taken three times, you can define 2 additional advances and, in addition, promote your alien companion to Good quality. If you've already promoted your companion to Good quality, you may take a different advance.

Your alien companion is at a -2 on all Rapport rolls with civilians. While in his presence, you are at a -1 on all Rapport rolls with civilians.

APACHE (Contacting)

"Oh, non, monsieur. By day, Montmartre belongs to *les flics*. By night, Montmartre belongs to the Scarpette—and to me."

The stunt is named after the *apaches*, homeless child gangs that made the streets of the major European cities so dangerous during the 19th century—though diminished, they continue to do the same during the pulp era. You might have been the a leader of the gang or only an informal member at one time, but the other members of the gang still regard you as one of them, and so do the police.

You have a +2 bonus on Rapport rolls when dealing with fellow criminals and lowlifes—the community of thieves, and all that—and a -1 on Rapport rolls when dealing with law enforcement.

HEY, RUBE! (Contacting)

"My, my. Eight of you boys with guns, and me without my rifle. I just got two words to say to you: HEY, RUBE!"

Anybody who's ever worked in the circus knows the words. They're like "Code Blue" for the Secret Service, or "All hands on deck" for a sailor: an alarm call that everyone obeys, immediately, because one of your own is in a fix—and you're not a part of the circus if you don't help your brothers and sisters. Shouting "Hey, Rube!" brings everyone running, ready for trouble. Of course, you've got to know how to do it the right way, and heaven help you if you shout it and you're not a member of the circus...

Your character is a member of a circus and knows the right way to shout "Hey, Rube!" Doing so at a circus summons a group of carny workers who are minions of Fair quality. They remain minions for your character until the end of the scene. When you summon them, the bare minimum will arrive, two or three carnies. You get three upgrades to spend on your carnies, which you may spend when you bring them into the scene. You can spend each upgrade in order to either increase the quality of the carnies, or bring three new ones into the scene. **Note:** you can play this stunt as seriously or ridiculously as you like.

The GM *might* let you use this stunt when you're not at a circus, depending on the circumstances, but doing so always costs a fate point.

HOB0 TELEGRAPH (Contacting)

"Tar Nose, spread the word. If anyone sees a well-dressed man with an infinity symbol lapel pin, I want to know about it, and right quick."

The hobo community is tightly knit. And like any close community, word spreads quickly through it. Everyone knows that rumor moves faster than light—how much faster will an urgent message move through the hobohemias and hobo camps?

All Contacting rolls with hobos are at +1, and take two time increments less than they normally would.

LEGMAN (Contacting)

"Mr. Hite doesn't like to leave his library that much, so I do his investigating for him."

When your character takes this stunt, you must define a specific contact—a name, a few sentences about the contact's personality, and the details of the contact's relationship to your character. Is he a snarky employee? A devoted friend? An untrustworthy ally?

The Legman's usual role is to do all the physical work involved in investigating for you, from examining crime scenes to chasing down leads. The Legman has been working for you for some time, and is familiar with your thought processes and methods of investigation. The Legman has the same Investigation skill score as your character, and you can ask the GM any questions and generally act as if you were present at the crime scene, because the Legman will know what you want him or her to look at and examine.

The Legman is a Companion of Fair quality as described in **SPIRIT OF THE CENTURY** and **SPIRIT OF THE SEASON**, and starts with the Independent and Skilled advances for free. This stunt may be taken up to three times, in order to build an exceptionally capable Legman. Taken twice, this stunt lets you define 4 advances beyond the three free base advances. Taken three times, the stunt allows you to define 2 additional advances and, in addition, promote your Legman to Good quality. If you've already promoted your Legman to Good quality, you may take a different advance.

LITTLE BLACK BOOK (Contacting)

"Bard Street? I used to date a guy who lived there. What was his name? Jim! Right—let me call him and see if he can help us."

You may not be the best-looking man or woman, but there's a certain sparkle in your eye that makes you attractive. You've used that to your advantage—your friends say that your list of dance partners is longer than the phone book. Fortunately for you, you left all of them on good terms, so they'd be happy to help you. All you have to do is just call them...

The character can choose from a large number of companions, in the form of former lovers, available to her when she needs them. With this stunt, when the character begins an adventure, the companion doesn't need to be defined. Instead, at the point where she decides she needs the companion, she may reveal him, giving him a name and a few brief cues to the GM to base a personality on.

The companion starts out at Average quality and may have up to two advances.

Only one "reveal" of this kind may be done per scene. Once revealed, the companion will be available to your character for one scene. (You did leave your lovers, after all, and not the other way around, and their good will to you extends only so far).

MY ENEMY, MY FRIEND (Contacting)

"Look, Andrès, I know we've tried to kill each other in the past, but if this thing isn't stopped, it'll threaten Paraguay as well as Bolivia. Tell your people to do whatever they can to kill it!"

When you've been in the game as long as your character has, you inevitably discover that you have more in common with some of your enemy's agents than you do with your own superiors. And sometimes, you are fortunate enough to meet these agents in neutral (or at least non-combat) circumstances; you have contacts among the agents of your enemy, some of whom are very well connected indeed. All Contacting rolls with your enemy take one unit less time, and you never face any difficulties due to official hostility when Contacting your enemy.

MY ENEMY, MY LOVE (Contacting)

"I was happy to help you, *querido*, but you must forgive me leaving with your Sun Stone. It's just so shiny!"

Requires **Contact**.

You have an opponent who you have tangled with in the past. This person is your enemy, without a question. Except... there's something between you neither can deny. Both of you acknowledge the attraction, and you may even have acted on it in the past. But the law, patriotism, or simply conflicting allegiances come between you, and unless one of you permanently changes, the two of you can never be together.

Your Loving Enemy is a Companion as defined in **SPIRIT OF THE CENTURY** and **SPIRIT OF THE SEASON**. When your character begins an adventure, your Loving Enemy doesn't need to be defined. Instead, at the point where your character decides he needs the Loving Enemy, you may reveal him or her, giving him or her a name and a few brief cues to base a personality on.

The Loving Enemy starts out at Fair Quality and may have up to five advances.

Your Loving Enemy is willing and capable to assist you, but only when your life is threatened. He or she is your enemy, after all, and will not accompany you on an extended adventure or assist you on mundane or average tasks. And while your Loving Enemy is helping you, he or she is also thinking of ways to steal from you, or how you can be used to further his/her own goals, and how he/she will escape from you at the end of the scene or the session.

MESSENGER BOY/GIRL (Contacting)

"I've got a message for the Senior Vice-President. Is he in?"

It doesn't matter how advanced the city is, or how many telephones there are. There are always people who need a boy or girl to carry a message to someone else. And you are that messenger. You might be a courier, or you might be a hotel bellhop. But your job is to carry messages. This job keeps you busy, running or biking around the city, and takes you into the company of some very interesting people....

You have a +2 bonus on all Contacting rolls when dealing with the rich, powerful, and bureaucratically connected in your city. (At one time or another, you've delivered a message to them all, and they all remember you.)

MOLE (Contacting)

"General, how can you even think that about me? I've been with you for, what, eight years now? How on earth could I be a spy?"

Requires **Deep Cover**.

Your character has been hidden in your enemy's ranks for a number of years, so long that whenever you deal with your enemy, you put out all the right signals and say all the right things. In such circumstances, you may roll your Deceit with a +1 bonus, or alternatively use your Contacting instead of Deceit, in order to get a favorable reaction.

NATIVE ALLY (Contacting)

"A thousand warriors, Commissioner? Certainly! Just remember my generosity when taxes are due."

Requires **Big Man**.

Despite being a foreigner, you are a fixture in the foreign locale you serve in, and you have become allies and almost friends with a native leader, whether it is the Sheriff of Oktibbeha County in Mississippi, the chief of a small tribe occupying a particular bend in the Congo River, or the King of Ruritania. When your character takes this stunt, you must define your ally, with a brief sentence about the ally's personality and some information about the ally's people.

You may use your character's Rapport with a +1 bonus in contact with your Ally, or alternatively use your Contacting instead of Rapport, in order to get a favorable reaction. Any Contacting you do with your Native Ally takes one unit less time. Your ally is generally willing to do you favors, but is the leader of

his own people or nation, and as such has his own interests to look after. The Native Ally will do as you ask, for friendship or for the Empire. The Native Ally will just expect something in return—and that something will grow larger the more you ask of him.

ONCE A COP, ALWAYS A COP (Contacting)

"He was one of us, back before he couldn't take City Hall's interference anymore, so I try to do him a favor sometimes. Brothers in Blue, y'know?"

You used to be a cop, and you still think well of them. You've got friends on the force, and sometimes you throw them a bone, like letting them take credit for a bust you just made or feed them a juicy tip you overheard. The cops know that, and respect and like you for it.

Whenever dealing with policemen or ex-policemen who know you are an ex-cop, you may roll your Rapport with a +2 bonus in order to get a favorable reaction.

RUMOR RUNS ON SWIFT FEET (Contacting)

"You know what I heard? I heard there's more than dirt in his cellar. But you didn't hear that from me."

You are in a unique and powerful position, as far as rumor and gossip is concerned. You are the gatekeeper. You can determine what makes it into print or on the air, of course, but more than that, a quiet word from you can start a rumor or a nasty piece of gossip. Everyone knows that you're in the know, so if your words have a lot more power and longevity than other people's.

You receive a +1 bonus on any roll to spread a rumor or piece of gossip. If you are aiming the rumor or gossip at a specific individual, it reaches them two time increments quicker than it normally would.

STRANGE ALLIES (Contacting)

"I can't say that the Atlanteans love me, but I did lead the resistance against Gorilla Khan, so they at least respect me."

When selecting this stunt, the player picks a specific, unusual location (Mars, the Hollow Earth, Sky City), and then names it appropriately, e.g., Strange Allies From Mars. The character is not merely well connected in that location, he is actually a person of great importance in that location; for maximum benefit, this should be paired with an aspect that indicates similar things.

In addition to the narrative benefits of such a position, the character may use his Contacting in lieu of the Resources skill for anything which might fall under the auspices of beings from that location.

FRIEND OF THE URCHIN UNDERGROUND (Contacting)

"Hey, that kid's one of the Avenue A Archers—let me ask him what he knows."

It's a tough world for a kid. The adults write the rules, and—surprise!—the rules favor the adults. Kids got to stick together, y'know? And so they do. It's amazing how much cooperation you can get from another kid if they think it'll help do in an adult.

You have a +2 bonus on Contacting rolls with other children.

SCHOOL CHUMS, WHAT? (Contacting)

"Is that a Windsor & Wellesley class ring? Frater! I was class of '18. So, I need you do to me a favor and let me in to that room."

You know that there are only about a hundred thousand *real* people in the world. All the rest are just drones. And with your background, you're only two or three steps, at most, from knowing any other real person—ladies and gentlemen of wealth and privilege and stature.

Whenever dealing with members of the upper class, you put out all the right signals and say all the right things. In such circumstances, you may roll your Rapport with a +1 bonus, or, alternatively, use your Contacting instead of Rapport, in order to get a favorable reaction.

DECEIT

A GHILZAI FOR GOSSIP (Deceit)

"Where was I? Supping with the Amir. I make a dashed convincing Barakzai, I must say."

Requires **Clever Disguise**.

Your character can convincingly pass himself off as any member of a distinct racial or ethnic group. You can seem to be a Pathan, a Watutsi, or a Nahuatl—not just to outsiders, but to members of that group, who will see you as a typical member of their group...unless, of course, you say something to give yourself away.

Assuming the appearance and mannerisms of an ethnic or racial group other than your own requires an investment of time rather than a roll of a dice. You must do research on that group for at least 12 hours, and then have another 12 hours of constant exposure to them. This timeframe cannot be reduced, as that amount of exposure is necessary to learn and adopt body language, subtle behavior, customs, and so forth.

Should you need to make a Rapport roll against a member of your assumed ethnic group, you may use Deceit instead of Rapport.

Once the specific group is learned, it is not forgotten. That doesn't mean, however, that you can imitate two distinct ethnic groups simultaneously, just because you've studied them both. You only can only gain the benefit of this stunt with one ethnic group at a time. Should you need to switch ethnic groups, you may do so after only two hours of preparation, provided that the group you're switching to is one you've imitated at least once before. If you need to do it in a hurry, you may spend a fate point to do it in five minutes.

A GOD WITH FEET OF CLAY (Deceit)

"Bow down before me, you Sons of the Hummingbird—Quetzalcoatl has returned!"

It's a tricky scam, but the potential rewards are awesome. There are Heaven-knows-how-many little kingdoms and lost cities out there in the great wide world, isolated by high mountains or impenetrable deserts, or long forgotten to time and history. And most of them are inhabited by religious people—you know the type, *gullible*—whose myths talk about a returning god-figure. If you're the one to find these people, why shouldn't you gain some advantage from it? Profit, some romantic fun, maybe even civilize them a little. All it will take is a convincing *I-am-your-GOD!* routine. Of course, there's a certain risk to it—just look at what happened to that Dravot fellow—but the rewards could be immense.

If you discover a lost race or hidden empire, you have a +2 bonus on a Deceit roll to set yourself up as a supernatural figure, like a messiah, an emissary of the spirit world, or even a returning god. In that position, you can wield great authority over the natives, and can command them to do almost anything, from giving you their gold and precious stones to warring on their neighbors. However, the natives aren't stupid, their culture is complex, and every day you must make a successful Deceit roll to avoid violating one of their taboos or customs. If you fail the roll, they see through your scam, and you will find yourself in terrible danger. Too, keep in mind what **SOTC** says of the Entrhall stunt: "It's easy to use this stunt improperly...and if you do, people are in the right to label you as a *villain*." It's one thing to skim a little profit off the top of a gold-heavy culture, and quite another to turn them into a culture of conquest spilling the blood of their neighbors.

ASSUMED DEAD (Deceit)

"It's funny. That guy sorta looks like O'Sullivan, but it can't be him. He died in the chair in '22. Must be some other guy."

Once upon a time your character was famous, whether for the right reasons or the wrong ones. But then something happened to make everyone think you were dead. Maybe a car crash didn't quite kill you, the newspapers got the story about that shootout all wrong, or maybe you arranged a fake execution with the mayor so you could go underground. Whatever it was, everyone bought it, and now everyone thinks you're dead. Which is just the way you want it.

Your Deceit defense rolls have a +2 bonus versus those who are trying to discover your real identity. You don't get this bonus against people who know you're not really dead.

DEEP COVER (Deceit)

"I sound English? Yeah, I've heard that before, Colonel, but you know me—I'm from Morioka, Iwate Prefecture."

You are a spy on a long-term mission. You've been assigned to infiltrate the enemy, whether it is the military of your country's arch-enemy or a rival manufacturer. And you've been so successful, and for so long, that you've begun to talk, act, and even think like your enemy, which makes it much easier to fool them. You have a +2 bonus on Deceit defense rolls against members of the group you've infiltrated.

FRAUDULENT MEDIUM (Deceit)

"I'm hearing a man...no, a woman...she's saying...she's saying...."

"Is it about the will?"

"Yes! I can hear the word 'will' and...and...."

"I knew it! She wants me to save the money, doesn't she? She doesn't want Irma to spend it."

"Yes, you are right. She is saying that the money must be saved. I am feeling disapproval towards Irma."

People have emotional needs. They need to know that death is not the end, that love and the soul survive even past the end of the body. You can't give them that, but you can do the next best thing: take their money and tell them lies that will make them happy. Is that so wrong?

You are a fraudulent medium, one of those who pretend to be in touch with the spirit world. It's not that hard a job, really. You just have to be a good actor (which you are), and be able to read verbal and visual cues from your victims (which you can).



Provided you have a half-hour in which to conduct a “séance,” you may use your Deceit skill instead of Contacting for any effort to gather information. In these circumstances, you may also use your Deceit skill to declare minor details about your mark, as if it were the Academics skill.

SENSITIVE SOUL (Deceit)

“He did a reading for us, and he was in contact with the soul of a dead girl, and, I tell you, ladies, he was crying. Poor fellow! He’s so compassionate. I couldn’t help but give him some money for his charity.”

Requires **Fraudulent Medium**.

You are a fake clairvoyant and medium, but you’re not just any swindler. You’re among the very best, the kind who Society men and women bring into their parlors for special séances and summonings. It pays very well, and you’ve found that you have a special talent for dealing with big money. They like you and think you are particularly “sensitive,” in both meanings of the word; plus, they’re easy to lie to.

When in your medium persona and dealing with members of the upper class, you have a +1 bonus on Deceit rolls and Contacting rolls.

IDENTICAL TWIN (Deceit)

“He couldn’t have stolen the Rajah’s emerald—I saw him at the Symphony while the crime took place!”

Requires **Contact** (the contact must be your twin).

You have a twin brother or twin sister who is your accomplice and helper, in either crime or crime-fighting.

You have a +2 bonus on Deceit rolls involving the use of your twin to make excuses for you—that is, to negate suspicions of what you are doing. In addition, once per session you may spend a fate point to declare that it wasn’t really you, but was your twin all along (effectively allowing you to switch places with your twin)!

LIES RUN ON MANY FEET (Deceit)

“We have it on good authority that the Kwatutsi will rise on our command, Herr Oberst. What? No, the information came from a very reliable source. There’s no chance of it being false.”

In the great game of geopolitical chess, you are a master at using lies to conceal your true motives, deceive your enemies about your real intentions, and lure them into doing something foolish. And thanks to your knowledge of the social networks which connect you to your enemy, you can make sure that your lies arrive to your enemy’s ears from what seems to be a trustworthy source. When you use a third (or fourth, or fifth) party to deliver a lie to your enemy, you have a +2 Deceit bonus.

SECRET IDENTITY (Deceit)

"It's funny, but you never see the two of them in the same place together. But Jason Tondro couldn't be the Chameleon. Why would he have stolen his own jewelry collection?"

You have a secret identity, and you work hard to keep it secret. You stage stunts, you have your trusted butler appear in your alternate identity's costume, or you make sure that a good friend lets everyone know that you stayed at his home the night you were really flying above the city. Whatever you do, it works. Your Deceit defense rolls have a +2 bonus against those trying to discover your alternate, secret identity.

SO ENCHANTING! (Deceit)

"Freddy, did you see Yvonne? Isn't she smashing? And in such hard straits, too! She kept refusing to let me lend her a few thousand—I had to insist."

You have the knack for making otherwise sensible men and women forget themselves while they're around you. A flip of the hair, a batting of the eyelashes, a coy smile, and suddenly captains of industry are willing to give you tens of thousands to invest in a platinum mine in Uruguay.

You get a +2 to Deceit rolls made to place maneuvers representing the other party being sexually attracted to you.

BEWITCHED, BOTHERED, AND BEWILDERED (Deceit)

"I know what you're going to say, Dirk, but I just can't believe a woman like Yvonne would lie to me. I'm going to make it a joint account with her."

Requires **So Enchanting!**

You really know how to make an impression: when someone is smitten with you, it sticks. It doesn't matter what arguments are used to persuade your devotee that you might, just possibly, be swindling them. They refuse to think badly of you, no matter what.

When you place maneuvers using SO ENCHANTING, the aspect created lasts the entire session.

HIDDEN IN PLAIN SIGHT (Deceit)

"How was I supposed to know she was La Belle Dame Sans Merci? Look at the photo—she looks like a thousand other women!"

Requires **Clever Disguise.**

Any person with experience at avoiding suspicion can tell you that the best way to do so is not to look like someone else, but to look like everyone else. If it's 8 a.m. in Tokyo and the police are after you, dress like a *sarariman*, and the police will never find you—you'll just be one more overcoat-wearing man in a crowd of hundreds of overcoat-wearing men. You've become an expert at disguising yourself in this way.

You may use Deceit instead of Stealth whenever you disguise yourself to appear to be a member of a nearby crowd of people. Your character may assemble this disguise in a matter of minutes, provided you have a well-equipped disguise kit on hand.

DRIVE

BAREFOOT PRODIGY (Drive, Pilot)

"Yeah, I fly pretty good. Never can manage to hold on to a plane for very long, though."

Sometimes you wonder if you're cursed, or just plain unlucky. You're very good at what you do, and whenever you get behind the wheel of a car, or sit in the cockpit of a plane, you demonstrate that you're one of the best around. But something always happens to the vehicle, and soon enough you're out of luck, out of money, and out of a job.

Any time you acquire a vehicle, it automatically loses one box of Stress, and it will no longer be available to you at the start of the next game session: it falls apart, you crash it off-screen, it's stolen from you, or whatever is most fitting for your story. While you are driving or flying a vehicle, however, you have a +2 bonus on your Drive or Pilot rolls in any chase scene. In addition, once per exchange during a chase, you may cause your vehicle to automatically take a point of stress; if you do so, you get a further +2 bonus on your Drive or Pilot roll (for a total of +4).

WIZARD BEHIND THE WHEEL (Drive, Pilot)

"That woman gets more out of a car than any driver I know. Don't know how she does it."

You are one of those lucky, rare few whose talent is so transcendent that you seem to achieve more from your vehicle than is physically possible, or even plausible. What's baffling for others is that, try as they might, they have no idea how you do it nor can they duplicate it.

Once per scene, you may choose one of the following and apply it to the car or plane you are driving or flying:

- Increase the vehicle's Speed by one shift.
- Increase the vehicle's Stress by one box.
- Increase the vehicle's range, without refueling, by +1.
- Upgrade the vehicle in a specific manner—+2 in stormy weather, +2 on flat tires (See Upgrade on page 215 of **SotC**).
- Increase the damage of the vehicle's weaponry by +1.
- Increase the range of the vehicle's weaponry by +1.

Once chosen, the improvement is good until the end of the scene. The improvement only applies while you are behind the wheel or the stick of the vehicle.

ENDURANCE

NO ONE LEFT BEHIND (Endurance, Resolve)

"We leave no one behind. Ever. That is the code."

All warriors know this: you don't fight for your country, or your commander. You fight for your squad-mates, for the men and women who have your back in combat. And you'll risk anything to help them, just as they will for you.

Your character receives a +1 to Endurance and Resolve rolls when she is trying to physically rescue a friend or teammate.

ENGINEERING

ALIEN GADGET (Engineering)

"I'm glad you called me, Commissioner. Any vessel that shape, glowing that color, could only have come...from MARS!"

Requires **Personal Gadget**.

The geographical, historical, and archaeological records indicate that Earth was visited, at some time in the past, by aliens. But the evidence is fragmentary and contradictory, and no one credible had ever found anything solid or useful... until you did. Maybe it was a glowing meteor, clearly artificially shaped, unearthed during an archaeological dig, or an alien tomb you discovered on an Arctic expedition. Maybe a spaceship crash-landed in your backyard, or an Atlantean weapons cache washed ashore nearby. Whatever the occasion, you have a functional alien artifact.

You must define the basic nature of this gadget when you take this stunt. The gadget has two additional improvements from the following group, as defined in **SotC**, on pages 213-214: Alternate Usage, Speculative Science, Unbelievable, Conscious, Special Effect. These two improvements are beyond the base three that a personal gadget normally gets, for a total of five improvements (two of which must be from the list above).

However, this is a piece of alien technology; while you may have figured out how to get it to function, that's very different from knowing how it does what it does. Because of this, any rolls made to improve or repair your alien gadget are at +2 difficulty.



RETRO-ENGINEERED GADGET (Engineering)

"I wasn't able to fully master the alien physics of the device, but I learned enough to make it do...THIS!"

Requires **Alien Gadget**.

So many of the strange, exotic, and alien things discovered in the world—whether a new element, a new energy source, or a crashed alien spaceship—possess a nature that makes them inscrutable or unknowable to all but one in a million who possesses the insight or intuition to understand or make use of it.

You are that one in a million.

While your character might not be intelligent enough to be a Scientific Genius nor skilled enough to create a Scientific Invention, she is clever enough to cannibalize, scavenge, and/or manipulate someone else's discovery. You are able to create a new device based on your Alien Gadget, but only on that discovery. You may take this stunt more than once to create another device.

This is essentially ALIEN GADGET, but without the +2 to difficulty on rolls made to improve or repair it.

PORTABLE CRIME LAB (Engineering)

"Let me just get my mini-centrifuge out and we can put your theory to the test."

As part of your crime investigation kit you have a black bag of instruments that you carry everywhere. You find it helpful to have a miniature version of your crime lab with you at all times.

The Portable Crime Lab is a Personal Gadget which gives you a +2 bonus on all Investigation rolls at crime scenes, and a +2 on any Science rolls made to analyze forensic evidence. All Investigation and Science checks using the Portable Crime Lab take one less time increment than usual.

FISTS

BODY BLOW (Fists)

"Hit a guy on that last rib, breathing gets painful and the fight goes out of him."

Requires **Brawler**.

You may not know kung-fu, but you've been in enough fights to know that the number of punches landed isn't nearly as important as the damage they do, and you're strong enough, and experienced enough, to make sure that your punches *hurt*.

When you land a successful blow on an opponent using Fists, you can make an immediate Intimidation maneuver against that opponent.

STREET MONSTER (Fists)

"No, no, no, don't try to hit Akwasi! Never try to hit Akwasi! Because no matter what you do, he'll just grin at you, and then he'll hit you back, and you really don't want that."

Requires **Brawler**.

Everyone knows that monsters aren't real. They're just scary stories parents tell their children to frighten them. But every criminal knows that one kind of monster really exists: *the street monster*, the cop whose hands hit like hammers and who doesn't need a nightstick to break your face.

Any successful knockback your character achieves shifts people two zones rather than one.

DUCK AND WEAVE (Fists)

"I coulda sworn he was working your ribs like a speed bag."

"Nah. Just a few bruises, is all."

It's perhaps the most basic approach to boxing: keep moving. Keep your hands up and your body crouched, so that punches land on your arms and shoulders. Move back and forth and around, never stopping, so that punches glance off you rather than land solidly. Do that, and you'll walk away from most fights with only a few bruises.

Any time your character is hit with a fist or blunt instrument, his or her injuries roll **down** rather than up. Whenever the character takes a hit which would fill a box that has already been checked off, they check off the next *lower* box that has not been checked. If no lower boxes are available, hits roll up as normal. Very simply, this means that the character doesn't start picking up consequences unless someone hits him for more than his capacity (difficult at best!) or *all* of his boxes are filled up.

THE SWEET SCIENCE (Fists)

"If you hit the point of the chin just right, it jerks a guy's head back and leaves him open for an uppercut."

Your character has been well trained by a mentor who stressed that boxing is more than just hitting someone. It's about where you land your blows, how your opponent will react to those blows, and how you can capitalize on those reactions.

After a successful blow to another character, your Fists rolls have a +1 bonus until your next turn ends.

GUNS

DISARM (Guns)

"...and then he shot the guns out of all four thugs' hands—and with only three bullets! It was the damndest thing I ever saw."

Requires **Trick Shot**.

Most people think that shooting a gun out of an opponent's hand is something that only happens in dime novels and westerns. You're happy to let them think this, because that means no one expects you to do it to them.

If you generate at least one shift on a Guns attack or maneuver, you can choose to forgo dealing stress or placing an aspect to instead knock the gun (or other weapon) out of your target's hand. It lands somewhere in the same zone as the target. However, for every two additional shifts on the roll, you can cause it to fly one additional zone away.

NO ONE KILLS A MOUNTIE (Guns)

"I wouldn't pull that trigger, Pierre. You know what'll happen to you when my friends catch you."

