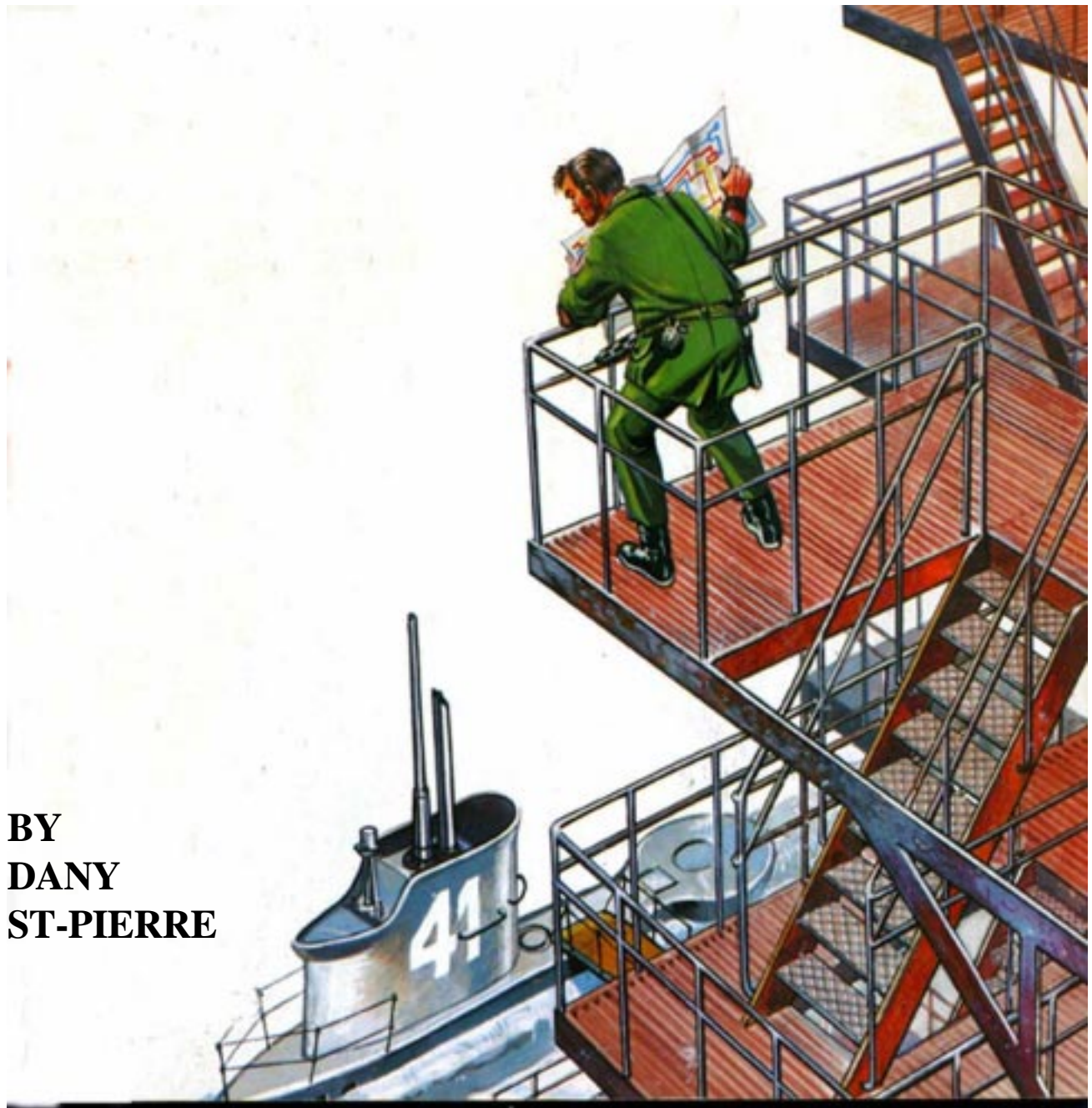


# FUZION® *Jazz* .Pulp



BY  
DANY  
ST-PIERRE

**ROLEPLAYING THE PULP OF THE 30.**

# CHARACTER GENERATION.

Fuzion Jazz Pulp is a heroic campaign.

The character is built with 30 points for his characteristic.

50 points for his skill, the pulp adventurer are very task oriented.

The brawl is very handy but if you are no brain is a certainty your doom face of the masterplan of the dastardly mastermind.

15 point for power. the super power exist but they are rare and not very flashy.

Very keen sense and superior strength in the style of Tarzan or invisibility in the style of the Shadow are permissible but not ranged blast or flight a la Superman. The game is about humanity who triumph about impossible odds and not mutant or super in the Dc or Marvel style.

These power points are also transferable in skill points.

The hero of this era have also a greater number of complications for this game a 15 points is fine.



# THE PULP AVENGERS

## Game Mastering Pulp Adventures in the 1930s and 1940s.

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## **What is *Pulp*?**

Adventure, excitement and danger in the manner of *The Shadow*, *Indiana Jones*, *Doc Savage* and *Flash Gordon* are the hallmarks of the Pulp RPG genre. While the genre gains its name from the adventure fiction magazines of the 1930s and 1940s, in gaming terms it also includes the hair-raising adventures of the "stay tuned for next week's episode" brand of radio and movie serials. Pulp may even be more correctly described as a *meta-genre*, as it covers the broad gamut of Horror, SF, Fantasy, Western, Aviation, and many other story genres.

*Pulp* is not simply a genre or era fixed in stone, it is really a state of mind. Fast-paced and energetic adventures. Exotic locales and two-fisted action. A wistful and nostalgic glimpse of an era that seems familiar but more simpler, innocent and daring. Pulp is all these and more. Some features of the pulp genre include its simple morality of good versus evil, masked and cloaked heroes and heroines, devious villains and their schemes, gun-wielding desperados, cliffhanger endings, weird science, and a world still lush with unexplored places and lost races. Understanding the nostalgic elements of the material the pulps cover and the stylistic conventions used in them are essential in squeezing the most enjoyment out of this rip-snorting and adrenaline-laced gaming genre.

## **What Were the Pulps?**

While beginning in the dime novels at the end of the last century, the 1930s and the 1940s were truly the golden age of the pulps, popular American formula fiction magazines filled with lusty tales of daring adventure and heroism. Their slick colour covers were lavishly and luridly illustrated with bright images of masked avengers, rocket-ships, scantily clad women menaced by monsters, steel-jawed detectives, and other fevered visions of adventure. Leafing past the brilliantly hued and seemingly radioactively enamelled colour cover page revealed a stark contrast inside; cheap and grey wood-pulp paper that the stories were printed on, and from which the pulp magazines gained their name. Readers were not disappointed if the stories inside didn't quite match the promises of a magazine's cover illustration; they still provided an imaginative escape from reality for many Depression era readers.

Unfortunately, readers of the pulps couldn't be very fussy in their literary tastes. Many of the stories in these magazines were poorly written and larded with purple prose, outright sexism, racism or worse. Hack writers, out to make a quick buck churning out reams of logorrheic prose in this penny-a-word market made pulp a disparaging word used by literary critics of the day (and today!) to dismiss much of this brand of fiction, the good stories as well as the many bad. Despite their ignoble origin however, it was in the pulps that many writers whose stories are read and reread today first made their mark; Isaac Asimov, Ray Bradbury, Robert Bloch, Robert Heinlein, Arthur C. Clarke, Tennessee Williams, Dashiell Hammett, Raymond Chandler, Erle Stanley Gardner, John D. MacDonald, Edgar Rice Burroughs, H.P. Lovecraft, Robert E. Howard, Luke Short, Max Brand and Louis L'Amour, just to name a few.