The endless struggle in the frozen north between Mountie and criminal takes many forms, and both sides use a variety of tactics to try to defeat the other, but one thing both sides take very seriously are people trying to murder Mounties. The criminals take it seriously because of what the Mounties do, which is to beat the hell out of anyone they think might have been involved in the murder attempt. And anyone related to anyone involved in the murder attempt. And anyone whose last name begins with a vowel. Anyone at all, really. And that's something criminals would much rather avoid.

You get a +2 on all defense rolls versus Guns while your character wears the Mountie uniform—seeing it intimidates your opponents just enough to foul their shots.

SHE'S JUST A SWEET LITTLE OLD LADY (Guns)

"Only person in the area during the murder was this old woman pushing a pram. She couldn't tell us anything."

Either through disguise or because of who you really are, the appearance you present to the world is of someone harmless: an octogenarian, a maimed veteran confined to a wheelchair, a child barely old enough to hold a gun, and so on.

Needless to say, in any firefight this apparent harmlessness gives you a substantial advantage. In any conflict, you have a +3 bonus on the first Guns roll you make.

INTIMIDATION

ARMOR OF WEALTH (Intimidation, Resources)

"My dear sir, surely you know that men such as I are never shot by the likes of you?"

You're a wealthy, well-connected member of the upper classes. You're one of the Haves. And the rest of the world—all of the Have-Nots—know it. More importantly, they know what happens when one of the Have-Nots hurts (or tries to hurt) one of the Haves: all the power of Society comes down on them. That knowledge tends to make Have-Nots hesitate when they shouldn't...

Whenever a character who is poor, working class, or a criminal tries to initiate physical combat with you, your first defense roll is at a +2.

BREACH OF THE PEACE (Intimidation)

"Sir, if you continue speaking, I'll run you in for breach of the peace. Won't the newspapers love that?"

Most policemen love the "Breach of the Peace" (in America, "Disturbing the Peace") law. It's so vague! Anything can be construed as a "breach of the peace," from being drunk and disorderly in public to failing to obey a policeman's orders quickly enough. And even if someone arrested for Breach of the Peace is released the following day, the arrest remains on their record and is reported in the papers, something no self-respecting citizen wants to undergo. Which is why it only takes a hint, or just a raised eyebrow, to get the citizens to obey you, because you wield the ultimate "Or else!" against them.

Any Intimidation roll you make versus a member of the middle class has a +1 bonus. Any Intimidation roll you make versus a member of the upper class has a +2 bonus.

CALLING CARD (Intimidation)

"Miss Slick, I thought leaving behind the symbol for pi on the door of your automobile would have been sufficient warning. You chose to ignore me. Now, I'm afraid, you will pay for that."

Your character is feared enough by his or her enemies that you don't always have to show up in person to deter them from their awful acts. Simply leaving a warning or calling card is sometimes enough. What you leave is simple: a symbol, a token, a single word, or anything from a mathematical equation to a pencil broken in two or a length of string knotted into a noose. Whatever warning you leave, the effect is the same.

When your enemies see your token, they are at a -1 to Resolve defense rolls until the end of the scene.

IN MY EYES, THE ABYSS... (Intimidation)

"Do you dare mock the power of Anton Weird, Doctor of Destinies? Shall I tell you of the date and manner of your death?"

Requires either **Holy Names** or **Stage Magic**.

Your character either has actual occult powers, or is so convincing that people think he has occult powers. Either way, you are very convincing when you threaten someone with magical doom.

When a character with this stunt looks an opponent in the eyes and makes an Intimidation check, accompanied by a suitably ominous verbal threat, it locks the two of them into a contest that will last until either something interrupts it or one of them flinches. Both characters are locked in a contest of wills, and can only take Intimidation actions against each other until one or the other takes a consequence, concedes, or is interrupted. Any defense rolls either makes against an interrupting action while this is in effect is at -2. If your opponent loses to the point of taking a consequence, he takes two consequences, one after another, immediately. Even if this means he's taken out, the target retains the option to concede after recording the consequence, thus keeping his right to define the nature of his defeat, subject to the gazer's approval.

I'M IMPORTANT AND YOU'RE NOT (Intimidation, Contacting)

"I'll have you know I'm a friend of the Commissioner and will be dining with him tonight. If you care to retain your job, you will let me inside that room."

You are wealthy and well connected. Your birth was noted in the social pages of the country's leading newspaper. You are regularly mentioned in the gossip columns. You are Somebody. And everyone knows that, and knows that one of your passing comments to one of your wealthy friends or acquaintances could result in someone losing their job.

You have a +2 bonus on Intimidation rolls when dealing with the police, civil servants, and employees of newspapers and radio stations.

LET THE COWARDS FLEE! (Intimidation)

"Yes, run, scum, run! Tell your friends the Laughing Monk has come! HA! HA! HA!"

Your character is a feared enemy of all wrongdoers. Just the sight of your costume is enough to frighten them, because they know what comes next: your fist, elbow, forehead, knee, or foot, hitting their face. *Hard*.

You have a +3 bonus on the first Intimidation roll per scene against criminals, as long as your character is wearing his or her costume.

OUTSIDER (Intimidation)

"Look at them. Average Joes. They sicken me. I sicken them, too, but in a good way."

Sometimes being an outsider can be a good thing. You have a +2 on all Intimidation rolls against ordinary citizens, as your very existence makes them uneasy—they don't know what you will do. However, these same citizens have a +1 defense rolls against your Deceit, as they are extra-suspicious of you.

MARK OF THE SCORPION (Intimidation)

"Oh, no... it can't be! That icon... that's the symbol of the Grey Ghost. RUN!"

Requires **Calling Card**.

The little items you leave behind, or the symbols you paint on walls, do more than just taunt and anger your enemies. The items and symbols frighten them, because those who see them know just what you're capable of.

Your character may spend a fate point to force a mild mental consequence on anyone who sees his or her mark.

PRESS PASS (Intimidation, Investigation)

"See this, pal? It reads 'PRESS.' It means that if you don't let me in there, two million readers are gonna wanna know your name and why you were so eager to keep the press out of a murder scene."

If the freedom of the press is a flaming sword (as the great fictional reporter Steve Wilson said), then the Press Pass on your fedora is a holy symbol, and you use it to defeat the trolls and vampires (which is to say, police and bureaucrats) who interfere with your mission.

You can use Investigation in lieu of Intimidate when dealing with an official—whether police, civil, or military—who is trying to hinder or prevent you from doing your job.

QUICK WITH THE FIMBO (Intimidation)

"The easy way or the hard way, Johnny. One lash with this is the easy way. You don't want to know how many lashes are the hard way."

"I'll talk! I'll talk!"

Known as the "fimbo" in the Belgian Congo and the "sjambok" in South Africa, the heavy leather whip used on the natives is flexible and strong, its touch excruciatingly painful. Your character is in a position of almost absolute power in your section of Africa and can apply the fimbo at will, even to whites, and can hang any native without being questioned. And every native and most whites you meet know this.

When trying to get information out of a native or white within the geographical limits of your section of Africa, regardless of circumstances, you may use Intimidation in lieu of Empathy or Rapport.

MOCKING TAUNT (Intimidation)

"Dear Detective: so sorry you couldn't be here, but let me console you: this was not the most spectacular of my thefts that you have missed. It was the fourth-most spectacular of my thefts that you have missed."

For your character, it's not enough to let your opponents (criminal or law enforcement) know what act you committed or are about to commit. They are your opponents, after all, not your friends or even amiable rivals. Before or after every major act your character commits, whether a daring capture or a perilous theft, your character communicates with his or her enemies, either verbally, through the newspaper, or with a token as in the **Calling Card** stunt. This communication is a taunt, designed to infuriate your character's enemies.

If your character issues the Mocking Taunt before committing the act, the victims of your Taunt are at -1 on Resolve rolls until the act takes place. If your character issues the Taunt after committing the act, you can spend a fate point to inflict a moderate mental (or social if the Taunt was delivered publicly) consequence.

THAT'S A MIGHTY BIG GUN (Intimidation, Guns)

"See this? This is a .57 caliber hand-cannon. Do you have any idea what one of these bullets does to a human body? Would you like to find out?"

Some people are inured to violence and handguns, and don't quail when someone draws a gat and waves it in their face. Fortunately for you, you're the only person you know like that. Everyone else gets scared.

When you draw your gun and use it to threaten, you can use your Guns instead of your Intimidation.

INVESTIGATION

ELEMENTARY, MY DEAR SIDEKICK (Investigation)

"Good heavens, Drake, how did you figure all of that all from one glance?"

"I looked, Withers, rather than glanced. So few do."

Requires **Heart's Secret**.

It's not enough to look at a person or place, of course. You have to understand what you're seeing, and you have to be able to make quick and correct deductions based on what you see. But if you can do that, well, few are the secrets that will be hidden from you.

Your character can spend a fate point and be told, by the GM, all the current aspects on one opponent or of the environment. In order to use this stunt, you must spend a few minutes observing the target. You do not get any free invocations on the aspects revealed.

I KNOW HOW HE THINKS (Investigation)

"No, no. Von Stilzer was trained by von Stoeffen himself, which means that his first two moves are always feints, first to his weak side, then to his strong side. It's the third move that is the true one."

The higher up you go in most professions and hobbies, the fewer the significant people, so that—in fields as diverse as bridge, fencing, and global espionage—there aren't that many major players. You have studied them all, read the files on them, and learned what you could about them. You know your enemy's background, temperament, and tendencies, and can make a rough guess about how his schemes will unfold based on an opening move.

When an Empathy or Investigation roll has correctly revealed the identity of your enemy, you can, once per session, make a prediction about the plot you face, following the Fortune-Telling rules in **SotC**, on pages 105 and 261.



JUNGLE DRUMS (Investigation)

"Wait...hush for a moment. Damn! The Mogambo are on the warpath. We need to return to the boat immediately. The fort will need our guns."

It is not just Europeans who have the ability to communicate over long distances. Natives of many cultures do as well: through drumming (on hollowed trees or large skin drums or on tight-packed earth), smoke signals, imitation of bird and animal sounds, the reflection of light off clouds, and so on. You have spent a great deal of time among natives and made an effort to understand them, and after long study you have finally understood the alphabet and language of these forms of communication. Of course, much of what the natives say is only gossip—who gave birth, who died, who is angry at whom. But some of it is useful, and some of it is even important.

When you choose this stunt you must select one general geographic area: South Pacific, African Desert, African Jungle, African Veldt, Himalayas, etc. While in that area, when natives communicate to each other over long distances using the native methods, you may use Investigation to eavesdrop on the conversation.

MISANDRIST (Investigation)

"Hmph. Men. Too full of their own importance to see the forest for the trees."

Men have their uses, of course—lifting heavy objects, mostly—but when it comes to important matters like solving crimes, what men mostly do is get in the way. Fortunately, you know enough not to let that happen to you. You know enough to show the men how investigating should be done.

Your character receives a +1 on all Investigation rolls when in the presence of men.

MY EYES ARE EVERYWHERE (Investigation, Contacting)

"I know everything—who your mistress is, your sale last Friday night of bootleg liquor to the Tonellis, even the type of music you prefer to listen to as you fall asleep."

"But—how did you—"

"I told you—I have friends watching you."

The secret to acquiring and possessing accurate information—and lots of it—is to have well-placed informants—and many of them. This is especially true when you want to get information about a particular person, place, or subject. You've known this for a long time, so you've spent months or even years building a network of informants who can pass on to you the newest information on your particular interest.

When selecting this stunt, the player picks a specific topic, e.g., New York City, my Archenemy, professional baseball. In addition to the narrative benefits of this stunt, the character may roll his Investigation or Contacting skill with a +1 bonus for anything which might fall into the category chosen.

NOT AS DUMB AS YOU LOOK (Investigation)

"For some reason, they felt comfortable discussing their plans in front of me, sir."

Having a simple face, and being open, guileless, and uncomplicated, is a great advantage in crime-solving. Most people think they are smarter than other people. Most criminals think they are smarter than the police. It's a great help to you as a crime-solver that when criminals look at you they think that everybody is smarter than you.

You may use Investigation instead of Empathy when opposing Deceit.

STREET SMART (Investigation)

"I ain't the best educated guy in the world—hell, I never even finished high school—but I know a liar when I hear him. Take him downtown, Teniente Ramirez."

Requires **Not As Dumb As You Look**.

You may not be the smartest guy in the world, and you may not have attended the best schools, but you've spent enough time in the real world—out of the ivory tower and down among real people—that you've got a number of advanced degrees in understanding people. Especially those who are up to no good—and that's when you display the equivalent of a Ph.D.

You can spend a fate point to reveal all the aspects of a person you are questioning or know by reputation. You do not get any free invocations on the aspects revealed.

SPYFIGHTER (Investigation)

"I may be a thief, Herr Oberst, but I'm a Polish thief, and I won't work with a damn Nazi."

It's all well and good to be a criminal and to prey on your fellow citizens, but you don't want your country to be conquered by someone else. You joke with your friends that if your country is taken over, your main source of income will vanish, but that's just a joke. Deep down, you're a patriot, even if a cynical one, and the thought of another country conquering yours makes you angry. *Especially* if they do so dishonorably, through spies.

You have a +1 bonus on all Investigation rolls involving spies and espionage. If such a roll also involves protecting your country or in some other way being patriotic, the bonus increases to +2.

WALKING ENCYCLOPEDIA OF CRIME (Investigation)

"I believe the solution to this problem was covered by Ini-herit in his al-Qawmiyah...."

Your character's extensive reading in the global literature of criminology means that she is able to recall minuscule details from the most obscure works. The character is always considered to have a library on hand of a quality equal to his Investigation skill, enabling him to answer criminology questions with a base difficulty less than or equal to his Investigation skill, using nothing other than her brain and some time for contemplation. Additionally, any research performed by this character in a real library automatically takes one time increment less (see "Taking Your Time," **SotC**, page 227), and any libraries with a quality less than your character's Investigation skill do not limit the difficulty of the question asked, as they normally would.

LEADERSHIP

KING OF THE HOBOS (Leadership)

"Tell Gummy and Hoosegow that I want them to watch the railway station until those men arrive, then immediately report back to me."

Requires **Personal Conspiracy (hobos)**.

The long-held tradition among the hobo camps and hobohemias is for hobos to elect a king, who will hold the position as long as he lives—or until the hobos decide he isn't looking out for their best interests. While the Hobo King reigns, he rules the lives of the hobos more or less absolutely, and as long as most hobos believe that the Hobo King is doing right by them, they will obey his orders. There are many Hobo Kings, but few conflicts if any, because each King knows that, whatever his or her personal feelings, they must work together to help the hobo community against the rest of the world.

You are a Hobo King (or Queen).

In addition to the narrative benefits of such a position, your character may use your Leadership skill in lieu of the Resources skill for anything that might fall under the auspices of the hobos. You also roll your Rapport with a +2 bonus, or, alternatively, use your Leadership instead of Rapport, in order to get a favorable reaction from hobos.

WORSHIPPED AS A GOD (Leadership)

“We hear and obey, oh lord! The strangers will be brought to you, and another hundred-weight of the yellow dust will be brought to your sky-ship.”

Requires **Beloved of Strange Royalty**.

You have discovered a civilization or city in some remote and hard-to-reach location—it might be at the top of the Andes, it might be in a previously unknown island in the South Pacific, or it might be in the very depths of the Maine forests. The members of this civilization (who might be the descendants of Aztecs surviving into the modern era or might be the last enclave of Neanderthals) worship you. Perhaps you resemble the thunder god of their religion, or perhaps you are the spitting image of the woman who founded their city. But they worship you, and obey your every command. And for someone like you, who lives a busy, adventurous life, worshipers can be very handy indeed.

While within the geographical limits of the land of your worshipers, you may spend a fate point and roll your Leadership skill, with a +2 bonus, instead of Contacting, Deceit, Intimidation, Rapport, Resolve, or Resources.

Keep in mind what page 102 of **SotC** says about leadership and minions: a player more interested in being in charge of something than in getting her hands dirty can make for dull game play. And as noted above in the **A God With Feet of Clay** stunt, “it’s easy to use this stunt improperly...and if you do, people are in the right to label you as a villain.”

MYSTERIES

NARRATIVE

SCALES OF FATE (Mysteries)

“If my jet pack hadn’t run out of fuel, I wouldn’t have run into Holloway on the A-train.”

The Universe likes you. Whenever something bad happens, things just seem to arrange themselves in your favor—or at least, when it comes to the small things. When the tires on your Studebaker get slashed, look, here comes a taxi! Even after being mugged in a strange city, you still have enough change in your pocket to pay for a cup of coffee and a newspaper. When you dive back into the bottle because you can’t find the villain you’re looking for, an hour later one of their henchmen just happens to walk into the bar you chose.

Once per scene, if you accept a compel you may make a minor declaration—similar to declaring minor details with Academics—about some lucky contrivance or coincidence that occurs in your favor. This declaration does not require the expenditure of a fate point or any kind of roll—it just happens.

THAT'S NOT HOW THE STORY GOES (Mysteries)

"Of course I never lose—I'm the good guy!"

Requires **Famous**.

You're a star, the one everyone knows, the one everyone (even your enemies) looks at. You've played the leading role in many films for many years. So many films and so many years, in fact, that you've developed an uncanny sense in realizing how events will play out, and how the stories of people's lives will go. So when the plot threatens to go wrong, you know how to act to make sure that it plays out as it should. The star in any movie always does!

Once per scene your character may spend a fate point and reroll any roll—yours, or that of your friends or even your enemies.

TRUE LOVE (Mysteries)

"When you need strength, my love, look at this ring and remember me."

Love conquers all. Of course, not all love is True Love—that mystic force against which, supposedly, even the devil himself is powerless.

Once per scene, your character may gain a +2 bonus on any roll which could reasonably be altered by the Power of Love.

OCCULT

HOLY SYMBOL (Mysteries)

"No undead creature can withstand the light of the Sacred Feather of Tawûsê Melek."

You possess a powerful holy symbol, wielding it in combat against occult opponents. When the character takes a full defense action using Mysteries, he gains a +3 bonus rather than the usual +2. This applies both to magical attacks and to the physical attacks of occult and arcane creatures.

EXORCISM (Mysteries)

"Outcast and unclean spirits, begone!"

Requires **Holy Symbol**.

Werewolves, vampires, ghosts, the undead of various stripes: they all can be reduced to "evil spirit in the flesh." Many of these beings are immune to ordinary weapons, but you wield a power that even the most puissant undead cannot ignore, and you are skilled at driving the evil spirits from their fleshy homes.

When your character attempts an exorcism, you are locked in occult combat with an opponent that will last until something interrupts it, or you or your opponent flinches. You are rolling Mysteries versus your opponent's Resolve; your opponent can make Intimidation rolls against you. These are the only actions available to you and your opponent until one of you takes a consequence,

concedes, or is interrupted. Any defense rolls either of you makes against an interrupting action while this is in effect is at -2. If your opponent loses to the point of taking a consequence, he or she or it takes two consequences, one right after the other, immediately. Even if this means he or she or it is taken out, the target retains the option to concede after recording the consequence, thus keeping their right to define the nature of their defeat (subject to the gazer's approval).

HOLY SHIELD (Mysteries)

"The power of the Holy Phao of Ao Ang Nuan is proof against all evil magicks."

Requires **Holy Symbol**.

The power of your Holy Symbol allows you to present a potent defense against occult enemies. When using Mysteries to perform a block (see **SOTC**, page 60), you do so with a +1 bonus. Any time that your opponent tries to break through the block and fails, you may inflict a single point of stress.

TRUE SIGHT (Mysteries)

"Your glamour does not work against me, changeling—I see the real you."

Requires **Holy Symbol**.

One trick that most occult beings use is disguising themselves through the use of magic. Sometimes this is as simple as disguising their intentions, and sometimes this is as complicated as actually changing their shape to appear to be someone else. Fortunately, you have the ability to pierce through these illusions to reveal your enemies for what they really are.

On a successful Mysteries roll versus an occult opponent's Deceit, you discover one of your enemy's aspects for each shift.

HOLY NAMES (Mysteries)

"I name thee Papiyan, Varsavarti, tempter, seducer, and I command you to depart!"

Requires **Secrets of the Arcane**.

Names have power. That's one of the first rules any newcomer to the occult learns. That's why most beings learn to hide their real names, and why most beings like to be asked what they prefer being called (rather than being asked for their names), and why most occult warriors spend weeks or months or years searching for the true names of beings. You are one of those who has already found those names, and you use them to good effect.

In combat with an occult opponent, whether human or non-human, you make a Mysteries versus Resolve roll. If you beat your opponent's roll, you may spend a fate point to immediately force a mental consequence instead, and to knockback the target one zone.



SUCH KNOWLEDGE CAN DRIVE A MAN MAD (Mysteries)

“Most people are changed when they touch the mind of the one of the fishmen. But not me. I wasn’t changed. NOT. AT. ALL.”

Requires **Secrets of the Arcane**.

Your specialized knowledge of the occult gives you flashes of insight into all manner of things arcane—but at a cost.

Once per session, you can use this ability when you are about to perform an action which your occult field touches upon. The connection can be tenuous, provided you can explain to the GM how it might apply.

Make a declaration attempt as described under “Declaring Minor Details” (see **SOTC**, page 87). If you get at least one shift, you successfully declare one aspect for each shift gained. For every declaration made past the first, take mental stress.

PSYCHIC

AKASHIC RESEARCH (Mysteries)

"Let me consult the library of human existence... ah, I see. Alexander the Great's tomb lies over the next ridge."

Requires **Psychic**.

The akashic records are a collection of all human knowledge and experience. Everything everyone has ever thought, felt, said and done, all of it lies within them. But only those with sufficient psychic ability can access the akashic records. Fortunately, your character is one of them.

Your character is always considered to have a library on hand of a quality equal to your Mysteries skill, enabling him to answer questions with a base difficulty less than or equal to his Mysteries skill, using nothing other than her brain and some time for contemplation. Additionally, any research performed by this character in a real library automatically takes three time increments less (see "Taking Your Time," **SOTC**, page 227), and any libraries with a quality less than her Mysteries skill do not limit the difficulty of the question asked, as they normally would.

CLAIRVOYANCE (Mysteries)

"They've entered the heart of the desert...they're low on water...the camels are dying...they need our help, Red."

Requires **Psychic**.

Your psychic abilities allow you to view events which are taking place far away from you. Distance is no object, nor are locked doors. But simply being able to see people or events can be frustratingly insufficient, without hands to reach them....

Your character can spend a fate point and mentally "see" a person or place, no matter how far away they are or what they are doing. The person and place must be known to your character, or your character must have seen a photograph of the target. However, your character can only see your target—they cannot hear what they are saying and cannot communicate with them.



I SEE WHAT YOU SEE (Mysteries)

"You don't want to know what I saw through his eyes, Claire."

Requires **Psychic**.

Your psychic abilities allow you to passively occupy another person's body and experience what they experience. However, you have absolutely no control over what they do and cannot communicate with them in any way.

Your character can spend a fate point and place his or her consciousness in the body of another living creature, whether person or animal. Your target must be personally known to you (you must know at least two of their aspects), and to initiate this stunt takes one hour, and you cannot be separated by an ocean. You cannot affect what your target does in any way—you are a powerless occupant who sees what your target sees and experiences what they experience. Your occupation of the target's body lasts for one scene.

Targets may make an Alertness roll at -2 versus your Mysteries to become aware that you are occupying their body. If they become aware of you, they may roll Resolve with a +2 bonus versus your Mysteries to expel you from their body.

LEVITATION (Mysteries)

"A twelve-foot wall? You expected that to stop *me*?"

Requires **Psychic**.

Your psychic abilities have given you the power to levitate. As long as your character is attempting a purely vertical move, you may reduce any height-related borders (**SOTC**, page 62) by three. In addition, while levitating, you may roll Mysteries at a -2 to move horizontally as if you were taking a sprint action with Athletics.

For Brains in a Jar with this Stunt, keep in mind that a levitating Brain in a Jar is the very stuff of nightmares for many people. Anyone who has never seen a levitating Brain in a Jar before must make a Resolve roll against the Brain's Intimidation at -2 or be struck with horror and fear, taking a mild mental consequence.

MENTAL SWITCHBOARD (Mysteries)

"Dixon, Nelson, Sexton, you're now linked up with Sam, Philip, and Dan. Don't all start thinking at each other at once, though. You'll give yourselves a headache. Me too."

Requires **Psychic**.

Your psychic abilities have given you the ability to put minds in communication with each other, and with you.

Your character may spend a fate point and create the equivalent of a telephone party line, with you and other characters sharing thoughts. The characters must be willing and must be personally known to your character. The mental connection lasts until the end of the scene.

MINDREADING (Mysteries)

"Very clever, Doctor. But shall I share with everyone else what you're hiding?
No, Doctor, there's no hiding your secrets from me."

Requires **Psychic**.

Your psychic abilities allow you to hear what other people are thinking. You cannot communicate with them, however, and cannot affect or influence what they are thinking. You are a passive listener.

Once per scene you may spend a fate point to hear the thoughts of one opponent in your line of sight. This lasts for the length of one exchange, or roughly 30 seconds. Your opponent, if he or she becomes aware of what you are doing, can roll Resolve with a +2 bonus versus your Mysteries to prevent you from hearing what they are thinking, and on your next Empathy roll to make an Assessment, you get a +2.

PAIN RAY (Mysteries)

"Those who raise guns against me will know PAIN!"

Requires **Psychic**.

Your psychic abilities have given you the power to mentally broadcast a ray of pain. The effect does no physical damage, and the pain quickly subsides once your character stops broadcasting, but while it is happening your target(s) are in agony.

Your character can affect up to five people at once, as long as they are in the same zone. Your character rolls Mysteries versus each target, defended by Resolve. Those affected by the Pain Ray make all rolls at a -2. While your character is broadcasting the Pain Ray, he or she is incapable of taking any other actions or stunts.

PSYCHIC THUNDERBOLT (Mysteries)

"You would come before me, waving a sword, and expect me to surrender?
SUFFER!"

Requires **Pain Ray**.

Your psychic abilities have given you the power to harm other people simply by thinking at them. Your character may use Mysteries in place of Fists for an attack, and you may attack a target in an adjacent zone. Any damage from the Psychic Thunderbolt attack is sustained as from a Fists attack.

THE THOUGHT THAT KILLS (Mysteries)

"Khan, you've had this coming for a long time. DIE!"

Requires **Psychic Thunderbolt**.

Your psychic abilities have given you the mental power to deal incredible harm to an opponent. Once per opponent per fight, you may spend a fate point after landing a successful blow using Psychic Thunderbolt, to fill your opponent's *highest* unchecked stress box, regardless of how much stress you would normally inflict.

TELEKINESIS (Mysteries)

"Sexton, I may not have hands, but that does not mean I can't lift things. See?"

Requires **Psychic**.

Your psychic abilities have given you the ability to lift things, including yourself, with your mind, with an effective Might rating equal to your Mysteries minus 2. When lifting yourself, as long as your character is attempting a purely vertical move, you may reduce any height-related borders (**SotC**, page 62) by one. You may also use this rating instead of Weapons to wield weapons at a distance, and instead of Might to affect opponents directly (choking them, grappling with them, and so on). You may take this stunt up to two additional times to increase the rating by one each time.

PILOT

PLANES

DRUNKEN HUMMINGBIRD (Pilot, Endurance)

"Three cases machine gun shells, my scarf, my goggles, and three bottles of rotgut. Yep, got everything I need."

Maybe you're haunted by the faces of the boys and men you shot down during the war. Maybe it was more than one war, or maybe you've been in too many to keep count. Maybe you never learned how to relax without a drink in your hand and four in your belly. Maybe the problem is that alcoholism is a disease, and you're a terminal case. Or maybe you just like drinking and flying. Whatever the cause, you drink, and then you fly—and while you fly, you drink some more. And, somehow, that makes you a better pilot.

The more you drink, the better you fly. Each time you fail an Endurance roll against the intensity of your intoxicant, you gain a +1 bonus on all Pilot rolls for the duration of your intoxication, up to a maximum of +3. However, in keeping with the traditions of the genre, you are at a -2 on all other rolls until the intoxication passes, in addition to any other negative effects of failing that roll.

ICARUS' WINGS (Pilot)

"See that joint halfway down the wing? One bullet there, and the wing falls apart."

Requires **Flying Ace**.

You know air-to-air combat, you know planes (yours, your allies', and your enemies'), and you know just where to put your bullets to make sure that it's your enemy's plane, and not your own, which does a nose dive. Once per opponent per fight, you may spend a fate point after landing a successful hit to fill the *highest* unchecked stress box on your enemy's plane, regardless of how much stress you would normally inflict.

SEAT OF THE PANTS (Pilot)

"Not a—criminy, duck!—not a problem. There, see?"

Some pilots are at their best when they plan out ahead of time what they're going to do in the air. Not you. You're an instinctual pilot who works best under pressure and with only a moment to react. Whenever attempting a flying maneuver in a chase (**SotC**, page 240), you may treat the difficulty as if it were one lower.

SIGNATURE MANEUVER (Pilot)

"They call that the Falcon's Swoop. They say that's what he used to shoot down The Masked Prussian during the war."

Requires **Flying Ace**.

Your character has a specific flying maneuver which you have honed to lethal perfection. It is something you probably created and mastered during the Great War, although you may have perfected or even created it in one of the many other wars around the world. The maneuver may be an intricate, sixteen-step, feint-dodge-parry-thrust maneuver with a suitably grandiose name, or it may be a quick variation on a juke. Whatever the maneuver, no one else has copied it—for few people have witnessed it, fewer survived it, and no one else has your plane.

Once per fight scene, the character may use this maneuver. To do so, the player must clearly describe whatever positioning the maneuver requires, declare she's using the maneuver, and roll the dice. If the maneuver is successful, any following attack does two additional points of stress on a successful hit.

SHIPS

BORN TO THE SEAS (Pilot)

"A point sou'sou'west, and straight on until dawn. We'll reach the atoll by noon."

The character has been around the world and sailed every ocean and sea there is. Unless something truly strange is happening, she can *never* get lost at sea. If something bizarre is happening—such as when sailing the seas around Atlantis—the difficulties to her Pilot/Steer rolls are never increased by more than 2.

STEER BY NIGHT (Pilot)

"Rough seas? Nonsense! A hurricane is a perfect time to attack!"

Whether the skies are completely overcast or the waves troubled because of a storm, your character's steering and captaining skills remain sure. The character never faces increased difficulties due to environmental factors (darkness, weather) when steering a boat, ship, or submarine. This does not protect the craft from taking *damage* from the environment, but the character's skill remains unreduced.

UNSINKABLE (Pilot)

"Takes more than a couple of torpedoes and a hole at the waterline to sink this old tub."

The character may spend fate points to keep his craft going. Any time the ship would be taken out (or otherwise suffer a consequence from) a physical hit he may spend a fate point to remain afloat or otherwise defer a consequence or concession for one more exchange, or until he's hit again, whatever comes first. Once the extra time he's bought is up, all effects he has deferred come to bear at once. He may keep spending fate points in this fashion until he runs out, each time the time limit expires.

This means that with a handful of fate points he might go on for three exchanges with no consequences or destruction of the craft impeding him, and then suddenly start sinking, revealing multiple holes in the craft, a ruptured nuclear engine, and a few surplus consequences—which would suggest an immediate taken out result to be determined by his attacker, even if that attacker has been defeated in the intervening time!

RAPPORT

BROTHERHOOD OF THIEVES (Rapport)

"Ah, Hyacinth, my dear, how is the Upper East Side treating you?"

"Well as always, Professor. And Downtown?"

"As they say, when it's raining chicken soup, grab a bucket."

The old saw about there being no honor among thieves isn't entirely true. Oh, sure, there are always the unsociable types, and the lone wolves who prefer to prey on their own kind, but some of those who venture onto the other side of the law—pickpockets, mediums, forgers, and the like—share a sense of community and fellowship with each other, and when they can, they help each other out.

You are known to your fellow thieves—that is, the others who practice your form of law-breaking—and generally have a feeling of goodwill toward them, and they you. All Contact and Rapport rolls with your fellow thieves—provided they are thieves who would reasonably know you, at least by reputation—have a +1 bonus.

FAMOUS (Rapport)

"It's him! It's him! Quick, Gladys, take a picture of him!"

The character has gained enough fame in his or her profession or avocation to be recognizable to a significant proportion of the population. The character receives a +1 Rapport bonus when interacting with the general public of his or her country. When the character is doing his or her job (that is, if an actress is met while on a set or during a shoot), the character receives an additional +1 Rapport bonus.

MY FAME PRECEDES ME (Rapport)

"I can't read Portuguese, but I recognize my name when I see it."

Requires **Famous**.

Your character has reached a sufficient level of fame that she or he is well known not just in his or her home country, but in all of the major cities of the world. You have a +1 bonus on all Rapport rolls when in those cities or when dealing with natives of those cities.

WORLD-RENNED (Rapport)

"I must say, the fans in Istanbul are certainly supportive."

Requires **My Fame Precedes Me**.

You have gained enough fame in your profession or avocation that you are a recognizable figure to people in countries you may not even have heard of. If the people you are interacting with know who you are, you have a +1 bonus on any Rapport, Intimidation, Deceit, and Contacting rolls you make.

GONE NATIVE (Rapport)

"O'Brien? Tsk. He's gone native, poor chap. Would rather sleep under the stars next to the askaris and bearers than have a g-and-t in his club in Jo'burg. A shame, really."

Although you are a foreigner, you've spent so long among the natives—working with them, sleeping next to (or even with) them, fighting alongside them—that you no longer think of yourself as a product of your birthplace or even race. You think of yourself as at least part-native, and the social conventions and conversations of your own race have begun to seem irritating to you.

This will apply equally to a white Americans in Africa and black Africans in America. The "gone native" dynamic is as applicable to non-whites in white countries as it is to whites in non-white countries.

When dealing with a native of the continent of your choice, you have a +1 bonus on your Rapport rolls. When dealing with a native of the nation, tribe, or people of your choice, you have a +2 bonus on your Rapport rolls. However, when dealing with one of your "original" race or country, you have a -2 on your Rapport rolls, as "going native" is not thought highly of in the 1920s, in 1935, or 1951.

IN VINO VERITAS (Rapport)

"Lemme pour you another drink, buddy. You were telling me about cleaning the entrances to Wu Fang's headquarters."

Wine, beer, or whiskey: they all loosen tongues. People have a little bit to drink, they start talking. People have a *lot* to drink, they start saying things that you want to listen to.

You are skilled at manipulating the conversation of drunk people and steering it in directions you want it to go. When you are drinking with someone, who has taken a mild consequence because of alcohol intake, you have a +2 bonus on Rapport rolls.



JUST A FREAK (Rapport)

"What could he possibly do to me?"

You can't help how you look, or what you were born with. You're a freak, something children cry when they see and which the slope-browed Neanderthals around you laugh at. But you've learned that the cattle that make up the crowds tend to see only your deformity—not the real you. And you use that to your advantage.

Your enemies usually underestimate you because of how you look. The first time you encounter someone, you have a +2 bonus on Deceit, Fists, Rapport, Resolve, Sleight of Hand, Stealth, and Survival rolls. After that scene is over, however, you lose the bonus, as your opponent realizes that you are quite capable and more than just a freak.

There are disadvantages to being a freak, however. Once per session, the GM may compel this stunt as if it were an aspect. You may still decline the compel, and doing so still costs you a fate point.

NATIVE TATTOO (Rapport)

"And that one at the base of my spine I got when I was made one of the I-Kiribati. They said I was too ugly, even for a white man, so they gave me this to pretty me up."

Tattooing is common among many peoples around the world, often as a traditional part of their culture dating back decades or centuries. And while each culture's tattoos served an individual purpose, they also served to identify the bearer as a belonging to a specific group (or profession, like Royal Navy Marines).

Your tattoos do the same, and you get the reactions that any bearer of tattoos get. When your tattoos are visible, you are a +2 on Rapport rolls with members of the culture the tattoo came from, and a -1 on Rapport rolls with enemies of that culture, or in cultures where tattoos are frowned upon.

PRIDE OF THE LOCALS (Rapport)

"Sure, he's a thief who'd steal the fillings out of your teeth if they were gold, but...well, he's one of us, y'know?"

For many people, it doesn't really matter what a person does for a hobby or for a living. What's important is what that person has in common with the person viewing them. This is especially true with geography. As long as someone is from "the neighborhood," people will cheer for them, regardless of what it is they are actually doing.

Your character is known to come from or be living in a particular geographic area, whether a specific borough of a city or a certain area of a country. When dealing with civilians from that geographic area, you have a +2 bonus on Rapport rolls.

STYLE TRUMPS SUBSTANCE (Rapport)

"Boss, dey know you're the Chameleon, and they still let you walk?"

"One of life's more important lessons, Branders, is that if you look good, you can get away with almost anything."

When you're being grilled by the police or a nosy reporter, you'll make use of anything to help you fend off your questioners. Fortunately, it is human nature to be distracted by nice clothes and good makeup, so you make a point to always dress as well as possible when you leave the house, and to always be wearing the latest styles and fashions. Even the most hardened policeman tends to be distracted by a brand new Savile Row suit or a new Chanel jacket.

You can your use Rapport instead of Deceit to defend against Empathy attempts to assess your aspects.

AN EAGLE, NOT A VULTURE (Rapport)

"Look, Dirk, it's really simple. I can take that \$100 bill from Joe Citizen, or I can take it from Big Lou. Big Lou's hundred, well, it's got blood on it. I take it from him, I can wash it off."

Anybody can run a con on the civilians. They're sheep, mostly, and shearing them is like stealing candy from a baby. Easier, really, because babies cry, and the civilians are too stupid to know when they should cry. But stealing from other criminals? That takes guts. And, if you're honest with yourself, you'll admit that it's satisfying to see to it that the really bad guys get what they deserve, and deserve what they get.

Of course, the really bad guys know that you target them. But then, the police know that about you as well.

Your character is known to swindle criminals rather than the average citizen, and so rolls at -2 on Rapport rolls with other criminals, provided they know who you are. But the police know you do this, and see it as a kind of informal balancing of the scales, so you have a +2 bonus on Rapport rolls with the police.

DEFENDER OF THE WEAK (Rapport)

"Lay another finger on her, Renault, and it'll be the last finger you'll ever remember having."

Society is built to protect the powerful. The laws, the lawmakers, the law enforcers, they all serve and protect those who have the land and money and influence—those who don't need protecting. The poor, the disenfranchised, the underage, and the women—they aren't protected. They are preyed upon.

You've decided to balance the scales, and while those you defend applaud you for your efforts, those who protect the powerful aren't happy with you.

You have a +2 bonus on Rapport rolls with ordinary civilians.

SELF-EFFACING (Rapport)

"Oh, go ahead, Capitão, you take the credit. You did most of the hard work on the case, you deserve it. I was just lucky to be there at the end."

One of the main reasons that the police object to private investigators and amateur detectives is that the police get little enough credit for what they do, so it's particularly hard to see civilians—however smart and skilled they are at solving crimes—being lauded for doing occasionally what the police do constantly. So when someone like your character makes a point of letting the police take credit for cases that your character solved, the police notice that, and think well of you.

You have a +2 bonus on Rapport rolls with the police, provided you're letting them take the credit for something, or have done so within the current session.

RESOLVE

ADDICTED TO ADVENTURE (Resolve)

"Don't much care what the job is, as long as it's not boring."

Hell, for your character, is boredom. The tediousness of mundane day-to-day living saps your soul and makes life not worth living. So any adventure, no matter how dangerous or life-threatening, is welcome to you, because even when you're stabbed or on fire, you still feel alive, which is not the case most of the time.

This stunt allows the character to take one additional moderate mental or physical consequence than normal during a life-threatening situation. When the situation changes so that the character's life is no longer in danger, this ability disappears. If the character had taken three consequences during the situation, the character is immediately taken out, in a manner of the GM's choosing, once the additional consequence disappears.

DRIVEN BY HUNGER (Resolve)

"You might be surprised at what you're willing to go through to get a sawbuck when you're hungry. Desperation ain't in it."

Your character isn't just down on his luck: he's plumb out of it. There aren't any even partially decent jobs available, the lines at the soup kitchens are enormous, and every spare cot at every hostel, shelter, and Y.M.C.A. center is filled up. That's why, when you finally do find a job, no matter how dangerous it is and how little it pays, you'll do whatever you have to hold on to the job and finish it.

You have a +2 bonus on Resolve defense rolls versus Intimidation when your character is working a paying job—in the pulp era, a "paying job" can be anything from mercenary work to bodyguard work to ditch-digging.

HARDBOILED (Resolve)

"I've had guns pointed at me before, Big Lou. They don't impress me much. 'specially not .38s."

Your character's an egg that was boiled rock-hard. You sneer at your own wounds and don't even blink if you've been shot. Once per session, you can reduce the severity of one moderate mental or physical consequence taken as a result of physical conflict.

HONOR OF THE LEGION (Resolve)

"Remember the wooden hand! Remember your fallen brothers! Now over that wall, and charge to glory!"

Your character may not be the toughest person in the world, but he's got so much willpower that it doesn't matter. Even if he had a leg shot off, he'd just keep moving forward.

Your character can use Resolve in place of Endurance whenever an Endurance roll is called for to resist pain, physical discomfort, or exhaustion, but does not allow your character to "double up" on bonus stress boxes from Resolve.

I HATE THOSE GUYS (Resolve)

"Crooked cops. Is there a lower form of life?"

You are filled with a barely suppressed anger that always threatens to break out into violence. You've been angry for so long that you're barely aware of it any more. Instead, you've channeled it into a more productive facility.

When the player chooses this stunt, she must choose a class of people that is the target of the character's ire. The class shouldn't be so broad as to be unplayable, but instead should be specific without being too specific: "upper class crime lords," "crooked cops," "college kids," "Nazis," "Commies," and so on. The character receives a +2 bonus on all Resolve rolls when dealing with members of that class.

I'VE SKINNED A WEREWOLF (Resolve)

"Good lord, man, that...that creature bit through solid steel!"

"Yep, they'll do that. They're pesky that way."

Your character has seen things others wouldn't believe existed, fought creatures that myths say are unstoppable, and survived battles and disasters that would kill ten ordinary men. It's hard for you to get scared by much, now. After feeling a vampire's teeth on your throat, or an Aztec's obsidian sword slicing through your ribs, a bunch of thugs with guns pointed at you is mere child's play.

Your character can take one additional moderate mental consequence when confronted with a supernatural, magical, literally alien, or unnatural creature, being, or phenomenon, allowing him to take up to five total consequences of that variety.

NEITHER TARNISHED NOR AFRAID (Resolve)

"Shove your money, Count. I ain't for sale."

You may not have much, but you've got your code, and there's nothing on Earth that will make you abandon that. If you ain't stand-up, you ain't *nuthin'*.

In any situation involving a choice between doing Right and doing Wrong, you have a +2 bonus on Resolve rolls as long as you're "doing the right thing." This includes giving in to torture, having a gun pointed at you, stopping a bank robbery, accepting payoffs, and so on.

NEVER BREAK A CONTRACT (Resolve)

"Guys like me ain't got much except our word. Which is why we never break it."

The difference between ordinary guys and people like you is that you take your word seriously, and you take contracts you sign seriously. Better to be dead than thought to be someone who went back on your word. And if that means getting hurt, well, at least you kept your word and fulfilled your contract.

Your character can take one extra moderate physical or mental consequence in situations where the only way to avoid the physical or mental punishment is to break a contract.



JESS NEVINS

RESOURCES

ARMORY OF SOLITUDE (Resources)

"That's my polar laboratory. That's where I keep my really dangerous creations."

Requires **Headquarters** and **Personal Gadget**.

You have a secret, hidden, secluded location filled with all kinds of useful items and gadgets, where you can go to restock and rest.

While within your Armory of Solitude, you may swap your Personal Gadget for a new Personal Gadget (with the same number of advances), once per session. When you take this stunt, you may choose a specific type of item that you regularly store in great quantity within your Armory: vehicles, guns, scientific equipment, and so forth. The GM is encouraged to be lenient when you are determining what you already have on hand. You may try to "buy" such an item within your Armory, your Resources bonus is +2 instead of +1. Note that, while within your Armory, you don't necessarily have to obey the guidelines of what would logically be available in a store; you can buy pretty much anything you want, assuming GM approval.

BELOVED OF STRANGE ROYALTY (Resources)

"My darling, of course you can have that jewel-encrusted goblet; it is yours! You may have a thousand of them!"

Requires **Strange Allies**.

You're a handsome guy or a beautiful woman. And in your travels you have had the good fortune to discover a foreign ruler who has fallen in love with you, head over heels. Now, wherever you are, you know that there is someone out there who has your best interests at heart and is willing to put their not-insubstantial resources at your disposal.

Thanks to your lover, you have steady access to silver, gold, platinum, or precious stones. While you are within the land that your lover rules, that wealth is equal to your Resources +2. You can spend a fate point to acquire these riches at any time, gaining the benefit of the stunt for the remainder of the scene.

CLASS TELLS (Resources)

"We can't expect anything better from the likes of him. He probably doesn't even know what a tuxedo is, much less how to wear it."

The wealthy don't need to know how to be glib or creative with their insults. They just need to remind the poor that the wealthy have more money, and are therefore *better*. Whenever making a social roll to a criminal or poor or working class person that contains an insult, your character may automatically complement the effort with your Resources skill. This is particularly potent when complementing Intimidation to get a rise out of someone, and in such a case grants an additional +1 bonus regardless of the level of skill.

GREASING THE WHEELS (Resources)

"Chief Stańczyk, I know that the folks in Gniezno aren't exactly happy to see us. Is there anything I could do to ease their minds, and yours? For instance, would you be willing to accept this gift as a gesture of our good will?"

It's funny, but the more you travel, the more you find that officials, regardless of nationality or location, are all the same. They don't like outsiders, they don't like change, and they don't like potential trouble. But you find that there's one good way to soothe these officials: bribery. Luckily, you're good at that.

Any attempts at bribery of an official receive a +2 bonus.

PATRON (Resources)

"You hired me to bring back evidence of the survival of Neanderthals into the 20th century. Well, I did one better. I brought some back with me from Siberia."

Exploration is neither cheap nor easy, and there are times that traveling alone through strange, faraway countries leads you into trouble that could have been avoided or resolved if you had the support of an organization or powerful person. Fortunately, your character has just such a patron.

Your patron—and what he or she would fund—should be defined when this stunt is taken. Your Resources rolls have a +2 bonus in any situation in which your patron would fund you, though sometimes you'll owe a favor in return.

SCIENCE

COULD A "MADMAN" DO *THIS*?!! (Science)

"They called me mad in school, and laughed at me! Who's laughing now? MWAHAHAHAHA!!!"

Requires **Scientific Invention**.

The fools! They didn't understand you, didn't appreciate you, didn't comprehend what you were capable of. Puny intellects, all of them. But now, now you have made the discovery that will pay them all back—yes, all of them! Now they will cower and suffer your wrath!

You have a peculiar kind of brilliance. Unfortunately, that brilliance is so bright that it blinds you sometimes. You can increase the effects of your gadget by two steps (from Good to Superb, or Superb to Epic). But you reduce its Stress by two boxes (minimum of one box), and when the gadget breaks or is destroyed, it explodes with Fantastic force.



CRACKPOT (Science)

"Of course the moon and sun and planets create the music of the spheres! What do you think I've been recording all these years?"

Your character is a devoted believer in a scientific theory which the rest of the world sees as obsolete, invalidated, or simply wrong (The Wikipedia page of *Obsolete Scientific Theories*, here: http://en.wikipedia.org/wiki/Category:Obsolete_scientific_theories is a good place to start).

They're all fools, of course—you know you're right. And their scorn drives you. You can substitute Science for Resolve (this *includes* using Science to get you more Composure stress, as your belief is a powerful shield). This stunt can be compelled as if it were an aspect.

BUT IT WORKS WHEN I DO IT! (Science)

"I don't get it. When you put the phreno-helmet on him, it clearly showed his criminal tendencies. But when I put it on him, all I get is white noise and gibberish!"

Requires **Crackpot**.

You may create and upgrade existing gadgets to use any improvement that is marked as requiring Weird Science. This lets you design and create items that have capabilities that exist in the *late* 20th century, among other things (SotC, page 213.) However, all of your gadgets must somehow incorporate or be based on the obsolete or invalid theory you believe in (see **Crackpot**), and none of your gadgets work unless you are the one using them—your belief in your theory is so strong that it has actual effects in the real world.

This stunt can replace Scientific Genius as a pre-requisite for other stunts (SotC, page 193).

FORENSIC SCIENTIST (Science)

"The ballistics tests prove that your gun was the one used to kill the murder victim."

Your skill with Science gives you an advantage on some kinds of investigations. When appropriate, you may use your Science skill instead of Investigation.

If the GM believes that you would *normally* roll Science for such an effort, then the difficulty of the investigation drops by one step (but never below Mediocre). If you also have the Forensic Medicine stunt, you have a +2 bonus on any Science rolls where both stunts apply.

MOREAU SCIENCE (Science)

"Do you like it? It was a mastiff...once. But I've made some...improvements."

Requires **Weird Science**.

Not for you the tedium of manipulating atoms, or one tiresome chemical bath after another. No! You've chosen flesh as your laboratory, and your goal is not to split the atom, but to make a rational creature out of an animal. Isn't that noble of you?

You have used your unmatched knowledge of animal biology to create a new creature out of one or two animals—either combining them, or evolving a creature into something new. The creature obeys you, but only out of fear, as the process used to create the creature was excruciatingly painful.

The creature is a companion and is designed using the companion rules (SoTC, page 77), with a few changes and limitations. The creature is of Fair quality and is designed using six advances. This companion operates only with a "physical" scope, and must spend at least three of its advances on "Skilled" or "Quality." Any "Skilled" advances must be taken from the following list: Alertness, Athletics, Endurance, Fists, Might, Stealth, Survival. You may take two skills outside that list, within reason, based on the animal's type(s).

The inhuman nature of this creature, however, unnerves others; whenever you are with your creature, you have a -2 penalty on any Rapport rolls.

WORLD'S DEADLIEST MENAGERIE (Science)

"Fly, monkeys! Fly!"

Requires **Moreau Science**.

You have not only discovered how to create new creatures, you have discovered how to extend their life spans long enough to create companions for them.

You may have three companions (rather than just one) as defined in Moreau Science. You have a -2 penalty on any Rapport rolls if any of them are with you, and the penalty increases to -3 for two of them, or -4 for all three.

SLEIGHT OF HAND

AT NO TIME DO MY FINGERS LEAVE MY HAND (Sleight of Hand)

"As you can see, there's nothing up my sleeve, and yet if I turn my arm like so, I suddenly have your gun in my hand."

A key lesson of Combat Stage Magic: distract with the left hand, make the grab (or pull, push, shift, or squib) with the right. It's human nature to be distracted by a showy maneuver. Make the most of it.

You can roll Sleight of Hand versus Alertness to distract someone. This is effectively a maneuver that places the Distracted aspect on the target; however, you can use your free tag to make a declaration or even to initiate a compel on the target. Alternatively, you may give up this extra benefit of placing the aspect in order to place the Distracted aspect on *everyone else* in your zone (including allies). You still get a free tag when you do this, but it can only be used for invocation, and you only get one (regardless of how many aspects you actually place).

BELLADONNA (Sleight of Hand)

"Did you enjoy the tea? I thought the arsenic added a nice tang. What, cat got your tongue?"

It's not that you think Lucretia Borgia is necessarily a good role model. It's just that you admire her light touch with... well, what you prefer to call "efficacious additives" to food. She's given you something to emulate and strive for and, if you do say so yourself, you've succeeded marvelously.

You have a +2 bonus on Sleight of Hand rolls to deliver poison to your enemies. However, keep in mind what **SotC** says of the Enthrall stunt: "it's easy to use this stunt improperly...and if you do, people are in the right to label you as a *villain*." As a hero, the poison you deliver should weaken or paralyze, not kill (see **SotC**, pages 246-247 for rules on poison).

CATCH THE BULLET (Sleight of Hand)

"He...he caught it with his teeth, boss. He caught the bullet with his teeth. He's not human!"

Requires **Legerdemain**.

It is a centuries-old trick, pretending to catch a bullet in mid-flight, and it's one of the most dangerous in the magician's repertoire. At least a dozen magicians have died attempting it, and it's such a dangerous trick that even Houdini himself never tried it.

You're too smart to try it. But you have perfected something almost as good: palming a bullet, and when someone shoots at you and misses, you gesture dramatically and present the bullet in your hand as if you caught the bullet shot at you. As a trick, it rarely fails.

Your character can use Sleight of Hand as a defense versus Guns. If you are successful, you obviously caught the bullet, and can immediately roll Intimidation versus your would-be shooter, as a maneuver.

ESCAPE ARTIST (Sleight of Hand)

“You expected chains and weights to stop me? Really?”

Requires **Cool Hand**.

You are a practiced and experienced escape artist—for many magicians, escaping from bonds is a basic part of stagecraft. Houdini is king, but you are a prince or princess at it.

Your character can use Sleight of Hand in place of Athletics when trying to escape from restraints or bonds. This includes any sort of restraint, including a large, thuggish man keeping you in a headlock.

STEALTH

HE'S ONLY A BEGGAR (Stealth)

“What, that kid, an agent of the Emancipator? Nah, he’s just a local. I think I seen him around before.”

Any person who spends most of their time on the street, whether by choice or because they have nowhere else to go, can tell you about being ignored, about how the average person classifies you as “street trash,” and acts like you’re just part of the background. You’ve learned to use that to your advantage.

In any city scene set in the streets, you can use Stealth, even when you’re out in the open. Even people actively searching for you do not get a +2 bonus to their Alertness or Investigation rolls. This ability only functions so long as your character is passively observing. The moment your character does something else, he becomes obvious and is immediately visible.



SURVIVAL

ALIEN PET (Survival)

"What, Dagmar? I brought her back with me from Orion. Oh, don't mind her slobber, she's just a big friendly boo. I'd wash that hand off quickly, though."

Your travels to other planets have gained you an alien animal who views you in much the same way that an Earth pet views its master. The creature is a companion and is designed using the companion rules in **SPIRIT OF THE CENTURY** and **SPIRIT OF THE SEASON**, with a few changes and limitations. The creature is designed using six advances. The creature operates only with a "physical" scope, and must spend at least three of its advances on "Skilled" or "Quality." Any "Skilled" advances must be taken from the following list: Alertness, Athletics, Endurance, Fists, Might, Stealth, Survival. You may take two skills outside that list, within reason, as based on the animal's type(s). Because of the alien nature of your pet, all your Rapport rolls have a -2 penalty when you are in its presence.