On corner newsstands during this Golden Age of the Pulps could be found literally dozens of different fiction magazine titles and topics. An alphabet run through a few of these titles will give you some idea of the incredible diversity that could be found: *Air Trails*, *Argosy*, *Black Mask*, *Crack Shot*, *Dime Mystery*, *Excitement*, *Far East Stories*, *Foreign Legion Stories*, *G-Men*, *Hollywood Detective*, *Imaginary*

*Worlds, Jungle Stories, Ka-Zar, Love Story, Magic Carpet Magazine, Nickel Western, Oriental Stories, Planet Stories, Quick Trigger, Rapid Fire Action Stories, Six Gun, Spicy Mystery, Strange Detective Mysteries, The Thrill Book, Underworld Romance, Weird Tales, Youth, Wings and Zing.* Genres covered in the pulps included Detective-mystery, Flying, Jungle, War, Western, Sports, Horror, Science Fiction, Romance, "Spicy", Adventure, Spy, and Fantasy of all types. Sometimes these genres were crossbred to produce such unlikely genres as Weird-Menace, War-Horror, Space-Western and Jungle-Detective. Even bizarre niche subjects as "Racketeer", "Financial-Wizardry" and "Zeppelin" found a brief life during this period, providing pulp magazine titles that are highly sought by collectors today. During the heyday of the pulp magazine era, over 1200 individual titles were published, though the majority folded or simply changed their name after only a handful of issues.

## **The Hero Pulps**

The "single character" or "Hero" pulps appeared early in the days of the flourishing pulp publishing jungle, their adventures zigzagging a course through many different story genres. Before the hero pulps, most magazines were of collections of short stories, or perhaps a novel serialized to span several issues. Later magazines became specialized by genre, such as the detective, horror, and science fiction pulps. In these genre magazines, the stories were usually written by different authors, though it was not uncommon for a single writer to fill the entirety of a given pulp title under multiple pseudonyms, a fact most readers were ignorant about. Certain characters were so popular with readers that they had appearances in many issues, and even different magazines. Examples of these included the detective-mystery pulp *Black Mask* where Dashiell Hammett's "Sam Spade" and Raymond Chandler's "Philip Marlowe" hard-boiled fiction first appeared. If fantasy and horror was more to your taste, the magazine *Weird Tales* had both, being home to the very popular Conan sword and sorcery stories of Robert E. Howard, H.P. Lovecraft's terrifying Cthulhu mythos cycle of tales, and Seabury Quinn's ghost-breaking stories about occult detective Jules de Grandin.

Pulp editors soon caught on to the idea that a recurring character meant increased magazine sales to readers having a "collect the set" mentality. Series characters had always been popular with readers of adventure magazines, with such famous examples as Tarzan, Nick Carter, Fantomas and Sherlock Holmes. It was not, however, until the appearance of a magazine called *The Shadow* that the exploits of a single character became popular enough again with the public to provide the contents of an entire pulp magazine, each issue being a complete novel in a never ending saga of their adventures.

The entirely unexpected and unprecedented success of *The Shadow Magazine* spawned a host of other single-character or hero pulp magazines, many extremely popular between the time of the Depression and the Second World War. Some of these were *The Avenger, Buck Rogers, The Lone Ranger, Captain Future, The Phantom Detective, Operator No. 5., Dusty Ayres and His Battle Birds, Hopalong Cassidy, The Masked Detective, The Whisperer, G-8 and his Battle Aces, The Wizard, Secret Agent X, The Secret Six, The Green Lama,* and many, many more. Even villains had magazines of their own, such as *The Mysterious Wu Fang, Captain Satan, The Octopus* and *Doctor Death*, all of which featured the fiendish plots of some of the most diabolical and wicked villains in the pulps being thwarted by a few much less interesting heroes.

Below is a thumbnail sketch of three of the most popular pulp heroes and the magazines they appeared in; the Shadow, Doc Savage, and the Spider.

### *The Shadow*

"Who knows what evil lurks in the hearts of men?" asked an awesome and eerie voice over the radio airwaves late in the summer of 1930. A long pause, and the uncanny voice answers himself with, "The Shadow knows!" and starts laughing a nightmarish and terrible laugh. This same rich and sardonic laugh would be the bane of hundreds of criminals, mad-scientists and foreign spies for the next two decades to come. But who was the Shadow?