BACKROADS (Survival)

"We performed near here back in '32. Head that way for a mile and a half and you'll hit an old logging road that will take you into Gniezno."

Your character has traveled around and through many remote places for most of his or her life. You remember all those many routes you took, which means that it's very hard for you to be lost—you almost always know where the nearest road is, no matter how small, little-used, or overgrown it is.

Your character has a +1 knowledge bonus when using Survival to try to find a road or town, and faces no familiarity penalties to his or her efforts to navigate.

HOBO SIGN (Survival)

"Ah, cripes. We gotta keep going. This ain't a farm that's gonna be friendly to travelers."

The Ladies and Gentlemen of the Road know that sticking together is the only way to survive and flourish in the hard, uncaring world. So they have developed a series of symbols which deliver simple but essential information: this house is friendly to hobos, this town has a cruel lawman, there's cheap liquor in this bar, and so on. These signs are drawn in places where the average citizen won't think to look, but where wanderers will. Hobos, and knowledgeable travelers, know how to read these signs.

Your character may roll Survival for any location that a Hobo has been. Each shift from this roll spent thereafter allows your character to declare one aspect about the location. The information is basic and primarily indicates temperament.

I CAN SMELL HIM (Survival)

"He went into that stand of bushes there. You only winged him, though. I'll have to go in after him."

Requires **Tracker**.

You have spent enough time hunting game that you have learned to concentrate not on what your eyes or ears tell you, for both eyesight and hearing can be deceived, but by what your nose tells you. You may not be a hound, but your nose is pretty good, and being able to smell your enemy's scent and spoor has saved your life on more than one occasion.

Your character has honed his ability to smell through long years of practice until you have an almost supernatural ability to recognize scents and follow odors, no matter how faint. By concentrating, you enter a focused state, and while in that state you have a +2 bonus on all Survival rolls to track and on other Survival rolls requiring a sense of smell. While in this focused state, however, you pay less attention to your other senses, suffering a -1 penalty to Alertness.

KEEN EYES (Survival)

"They rode over the rocks in this direction, two days ago. Giddyup!"

Requires **Tracker**.

Your character is so skilled at tracking that he can do so while riding, and at speed. When studying tracks, your character may roll Survival. Each shift from this roll spent thereafter gives the character one piece of information about the person or creature being tracked (such as weight, how they were moving, and so on). Your character may track while riding a horse or other animal and faces no restrictions from environment or supplemental action penalties.

MAN AND BEAST ARE ONE (Survival)

"Good Tucu! Good boy! You're not gonna let a knife wound stop you, are you? Go get him!"

Requires **Animal Companion**.

Your character's relationship with her animal companion is so close that the animal draws strength from you in an almost supernatural way. Once per scene you can spend a fate point and add a +2 bonus to your animal companion's next Athletics, Endurance, Fists, Might, Resolve, Stealth, or Survival roll.

RIDE THE RAILS (Survival)

"Bye-bye, San Mateo. Next stop, Shelbyville."

Those people who live stationary lives don't fully appreciate the degree to which the railroad has transformed the world and connected the most distant locations. People who live stationary lives travel, when they must, by car or plane or ship or short-line rail, but the Ladies and Gentlemen of the Road, who travel primarily by train, appreciate just how connected cities, countries, and continents are, and how far one can go by rail—which is very far indeed.

Your character has spent much of his life on trains and knows all the tricks involved in hopping from train to train, eluding railway bulls, and hiding in trains as they pass over borders. Your character (and up to four companions) can travel from any large city to any other large city, regardless of the distance between them, in 48 hours (or fewer, as appropriate), as long as they are on the same contiguous land mass.

RIDE THE WILD IRON (Survival)

"And then she jumped on to the train from the bridge, and ran along the top of the train, and then she jumped **off** the train into the river."

Your character has spent so much of her life on trains—in them, on top of them, clinging underneath them, swinging from one car to another—that a fist- or knife-fight on a train, or jumping into or out of one, is old hat to you.

Your character can use Survival in place of Athletics for actions taken on a moving train.

SCROUNGE (Survival)

"Hey, Fancy Dan, where'd you find the bottles of wine?"

"Oh, you know. Around."

Your character has a talent for finding valuables in the most unexpected places: pound notes in trash cans, frozen sides of beef by the sides of railway tracks, boxes of candy in junk yards. It doesn't matter how abandoned or desperate the environment, you'll find some treasures there.

Your character can use Survival in place of Resources in order to determine what he or she has on hand. You can't actually use Survival to buy items at a store.



WEAPONS

PIE IN THE FACE (Weapons)

"Four of us and one a'you, and all you got is—"

"—a bucket of whitewash and a rubber chicken."

"...ooohkay, let's just all put down the weapons and be reasonable."

Look past the corpse-like, painted pallor on the face of the clown. Look past the blood-red ball on his nose. Look past his baggy trousers, and don't think about what might be hiding in them. Look past his suspenders, which you've heard are made from the hair of a clown's enemies. Look into his dead eyes. What do you see there? Someone who will do awful things to you if you don't RUN!

Combat with a clown is never a good idea. It's not that he can hurt you—although he can. It's that he'll *make you look bad*. You'll end up with whitewash on your face, an exploding cigar in your mouth, or stuck in a ladder—and everyone will always remember that. No one will ever look at you quite the same way again. When your character fights with traditional clown weapons, you can inflict social stress instead of physical stress.

ROPE TRICKS (Weapons)

"Now, this here is what we call a Waco jump rope."

All those years of throwing lariats at wild and untamed horses has taught you a little something about what a man can do with a length of rope. And now you're showing your enemies that as well.

Your character can use a Weapons roll, opposed by Athletics, to restrain an opponent with a lasso. A Might roll of Fair is required to break free. Until your target breaks free, you can use Weapons to move him or her around, and into other zones, provided you don't move the target further away than the lasso would reach (1 or 2 zones maximum).



JESS NEVINS

"NO ORDINARY MAN COULD MAKE THAT LEAP!": SUPERHUMAN STUNTS

A common perception among people who don't read the pulps is that most pulp heroes were essentially prototypical superheroes with superpowers, which really isn't the case. The opposite is also true: those who have read some pulps often assume that pulp heroes rarely if ever had superpowers, which also isn't the case. A superpowered pulp hero was unusual, but not exotic—and superhuman abilities—if not the level of the superpowers of comic book-style superheroes—were a standard if uncommon part of the hero pulps.

This can create a difficult situation for players and GMs of **SPIRIT OF THE CENTURY**, because some players will want to play a superhero, and superheroes belong to a different genre than the hero pulp characters. The pulp hero is a person of unusual, but realistically achievable capabilities. The superhero is a person who has powers that no human could achieve. A pulp hero with superhuman abilities is the only character, or one of a select few, in his or her individual world with superpowers, while superheroes are but one superpowered character among many. And, most significantly, the basic assumptions of the superhero genre are different from the basic assumptions of the hero pulps. Superheroes never fail, pulp heroes sometimes do. Superheroes never kill, pulp heroes often do. Superheroes live in a world where plot and story are restricted into clichéd paths, where pulp heroes' stories often depart from cliché.

So players and GMs who want to include superpowered heroes in a **SPIRIT OF THE CENTURY** game should be careful to keep the game balanced, as well as to keep the game properly pulpish. The following is a list, by no means comprehensive, of superhuman stunts which appeared in the pulps. They are offered as optional stunts.

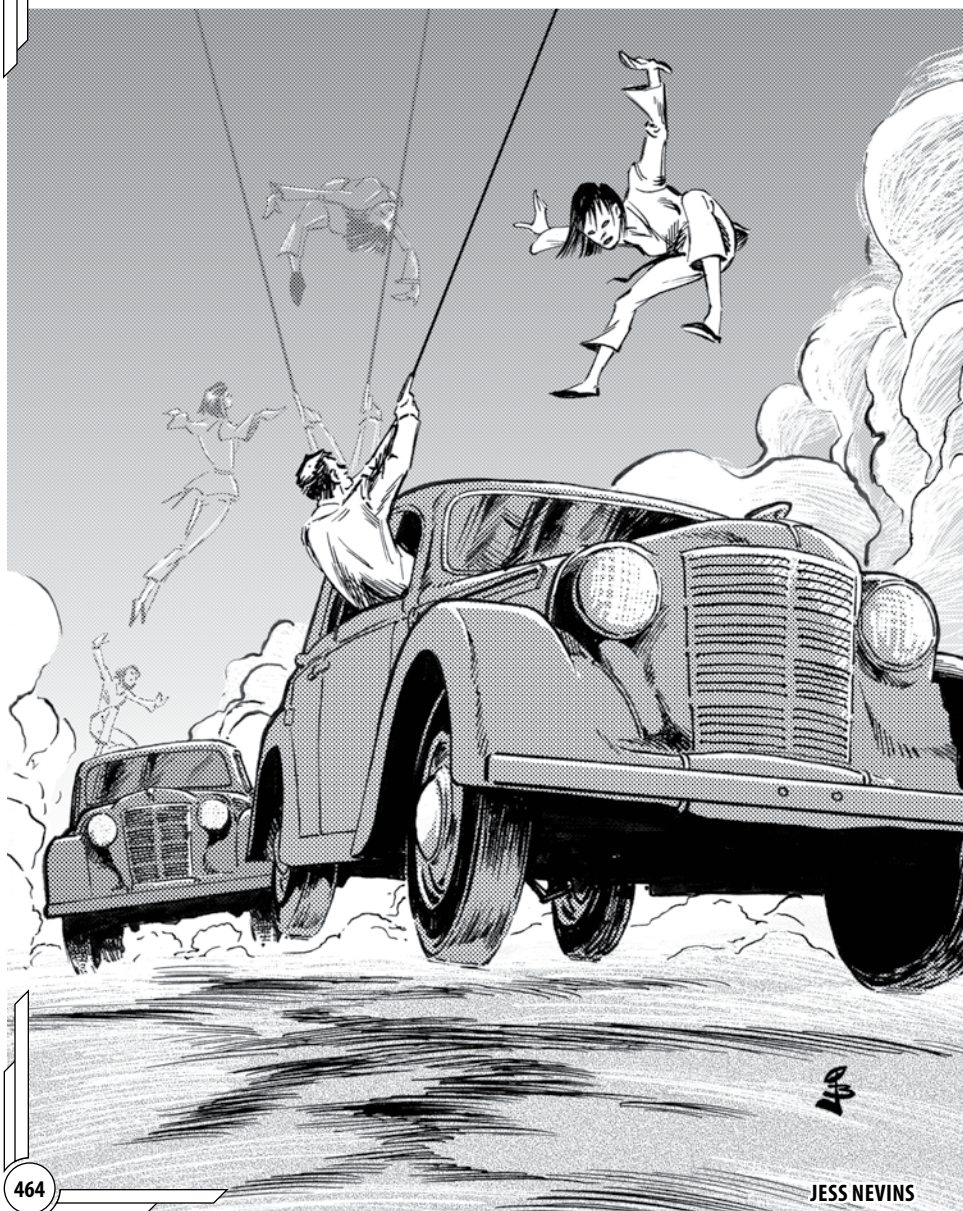
One note on the game effects of these stunts: they are *potent*. In general, superhuman stunts are more powerful than their skill-based counterparts; as such, there are corresponding costs. Most superhuman stunts come with a built-in drawback; in addition to that drawback, however, **each superhuman stunt you take reduces your refresh rate by 2** (see **Aspects and Refresh**, page 472). One superhuman stunt—a signature power—doesn't affect your ability to bring aspects to bear too much, but more than that can quickly cause a dramatic reduction in the versatility and adaptability of your character. Simply put, relying too much on superhuman abilities makes you a little less human and, therefore, a little less able to get along in day to day life.

LARGER THAN LIFE (Superhuman)

"Most people have either brains or brawn, but I figured, why choose only one?"

Even among adventurers, there are individuals who stand out: men and women whose skills or physical abilities are so unusual that "ordinary" heroes view them as extraordinary. Your character is one of these lucky few.

You are not bound by the skill pyramid (**SotC**, page 24). You can redistribute the 35 points among your skills. Each skill starts at Mediocre and cannot exceed Superb in any skill. Unlike all other superhuman stunts, **taking this stunt does not reduce your refresh** (see **Aspects and Refresh**, page 472).



BODY

ARMORSKIN (Superhuman)

"The iron plates put into my body finished the job on my looks that the German bullets started, but now I don't ever have to worry about bullets again."

Requires **Larger Than Life**.

At some point in your past you were horribly wounded—perhaps in the war, perhaps as the result of an accident, or possibly because you were attacked and left for dead by your enemies. The only way your body could be reconstructed was with the help of numerous steel implants. As a result, you are bulletproof.

Your Rapport skill drops to Terrible (-2) because of the damage done to your looks, from both the wounds and the operation—but you are bulletproof, and can ignore the first six shifts of physical damage in any one encounter before beginning to mark off boxes on your Health stress track.

MALLEABLE FEATURES (Superhuman)

"Let me just rearrange the muscles here and here and... voilà! I'm Mussolini's double, am I not?"

Requires **Larger Than Life**.

Most people react to devastating personal tragedies with grief and an extended period of mourning. And most people react to a severe head or facial injury with physical therapy. But your character is special. Whether because of the loss of everything you held dear or because of a wound to your face or head, the muscles in your face have become paralyzed, and when you move the skin and muscles around, they stay in their new position. You have taken this ability and refined it, so that now, with a little time, you can rearrange your features so that they resemble anyone you choose.

After 15 minutes of study and effort, your face is changed, and you are now, facially, a duplicate of whoever you choose. Your Deceit rolls as this person are at Fantastic (+6). However, you cannot change your skin color without the aid of makeup, nor change your height and weight without traditional methods of disguise. You can maintain the false face for only one scene.

When you are not assuming another person's features, your Rapport skill drops to Poor (-1) because of the off-putting nature of your immobile features.

MORVAN'S DISEASE (Superhuman)

"Good heavens—you've been shot!"

"What? Oh, yes. Bother...that was a new shirt."

Requires **Larger Than Life**.

Morvan's Disease, known today as Syringomyelia, is a disease in which a cyst forms in the spinal cord. Among the other effects of Morvan's Disease is for the sufferer to lose the ability to feel pain and the sensations of hot and cold in their extremities and across their back.

In the pulps, characters with Morvan's Disease were portrayed as feeling no pain whatsoever and being able to completely ignore wounds during combat. Your character has the pulp version of Morvan's Disease, able to ignore the effects of any physical consequence as long as its only effects would be to cause pain. Morvan's Disease will not prevent your character from being blinded, temporarily paralyzed, or knocked out.

PEAK OF HUMAN ABILITY (Superhuman)

"No ordinary man could make that leap...but I'm no ordinary man."

Requires **Larger Than Life**.

Your character is capable of acts which are at the peak of human ability—and beyond, which it is rarely possible to go. Once per scene your character can make any one Alertness, Athletics, Endurance, Fists, Might, Resolve, or Stealth roll with a +3 bonus.

PHYSICAL SPECIMEN (Superhuman)

"Fastest man I ever saw? Her name was Ayesha, and she went step for step with Jesse Owens...while wearing a burqa."

Requires **Larger Than Life**.

Your character has a degree of physical ability which is vanishingly rare. You can raise one of your Skills by up to two ranks, but may not exceed Superb.

HANDS LIKE THE WIND (Superhuman)

"He drew, fired six shots, and holstered his gun before the other guy even reached for his piece."

Requires **Physical Specimen (Athletics)**

Your character is not just the fastest shot anyone's seen, he is the fastest shot ever seen. Once per scene, between or before other characters' actions, the character may preempt the usual turn order and act next.

The action must involve Fists, Guns, Sleight of Hand, or Weapons rolls, usually attacks. Your character may take up to three actions with those skills.

BODY OF STEEL (Superhuman)

"I kept shooting him, boss, but he wouldn't go down! The man's not human!"

Requires **Peak of Human Ability** or **Physical Specimen**.

Your character's powers of endurance are beyond what any human could possibly achieve. Once per scene, you can spend a fate point to clear all checks from your Health stress boxes and clear all physical consequences.

SURGE OF STRENGTH (Superhuman)

With a mighty effort Dan Dynamite burst his chains, leapt through the window, and was free.

Requires **Peak of Human Ability** or **Physical Specimen**.

In times of stress and danger, your character can summon reserves of physical strength beyond what any human is capable of. Once per scene your character can add a +3 bonus to any one Fists or Might roll—combined with Peak of Human Ability, this means that your Fists or Might roll can have a +6 bonus.

STRENGTH OF TEN MEN, PLUS TWO (Superhuman)

Hannah Cenudioğlu frowned, concentrated, lifted the DeSoto over her head, and threw it at the charging raptors.

Requires **Surge of Strength**.

Your character's physical strength is literally superhuman. All weight-based difficulties are reduced by four steps. See **SOTC**, page 258 for more on weights.

SEE IN THE DARK (Superhuman)

"No, don't turn on the light. I can see just fine."

Through a fluke of genetics your character was born with the ability to see in the dark. Your character faces no restrictions while seeing in the dark or at night—your character's sight at night is exactly as good as it is during the day.

MIND

A HERO TO HEROES (Superhuman)

Even in the company of the assembled Century Club, one being stood out; one being was acclaimed by all as the greatest: Sol Gar, Hero of Two Worlds

Requires **Larger Than Life**.

Your character is such an outstanding person, such an accomplished adventurer, and such an upstanding, moral person, that other heroes look up to him. They take his advice and follow his lead. He is *primus inter pares*, first among equals.

In a conflict, you may apply any one of your skills as a modifying secondary skill to any of your companion's skill rolls (for an example of this, see **SOTC**, page 103).

INDIAN ROPE TRICK (Superhuman)

"Don't worry, Sally. I know a trick to get us out of here."

Requires **Larger Than Life**.

The Indian Rope Trick is a supposed piece of stage magic from India in which the magician would cause a rope to rise into the air. The magician would climb the rope, then disappear at the top of the rope, and then reappear on the ground.

Alone among magicians, your character has the ability to perform the Indian Rope Trick, rather than as a piece of stage trickery. Given five minutes of preparation time and an Athletics roll of Fair, you and your friends can climb the rope and reappear up to 50 feet away from the rope.

PUFF OF SMOKE (Superhuman)

"Abracadabra, Abraxas, Shemhamphorash!" *bamf*

Requires **Indian Rope Trick**.

Your character has mastered and surpassed the Indian Rope Trick, and can now reappear up to 50 feet away without the five minutes preparation, although the transportation effect does produce a momentary cloud of smoke. Doing so counts as your action during an exchange.

INVISIBLE (Superhuman)

"In the monastery in Lhasa I was given the ability to cloud men's minds so that they cannot perceive me."

Requires **Larger Than Life**.

Your character has the ability to prevent others from seeing him—in essence, invisibility. Your character can move and attack without being seen. Your character can attack and remain invisible using his Stealth with a +2 bonus for any defense rolls.

However, note that there is nothing preventing your opponents from hearing you. Likewise, your character's invisibility applies only to those enemies you are aware of. A character hidden from you is immune to your Invisibility. Finally, remaining invisible counts as a supplemental action during each exchange in which you remain so, as clouding the minds of others requires focus and concentration.

POLYMATH (Superhuman)

"The Ph.D.s from Oxford, Paris, and Peking were so easily earned that it bored me."

Requires **Larger Than Life**.

Your character's erudition is all-encompassing, and she is an expert in every field. Once per scene your character can make any one Academics, Art, Burglary, Engineering, Gambling, Investigation, Mysteries, Pilot, Science, or Survival roll at +3.

ÜBERMENSCH (Superhuman)

"I learned open-heart surgery when I was ten, about the same time I learned to fly a plane and shoot a gun. I gather that's unusual."

Requires **Peak of Human Ability** or **Polymath**.

Your character is good at everything, an expert in every field. You were engineered and raised to be a perfect human being, capable of mastering every craft, trade, skill, and profession. What others don't realize is that this is more about confidence and mental discipline than about skill or aptitude.

Once per scene, you may spend a fate point to raise any one skill to Great for one exchange or one roll. Conversely, you may spend a fate point to raise all Mediocre or Average skills to Fair for the rest of the scene.

If you take this stunt, it's generally also a good idea to take a corresponding ÜBERMENSCH aspect that can be invoked freely on just about any skill.

QI

QI (Superhuman)

"In Shangri-La I was taught to allow the energies of my body to flow freely. When I do this, the results can be...impressive."

Requires **Larger Than Life**.

In traditional Chinese culture, "qi" is the energy or life force of all beings. It is a traditional part of Chinese medicine and martial arts.

Your character has acquired the skill of focusing his Qi. Once per scene, if your character makes a Resolve roll of Mediocre, he can immediately make a roll of Alertness, Athletics, Drive, Endurance, Fists, Might, Resolve, Stealth, Survival, or Weapons with a +3 bonus.

FLY OVER EAVES (Superhuman)

"Up, up, and away!"

Requires **Qi**.

Your character can make astounding leaps. Once per scene, if your character makes a Resolve roll of Mediocre, she can immediately leap for up to 100 yards (the length of a football field) either horizontally, vertically, or a combination of the two.

LION'S ROAR (Superhuman)

"Ehuang, cover your ears!"

Requires **Qi**.

Your character can focus his Qi into a cry that hits enemies like a blow. Once per scene, if your character makes a Resolve roll of Mediocre, he can immediately either roll Intimidation with a +4 bonus versus all enemies within earshot, or shift all of his enemies to last in the Initiative order.

MOUNTAIN STANCE (Superhuman)

"Though the demon apes of Hell accompany you, Khan, you shall not pass!"

Requires **Qi**.

Your character can focus his Qi so that she is rooted to the ground and cannot be moved. If your character makes a Resolve roll of Mediocre, she can immediately ignore any push, knockback, or other effects which would involuntarily move her, for the duration of the scene.

QI PUNCH (Superhuman)

"Don't get up, Matsumoto, or I'll be forced to punch you through yet another wall."

Requires **Qi**.

Your character can focus his Qi so that any punch you land is devastating. Once per scene, if your character makes a Resolve roll of Mediocre, he can immediately make a Fists roll against an enemy. If the blow lands, the target takes a mild physical consequence and is knocked back four zones.

ROOF AGAINST RAIN (Superhuman)

"By all means, Lou, empty the whole clip at me. You won't hit me. See?"

Requires **Qi**.

Your character can focus her Qi so that she can deflect anything thrown, propelled, or shot at him. If your character makes a Resolve roll of Mediocre, she can immediately make an Athletics roll (if she is not carrying anything) or a Weapons roll (if she is wielding a stick or sword or umbrella) against a ranged attack. If her Athletics or Weapons roll is Mediocre, she safely deflects the ranged attack.

WALK ON WALLS (Superhuman)

"Why shouldn't you be able to walk vertically as well as horizontally? Gravity is a state of mind. Let go."

Requires **Qi**.

Your character can focus his Qi in such a way as to allow him to ignore gravity. Once per scene, for the duration of the scene, if your character makes a Resolve roll of Mediocre, he can run or sprint along walls and upside down across ceilings and beams.



APPENDIX:

SOTC, STOTC, AND FATE CORE

FLORA

ADAPTING *SOTC* AND *STOTC* FOR FATE CORE

SPRIT OF THE CENTURY and **STRANGE TALES OF THE CENTURY** are both built upon the original Fate roleplaying system. Since the original publication of **SOTC** in 2006, several other Fate-based games have been published, including Galileo Games' **BULLDOGS!**, Cubicle 7's **LEGENDS OF ANGLERRE**, and of course, Evil Hat's own award-winning **THE DRESDEN FILES ROLEPLAYING GAME**.

Published in 2013, **FATE CORE** is the latest evolution of Fate, which Evil Hat developed to update and streamline the original system. While you can still play **SOTC** just fine as it is, using all of the cool and wonderful new material from **STOTC**, there may come a time that you might want to use Fate Core instead. Despite the differences between the original and this newest version of Fate, adapting **SOTC** and **STOTC** for **FATE CORE** can be done easily without too much effort or difficulty.

ASPECTS AND REFRESH

SOTC characters start off with ten aspects and five stunts. In **FATE CORE** terms, **SOTC** characters have five free stunts and ten refresh. If you've played **SPRIT OF THE CENTURY** before, you know that four or five characters with ten aspects apiece can make for a lot of aspects to remember, many of which might not see a lot of use. Similarly, a refresh of ten means that players can potentially invoke their aspects *all the time*, and can resist most compels without worrying too much about running out of fate points.

FATE CORE, by contrast, gives characters **five aspects**, **three stunts**, and **three refresh**. This is a lot easier to handle in terms of brain-space for aspects, makes each aspect important, and keeps fate points scarce enough that players will have to accept most of the GM's compels. Still, standard **FATE CORE** characters aren't all that pulpy. Still, Fate Core PCs are meant to grow and change after character creation—they don't start as hyper-competent *pulp icons*, like **SOTC** PCs do.

To reflect this, **seven aspects**, **five stunts**, and **five refresh** should work well for a **FATE CORE** Centurion PC. Seven aspects makes them versatile without being overwhelming, five stunts gives them plenty of cool tricks, and five refresh gives them enough points to refuse compels but not enough to do it all the time.

STRESS TRACKS

As pulp heroes, **SOTC** characters are hardy... some might say *too* hardy. Standard **FATE CORE** characters, having only two stress boxes per track, are definitely too fragile for the high-action pulp adventures in the world of **SPIRIT OF THE CENTURY**. **SOTC** characters in **FATE CORE** should start with each stress track at three boxes, with additional boxes coming from any skill bonuses that might add them.

SOTC has “Health” (physical stress) and “Composure” stress tracks (for both mental and social stress); **FATE CORE** has only a physical and a mental stress track. Do you need a separate track for social stress? This is largely a matter of taste. Poll your table, ask them if they like how **SOTC** handles social stress or not. If they do, add a social stress track and start it at the same default as the others. If you’d rather ditch it in favor of just physical and mental stress tracks, feel free to do so—you won’t break the game either way.

SKILLS

When it comes to the skills the PCs can choose, there is a skill list in each of the books, and each book’s list has some impact upon how many skills the PCs will receive. The **SOTC** skill list is quite a bit larger than **FATE CORE**’s, so PCs will get more skills if you use that list.

If you decide to use the **SOTC** skill list, the GM and players will want to decide which of the four actions are available for which skills. You don’t have to sit down and write all of this out beforehand: the GM can make rulings on the fly, but any rulings made should work as precedent in the future for that same skill. Also, if a player asks the GM during character creation, “Can I attack with this skill?”, the GM should not tell him “yes” and then change her mind later. Make a note of it and stick to it, unless everyone at the table agrees that, in retrospect, a particular ruling doesn’t make sense or no longer applies.

Use the following as a guide:

- **Overcome:** All skills can **overcome obstacles**—that’s just what skills do. They may do other things, but any skill can be used to overcome an obstacle.
- **Create an Advantage:** All skills can **create advantages** too. You might be able to find some rare, obscure use case for a skill that can’t be used to create an advantage, but that’s unlikely.
- **Attack:** A skill can only be used to **attack** if it can be used to cause harm. This harm might be physical or mental (or social, if you’re using that stress track), but if a skill can’t reasonably cause lasting harm, it can’t attack.
- **Defend:** A skill can only be used to **defend** if it can be used to prevent harm or get in the way of someone creating an advantage. If you can’t see a good use case for either of those, the skill probably can’t be used to defend.

If you're going to use the **SOTC** skill list, our recommendation is to use the following spread of skills for characters:

- 1 at Superb
- 2 at Great
- 3 at Good
- 4 at Fair
- 5 at Average

The other option is to use **FATE CORE's** skill list. This is a pretty straightforward method: just take the skills from **FATE CORE** and use them in **SOTC**! If you plan on using this method, use this spread:

- 1 at Superb
- 1 at Great
- 2 at Good
- 3 at Fair
- 4 at Average

In **SOTC**, the Mysteries skill does not have a direct **FATE CORE** analog. If you want to use Mysteries in your game, add it to the list, along with the following adapted description:

MYSTERIES

Whether you're remembering obscure occult facts, dabbling in ancient magic, or performing impossible feats with the power of your mind, Mysteries is your go-to skill for doing weird, mystical things involving esoteric knowledge. There is some overlap with Lore, but if you need to differentiate the two, think of them this way: Mysteries covers the occult, magic, psychic phenomenon, eldritch phenomena, cryptozoological creatures, and other such weirdness; Lore covers everything else.

Overcome an Obstacle: When you overcome with Mysteries, you're usually remembering forgotten lore about some esoteric subject, or maybe even performing a spell or psychic feat.

Create an Advantage: You can cast a spell, use telekinetic force, remember something relevant, or cow others with your strange occult knowledge. There's probably plenty of even weirder stuff you can do with Mysteries too, if you put your mind to it.

Attack: Mysteries isn't generally used to attack, though some stunts might enable this action.

Defend: As with the attack action, Mysteries isn't usually something used to defend, although some stunts might enable this action.

STUNTS

SOTC characters get five stunts for free, without the option of getting more by reducing refresh. We don't see any reason to change that. You can offer the option to buy more stunts with refresh if you want, but we think that five stunts and five refresh offers the best mix of cool tricks and story power.

As to what stunts are appropriate, use your best judgment. You can draw from both **SPiRiT OF THE CENTURY** and **FATE CORE** for your stunts, as well as this book. Some stunts will need tweaking to bring them more in line with **FATE CORE**. Many are easy: swap Academics for Lore and so forth. If there are stunts that refer to time increments, either use time increments as they appear in **SOTC** or just assume you always do it faster.

Similarly, with some stunts all you have to do is switch out the names of actions. Is it a declaration, assessment, or a maneuver? If "Yes" is the answer to any of these, then it's an advantage! Attacking is attacking, defending is defending, and pretty much everything else is overcoming an obstacle.

For the stunts in **STRANGE TALES OF THE CENTURY**, those listed below needed significant revision in order to work properly in **FATE CORE**. The other stunts in this book should work fine as-is, though they might need to be assigned to a different skill depending on which skill list you're using.

ATHLETICS

SURE-FOOTED (Athletics)

"Four-minute mile over the top of Chomolungma? No problem."

Rough and uncertain ground, or ground filled with obstacles, poses no real challenge to you. When you roll Athletics to overcome an obstacle posed by difficult terrain, take +2. If you **spend a fate point**, you can move to any zone in a conflict as a free action, regardless of the difficult terrain between you and it.

CONTACTS

A LITTLE BIRD TOLD ME (Contacts)

"Did you really think you could get the Mogambo to rebel without me finding out? I find out everything, M'Kumi, you know that."

Your character has a widespread network of native spies who pass on information to you as soon as they discover it. Information about the region you oversee, its people, and all events within its environs is whisked to you quickly, coming when you decide it's most convenient. You may **spend a fate point** to get critical information in the form of a situation aspect, which you can invoke twice for free.

ALIEN COMPANION (Contacts)

"Him? Oh, sorry...Kolo Nar, this is Sally Slick. Sally, this is Kolo Nar, Cataphract of the Space Patrol."

Somewhere in your travels you picked up an alien as a companion, whether as friend, follower, lover, or spouse. The ties between you are so strong that the alien has accompanied you back to Earth.

When your character takes this stunt, you must define your alien companion's name, a brief sentence about the alien's personality, and the alien's relationship to your character. The alien companion is similar to a nameless NPC of Fair quality, as described in the **FATE CORE** rules. Your alien companion gets one advance chosen from the list below.

- **Alien Gadget:** your companion has a piece of alien tech that it can use when it needs to. Describe what this gadget is and what it does. When the alien companion uses the gadget to accomplish a task, it gets +1 to the roll.
- **Psychic Powers:** your alien companion has strange psychic powers. Define what these powers are and what their limitations are. You can invoke your companion's psychic powers as if they were an aspect.
- **Specialty:** your companion is a specialist among his or her people. Choose a specialty for your alien companion: war, science, subterfuge, or mysticism. When your companion is acting within the strictures of that specialty, treat him or her as a Great nameless NPC instead of a Fair one.
- **Competent:** your alien companion is highly competent. Increase its quality to Good.

This stunt may be taken up to three times, in order to build an exceptionally capable alien companion. Each time you take it, choose a different advancement for your alien companion. You may choose a second specialty as an advancement, but not a third.

Your alien companion is strange and makes people uneasy. The GM can initiate a compel of your alien companion's presence as if it were an aspect.

ACTS AS A NAMELESS NPC?

In **SPRIT OF THE CENTURY**, a companion is a lot like a minion: they've got a quality rating, which determines things like skills and stress tracks. They're designed to be simple and easy to run at the table when you've already got your own character to worry about. The closest thing **FATE CORE** has is the "nameless NPC," and we have used that as the basis for stunts that grant you companions.

This does *not* mean that your companions are nameless, faceless goons for you to throw away. They should have names, motives, histories, fears, and all the other things that makes one individual. Mechanically, though, they act like a Nameless NPC—a quality that determines what their skills and stress tracks are, and little else.

ALIEN PET (Contact)

“What, Dagmar? I brought her back with me from Orion. Oh, don’t mind her slobber, she’s just a big friendly boo. I’d wash that hand off quickly, though.”

Your travels to other planets have gained you an alien animal who views you in much the same way that an Earth pet views its master.

The creature acts as a Good quality nameless NPC. Choose one advance from the following list.

- **Claws and Fangs:** When your creature deals physical stress with its natural weapons, increase that stress by 1.
- **Tracker:** When trying to track an individual, the creature rolls at Superb instead of Good.
- **Useful Adaptation:** The creature has a useful adaptation, such as wings or gills, that allows it to do something such as breathe underwater or fly.
- **Alien Adaptation:** The creature as a truly alien adaptation, such as the ability to teleport or to see through walls.

The drawback is that it’s just an animal, despite all its alien abilities. It can’t communicate verbally and can only understand a handful of simple commands. It’s loyal to you but wary of others, and cannot use tools or weapons. It’s also very *clearly* not of this world.

HEY, RUBE! (Contacts)

“My, my. Eight of you boys with guns, and me without my rifle. I just got two words to say to you: HEY, RUBE!”

Anybody who’s ever worked in the circus knows the words. They’re like “Code Blue” for the Secret Service, or “All hands on deck” for a sailor: an alarm call that everyone obeys, immediately, because one of your own is in a fix—and you’re not a part of the circus if you don’t help your brothers and sisters. Shouting “Hey, Rube!” brings everyone running, ready for trouble. Of course, you’ve got to know how to do it the right way, and heaven help you if you shout it and you’re *not* a member of the circus...

Your character is a member of a circus and knows the right way to shout “Hey, Rube!” Doing so at a circus summons a group of carny workers who are nameless NPCs of Fair quality. They join the scene and remain on your side until the end of the scene. When you summon them, the bare minimum will arrive, two or three carnies. You get three upgrades to spend on your carnies, which you may spend when you bring them into the scene. You can spend each upgrade in order to either increase the quality of the carnies, or bring three new ones into the scene. **Note:** you can play this stunt as seriously or ridiculously as you like.

The GM *might* let you use this stunt when you’re not at a circus, depending on the circumstances, but doing so always costs a fate point.

HOB0 SIGN (Contacts)

"Ah, cripes. We gotta keep going. This ain't a farm that's gonna be friendly to travelers."

The Ladies and Gentlemen of the Road know that sticking together is the only way to survive and flourish in the hard, uncaring world. So they have developed a series of symbols which deliver simple but essential information: this house is friendly to hobos, this town has a cruel lawman, there's cheap liquor in this bar, and so on. These signs are drawn in places where the average citizen won't think to look, but where wanderers will. Hobos, and knowledgeable travelers, know how to read these signs.

When you create an advantage representing knowledge you glean from hobo signs in an area, you create an aspect as usual but you also create an *additional* aspect for each shift you roll. You don't get any extra free invocations unless you succeed with style (in which case you still get one extra free invocation), but you may use them on any of the aspects you create. The aspects must represent general temperament of an area, nearby resources, or locals who would provide a boon or threat to the hobo population.

HOB0 TELEGRAPH (Contacts)

"Tar Nose, spread the word. If anyone sees a well-dressed man with an infinity symbol lapel pin, I want to know about it, and right quick."

The hobo community is tightly knit. And like any close community, word spreads quickly through it. Everyone knows that rumor moves faster than light—how much faster will an urgent message move through the hobohemias and hobo camps?

All Contacts rolls with hobos are at +1, and take only a few minutes.

LEGMAN (Contacts)

"Mr. Hite doesn't like to leave his library that much, so I do his investigating for him."

When your character takes this stunt, you must define a specific contact—a name, a few sentences about the contact's personality, and the details of the contact's relationship to your character. Is he a snarky employee? A devoted friend? An untrustworthy ally?

The Legman's usual role is to do all the physical work involved in investigating for you, from examining crime scenes to chasing down leads. The Legman has been working for you for some time, and is familiar with your thought processes and methods of investigation. The Legman has the same Investigation skill score as your character, and you can ask the GM any questions and generally act as if you were present at the crime scene, because the Legman will know what you want them to look at and examine.

In all circumstances other than Investigation, the Legman is acts as a nameless NPC of Fair quality as described in **FATE CORE**. Choose one advance for your Legman from the following list.

- **Skilled:** The Legman is Good quality instead of Fair when not Investigating.
- **Well-Connected:** The Legman can use your Contact skill if it's better than their quality.
- **Sounding Board:** After your Legman has come back and told you what they learned from a crime scene, you can bounce ideas off of your Legman as you piece things together. When you do so, take a +2 to Investigation rolls to create an advantage.
- **Rough and Ready:** Your Legman is a bodyguard as well as an investigator. When attacking or defending against someone who means you harm, your Legman is at +2.

This stunt may be taken up to three times, in order to build an exceptionally capable Legman. Each time you take this stunt, choose a different advance.

LITTLE BLACK BOOK (Contacts)

"Bard Street? I used to date a guy who lived there. What was his name? Jim! Right—let me call him and see if he can help us."

You may not be the best-looking man or woman, but there's a certain sparkle in your eye that makes you attractive. You've used that to your advantage—your friends say that your list of dance partners is longer than the phone book. Fortunately for you, you left all of them on good terms, so they'd be happy to help you. All you have to do is just call them...

The character can choose from a large number of companions, in the form of former lovers, available to her when she needs them. With this stunt, when the character begins an adventure, the companion doesn't need to be defined. Instead, at the point where she decides she needs the companion, she may reveal him, giving him a name and a few brief cues to the GM to base a personality on.

The companion acts as an Average quality nameless NPC, with one advance chosen from the following list.

- **Skilled Companion:** Your companion is Fair instead of Average.
- **Grease the Wheels:** Your companion knows the right people and can call in the right favors to help you get into a location you might not otherwise be able to access. The location still has to be somewhere the companion could reasonably get to.
- **Devoted:** Your companion still harbors a strong flame for you, and is willing to do more than would otherwise be reasonable to ask of him or her. Play with your companion's heart at your peril, however...

Only one "reveal" of this kind may be done per scene. Once revealed, the companion will be available to your character for one scene. (You did leave your lovers, after all, and not the other way around, and their goodwill to you will extend only so far).

MY ENEMY, MY FRIEND (Contacts)

"Look, Andrès, I know we've tried to kill each other in the past, but if this thing isn't stopped, it'll threaten Paraguay as well as Bolivia. Tell your people to do whatever they can to kill it!"

When you've been in the game as long as your character has, you inevitably discover that you have more in common with some of your enemy's agents than you do with your own superiors. And sometimes, you are fortunate enough to meet these agents in neutral (or at least non-combat) circumstances; you have contacts among the agents of your enemy, some of whom are very well connected indeed. Once per session, when one of your old enemies is around, you can call a meeting with your enemy on neutral ground, and your enemy will accept. Your enemy won't overtly attack you on that neutral ground unless you attack first, but that's about as far as the "friendship" extends.

MY ENEMY, MY LOVE (Contacts)

"I was happy to help you, *querido*, but you must forgive me leaving with your Sun Stone. It's just so shiny!"

You have an opponent who you have tangled with in the past. This person is your enemy, without a question. Except...there's something between you neither can deny. Both of you acknowledge the attraction, and you may even have acted on it in the past. But the law, patriotism, or simply conflicting allegiances come between you, and unless one of you permanently changes, the two of you can never be together.



When your character begins an adventure, your Loving Enemy doesn't need to be defined. Instead, at the point where your character decides he needs the Loving Enemy, you may reveal him or her, giving him or her a name and a few brief cues to base a personality on.

The Loving Enemy acts as a Fair quality nameless NPC; choose one of the following advances.

- **Deadly Enemy:** Your Loving Enemy is Great quality instead of Fair. This could be either good or bad for you, depending on the circumstances.
- **A Favor Owed:** Your Loving Enemy owes you a great debt. Figure out what it is with the GM—maybe it's the reason the two of you fell in love in the first place. At any point in the future, regardless of the circumstances, you can call in that debt, as long as your Loving Enemy is present.
- **Well-Positioned:** Your Loving Enemy is well positioned in an enemy organization, with access and authority. He or she isn't at the top, but they are a trusted lieutenant of whoever is. This can be a thorn in your side from time to time, but it has its uses as well.

Your Loving Enemy is willing and capable to assist you, but only when your life is threatened. He or she is your enemy, after all, and will not accompany you on an extended adventure or assist you on mundane or average tasks. And while your Loving Enemy is helping you, he or she is also thinking of ways to steal from you, or how you can be used to further his/her own goals, and how he/she will escape from you at the end of the scene or the session.

NATIVE ALLY (Contacts)

"A thousand warriors, Commissioner? Certainly! Just remember my generosity when taxes are due."

Requires **Big Man**.

Despite being a foreigner, you are a fixture in the foreign locale you serve in, and you have become allies and almost friends with a native leader, whether it is the Sheriff of Oktibbeha County in Mississippi, the chief of a small tribe occupying a particular bend in the Congo River, or the King of Ruritania. When your character takes this stunt, you must define your ally, with a brief sentence about the ally's personality and some information about the ally's people.

You may use your character's Rapport with a +1 bonus in contact with your Ally, or alternatively use your Contact instead of Rapport, in order to get a favorable reaction. When you try to contact your Native Ally, assuming you're in the right general geographical region, doing so never takes more than a day or two. Your ally is generally willing to do you favors, but is the leader of his own people or nation, and as such has his own interests to look after. The Native Ally will do as you ask, for friendship or for the Empire. The Native Ally will just expect something in return—and that something will grow larger the more you ask of him.

CRAFT

ALIEN GADGET (Craft)

"I'm glad you called me, Commissioner. Any vessel that shape, glowing that color, could only have come... from MARS!"

The geographical, historical, and archaeological records indicate that Earth was visited, at some time in the past, by aliens. But the evidence is fragmentary and contradictory, and no one credible had ever found anything solid or useful... until you did. Maybe it was a glowing meteor, clearly artificially shaped, unearthed during an archaeological dig, or an alien tomb you discovered on an Arctic expedition. Maybe a spaceship crash-landed in your backyard, or an Atlantean weapons cache washed ashore nearby. Whatever the occasion, you have a functional alien artifact.

You must define the basic nature of this gadget when you take this stunt. Decide what it does (or what you've figured out so far) and what mechanical benefit this grants you. In addition, choose one of the following advances.

- **Weird Science:** The gadget can do something that is flatly impossible, like teleport matter or read thoughts.
- **Dual Use:** The gadget has two different uses; define them both.
- **Well-Crafted:** Whatever the gadget does, increase its effects by a shift.

However, this is a piece of alien technology—while you may have figured out how to get it to function, that's very different from knowing *how* it does what it does. Choose one drawback.

- **Unknowable Science:** You can neither repair nor upgrade this gadget unless you can find someone who actually knows how it works.
- **How Did I Do That?:** The device doesn't always work predictably. The GM can compel the device as if it were an aspect in order to make it malfunction in some way.
- **Rare Power Source:** The device is powered by uranium, unobtainium, or some other hard-to-find substance.

RETRO-ENGINEERED GADGET (Craft)

"I wasn't able to fully master the alien physics of the device, but I learned enough to make it do... THIS!"

Requires **Alien Gadget**.

So many of the strange, exotic, and alien things discovered in the world—whether a new element, a new energy source, or a crashed alien spaceship—possess a nature that makes them inscrutable or unknowable to all but one in a million who possesses the insight or intuition to understand or make use of it.

You are that one in a million.

While your character might not intelligent enough to be a Scientific Genius nor skilled enough to create a Scientific Invention, she is clever enough to cannibalize, scavenge, and/or manipulate someone else's discovery. You are able to create a new device based on your Alien Gadget, but only on that discovery. You may take this stunt more than once to create another device.

Your Alien Gadget no longer has a drawback.

PORTABLE CRIME LAB (Craft)

"Let me just get my mini-centrifuge out and we can put your theory to the test."

As part of your crime investigation kit you have a black bag of instruments that you carry everywhere. You find it helpful to have a miniature version of your crime lab with you at all times.

The Portable Crime Lab is a piece of gear which gives you a +2 bonus on all Investigate rolls at crime scenes, and a +2 on any Lore rolls made to analyze forensic evidence. You can also accomplish such rolls in a matter of minutes.

DRIVE

CARS

WIZARD BEHIND THE WHEEL (Drive)

"That woman gets more out of a car than any driver I know. Don't know how she does it."

You are one of those lucky, rare few whose talent is so transcendent that you seem to achieve more from your vehicle than is physically possible, or even plausible. What's baffling for others is that, try as they might, they have no idea how you do it nor can they duplicate it.

Once per scene, you may choose one of the following and apply it to the car or plane you are driving or flying:

- +2 to Drive rolls made to move more than one zone.
- Increase the vehicle's Stress by one box.
- The vehicle won't run out of fuel during the scene, no matter how hard you push it.
- Upgrade the vehicle in a specific manner: +2 in stormy weather, +2 on flat tires, etc.
- +2 to attacks made with the vehicle's weaponry.

Once chosen, the improvement is good until the end of the scene. The improvement only applies while you are behind the wheel or the stick of the vehicle.

PLANES

DRUNKEN HUMMINGBIRD (Drive)

"Three cases machine gun shells, my scarf, my goggles, and three bottles of rotgut. Yep, got everything I need."

Maybe you're haunted by the faces of the boys and men you shot down during the war. Maybe it was more than one war, or maybe you've been in too many to many to keep count. Maybe you never learned how to relax without a drink in your hand and four in your belly. Maybe the problem is that alcoholism is a disease, and you're a terminal case. Or maybe you just like drinking and flying. Whatever the cause, you drink, and then you fly—and while you fly, you drink some more. And, somehow, that makes you a better pilot.

The more you drink, the better you fly. Each time you fail a Physique roll against the intensity of your intoxicant, you gain a +1 bonus on all Drive rolls for the duration of your intoxication, up to a maximum of +3. However, in keeping with the traditions of the genre, a DRUNK situation aspect is placed on you, with a free invoke for the GM for each failure. The GM is encouraged to make use of those free invokes at the least opportune time, and you can't sober up until she does.

SIGNATURE MANEUVER (Drive)

"They call that the Falcon's Swoop. They say that's what he used to shoot down The Masked Prussian during the war."

Requires **Flying Ace**.

Your character has a specific flying maneuver which you have honed to lethal perfection. It is something you probably created and mastered during the Great War, although you may have perfected or even created it in one of the many other wars around the world. The maneuver may be an intricate, sixteen-step, feint-dodge-parry-thrust maneuver with a suitably grandiose name, or it may be a quick variation on a juke. Whatever the maneuver, no one else has copied it—for few people have witnessed it, fewer survived it, and no one else has your plane.

Once per fight scene, the character may use this maneuver. To do so, the player must clearly describe whatever positioning the maneuver requires, declare she's using the maneuver, and roll the dice. If the maneuver is successful, any following attack does two additional points of stress on a successful hit.

FIGHT

BODY BLOW (Fight)

"Hit a guy on that last rib, breathing gets painful and the fight goes out of him."

You may not know kung-fu, but you've been in enough fights to know that the number of punches landed isn't nearly as important as the damage they do, and you're strong enough, and experienced enough, to make sure that your punches hurt.

When you land a successful Fight attack on an opponent using only your fists, you may create an advantage as well, exactly as if you had succeeded with style. If you succeed with style, you may create an advantage without reducing the amount of stress you deal.

STREET MONSTER (Fight)

"No, no, no, don't try to hit Akwasi! Never try to hit Akwasi! Because no matter what you do, he'll just grin at you, and then he'll hit you back, and you really don't want that."

Everyone knows that monsters aren't real. They're just scary stories parents tell their children to frighten them. But every criminal knows that one kind of monster really exists: the street monster, the cop whose hands hit like hammers and who doesn't need a nightstick to break your face.

When you succeed with style on a Fight attack made with your bare hands, you can move your opponent to a nearby zone in addition to any other effects.

DUCK AND WEAVE (Fight)

"I coulda sworn he was working your ribs like a speed bag."
"Nah. Just a few bruises, is all."

It's perhaps the most basic approach to boxing: keep moving. Keep your hands up and your body crouched, so that punches land on your arms and shoulders. Move back and forth and around, never stopping, so that punches glance off you rather than land solidly. Do that, and you'll walk away from most fights with only a few bruises.

When you absorb a bare-handed attack with a stress box, if the stress box you would normally use is already checked off, you may use the next *lower* stress box to absorb the same amount of stress. For example, if you want to absorb 3 stress but your 3-stress box is full and your 2-stress box is not, you may check off your 2-stress box to absorb that 3 stress. If the next lower box is also checked off, you must use a higher stress box or a consequence.

THE SWEET SCIENCE (Fight)

"If you hit the point of the chin just right, it jerks a guy's head back and leaves him open for an uppercut."

Your character has been well trained by a mentor who stressed that boxing is more than just hitting someone. It's about where you land your blows, how your opponent will react to those blows, and how you can capitalize on those reactions.

After a successful Fight attack to another character using your bare hands, your bare-handed attacks have a +1 bonus until your next turn ends.

ON LEADERSHIP STUNTS

Leadership doesn't have a direct analog in **FATE CORE**. When converting a Leadership stunt, think about what it's trying to accomplish—chances are it's going to be a Rapport, Provoke, or Contact stunt.

LORE

CONNOISSEUR OF THE ARTS (Lore)

"You jest, sir. This is the work of the divine Guotai. I'd know his work anywhere. See, there? That barely perceptible silver rim on the clouds? His signature touch."

Your character may not be a respected authority on the arts, but you probably know more about them than the respected authorities do. Your knowledge has an additional aspect that the more usual experts do not. You know the value of the great works of art, down to the penny. Sometimes that's good knowledge to have.

When you make a Lore roll to create an advantage involving a piece of art, you automatically receive a +2 bonus.

COULD A "MADMAN" DO THIS?!?! (Lore)

"They called me mad in school, and laughed at me! Who's laughing now? MWAHAHAHAHA!!!"

The fools! They didn't understand you, didn't appreciate you, didn't comprehend what you were capable of. Puny intellects, all of them. But now, now you have made the discovery that will pay them all back—yes, all of them! Now they will cower and suffer your wrath!

You have a peculiar kind of brilliance. Unfortunately, that brilliance is so bright that it blinds you sometimes. You can spend a fate point in order to have a gadget on-hand that is perfectly suited to the situation, but highly unstable

or unpredictable. This allows you to use Lore instead of one other skill when you use this gadget (choose it when you spend the fate point), but the GM can compel your gadget as if it were an aspect—potentially with explosive results!

BUT IT WORKS WHEN I DO IT! (Lore)

"I don't get it. When you put the phreno-helmet on him, it clearly showed his criminal tendencies. But when I put it on him, all I get is white noise and gibberish!"

Requires **Could a Madman do THIS?!?! and Crackpot**.

When you spend a fate point to have a useful gadget on hand, there are few limitations to what your gadget can do. This lets you design and create items that have capabilities that exist in the *late* 20th century, among other things. However, all of your gadgets must somehow incorporate or be based on the obsolete or invalid theory you believe in (see Crackpot, page 455), and none of your gadgets work unless you are the one using them—your belief in your theory is so strong that it has actual effects in the real world.

MOREAU SCIENCE (Lore)

"Do you like it? It was a mastiff...once. But I've made some...improvements."

Requires **Weird Science**.

Not for you the tedium of manipulating atoms, or one tiresome chemical bath after another. No! You've chosen flesh as your laboratory, and your goal is not to split the atom, but to make a rational creature out of an animal. Isn't that noble of you?

You have used your unmatched knowledge of animal biology to create a new creature out of one or two animals—either combining them, or evolving a creature into something new. The creature obeys you, but only out of fear, as the process used to create the creature was excruciatingly painful.

The creature acts as a nameless NPC at Fair quality. Choose one of the following advances.

- **Claws and Fangs:** When your creature deals physical stress with its natural weapons, increase that stress by 1.
- **Tracker:** When trying to track an individual, the creature rolls at Great instead of Fair.
- **Skilled Creature:** The creature is Good quality instead of Fair.
- **Useful Adaptation:** The creature has a useful adaptation, such as wings or gills, that allows it to do something such as breathe underwater or fly.

Then, choose one drawback. This drawback is an aspect the GM can compel; you accept or refuse the compel as if you were the one being compelled.

- Unrelentingly Savage
- Sub-Human Intelligence
- Easily Distracted
- Cowardly

WORLD'S DEADLIEST MENAGERIE (Lore)

"Fly, monkeys! Fly!"

Requires **Moreau Science**.

You have not only discovered how to create new creatures, you have discovered how to extend their life spans long enough to create companions for them.

You may have three companions (rather than just one) as defined in Moreau Science.

MYSTERIES

NARRATIVE

SCALES OF FATE (Mysteries)

"If my jet pack hadn't run out of fuel, I wouldn't have run into Holloway on the A-train."

The Universe likes you. Whenever something bad happens, things just seem to arrange themselves in your favor—or at least, when it comes to the small things. When the tires on your Studebaker get slashed, look, here comes a taxi! Even after being mugged in a strange city, you still have enough change in your pocket to pay for a cup of coffee and a newspaper. When you dive back into the bottle because you can't find the villain you're looking for, an hour later one of their henchmen just happens to walk into the bar you chose.

Once per scene, if you accept a compel you may make a minor declaration—similar to creating a situation aspect with a fate point—about some lucky contrivance or coincidence that occurs in your favor. This declaration does not require the expenditure of a fate point or any kind of roll—it just happens.