The terror of criminals and evil-doers, the Shadow was a mystery crime-fighter who did his best to weed cities of crime in a staggering run of 325 magazine issues, beginning from his debut in the April 1931 issue, and lasting all the way to the summer issue of 1949. The first of the pulp hero magazines, *The Shadow Magazine* was far and away the most successful and popular with the newsstand magazine reading public. He stalked the steel canyons of New York City garbed in his trademark slouched hat, black swirling cape, face concealing red muffler and two uncannily accurate and well used .45 automatics. As a man of mystery and a master of deduction and disguise, the only consistent feature of the Shadow was a mysterious ring on one finger, described variously as a fire opal, and as a blue girasol. Originally beginning his career waging a one-man war on crime, the Shadow gradually began recruiting agents to create a secret organization built along the lines of his World War I spy ring, devoted to fighting injustice and criminal wrong-doings. In the pulp series, he was aided by a small empire of helpers; Clive Burke, a newspaper reporter; Harry Vincent, his right-hand man, Cliff Marsland, a reformed gangster; Moe Schevritz, a taxi driver who doubled as the Shadow's chauffeur; Burbank, his contact man used by all his roving agents, and many more.

The Shadow worked under a number of false identities, the most famous being that of flamboyant millionaire playboy Lamont Cranston. It is in this role that most people are familiar with, the bored wealthy man-about-town using his athleticism and personal fortune to fight crime as a masked crusader. This was not, however, his true identity according to the pulp novels, recording that there was a real globe-trotting millionaire of this same name conveniently absent travelling around the world. With the permission and cooperation of the "real" Lamont Cranston, the tycoon's appearance, identity, home, and even the friends in the wealthy circles he moved in were borrowed by the Shadow in order to aid his war on crime, as revealed in the issue entitled, "The Shadow Laughs". On occasion the two even aided each other, each adopting the role of the other in order to stop a diabolical villain. Other roles adopted in the double life of the Shadow included that of dim police janitor Fritz, the fussy Phineas Twombly, thick fingered businessman Henry Arnaud, and many others.

After some six years of stories about the Shadow, his secret was finally revealed in the 131st issue of magazine series. In the August 1st, 1937 issue "The Shadow Unmasks", it would be revealed that the true identity of the Shadow was none other than that of missing noted World War I flying ace and super-spy, Kent Allard. The cover of this issue even revealed his own true appearance! Known during the war as the Dark Eagle, Allard had disguised himself as a wraith of the night to work behind enemy lines as a saboteur and spy, learning and honing many of his crime-fighting skills in the process. This explanation of the "real" origin of the Shadow raises more questions than it answers. It does not account for the Shadow's extensive knowledge of the Far East, its cultures, languages, martial arts and mysticism, features frequently present in the pulp stories, if he had been spending much of the war as a spy in Germany. The most recent film version of the Shadow attempts to account for some of the Oriental background history of the Shadow, hinting of the mystic source of his powers to fading into the shadows, the use of his mocking laugh and his mind-warping abilities. Alas, such explanations owe more to Hollywood and to the liberties of the radio version of the Shadow than anything provided in the pulp novels. Ambiguity of this variety is no stranger to the Shadow, as illustrated with the example of the history of his famous jewelled ring. The latter is described

variously in the pulp series as both a gift from the last Czar of Russia as well as the eye of an ancient Xincan idol. In the recent film version of "The Shadow", the famous ring was reduced to being simply a baroque signalling device, flashing out Morse code messages among the Shadow and his agents.

The origin of the Shadow is a curious and complicated story. In the summer of 1930 Street & Smith had begun a radio mystery anthology series as part of a promotional advertising campaign for their line of detective fiction magazines. Every Thursday night during "Detective Story Hour", the shows radio announcer--a mysterious voice known only as the "Shadow" (played by actor Frank Readick, Jr.)--would read a story taken from one of Street and Smith's detective magazine's currently on sale. The response to the radio show was surprising, with news agents reporting to back to the publisher about eager readers asking them for their magazine about "...that Shadow guy". Having no such magazine, but determined to exploit the success of their radio show and the demands of their readers, Street and Smith arranged for novice pulpster Walter B. Gibson to write a couple of Shadow novels for a new magazine of the same name. The result was a smash success, with the first two issues completely selling out. Realizing they had a winner, Gibson was contracted on a more permanent basis to write a Shadow novel every month (and for a period, twice-monthly), so that the loyal readers of *The Shadow Magazine* would be treated to yet another complete issue devoted to their favourite mystery pulp hero. Most of the Shadow novels--285 out of 325--were written by Gibson, a former stage-magician, and the stories he spun made heavy use of his expertise in tricks, disguises, puzzles and secret codes.