OCCULT

HOLY SYMBOL (Mysteries)

"No undead creature can withstand the light of the Sacred Feather of Tawûsê Melek."

You possess a powerful holy symbol, wielding it in combat against occult opponents. When defending against the physical or magical attacks of an occult creature, you get a +2 bonus to defense rolls.

HOLY SHIELD (Mysteries)

"The power of the Holy Phao of Ao Ang Nuan is proof against all evil magicks."

Requires **Holy Symbol**.

The power of your Holy Symbol allows you to present a potent defense against occult enemies. Whenever you invoke an aspect to force an occult creature to overcome an obstacle, the creature's opposition is at +2.

SUCH KNOWLEDGE CAN DRIVE A MAN MAD (Mysteries)

"Most people are changed when they touch the mind of the one of the fishermen. But not me. I wasn't changed. NOT. AT. ALL."

Requires **Secrets of the Arcane**.

Your specialized knowledge of the occult gives you flashes of insight into all manner of things arcane—but at a cost.

Once per session, you can use this ability when you are about to perform an action which your occult field touches upon. The connection can be tenuous, provided you can explain to the GM how it might apply.

Roll Mysteries to create an advantage. You may create an aspect for *each* shift you roll, though you don't get any additional free invocations out of the deal.

PSYCHIC

AKASHIC RESEARCH (Mysteries)

"Let me consult the library of human existence...ah, I see. Alexander the Great's tomb lies over the next ridge."

Requires **Psychic**.

The akashic records are a collection of all human knowledge and experience. Everything everyone has ever thought, felt, said and done, all of it lies within them. But only those with sufficient psychic ability can access the akashic records. Fortunately, your character is one of them.

When recalling any kind of information that another human being might know, you can spend a fate point to roll Mysteries instead of *any other skill*. If the passive opposition is lower than your Mysteries skill, you don't even have to roll—you just know what you need to know. You know this knowledge immediately and without any research required. This stunt applies to both overcoming obstacles and creating advantages.

LEVITATION (Mysteries)

"A twelve-foot wall? You expected that to stop me?"

Requires **Psychic**.

Your psychic abilities have given you the power to levitate. You can roll Mysteries as if it were Athletics in order to move vertically, or even horizontally through the air. You always move one fewer zone than your roll would suggest, though.

For Brains in a Jar with this stunt, keep in mind that a levitating Brain in a Jar is the very stuff of nightmares for many people. Anyone who has never seen a levitating Brain in a Jar before must make a Will roll against the Brain's Provoke or be struck with horror and fear, taking a mild mental consequence.

PAIN RAY (Mysteries)

"Those who raise guns against me will know PAIN!"

Requires **Psychic**.

Your psychic abilities have given you the power to mentally broadcast a ray of pain. The effect does no physical damage, and the pain quickly subsides once your character stops broadcasting, but while it is happening your target(s) are in agony.

Your character can affect up to five people at once, as long as they are in the same zone. Your character rolls Mysteries versus each target, defended by Will. You create an advantage against each target you beat, which you may invoke *or* compel once per turn for free. While your character is broadcasting the Pain Ray, he or she is incapable of taking any other actions, or even defending himself.

PSYCHIC THUNDERBOLT (Mysteries)

"You would come before me, waving a sword, and expect me to surrender? SUFFER!"

Requires **Pain Ray**.

Your psychic abilities have given you the power to harm other people simply by thinking at them. Your character may use Mysteries to attack, and you may attack a target in an adjacent zone; targets defend with Will. Stress sustained from this attack is mental stress.

THE THOUGHT THAT KILLS (Mysteries)

"Khan, you've had this coming for a long time. DIE!"

Requires **Psychic Thunderbolt**.

Your psychic abilities have given you the mental power to deal incredible harm to an opponent. Once per opponent per fight, you may spend a fate point after landing a successful blow using Psychic Thunderbolt, to fill your opponent's highest unchecked stress box, regardless of how much stress you would normally inflict.



TELEKINESIS (Mysteries)

"Sexton, I may not have hands, but that does not mean I can't lift things. See?"

Requires **Psychic**.

Your psychic abilities have given you the ability to lift things, including yourself, with your mind, as if you had a Physique equal to your Mysteries minus 2. You may also lift yourself, as long as you are travelling purely vertically. Finally, you may use this rating instead of Fight to wield weapons at a distance, and instead of Physique to affect opponents directly (choking them, grappling with them, and so on). You may take this stunt up to two additional times to increase the rating by one each time.

NOTICE

I CAN SMELL HIM (Notice)

"He went into that stand of bushes there. You only winged him, though. I'll have to go in after him."

Requires **Tracker**.

You have spent enough time hunting game that you have learned to concentrate not on what your eyes or ears tell you, for both eyesight and hearing can be deceived, but by what your nose tells you. You may not be a hound, but your nose is pretty good, and being able to smell your enemy's scent and spoor has saved your life on more than one occasion.

Your character has honed his ability to smell through long years of practice until you have an almost supernatural ability to recognize scents and follow odors, no matter how faint. By concentrating, you enter a focused state, and while in that state you have a +4 bonus on all Notice rolls made to track a target by smell. All other Notice rolls, however, default to Poor.

RESOURCES

ARMORY OF SOLITUDE (Resources)

"That's my polar laboratory. That's where I keep my really dangerous creations."

You have a secret, hidden, secluded location filled with all kinds of useful items and gadgets, where you can go to restock and rest.

Choose a type of equipment from the list below. When you're in your headquarters and you need an item of that type, you have it. You can use this stunt once per session.

- Ancient Weapons
- Mystic Esoterica
- Modern Firearms
- Vehicles
- Disguises
- Tools of the Trade (specify the trade)

CLASS TELLS (Resources)

"We can't expect anything better from the likes of him. He probably doesn't even know what a tuxedo is, much less how to wear it."

The wealthy don't need to know how to be glib or creative with their insults. They just need to remind the poor that the wealthy have more money, and are therefore better. Whenever making a social roll to a criminal or poor or working class person that contains an insult, your character may roll Resources instead. This is particularly potent when using Resources instead of Provoke to get a rise out of someone, and in such a case grants an additional +1 bonus.

SHOOT

DISARM (Shoot)

"...and then he shot the guns out of all four thugs' hands—and with only three bullets! It was the damndest thing I ever saw."

Most people think that shooting a gun out of an opponent's hand is something that only happens in dime novels and westerns. You're happy to let them think this, because that means no one expects you to do it to them.

You can use Shoot to disarm an opponent, shooting their weapon out of their hand. To do so, create an advantage with Shoot against an opponent, and create an aspect like DISARMED. If your opponent tries to get their gun back, you can choose to oppose them at +1 to your roll. If you choose not to oppose them, their passive opposition is at least Fair.



SUPERHUMAN STUNTS IN FATE CORE

Superhuman stunts in **FATE CORE** are an extra (**FATE CORE**, page 270). In order to take superhuman stunts at all, you must tie an aspect to your superhuman nature, preferably your high concept. **You must also reduce your refresh by 1**, for which you gain no benefit other than being able to purchase superhuman stunts. **Each superhuman stunt you purchase costs you a further point of refresh.**

Superhuman stunts in **FATE CORE** function as they do in **STRANGE TALES OF THE CENTURY**, except as noted below.

LARGER THAN LIFE (Superhuman)

"Most people have either brains or brawn, but I figured, why choose only one?"

Even among adventurers, there are individuals who stand out: men and women whose skills or physical abilities are so unusual that "ordinary" heroes view them as extraordinary. Your character is one of these lucky few.

You are not bound by the skill pyramid. You can redistribute 24 points among your skills. Each skill starts at Mediocre and cannot exceed Superb in any skill. Unlike all other superhuman stunts, **taking this stunt does not reduce your refresh more than a normal stunt would.**

BODY

PEAK OF HUMAN ABILITY (Superhuman)

"No ordinary man could make that leap...but I'm no ordinary man."

Requires **Larger Than Life**.

Your character is capable of acts which are at the peak of human ability—and beyond, which it is rarely possible to go. Once per scene your character can make any one Notice, Physique, Endurance, Fight, Will, or Stealth roll with a +3 bonus.

HANDS LIKE THE WIND (Superhuman)

"He drew, fired six shots, and holstered his gun before the other guy even reached for his piece."

Requires **Physical Specimen (Athletics)**.

Your character is not just the fastest shot anyone's seen, he is the fastest shot ever seen. Once per scene, between or before other characters' actions, the character may preempt the usual turn order and act next.

The action must involve Shoot or Fight rolls, usually attacks. Your character may take up to three actions with those skills.

MIND

A HERO TO HEROES (Superhuman)

Even in the company of the assembled Century Club, one being stood out; one being was acclaimed by all as the greatest: Sol Gar, Hero of Two Worlds!

Requires **Larger Than Life**.

Your character is such an outstanding person, such an accomplished adventurer, and such an upstanding, moral person, that other heroes look up to him. They take his advice and follow his lead. He is *primus inter pares*, first among equals.

At the start of a conflict, you may spend a fate point and choose a skill. Any ally who spends a fate point in response can use your rating in that skill instead of their own for the duration of the conflict.

INVISIBLE (Superhuman)

"In the monastery in Lhasa I was given the ability to cloud men's minds so that they cannot perceive me."

Requires **Larger Than Life**.

Your character has the ability to prevent others from seeing him—in essence, invisibility. Your character can move and attack without being seen. Your character can attack and remain invisible using his Stealth with a +2 bonus for any defense rolls.

However, note that there is nothing preventing your opponents from hearing you. Likewise, your character's invisibility applies only to those enemies you are aware of. A character hidden from you is immune to your Invisibility. Finally, remaining invisible reduces your Notice skill to Mediocre, as doing so is both taxing and distracting.

POLYMATH (Superhuman)

"The Ph.D.s from Oxford, Paris, and Peking were so easily earned that it bored me."

Requires **Larger Than Life**.

Your character's erudition is all-encompassing, and she is an expert in every field. Once per scene your character can make any one Lore, Burglary, Investigate, Mysteries, Craft, or Drive roll at +3.

QI

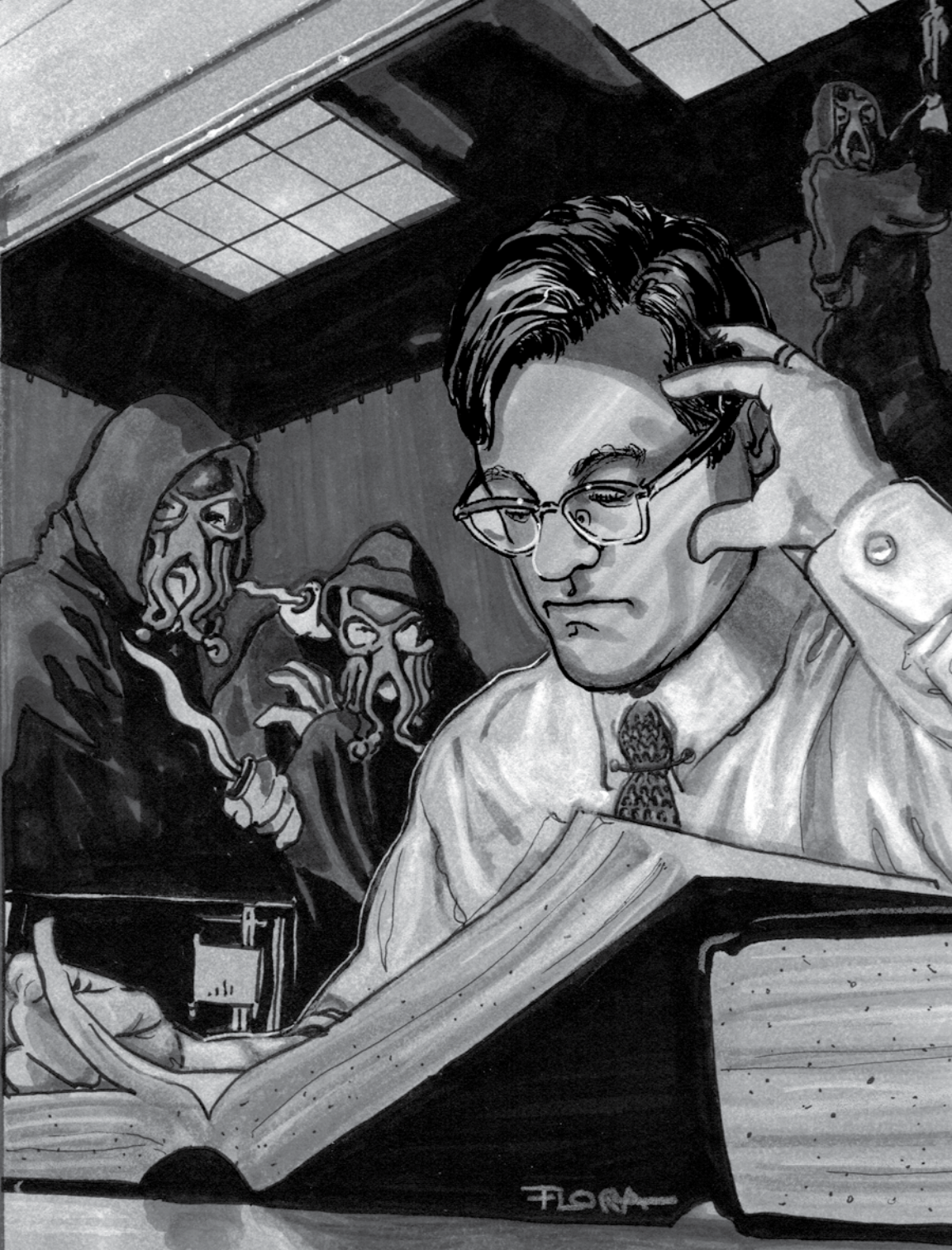
QI (Superhuman)

"In Shangri-La I was taught to allow the energies of my body to flow freely. When I do this, the results can be...impressive."

Requires **Larger Than Life**.

In traditional Chinese culture, "qi" is the energy or life force of all beings. It is a traditional part of Chinese medicine and martial arts.

Your character has acquired the skill of focusing his Qi. Once per scene, if your character makes a Will roll of Mediocre, he can immediately make a roll of Notice, Athletics, Drive, Physique, Fight, Will, or Stealth with a +3 bonus.



BIBLIOGRAPHY AND INDEX

BIBLIOGRAPHY

Obviously, there are an enormous number of resources that people can use to do research on the material in **STRANGE TALES OF THE CENTURY**. The following is a short list of books, articles, and websites that will help the curious GM or player to begin their research.

Generally, the *Time Magazine* archive of articles—all of which are free to read through *Time*'s site (<http://www.time.com/time/>)—give a good glimpse into what middle- and upper-class America thought about a particular issue. It's obviously U.S.-centric, but some surprisingly useful articles on international events can be found there.

Facts on File Yearbook is a wonderful guide to the events by day for each year.

Leonard Bruno's *Science & Technology Firsts* is essential for a chronology of technology.

The two best sources for information on pulp heroes are Ralph Sampson's wonderful six-volume "Yesterday's Faces" books, and my own *Encyclopedia of Pulp Heroes*, due out in the Spring of 2014 from PS Publishing (UK).

The following books may not be the most representative for any of the Archetypes, but they will be the most easily acquired:

Afghani Fighter: Peter Hopkirk's *The Great Game* and George Macdonald Fraser's *Flashman* and *Flashman and the Mountain of Light*—in both novels Flashy acts as a *de facto* Afghani Fighter.

Africa Hand: Any of Edgar Wallace's Sanders stories. *The Keepers of the King's Peace* is available from Project Gutenberg here:
<http://www.gutenberg.org/files/25803/25803-h/25803-h.htm>

Armchair Detective: Any of Rex Stout's Nero Wolfe novels.

Aviator: The pulp e-texts at the Age of Aces site: <http://www.ageofaces.net/>

Bellem: Any of Robert Leslie Bellem's Dan Turner stories and novels.

Big Game Hunter: H. Rider Haggard's *Allan Quatermain*, available from Project Gutenberg here: <http://www.gutenberg.org/files/711/711-h/711-h.htm>

Big-Headed Dwarf Genius: Victor Rousseau's *The Surgeon of Souls*.

Boxer: Any reprint of Ham Fisher's *Joe Palooka*.

Brain in a Jar: *Donovan's Brain*, either as a book or as the 1953 movie.

Celebrity: Eugenia Lean's *Public Passions: The Trial of Shi Jianqiao and the Rise of Popular Sympathy In Republican China*.

Child Hero: Any of the original Hardy Boys books.

Circus Hero: Any of Edgar Darlington's Circus Boys books.

Con Man: George Chester's *Get-Rich-Quick Wallingford*, available online through <http://books.google.com/books>.

Costumed Avenger: Peter Coogan's *Superhero: The Secret Origin of a Genre*.

Cowboy: The film *The Phantom Empire* (1935) and John Otto's "Open-Range Cattle-Ranching in South Florida: An Oral History."
<http://homepages.rootsweb.ancestry.com/~fcc/main/gedcom/PlattCattle.pdf>

Defective Detective: Ray Browne & Garry Hoppenstad, eds., *The Defective Detective in the Pulp*s.

Explorer: David Grann's *The Lost City of Z*.

Femme Fatale: Bernard Drew, ed. *Hard-Boiled Dames*.

Fop: S.S. Van Dine's *The Benson Murder Case*, available online through <http://books.google.com/books>

Gentleman Thief: Any of E.W. Hornung's A.J. Raffles stories, available from Project Gutenberg here: <http://www.gutenberg.org/browse/authors/h#a364>, and any of Maurice Leblanc's Arsène Lupin stories, available from Project Gutenberg here: <http://www.gutenberg.org/browse/authors/l#a1358>

Great Detective: Any of Arthur Conan Doyle's Sherlock Holmes stories, which are widely available online (try <http://www.sherlockian.net/canon/index.html> first), and any of the Sexton Blake stories (Google-able!).

Gun Moll: Phoolan Devi's *The Bandit Queen of India*.

Hobos: Dean Stiff's *The Milk and Honey Route* and <http://www.northbankfred.com/hobo3.html>

Inventor of the Unknown: Theodore Sturgeon's "Microcosmic God."

Jungle Hero: Any of Edgar Rice Burroughs' Tarzan novels, several of which are available at Project Gutenberg http://www.gutenberg.org/wiki/Main_Page, and Rudyard Kipling's *Jungle Book* and *Second Jungle Book*, both of which are available at Project Gutenberg here: <http://www.gutenberg.org/browse/authors/k>

Killer Vigilante: Any of Norvell Page's Spider novels.

Legionnaire: David Jordan's *The History of the French Foreign Legion*, Nicola Cooper's "The French Foreign Legion: Forging Transnational Identities and Meanings" (*French Cultural Studies*, v17n3), any of the Osprey "French Foreign Legion" books, and any *Time Magazine* article on the Legion published from the 1920s through the 1950s.

Mercenary: The Dupuy & Dupuy *Harper Encyclopedia of Military History* and the Langer & Stearns *Encyclopedia of World History*.

Mountie: Bernard Drew's *Lawmen in Scarlet*.

Nemo: The sole remaining episode of the 1941 radio drama *Latitude Zero*, about Craig McKenzie, an immortal submarine captain.

Occult Detective: Stephen Jones, ed., *Dark Detectives*.

Planetary Romance Hero: Any of Edgar Rice Burroughs' John Carter of Mars novels, several of which are available at Project Gutenberg:
http://www.gutenberg.org/wiki/Main_Page

Reporter: Tom Lewis' "A Godlike Presence": the Impact of Radio on the 1920s and 1930s" <http://www.oah.org/pubs/magazine/communication/lewis.html>. Also, many OTR ("old time radio") websites will have audio clips of news reports from the 1930s and 1940s. Edward R. Murrow's broadcasts are a good (almost atypically good) place to start.

Rootless Veteran: Edgar Wallace's *The Iron Grip*.

Scientific Detective: Tilstone, Savage, and Clark's *Forensic Science: An Encyclopedia of History, Methods, and Techniques*, and Siegel, Saukko, and Knupfer's *Encyclopedia of Forensic Sciences*.

South Seas Adventurer: Gordon Young's *Hurricane Williams*, at
<http://www.archive.org/stream/hurricanewilliam00youngiala#page/n5/mode/2up>

Spinster Detective: Agatha Christie's *Murder at the Vicarage*, available online through <http://books.google.com/books>

Spy: Any of Bernard Newman's Tiger Lester novels.

Stage Magician: Any collection of Lee Falk's *Mandrake the Magician*.

Übermensch: Any Doc Savage reprint.

What's All This, Then?: *Violence in America*, Ted Gurr, ed., especially Gurr's "Historical Trends in Violent Crime: Europe and the United States" and Roger Lane's "On the Social Meaning of Homicide Trends in America"; also, Douglas Lee Eckberg's "Estimates of Early Twentieth-Century U.S. Homicide Rates: an Economic Forecasting Approach" *Demography*, v32n1.

Berlin, 1951: *The Third Man*.

China, 1935: Stella Dong's *Shanghai: The Rise and Fall of a Decadent City, 1842-1949*.

The Hollow Earth: Colin Tudge's *The Time Before History*.

Nairobi/East Africa more generally: Bethwell A. Ogot's *Decolonization & Independence in Kenya, 1940-93*.

Sky City: Kenneth Hite's "A Dish Best Served Cold: The Antarctic Space Nazis," *Suppressed Transmission: the First Broadcast*.

INDEX

A

- Aaba the Absolute**, 395
- Abdual Omar of Persia, Prince**, 350
- Abdülhamit II, Sultan**, 290
- Abdullah I, King of Jordan**, 112, 127
- Abelsen, Olaf K.**, 225, 322
- AC-12**, 388
- Academics**, 189, 194, 225, 263, 269, 278, 283, 289, 301, 306, 343, 349, 362, 372, 388, 400
definition, 410
- Ace of Spades**, 252
- Adams, Anthony**, 212
- Adams, Doug**, 363
- Adaptive Ultimate**, 275
- Addicted to Adventure**, 450
- Adventure**, 10
- Aelita**, 356
- Aerie, The (1951)**, 144-45
- Aerosol spray**, 173
- Afghani Fighter**, 89, 190, 265, 302, 327, 391, 395
1935, 182-83
1951, 183
archetype variations, 184
best example, 181-82
definition, 181
recommended skills, 183
typical scenario, 181
- Africa Hand**, 147, 237, 253, 265, 302, 310, 324, 395
1935, 186-87
1951, 187-89
archetype variations, 189-90
best example, 186
definition, 185-86
recommended skills, 189
typical scenario, 186
- Agent YZ7**, 391
- Agent Z**, 390
- Ainsworth, Ace**, 308
- Akashic Research**, 440, 489
- Al Lame, Fouad**, 110
- Alaska-Jim**, 255
- Albertini, Luciano**, 232
- Alcazar, Doctor**, 242, 247
- Aldini, Luciano**, 20, 21
- Alertness**, 183, 199, 221, 252, 256, 274, 283, 313, 326, 333, 355, 383, 394
definition, 410
- Ali**, 211
- Ali, Pâwang**, 322
- Alien Adaptation**, 477
- Alien Companion**, 412-13, 475
- Alien Gadget**, 424, 425, 475, 482
- Alien Pet**, 459, 477
- Allard, Kent**, 250
- Allhoff, Inspector**, 194, 264
- Almirante, Furio**, 221
- Al-Oweini, Prime Minister**, 111
- Alraune**, 275
- Angel**, 313
- Animal Companion**, 460
- Anisty, Dan**, 284
- Anthony, Jim**, 400
- Anti-bacterial sulfa drugs**, 173
- Antihistamines**, 173
- Anti-leprosy drugs**, 173
- Antoñete**, 237
- Apache**, 413
- Archetype**
information, 180
optional, 8
- Argentina**
1935, 32-34
1951, 34-35
- Argo, High Chancellor**, 259
- Ariff, Sayyid**, 16, 18
- Armado**, 270
- Armchair Detective**, 49, 205, 260, 263, 264, 286, 292, 302, 383
1935, 192
1951, 193
archetype variations, 194
best example, 192
definition, 191
recommended skills, 194
- Armor of Wealth**, 428
- Armored Man**, 253
- Armorskin**, 465
- Armory of Solitude**, 453, 492
- Arnarr, Haukur**, 238
- Arne, Kapitein**, 18
- Arnheim, Valy**, 270
- Arnold, Major**, 379
- Arroyo, Dr. Diego**, 402
- Artificial sweetener**, 173
- Arts**, 241, 256, 274
definition, 411
- Asedillo, Teodoro**, 131
- Ashe, Saxon**, 242, 391
- Ashley, Thomas**, 292
- Aspects, number of**, 472
- Assumed Dead**, 419-20
- At No Time Do My Fingers Leave My Hand**, 457
- Ataturk, Kemal**, 164-65, 167
- Athletics**, 231, 241, 252, 283, 313, 355, 394, 466, 475, 494
definition, 411
- Atlantis**
1935, 36-39
1951, 39-41
- Atok the Horrible**, 13, 14
- Attack**, 473, 474

Augustus, Emperor Marcus Aurelius Antoninus, 120
Auriga, Juan, 23, 24, 55
Australia
 1935, 41-42
 1951, 43-44
Aviator, 184, 199, 221, 237,
 252, 253, 270, 279, 296,
 299, 308, 322, 334, 339,
 364, 368, 379, 391
 1935, 196-98
 1951, 198-99
 archetype variations,
 199-201
 Argentinian, 34
 best example, 196
 definition, 195-96
 recommended skills, 199
 typical scenario, 196
Avni, 290
Azton, Dr., 401

B

Babe, 200
Backroads, 459
Baldwin, 81
Ballpoint pen, 173
Bancroft, Todd, 391
Bantan, 379
Bara, 388
Barbidon, Narcisse, 217,
 356
Barefoot Prodigy, 423
Barnet, Jose, 58
Barr, Black, 259, 322
Barrington, George, 280
Barrington, John H., 327,
 391
Barrow, Clyde, 231, 293
Bartendale, Luna, 350
Barthes, Roland, 6
Barton, 356
Basil, Count, 284
Batista, Fulgencio, 58
Batouk, 190
Batson, Billy, 233
Battersly, 264
Beagle, Amanda and Lutie,
 383
Becker, Charles, 281
Bedii, Peyami, 16, 17
Beef, William, 408
Beer in cans, 173
Bell, Edmund, 237
Belladonna, 457
Bellem, 134, 195, 277, 288,
 350, 364, 392
 1935, 204
 1951, 205
 archetype variations, 206-7
 definition, 202-3
 recommended skills, 205
 typical scenario, 203
Bello, Alejandro, 200
Beloved of Strange
Royalty, 436, 453
Belsidus, Dr., 307
Bender, Ostap, 247
Ben-Gurion, David, 129
Benson, Buzz, 391
Bernard, Paul, 320
Bernardo the Great, 395
Best, 89
Bethom-Saunders, Villiers,
 322
Bewitched, Bothered, and
Bewildered, 422
Bibobi, 242
Big bang theory, 173
Big Game Hunter, 117, 189,
 313, 322
 1935, 209
 1951, 210
 archetype variations,
 210-12
 best example, 209
 definition, 208-9
 recommended skills, 210
 typical scenario, 209
Big Man, 416

Big-Headed Dwarf Genius,
 58, 158, 222, 223, 350,
 356, 401
 1935, 214-15
 1951, 215
 archetype variations, 217
 best example, 214
 definition, 213
 recommended skills, 216
Bird, 237, 242
Bird, Doctor, 373
Black Angel, 16, 17
Black Bat, 250, 336
Black Cheetah, 238
Black Knight, 284
Black Monk, 373
Black Pilgrim, 253
Black Sapper, 343
Black, Jet, 12, 199
Blackbeard, 237
Blackheart, Baroness, 25
Blackshirt, 250
Blade, Bulldog, 221, 327
Blake, Betty, 336
Blake, Kid, 336
Blake, Sexton, 237, 286,
 373, 400
Blanc, Jean, 248
Blane, Torchy, 359
Blayne, Katie, 362-63
Blood bank, 173
Blood Drinkers, 55-57
 archetype, 56
Blue Pete, 339
Blue Rattlesnake, 275
Body, 465-67
 Fate Core, 494
Body Blow, 426, 485
Body of Steel, 467
Bomba, 314
Bond, James, 384
Bond, Pelham, 253, 373
Borden, Steve, 206
Born to the Seas, 444
Boshell, Steve, 16, 18
Boston Betty, 283

Bosu, Arindam, 274, 292
Botha, Prime Minister, 147
Bourne, Jason, 384
Boxer, 200, 327, 379, 391
 1935, 219
 1951, 219
 archetype variations, 221
 best example, 218
 Chinese, 51
 definition, 218
 recommended skills, 221
 typical scenario, 218
Bradford, Brick, 266
Bradley, Typhoon, 379
Brain in a Jar, 194, 213, 353
 1935, 223
 1951, 223-24
 archetype variations, 225
 best example, 222-23
 definition, 222
 recommended skills, 225
 typical scenario, 222
Brainerd, Johnny, 217
Brand, Victor, 292
Brandt, Heinz, 327
Brash, 259
Brawler, 426
Brazil
 1935, 44-46
 1951, 47-49
Breach of the Peace, 428
Breeze, Commander, 253
Brent, Rufus, 390
Brett, Dixon, 373, 400
Brinken, Doktor Ten, 275
Brodsky, Ivan, 217, 350
Brooks, Brigadier General Theodore Marley "Ham,"
 404
Brotherhood of Thieves,
 446
Brown, Billy, 292
Brown, Father, 258, 284
Brown, Rusty, 201, 339
Brownlee, Professor, 316
Brundage, 376

Bryant, Mary, 293
Bryce, "Wireless," 368
Bryce, Inspector, 279
Buck, Frank, 212
Buffalo Bill, 259
Buffalo, Jim, 322, 344
Bugg, Mary Ann, 293
Bull, Mack, 284
Bulletproof vest, 174
Burbank, 250
Burgess, Guy, 84
Burglary, 252, 274, 283, 320
 definition, 411
Burke, Claude, 250
Burke, Denis, 334
Burnett, Roy, 201
Burr, Ethan, 21
Burrower, 174
Burton, Captain Sir Richard Francis, 396
But It Works When I Do It,
 455, 487

C

Cake mixes, 173
Calhoun, Jack, 203, 321
Callaghan, Steel, 184
Calles, Plutarco, 112-13
Calling Card, 429, 430, 431
Campbell, Billy, 242
Capone, Al, 231
Captain Easy, 334
Captain Future, 225
Captain Marvel, 233
Caras, 301
Cardenas, Lazaro, 112-15
Cardona, Inspector Joe, 250
Carlton, Queen Sue, 296
Carly, Jim, 284
Carlyle, Gerry, 212
Carnera, Primo, 45, 219
Carrados, Max, 260
Carraway, 345
Carrington, Derek, 327
Cars, 483
Carson, Trader, 190
Carter, Chick, 238, 401
Carter, John, 352
Carter, Nick, 284, 286, 396,
 401
Cascarilla, 284
Castle, Johnny, 206
Catch the Bullet, 457-58
Caumans, Detective, 283
Cawthorne, Fred, 308
Celebrities, 242
 historical, 228
Celebrity, 218, 233, 237, 241,
 252, 259, 270, 275, 285,
 292, 308, 391, 392, 395
 1935, 228-29
 1951, 230-31
 archetype variations,
 231-32
 best example, 228
 chef, 73
 definition, 226-28
 recommended skills, 231
 typical scenario, 228
Challenger, Professor, 269
Chandler, Mark, 364
Chaplin, Charlie, 226
Character aspects and skills, 10
Chase, Bob, 212
Cheroff, Kayla, 391
Child Hero, 68, 201, 212, 242,
 247, 252, 253, 259, 270,
 279, 292, 301, 308, 314,
 344, 350, 356, 364, 379,
 391, 395
 1935, 234-35
 1951, 236
 archetype variations,
 237-38
 best example, 234
 definition, 233
 recommended skills, 236
 typical scenario, 233

- China**
1935, 49-51
1951, 51-54
- Cholera King**, 316
- Chôya**, 18, 19
- Chu Lung**, 196
- Chung**, 182
- Circus Hero**, 104, 232, 237,
247, 259, 391, 395
1935, 240
1951, 241
archetype variations,
241-42
definition, 239-40
recommended skills, 241
typical scenario, 240
- Clairvoyance**, 440
- Claremont, Chris**, 7
- Class Tells**, 453, 493
- Claws**, 477, 487
- Clay, Colonel**, 281
- Clay, Lucien**, 292
- Clayton, John**, 310
- Cleek, Hamilton**, 284
- Clever Disguise**, 418, 422-23
- Close Contacts**, 404
- Cock-Eye the Sailor**, 379
- Çocuöü, Deniz**, 344
- Cody, Buffalo Bill**, 226
- Colbert, Claudette**, 229
- Cole, Jake**, 404
- Cole, Rex**, 237, 350
- Comanche, Doc**, 247, 259
- Communism**, 30, 31
- Competence**, 476
- Computer punch cards**, 173
- Con Man**, 57, 201, 237, 242,
259, 281, 367
1935, 245
1951, 246
archetype variations, 247
best example, 245
definition, 243-44
recommended skills, 246
typical scenario, 244
- Conners, Le Droit**, 292
- Connie**, 200
- Connoisseur of the Arts**,
411, 486
- Connoisseur of Crime**, 373
- Conroy, Henry**, 258
- Contacting**, 183, 189, 199,
256, 263, 301, 333, 362,
378, 383, 433
definition, 412-18
- Contacts**, 241, 252, 274, 289,
404, 415, 421, 475
Fate Core adaptations,
475-81
- Continuity options**, 8
- Coogan, Jackie**, 237, 292
- Cool, Bertha**, 203
- Cool Hand**, 458
- Coral Prince**, 379
- Cordie, Jimmie**, 334
- Corneal transplant**, 173
- Corrientes, Diego**, 293
- Corrigan, Sue**, 364
- Cortes, Pepe**, 257
- Costello, Detective
Sergeant**, 347
- Costigan, Steve**, 221, 379
- Costumed Avenger**, 137,
190, 221, 285, 292, 299,
308, 315, 316, 320, 322,
343, 364, 367, 368, 373,
395, 402, 404
1935, 250-51
1951, 251-52
archetype variations,
252-53
best example, 250
definition, 248, 250
recommended skills, 252
typical scenario, 250
- Coughlin, Father**, 386
- Could a "Madman" Do
This?**, 454, 486-87
- Cowboy**, 172, 201, 231, 237,
242, 247, 322
1935, 255
1951, 255-56
archetype variations,
256-59
best example, 255
definition, 254
recommended skills, 256
typical scenario, 255
- Crackpot**, 455, 487
- Craft, Fate Core adapta-
tions**, 483
- Craig, Clipper**, 291
- Cranston, Lamont**, 250
- Crawley, William**, 404
- Create an Advantage**, 473,
474
- Crerar, Sheila**, 350
- Criddle, Baltimore**, 247
- Criminal Connoisseur**, 411
- Crimson Clown**, 252
- Cuba**
1935, 57-58
1951, 59-60

D

- D'Arcy, Arthur Augustus**,
237, 279
- D'Artois, Pierre**, 350
- Dakkar, Prince**, 340
- Dalmann, Viglunur**, 238
- Dani**, 270
- Danner, Abednego**, 401
- Danner, Hugo**, 401
- Danner, Kurt**, 269
- Darke, Dr. Amos**, 27, 28
- Dashwood, Dirk**, 14, 15
- David-Néel, Alexandra**, 142
- Davies, John**, 366
- DDT**, 173
- De Gaulle, Charles**, 69-70
- De Grandin, Jules**, 347
- De Lattre, Jean Marie**, 73

Deacon, Swede, and Jellybean, 379

Deadly Enemy, 481

Death Fiddler, 316

Death, Mister, 320

Deceit, 183, 199, 225, 236, 246, 274, 283, 388, 418-23

Deebs, Joe, 292, 401

Deep Cover, 416, 420

Defective Detective, 89, 194, 203, 242, 247, 292

1935, 262-63

1951, 263

archetype variations, 264

best example, 262

definition, 260, 262

recommended skills, 263

typical scenario, 262

Defend, 473, 474

Defender of the Weak, 449

Delaroy, Deeley Montfort "Steeley", 368

Delcourt, Arthur, 379

Demaree, Paula, 200

Der Blitzmann, 343, 367

Der Meister, 20, 21

Detective of the Street, 290

Devi, Savita, 210

Devlin, Bob, 16, 18

Devoted Companion, 479

Diamondstone, 395

Dillinger, Frank, 293

Dillinger, John, 231

Disarm, 427, 493

Dixon, Red, 356

Dogg, Billy, 264

Dollfuss, 93

Dome Altantean archetype, 36

Donovan, Brain, 222-23

Donovan, Harvard, 206

Dormouse, 285, 320

Dorteuil, Daniel, 304

Drake, Barrington, 10-11, 12

Drake, Jonathan, 291

Drive, 423

Fate Core adaptations, 483-84

Driven by Hunger, 450

Drost, Sophie (La Belle Sophie), 273

Drug projector, 175

Druke, Jericho, 250

Drummond, Bulldog, 369

Drunken Hummingbird, 443, 484

Dry photocopying, 173

Dual Use Gadget, 482

Duboin, Nita, 275

Duchess, The, 363

Duck and Weave, 426, 485

Duke, The, 20, 21

Dunot, Marcel, 221

Dunstan, St., 350

Dupin, C. Auguste, 191, 260, 286, 380

Duque, Dr., 194, 292

Duranty, Walter, 151, 361

Dutch East Indies (Indonesia), 1935, 60-61

Duval, Claude, 293

Dynamite, Dan, 14, 15

E

Eagle, Not a Vulture, An, 449

Earp, Wyatt, 258

Edison, Thomas Alva, 304, 308

Edwards, Courtney, 355

Egan, Iron, 190

Egan, Pop, 363

Egypt, 1935, 64-66

1951, 66-68

Einstein, Albert, 305

Eisenhower, Dwight, 80, 95

Electronic analog computer, 173

Electronic camera flash, 173

Elementary, My Dear Sidekick, 432

El-Krim, Abd, 325

Emas, Elang, 283

Empathy, 225, 246, 274, 388

Emperor, of Japan, 102

Emperor in Scarlet, The, 10, 13, 14

Endurance, 199, 221, 256, 313, 326, 333, 355, 378, 424, 443

Engineering, 216, 306, 343, 372, 424-25

Enkidu, 260, 309

Erko, Ilmari, 401

Escape Artist, 458

Es-Solh, Riad, 112

Exorcism, 437-38

Explorer, 122, 199, 221, 237, 259, 344, 356, 365

1935, 266-67

1951, 268-69

archetype variations, 269-70

best example, 266

British, 84

definition, 265-66

recommended skills, 269

typical scenario, 266

Ezzard, Charles, 220

F

Fa'atau, Va'aiga, 23

Fahrettin, 22

Fairbanks, Sr., Douglas, 226

Falcon, 334

Falk, Heinz, 14, 15

Famous, 437, 446

Fangs, 477, 487

Fantômas, 284

Faqir of Alingar, 89

Farrow, Jörn, 237, 344

Fate Core

adaptations, 472-74
 athletics adaptations, 475
 body, 494
 contacts adaptations,
 475-81
 craft adaptations, 482-83
 drive adaptations, 483-84
 fight adaptations, 485-86
 lore adaptations, 486-88
 mind, 495
 mysteries adaptations,
 488-91
 notice adaptations, 492
 qi, 496
 resources adaptations,
 492-93
 shoot adaptations, 493
 stunts adaptations, 475
 superhuman stunts, 494

Faulkner, William, 305**Favor Owed by Enemy, 481****Fawcett, Colonel Percy, 268****Félifax, 314****Female Ferret, 363****Femme Fatale, 92, 180, 222,**

226, 281, 293, 294, 302,

350, 364, 391

1935, 272-73

1951, 273

archetype variations,

274-75

best example, 272

definition, 271

recommended skills, 274

typical scenario, 272

Fenner, Maxwell, 279**Ferrers, Lady Katherine,**

293

Field, Inspector Charles,

202

Fields, W.C., 226**Fifi, 237****Fight, Fate Core adapta-
tions, 485-86**

Fists, 221, 252, 320, 349, 378,
 388, 400, 407, 426-27

Fitzbrown, Dr., 406**Fjeld, Jonas, 401****Flambeau, 284****Flame, Dr., 321****Fleming, Peter, 267****Flood, John, 291****Fly Over Eaves, 469****Flyin' Jenny, 200****Flying Ace, 444, 484****Flying Justice, 253****Flying Tiger, 200****Fop, 201, 237, 391**

1935, 277

1951, 278

archetype variations,

278-79

best example, 277

Cuban, 60

definition, 276

recommended skills, 278

typical scenario, 277

Forbes, Rosita, 267**Forensic Scientist, 456****Fouinard, 238****France**

1935, 68

1951, 69

Francisco, 376**Franco, Generalissimo**

Francisco, 71, 158-59

Francoise, 388**Fraudulent Medium,**

420-21

Frechette, Evelyn "Billie,"

293

Freeze-drying, 171**French Foreign**

Legionnaires, 73

French Indochina

(Vietnam), 1935, 71-73

Fresquinho, 284**Friend of the Urchin**

Underground, 418

Fu Manchu, 395**Fujio, Tôgô, 373****Fungal Atlantean arche-
type, 38****G****G-8, 196****Gable, Clark, 226****Gadget Man, 308****Gagaklodra, 284****Galaor, 284****Gales and McGill, 334****Gallagher, Gasbag, 24, 25****Gambling, 326****Gandhi, 291****Gandhi, M.K., 182****Ganimard, Inspector, 282****Gapon, Georgi**

Apollonovich, 232

Gas pen, 175**Gees, 350****Gene, 258****Génie Noir, Le, 22****Gentle(wo)man Thief, 271****Gentleman Detective, 205****Gentleman Thief, 96, 243,**

250, 253, 292, 294, 320,

327, 368

1935, 282

1951, 282-83

archetype variations,

283-85

best example, 282

definition, 280-81

recommended skills, 283

typical scenario, 281

Germany/East & West

1935, 75

1951, 77-80

under Hitler, 30

Geste, John "Beau," 324-25**Gettler, Alexander, 371****Ghilzai for Gossip, 418-19****Ghost, The, 253, 395****Giglamps, 301****Gilgamesh, 260, 309**

Gimp, Sydney, 301
Giraud, Henri, 242
Gish, Lillian, 226
Givot, Isadore, 245
Global depression, 30
Gnomes, 162
God with Feet of Clay, A, 419, 436
Goebbels, Minister of Propaganda, 76
Gog, 237, 247
Gold, Enny, 290
Golden Amazon, 401
Golden Bat, The, 18, 19
Golden Eagle, 283
Gone Native, 447
Goodwin, Archie, 192, 206
Gooloo, 237
Gordon, Flash, 352
Graham, Peter, 279
Gray, Colin, 184
Greasing the Wheels, 454, 479
Great Brain, 225
Great Britain
 1935, 81-82
 1951, 82-84
Great Detective, 167, 180, 191, 203, 217, 231, 236, 237, 274, 285, 364, 368, 373, 396, 400, 401, 404, 405
 1935, 287-88
 1951, 288-89
 archetype variations, 289-92
 best example, 287
 definition, 286-87
 recommended skills, 289
 typical scenario, 287
Great War, 31
Green Skull, 373
Greer, Gary, 322
Grey Ghost, 27, 28, 252
Greystoke, Lord, 310
Griddle, Scoop, 364

Griffon, 253
Guapo, El, 11
Gun Moll
 1935, 294-95
 1951, 295-96
 archetype variations, 296
 best example, 294
 definition, 293-94
 recommended skills, 296
 typical scenario, 294
Guns, 199, 205, 210, 252, 256, 269, 274, 296, 320, 333, 367, 388, 400, 427-28, 431
G-X, 301

H

Hai Dan, 24, 25
Hai, Ray Mon, 379
Haig, Colin, 274
Hall, Frank "Satan," 321
Hands Like the Wind, 466, 494
Hardboiled, 451
Hardwick, Tug, 364
Harley, Paul, 291
Hartley, Headline, 201
Hässler,
Oberstgruppenführer Kurt, 144-45
Hathaway, Jonas, 16, 18
Hawk from Hell, 296
Hawk of the Plains, 259
Hawkeye, 315
Hazzard, Captain, 401-2
He's Only a Beggar, 458
Headquarters, 453
Heart's Secret, 432
Heath, Sergeant Ernest, 277
Heikkilä, T.J.A., 332
Hélène, 293
Helizondo, Hércules, 402
Hemyock, Maurice, 279
Hércules, 402
Hermine, 283
Hero to Heroes, A, 403, 467, 495
Heronhaye, Geoff, 334
Hey, Rube!, 413, 477
Hidden in Plain Sight, 422
Highway, 299
Hildreth, Barnabas, 373
Hill, Harry, 270
Hirvonen, Simo, 16, 17
Hitler, Adolf, 30, 75, 182
Hobo, 34, 57, 206, 234, 303, 349, 363, 367, 368, 383
 1935, 299-300
 1951, 300-301
 archetype variations, 301-2
 best example, 299
 definition, 298-99
 recommended skills, 301
Hobo Sign, 459, 478
Hobo Telegraph, 414, 478
Hodomur, 355
Hok Song, 290
Hollow Earth
 1935, 84-86
 1951, 86-87
Holloway, Clair, 25
Holmes, Sherlock, 192, 282, 286, 287, 346, 380, 392
Holy Names, 429, 438
Holy Shield, 438, 489
Holy Symbol, 437, 438, 488, 489
Honor of the Legion, 451
Hood, Robin, 336
Hoover, J. Edgar, 338, 393
Hopper, Hedda, 227
Hot, Emperor, 356
Houdini, Harry, 391
Howden, John, 264
Hughart, Colonel, 16, 17
Hunting Wolf, 242
Huo Sang, 290
Hushiyarer, Heshoram, 269
Husky, 242
Hypnosis gun, 175

I

I Can Smell Him, 460, 492
I Hate Those Guys, 451
I Know How He Thinks, 432
I See What You See, 441
I'm Important and You're Not, 429
I've Skinned a Werewolf, 451
Icarus' Wings, 444
Identical Twin, 421
In My Eyes, the Abyss . . ., 429
In Vino Veritas, 447
India
 1935, 88-89
 1951, 90-92
Indian Rope Trick, 468
Indonesia (1951), 62-64
Instant coffee, 173
Instant-print photography, 173
Interstellar hydrogen, 173
Intimidation, 216, 221, 225,
 236, 289, 296, 326, 333,
 367, 407, 428-31
Inventor of the Unknown,
 106, 124, 213, 237, 259,
 340, 344, 355, 356, 370,
 402, 404
 1935, 304-5
 1951, 305-6
 archetype variations, 306-8
 best example, 304
 definition, 303
 recommended skills, 306
 typical scenario, 303
Investigation, 189, 194, 205,
 216, 236, 252, 256, 263,
 278, 283, 289, 338, 349,
 362, 372, 383, 394, 407,
 430, 432-35

Invisibility ray, 175
Invisible, 468, 495
Iron Mask, 27, 28
Ironcastle, Hareton, 212
Israel, 1951, 127-29
Italy
 1935, 92-94
 1951, 94-96
 invasion of Ethiopia, 30
IXE-13, 385
Ixsander, 18

J

Jackson, Jimmie, 301
Jackson, Juliet, 363
Jackson, Ronald, 316
Jäger, Julius, 241
James, Jesse, 237
Jameson, Walter, 370
Jampulinkam, 231
Jan of the Jungle, 314
Janess, Polaris, 314
Japan
 1935, 96-101
 1951, 102-4
 assault on China, 30
Jastrzębska, Zofia, 290
Jay, George H., 245
Jenkins, Billy, 232, 240, 242
João, Professor, 12, 13
John, Prester, 184
Johns, Sergeant William,
 12, 13
Jolie, Angelina, 229
Jones, Captain, 344
Jones, Eddie, 395
Jones, Sanapia, 23, 24
Jones, Shagbark, 247
Jones, Ted, 379
Jongor, 314
Jorge, 11
Jose, 11

Juan, 11
Julian, Hubert, 201
Jumelia, 274
**Jungle Atlantean arche-
 type**, 36
Jungle Drums, 433
Jungle Hero, 94, 201, 212,
 237, 379, 396
 1935, 310-12
 1951, 312-13
 archetype variations,
 313-14
 best example, 310
 definition, 309-10
 recommended skills, 313
 typical scenario, 310
Jungle Jim, 211
Just a Freak, 448
Justo, President, 33

K

Kaidanji/Kaidanjii, 18, 19
Kajita, 200
Kalinin, Mikhail, 305
Kamizu Kyosuke, 279
Kamlon, 133
Kander, Harri, 363
Kane, Calvin, 262
Kau, 355
Keen Eyes, 460
Kennedy, Craig, 370
Kenya
 1935, 104-6
 1951, 106-9
Kestner, James, 308
Khan, Gorilla 11, 12, 36-39,
 367
Kiá, 238
Kidney dialysis, 173
Kidney transplant, 173
Kiho, 334

Killer Vigilante, 203, 212,
250, 252, 253, 259, 285,
344, 368, 379
1935, 317-18
1951, 318
archetype variations,
320-22
best example, 316
definition, 315-16
recommended skills, 320
typical scenario, 316

King, Ethel, 290

King, Robby, 290

King, Sergeant, 336

King Charlie, 302

King Cobra, 12, 13

King of the Hobos, 435

Kioga, 314

Kirmani, Prince Firouz, 25

Klausner, Ervin, 219

Kling, Frank, 11

Kling, John, 231

Knobby, 219

Kopak, Kalla, 266

Kraken, The, 20, 21

Kreuger, Herr Doktor, 196

Kulafu, 313

Kūta, Vicitra, 290

Kyttä, Martti, 364

L

L.W.H.D., 89

L'Aveugle, 16, 17

Lacy, Major John T., 368

Lady Devil, 350

Lady of Doom, 390

Lady Ghost, 322

Lakan, Hilario, 18, 19

Lane, Margo, 250

Lang, Sophie, 283-84

Lanier, Édouard, 275

Lansky, Meyer, 58

Larger Than Life, 464, 465,
466, 467, 468, 494, 495,
496

Larocque, Jean, 339

Laroux, Jerry, 336

Larrigan, Jim, 339

Larrigan, Jim, 201

Larry, Mac, 259

Laughing Monk, The, 18,
19, 143

Le Grange, Rosalie, 247

Lê Phong, 291

Leadership, 216, 225, 326,
388, 435-36
stunts, 486

Lebanon

1935, 109-10

1951, 110-12

LeBeau, 11, 12

Lee, Gaff, 238

Lee Ching Mei, 284

Legerdemain, 457

Legionnaire, 71, 221, 391

1935, 325

1951, 326

archetype variations,
326-27

best example, 324

definition, 323-24

recommended skills, 326

typical scenario, 324

Legman, 194, 414, 478-79

Leith, Lester, 247

Lejaune, Sergeant, 325

Lennox, Bill, 206

Lestrade, Inspector, 287,
380

Let the Cowards Flee!, 430

Levitation, 441, 490

Li Meng, 344

Lie detector, 176

Lies Run on Many Feet, 421

Lightning, 257

Lindner, Karl, 356

Língyù, Ruǎn, 228

Lion Man, 252

Lion's Roar, 470

Lister, Lord, 284

Little Bird Told Me, 412, 475

Little Black Book, 414-15,
479

Littlejohn, William Harper
"Johnny," 404

Living Pharoah, 316

Lloyd, Harold, 226

Lobsang, Kun, 27, 28

Locke, Quentin, 395

Long, Huey, 272, 329, 386

Lore, Fate Core adapta-
tions, 486-88

Los, 356

Los Tapatios, 11

Lost Legion, 334

Lost Race, 259, 368

Lothar, 393

Louis, Joe, 220

Loupin, Arsín, 284

Lu Ping, 275

Luis, 207

Lupin, Arsène, 281, 282,
284, 285

M

MacArthur, General

Douglas, 44, 91, 102

MacDonald, 81

MacGowan, Washington,
404

Mack, Terry, 202

Maclean, Donald, 84

Madame, The, 294

Mahousky-Khan, 356

Maillart, Ella, 267

Mala, 314

Malaka, Tan, 61, 232

Malan, Prime Minister,
147-48

Maldonado, Mauricio, 402

Malins, Tommy, 391

Mallaby, James, 390

Malleable Features, 465

Mallett, Superintendent,
406

Malloy, Jim, 339

- Malone, Pat**, 400
Malvern, Geoffrey, 272
Man and Beast Are One, 460
Man with the Sixth Sense, 350
Man with a Thousand Faces, 242
Mandrake the Magician, 393
Manly, Sheriff, 259
Mann, Professor R.E., 20, 21
Manolescu, Georges, 231, 285
Mansour, Menetnashté, 14
Mao Tse-Tung, 52
Marabini, 274
Mark of the Scorpion, 430
Marlowe, Philip, 202, 346
Marnee, 373
Marot, 253
Marple, Jane, 380, 381
Marquis, Marty, 320
Marquis of Broadway, 320
Martin, Bull, 196
Marvel Comics, 7
Marvello, 259
Mary, 201
Mask, The, 252
Maskelyne, Jasper, 394
Matalaa, 314
Mattchu, Sadiu, 390
Mattern, Jimmy, 232
Maximus, Pontifex, 122
Mayfair, Monk, 404
Maynard, Berth, 364
Mayo, Ponga Jim, 378-79
McGuire, Dan, 376
McKay, Gwenn, 379
Meldrum, Tiny, 368
Mena, 355
Menderes, Prime Minister Adnan, 167
Mendieta, Carlos, 58
Mental Switchboard, 441
Menzies, Prime Minister, 43-44
Mercado, Mariano, 207
Mercenary, 195, 221, 324, 365, 367, 368, 379, 390, 1935, 332, 1951, 333, archetype variations, 333-34, best example, 332, definition, 328-29, recommended skills, 333, West German, 80, typical scenario, 332
Meredith, John, 350, 391
Messenger Boy/Girl, 416
Mexico, 1935, 112-15, 1951, 115-17
Micaculas, 304
Mickey, 296
Might, 236, 241, 252, 263, 313
Milky Way structure, 173
Mind, 467-69, Fate Core, 495
Mindreading, 442
Minnalkodi, 322
Miró, Augustin, 12
Misandrist, 433
Mishra, Mr. 89
Mister X, 350
Misterio, Capitán, 190, 253
Mitchell, Inspector, 408
Mix, Tom, 259
Mizrahi, Salomon, 27, 28
Mocking Taunt, 431
Moker, 253
Mole, 416
Moran, Frank, 212
Morbeck, José, 267
Moreau Science, 456, 487, 88
Morgan, Phil, 344
Morgo, 314
Moriarty, Professor, 281, 346
Mors, Captain, 253, 255, 343
Morvan's Disease, 466
Mountain Stance, 470
Mountain of Virtue, 275
Mountie, 142, 195, 201, 1935, 336-37, 1951, 338, archetype variations, 339, best example, 336, definition, 335, recommended skills, 338
Mowgli, 309
Mucianus, Emperor Gaius Octavius, 120
Mufti of Jerusalem, 125
Munsker, Doctor, 214
Murakami, Miss, 22, 23
Murphy, Addison Francis "Rambler," 363
Murphy, Reporter, 228
Murray, Sgt. Dennis, 206
Mussolini, Benito, 93
Mussolino, Antonio, 283
My Enemy, My Friend, 415, 480
My Enemy, My Love, 415-16, 480-81
My Eyes Are Everywhere, 194, 433
My Fame Precedes Me, 446
Myrandhal, Serge, 356
Myrtle, Superintendent, 279
Mysteries, 225, 231, 241, 252, 306, 343, 349, 394, 474, 490, narrative, 436-37, 488, occult, 437-39, 488-89, psychic, 440-43, 489-91
Mystery Man, 373
Nace, Lee, 373
Nadia, 229
Nahas, Prime Minister, 67

Nameless Non-Player Character, 476
Narrative Mysteries, 436-37
Nash, Ogden, 277
Native Ally, 416-17, 481
Native Gun Moll, 106
Native Tattoo, 448
Nazis, 31
 Neanderthal, 84-87
 archetype, 85
Negri, Pola, 275
Negus, 388
Nehru, Prime Minister, 91
Neither Tarnished nor Afraid, 452
Nelson, "Baby Face," 231
Nemo, 38, 237, 270, 401, 404
 1935, 341-42
 1951, 342-43
 archetype variations,
 343-44
 best example, 340-41
 definition, 340
 recommended skills, 343
 typical scenario, 340
 Netherlands, The
 1935, 117-18
 1951, 119-20
Network television, 173
Never Break a Contact, 452
Newton, Roger and Elaine,
 225
Nick of the Woods, 315
Nik-Arter, 284
Nimble, Jack B., 26
Nipper, 238
Nkrumah, Kwame, 188
No One Kills a Mountie, 427
Noble, Branders, 217
Nodine, Hymie, 296
Noice, Harold, 270
Nonstop Atlantic jet flight,
 173
Nora, 275
Norroy, Yorke, 279, 391
Nostradamus, 356

Not as Dumb as You Look,
 434
Notice, 492
Nova Roma
 1935, 120-22
 1951, 123-24
Nova Roman archetype,
 121
Nowak, Kazimierz, 267
Nyctalope, 248

O

O'Conner, Inspector Barney, 370
O'Wynn, Winnie, 245
Obregón, President Álvaro,
 334
Occult Detective, 41, 217,
 237, 241, 373, 391
 1935, 347-48
 1951, 348-49
 archetype variations,
 349-50
 best example, 347
 definition, 345-46
 recommended skills, 349
 typical scenario, 346
Occult Mysteries, 437-39,
 488-89
Oka Yuma, 391
Old Crow, 255
Old Man in the Corner, 194
Oméga, Doctor, 355
Once a Cop, Always a Cop,
 417
Operator #5, 13
Orlon, 173
Orsen, Neils, 217
Outsider, 430
Overcome an Obstacle,
 473, 474
Oxygen phial, 176

P

P.R.H., 356
Padmavati, 344
Pagan, Billy, 291
Pain Ray, 442, 490
Palabras, Mike, 258
Palestine 1935, 124-26
Palooka, Joe, 218-19
Panaev, 391
Paperback books, 173
Parker, Bonnie, 231, 293
Parker, Randolph, 364
Parodi, Don Isidro, 194
Parsons, Louella, 227
Patjar Merah, 61
Patron, 454
Peak of Human Ability, 466,
 467, 469, 494
Peale, Christopher, 201, 279
Peeler, Bronc, 237
Peepe, Bill, 206
Penicillin, 173
Pepa, Mari, 308, 355
Perestrello, Gastão, 200,
 327
Perón, Eva, 34
Peron, Juan, 82
Perón, President, 34-35
Perry, Professor, 270, 344
Personal Conspiracy, 435
Personal Gadget, 424, 453
Pertwee, Hiram, 308
Peters, Joseph, 260
Petrov, Anton, 327
Pezon, Baptiste, 212
Pezon, Edmond, 212
Phantasma, 322
Phantom, 250
Phantom, Captain, 201
Phantom Detective, 250,
 368
Phantom of the Skyscrapers, 284
Philippines
 1935, 129-31
 1951, 131-34

Phulbabu, 274
Physical Specimen, 466, 467, 494
Pickford, Mary, 275
Pie in the Face, 462
Piel, Harry, 228
Pilot, 199, 256, 306, 326, 343, 378, 423
 planes, 443-44
 ships, 445
Pilsudski, Josef, 134
Pinkerton, Nat, 231
Piriston, 291
Piukkanen, 334
Pivet, Barbe, 201, 378
Plácido, 301
Planes, 484
Planetarious, Professor, 356
Planetary Hero, 156
Planetary Romance Hero, 55, 238, 270
 1935, 352-53
 1951, 353-54
 archetype variations, 355-56
 best example, 352
 definition, 351-52
 recommended skills, 355
 typical scenario, 352
Plantagenet, Captain John Jack Richard, 368
Pocket torch, 176
Polack Annie, 296
Poland
 1935, 134-35
 1951, 135-137
Polo, Eddy, 242
Polymath, 468, 469, 495
Popeye, 379
Popular Magazine (1916), 7
Porsteinsson, Hallur, 290
Portable Crime Lab, 425, 483
Post, Wiley, 267
Power glove, 176

Power, Paul, 242
Practitioner of Death, 321
Press Pass, 430
Pressurized plane cabin, 173
Pride of the Locals, 448
Prince, Napoleon, 247
Protector of Shangri-La archetype, 141
Psychic Mysteries, 440-43, 489-91
Psychic Powers, 440, 441, 442, 475
Psychic Thunderbolt, 442, 443, 490
Puff of Smoke, 468
Pulp era, 6
Pulp magazine, 6
Pulp wars, 330-31
Pursuivant, Judge Keith Hilary, 349

Q

Q-9, 221, 391
Qi, 469-70
 Fate Core, 496
 Punch, 470
Quatermain, Allan, 208, 209
Quest, Sanford, 308
Quezon Province, Governor of, 133
Quick with the Fimbo, 431
Quill, Peter, 308
Quirino, President, 132

R

R-1, 196
Radio telescope, 173
Radioactive carbon dating, 173
Radium pistol, 177
Rafferty, 285
Raffles, A.J., 281, 284
Rajah of Bundelkund, 340

Ramos, Benigno, 97, 130
Randall, Tyler, 404
Rankanātan, 291
Rapport, 199, 205, 225, 231, 246, 274, 383, 388, 394, 407, 446-50
Rare Power Source, 482
Ray, Violet, 401
Ray Mon Hai, 237
Red Eagle, 253
Red Flames Over the Kremlin, 14
Red, Rocket, 199
Reef Atlantean archetype, 39
Refresh, 472
Reinhard, Hans, 20
Remer, Otto, 77
Remote listener, 177
Renard, Julian, 292
Renkonen, Lieutenant, 327
Renwick, John "Renny", 404
Reporter, 171, 201, 292, 391
 1935, 359, 361
 1951, 361-62
 archetype variations, 362-64
 Argentinian, 35
 best example, 359
 definition, 357-58
 recommended skills, 362
 typical scenario, 358
Resolve, 326, 338, 355, 424, 450-52
Resources, 194, 263, 269, 274, 278, 283, 296, 320, 428, 453-54
 Fate Core adaptations, 492-93
Retro-Engineered Gadget, 425, 482-83
Richter, Kljell, 16, 17
Richter scale, 173
Riddle Rider, 364
Ride the Rails, 460-61
Ride the Wild Iron, 461

- Ridgway, Matthew**, 102
Rist, Enevold, 279
Robert-Houdin, Jean Eugene, 392
Roberts, Major Thomas J. "Long Tom," 404
Robinson, Sugar Ray, 80
Robur the Conqueror, 343
Roca, Adrian, 402
Rodriguez, Enrique, 115
Rogan, Rockfist, 221
Rogers, Will, 267
Rogue, Richard, 207
Rolf, Jens, 350
Rollet, General Paul, 325
Rombadode, 283
Roof Against Rain, 470
Roosevelt, President, 348
Rootless Veteran, 54, 285, 315, 328, 333, 334, 1935, 366-67, 1951, 367, archetype variations, 368, best example, 366, definition, 365-66, recommended skills, 367, typical scenario, 366
Rope Tricks, 462
Rough and Ready Legman, 479
Rufe, 302
Ruiz, Pepe, 402
Rumor Runs on Swift Feet, 417
Ryûzô, Arita, 283
- S**
- Saadak, Aleksí**, 14
Sacco and Vanzetti, 371
Sadhu, 22
Saiko, Afanasy, 154
Saint, The, 253
Sakuragi, Captain, 340-41
Sale-Trou, Charlemagne, 221
- Sanders**, 186
Sandow, Eugen, 226
Sasha the Frog, 238
Saunders, Rob, 302
Savage, Clark "Doc," 6, 396, 398
Savage, Patricia "Pat," 404
Savage, Richard Henry, 396
Savage Woman, 314
Savarkar, Miss, 92
Scales of Fate, 436, 488
Scarfe, Derek, 349
Scarlet Fox, 285, 368
Scarlet Pimpernel, 248
School Chums, What?, 418
Science, 306, 343, 372, 454-56
Scientific Detective, 145, 253, 286, 292, 308, 1935, 370-71, 1951, 371-72, archetype variations, 372-73, best example, 370, definition, 369-70, recommended skills, 372, typical scenario, 370
Scientific Invention, 454
Scott, Jim, 190
Scott, Troxell, 18, 19
Scrounge, 461
Scuba gear, 173
Seat of the Pants, 444
Seave, Stinger, 322, 379
Secret Agent XW9, 390
Secret Identity, 422
Secrets of the Arcane, 438, 439, 489
See in the Dark, 467
Self-Effacing, 450
Semenchuk, Konstantin, 272
Semi-Dual, 350
Senegal, 1935, 137-38, 1951, 138-40
- Sensitive Soul**, 421
Shà, San, 290
Shadow, The, 6, 250, 397
Shangri-La, 1935, 140-42, 1951, 142-43
She's Just a Sweet Little Lamb, 428
Sheba, Queen of, 268
Sheena, 313
Shi Jianquiao, 232
Shigenobu, Count Ôkuma, 391
Shinburn, "Baron" Maximillian, 281
Shone, Radford, 285, 292
Shong Kui, 350
Shoot, Fate Core adaptations, 493
Shopping carts, 173
Shrevnitz, Moe, 250
Sibyl's, The, 122
Signal X, 210
Signature Maneuver, 444, 484
Silk, Steve, 264
Silver, Mack, 14, 15, 199, 343
Simms, Dad, 258
Simon, 314
Singh, Lal, 395
Singh, Ram, 316
Single-rotor helicopter, 173
Skilled Companion, 479
Skilled Creature, 487
Skilled Legman, 479
Skills, 473, adaptations, 474
Skull charm, 178
Sky City (1935), 143-44, Avian archetype, 143
Slaughter, Nathan, 248
Sleight of Hand, 246, 301, 394, 457-58
Slicks magazines, 6
Sliwinski, Karol, 13, 14
Sliwiski, Józka, 200



- Slook, Bill**, 400-401
Smiley, George, 385
Smith, Aurelius "Secret Service," 391
Smith, O'Sullivan "Outrageous," 363
Smith, Tiberius, 242
Smoky, 219
So Enchanting, 422
Socarras, President, 59
Sol Gar, 20, 21
Solar wind, 173
Sorak, 314
Soufyan, Detective, 283
Soul camera, 178
Sounding Board, 479
South Africa
 1935, 146-47
 1951, 147-49
South Seas Adventurer, 64,
 201, 221, 237, 238, 322
 1935, 376-77
 1951, 377-78
 archetype variations,
 378-79
 best example, 375
 definition, 374-75
 recommended skills, 378
 typical scenario, 376
Southern, Horatio, 266
Soviet Union, 30, 31
 1935, 149-54
 1951, 154-56
Spade, Sam, 202
Spain
 1935, 157-58
 1951, 158-61
Specialty, Alien
Companion, 476
Spectro-pistol, 178
Spider, The, 250, 316, 397
Spinster Detective, 69
 1935, 381-82
 1951, 382-83
 archetype variations, 383
 best example, 381
 definition, 380-81
 recommended skills, 383
 typical scenario, 381
Spurck, Sol, 206
Spurtzheim, Prof., 304
Spy, 180, 184, 199, 221, 238,
 242, 279, 327, 334, 339,
 350, 368
 1935, 385-87
 1951, 387-88
 archetype variations, 388,
 390
 best example, 385
 definition, 384-85
 Japanese, 42
 recommended skills, 388
 typical scenario, 385
Spyfighter, 434
Stage Magic, 429
Stage Magician, 253, 327
 1935, 393
 1951, 394
 archetype variations, 395
 best example, 393
 definition, 392
 German, 76
 recommended skills, 394
 typical scenario, 392
Stahlmaske, 196
Standish, Frank, 23
Standish, Police
Commissioner, 253
Stanley, Clive, 376
Stavisky, Serge, 247
Stealth, 199, 210, 252, 256,
 283, 313, 458
Steel, Johnny, 207
Steer by Night, 444
Stimson, Henry, 384
Storm, Roald, 402
Story options, 8
Stosch-Sarransani, Hans,
 240
Strange Allies, 417, 453
Strange Tales of the
Century magazine, 10
Street Monster, 426, 485
Street Smart, 434
Strength of Ten Men, Plus
Two, 467
Stress Tracks, 473
Strong, Joe, 395
Strong, John, 259
Strong, Ted, 259
Stunts, 475
Style Trumps Substance,
 449
Such Knowledge Can Drive
a Man Mad, 439, 489
Sun Chuanfang, 232
Sun Koh, 402
Superhuman, 495, 496
 body, 465-67
 mind, 467-69
 qi, 469-70
Superhuman Stunts,
 463-64
 Fate Core, 494
Sure-Footed, 411
Surge of Strength, 467
Survival, 199, 210, 256, 269,
 301, 313, 320, 326, 333,
 338, 355, 367, 378
Survival, 459-61
Švejdľv, 364
Sweet Science, 427, 486
Swift, Barton, 234
Swift, Falcon, 291
Swift, Jr., Tom, 234
Swift, Tom, 234
Switzerland
 1935, 161-62
 1951, 162-64
Szilárd, Leo, 305



T

Tabac, 11
Taishan, 313
Takeko, Nakano, 293
Tales of the Century magazine, 10
Tallarin, El, 115
Tam, 314
Tamerlane, 314
Tani, 314
Tape recorder, 173
Tara, 238
Tarzan, 309, 310
Tarzan, Kid, 221
Technetium, 173
Teflon, 173
Telekinesis, 443, 491
Television
 broadcast, 173
 programming, 173
Terra, Gabriel, 170, 171
Tesla, Nikola, 304
That's a Mighty Big Gun, 431
That's Not How the Story Goes, 437
Thibault, John, 385
Thingmaster, Mike, 402
Thompson, Pat, 206
Thong-in, 290
Thorne, 184
Thought That Kills, The, 443, 490
Thouvenel, 304
Tiger Woman, 390
Timm, Claus, 189, 212
Tin Fish Tramps, 344
Tinker, 238
Tintin, 238, 356, 364
Tom, Dick, and Harry, 264
Torring, Rolf, 211
Totem, Rick, 27, 28
Towers, Ted, 211
Tracey, Dr. Martin, 404
Tracker, 460, 487

Transistor, 173
Trask, Ivy, 272
Trévez, Ramón, 402
Trick Shot, 427
Tripolitanicus, Augustus, 123
Tripolitanicus, Emperor Gaius Julius Caesar Augustus, 123
Trowbridge, Dr. Samuel, 347
True Love, 437
True Sight, 438
Truman, President, 102
Tubeless tires, 173
Tuma, 402
Turkey
 1935, 164-67
 1951, 167-69
Turner, Dan, 203
Turner, Roscoe, 201
Turner, Ted, 259
Turpin, Dick, 293
Tyler, Tim, 201

U

Übermensch, 44, 200, 290, 292, 308
 1935, 398-99
 1951, 399-400
 archetype variations, 400-404
 best example, 398
 definition, 396-98
 recommended skills, 400
 superhuman, 469
 typical scenario, 398
Uirassu, 313
Under Sands, City of
 1935, 55-57
 1951, 57
Union Jack, 10
Unknowable Science, 482
Unpredictable gadget performance, 482

Unsinkable, 444
Unther, Fred, 391
Uruguay
 1935, 169-71
 1951, 171-72
Useful Adaptation, 477, 487

V

Vaiti, 238, 379
Valdes, President, 115
Valeriu the Albino, Prince, 27, 28
Valhardi, Jean, 269
Vampire, The, 302
Van Dusen, Professor Augustus S.F.X., 214
Van Helsing, Doctor Abraham, 345
Van Sloan, Nita, 316
Vance, Mary, 206
Vance, Philo, 277, 278
Vanderdonk, Mme., 274
Vania, Kara, 390
Vargas, Getulio, 47-48
Vasitch, Sonia, 391
Veiled Figure, 89
Vela, Franco, 356
Verano, Teddy, 350
Verbecke, Jules, 391
Verchères, Guy, 284
Vere Stacpoole, H. de, 7
Vidocq, Eugène François, 286
Vietnam (1951), 73-75
Villa, Pancho, 232
Vincent, Harry, 250
Vindex, 321
Vinyl records, 173
Von Frankenstein, Victor, 304
Von Kopf, Olga, 238, 391
Von Kraft, Graf Harras, 284
Von Schalckenburg, Professor Heinrich, 270, 344

W

Wade, Smoke, 201, 259
Walcott, "Jersey Joe," 219, 220
 Walk on Walls, 470
Walking Encyclopedia of Crime, 435
Wallion, Maurice, 292, 364
Wanda of Brannburg, 291
Wat Song, 290
Watson, Doctor, 287, 347
WATT, 82
 1935, 406-7
 1951, 407
 archetype variations, 408
 best example, 406
 definition, 405-6
 recommended skills, 407
 typical scenario, 406
Wayne, John, 226
Weapons, 199, 313, 320, 333, 349, 462
Weird Science, 456, 482, 487
Weiss, Erich, 392
Well-Connected Legman, 479
Well-Crafted Gadget, 482

Well-Positioned Enemy, 481
Wentworth, Richard, 316
Werton, Jerzy, 238
Weston, Nippy, 196
Whimple, Mr., 320
White, Lee, 212
White Dragon, 201
Whitney, George, 24, 25
Whowes, King, 200
Wicked Lady, 293
Wild Boy, 314
Williams, Hurricane, 376
Williams, Race, 202
Wilson, Bob, 292
Winter, Colby, 18, 19
Wizard, 10
Wizard Behind the Wheel, 423, 483
Wolf of Kabul, 181
Wolfe, Nero, 192
Woman characters, 7
Wooster, Bertie, 279
World War I, 31
World War II, 31
World's Deadliest Menagerie, 456

World's Most Glamorous Spy, 390
World-Renowned, 446
Worshipped as a God, 436
Worth, Adam, 281
Wright, Curtis, 225
Wright, Jack, 237, 308, 344
Wright, Simon, 225
Wu Fang, 14, 15
Wu Sheng, 16, 17

X

X-4, 14, 15, 16

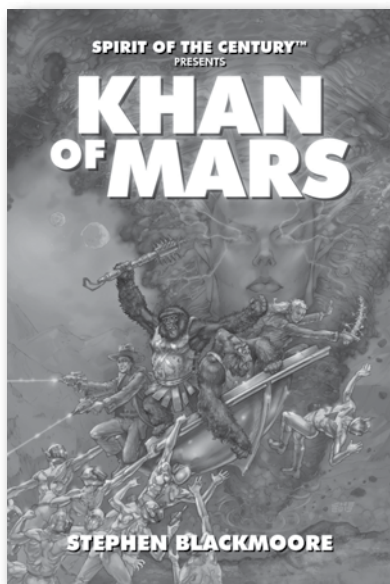
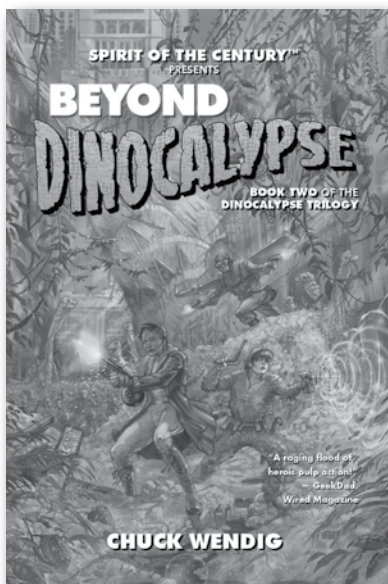
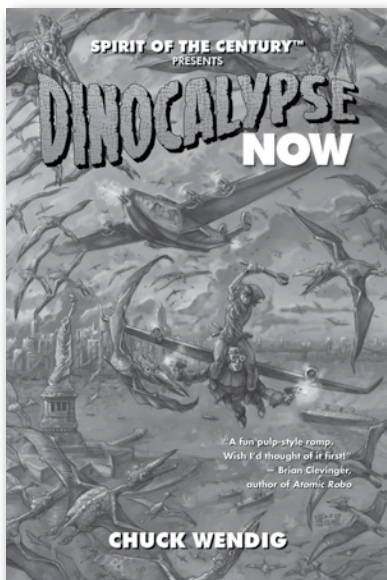
Y

Yakusa gang, 101
Yang, Madame, 16, 17
Yellow Rose, 16, 18
Yuma, 308

Z

Zavarykina, Vera, 273
Zelas, Kyra, 275
Zenith the Albino, 284
Zigomar, 285

PLAYED THE GAME? NOW LIVE THE ADVENTURE!
WITH THESE BOOKS FROM
SPiRiT OF THE CENTURY™
PRESENTS



The *Spirit of the Century* adventure continues in these novels, available now or coming soon!

- *The Dinocalypse Trilogy* by Chuck Wendig: *Dinocalypse Now*, *Beyond Dinocalypse*, and *Dinocalypse Forever*
- *Khan of Mars* by Stephen Blackmoore
- *King Khan* by Harry Connolly
- *The Pharaoh of Hong Kong* by Brian Clevinger
- *Stone's Throe* by C.E. Murphy
- *Sally Slick and the Steel Syndicate* by Carrie Harris

available from
www.evilhat.com
& wherever fiction books are sold

RACE TO ADVENTURE!™

THE SPIRIT OF THE CENTURY™ EXPLORATION GAME

Every year, a worldwide scavenger hunt brings together daring adventurers from all parts of the globe—members of the famed Century Club. Their adventures are filled with danger, excitement, and wonder! Centurions race to be the first to complete every mission, stamp their passports, and cross the Century Club finish line. Will this be your year to win?

Race to Adventure!™ is easy to learn and quick to play. Players take turns selecting exciting items to help them on their quest, like the Jet Pack, Zeppelin, or Lightning Gun! Then everyone moves and takes action at exotic locations.

Be the first player to collect every stamp on your passport, return to the Century Club, and declare victory!



Find out more at www.racetoadventuregame.com —
and follow the race on twitter: @racetoadventure



2-5 Players
Ages 8 and up
Plays in 30 minutes

www.evilhathat.com
ISBN 978-1-61317-008-3
EHP2003 • US \$30.00



ABOUT THE PUBLISHER

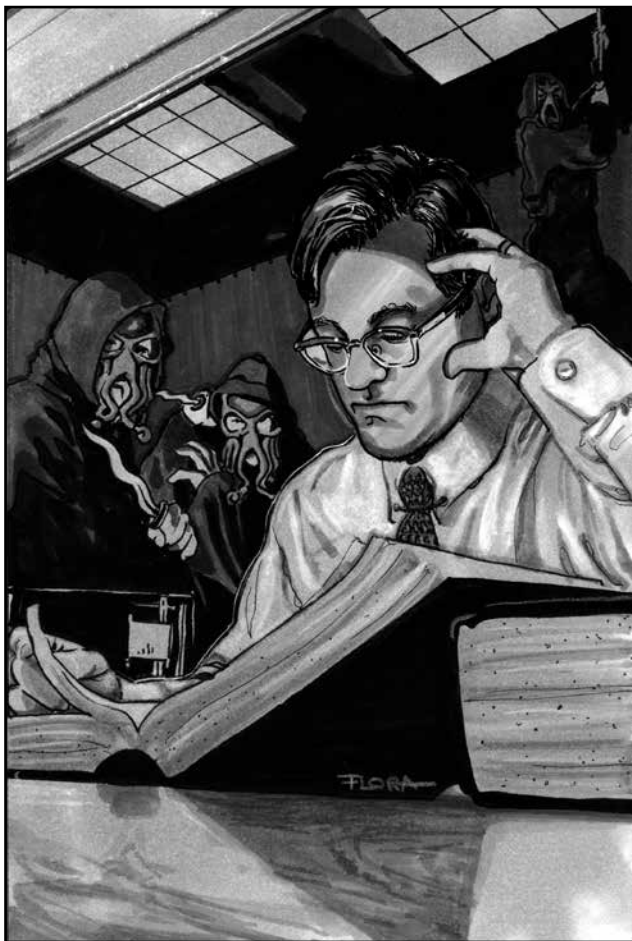
Evil Hat Productions believes that passion makes the best stuff—from games to novels and more. It's our passion that's made Evil Hat what it is today: an award-winning publisher of games and, now, fiction. We aim to give you the best of experiences—full of laughter, story-telling, and memorable moments—whether you're sitting down with a good book, rolling some dice, or playing a card.

We started, simply, as gamers, running games at small conventions under the Evil Hat banner, making face to face connections with some of the same people who've worked on these products. Player to player, gamer to gamer, we've passed our passion along to the gaming community that has already given us so many years of lasting entertainment.

Today, we are turning that passion into fiction based on the games we love. And, much like the games we make and play, we need and *want* you to be part of that process.

That's the Evil Hat mission, and we're happy to have you along on it.

You can find out more about us and the stuff we make at www.evilhat.com.



ABOUT THE AUTHOR

Jess Nevins has read more pulp magazines than anyone alive or dead. His forced march through the pulp magazines has resulted in **STRANGE TALES OF THE CENTURY**, **THE ENCYCLOPEDIA OF PULP HEROES** (P.S. Publishing, 2013), **THE PULPS: A HISTORY** (forthcoming), and a variety of articles for the web site *io9.com*. He has also written the Alan Moore-endorsed annotations to the **LEAGUE OF EXTRAORDINARY GENTLEMEN**, the seminal steampunk reference work **THE ENCYCLOPEDIA OF FANTASTIC VICTORIANA**, the **ENCYCLOPEDIA OF GOLDEN AGE SUPERHEROES**, and has been a guest informant on Warren Ellis' blog. He's been a gamer since Original D&D.