Thrilled by their success with *The Shadow Magazine*, Street and Smith managed to convince the sponsor of the radio Shadow, Blue Coal, to change the focus and format of the radio show. In the 1937 season, the announcer become the narrator, and then the star of the mystery radio-play more faithful to the pulp magazine novels penned by Gibson. In a stroke of genius, Orson Welles was cast in the starring role of both the Shadow and Lamont Cranston, and his voice was synonymous with radio's master detective far beyond the 40 odd episodes he acted in. The radio version of The Shadow gave him a romantic interest, the beautiful Margo Lane, who was later incorporated by Gibson into the pulp stories. The writers for the radio Shadow also gave him the powers to cloud the minds of men, a talent not used in the pulp stories. For many years, the radio show's sponsor gave away as a premium a ring with mysterious black stone surrounded and guarded with embossed depictions of the shadow. The stone, alas, was not a rare girasol but simply a chunk of Pennsylvania anthracite! The radio Shadow ironically both preceded and outlasted the pulp version, with the last episode, "Murder At Sea", airing December 26, 1954.

The Shadow has been a perennial favourite with the public, spawning many comic book series, several films and movie serials, Big-Little books, board-games, secret decoder rings, and other ephemera over the last six decades . During the heyday of the magazine and radio series, over 900,000 people were members of the Shadow Fan Club. As additional proof that the Shadow has not laughed his last, the latest movie version of the Shadow starring Alec Baldwin in the title role, was released by Universal Pictures in the summer of 1994. Despite the admonishment made by the radio Shadow, that "Crime does not Pay", it seems that making movies him about fighting it does!

Example titles: The Living Shadow, The Voodoo Master, Mox, Grey Fist, Shiwan Khan Returns, The Romanoff Jewels, The Creeping Death, The Room of Doom, The Shadow Unmasks, The Shadow Laughs, etc.

*Doc Savage*

*Doc Savage Magazine* featured the incredible adventures of Clark "Doc" Savage Jr., known by many as the "Man of Bronze". Armed with a superhuman intellect, scientific prowess and an awesome strength in his giant frame, Doc Savage had dedicated his life at an early age to thwart the foes of truth and justice. The 186 issues of *Doc Savage Magazine* recounted the world-shaking exploits of Doc and his daring five helpers ranged from straightforward adventure, to far-out science-fantasy, to war-time spy stories.

Trained and raised by some of the worlds foremost scientists, Doc Savage was a true renaissance figure, proficient or excelling in nearly every field of athleticism, science and invention. His own nickname of "Doc" was bestowed as a result of being one of the world's most distinguished and skilled neurosurgeons, in addition to all his other noted scientific accomplishments. The "Man of Bronze" epithet was made in reference to the bronze hue of his giant, deeply tanned and muscular figure, as well as his uncannily hypnotic gold-bronze coloured eyes. His five helpers--who were best known by their nicknames Ham, Monk, Renny, Long Tom and Johnny--were no slouches either, each being an expert in such diverse fields as industrial-chemistry, engineering, law, geology, archeology, and electricity, but with all bowing to Doc's vast expertise in each of these areas. Occasionally tagging along with this "famous five" was Doc's tomboyish and beautiful cousin Patricia "Pat" Savage, who was worth more than her own weight in wildcats to this team when trouble came her way.

A gadgeteering hero, Doc Savage and his pals were loaded with exotic devices, vehicles and equipment. This included special rapid-fire machine pistols that fired narcotic "mercy bullets" (for Doc never knowingly took a human life), giant zeppelins, ultra-violet tracking powders, true gyrocoptors, miniature radios, tiny knock-out grenades, underwater breathing tablets, and much, much more. He made his headquarters the entire top floor of the worlds tallest skyscraper, where folks in distress and villains wanting to take out their only threat could often find him. This was connected by a secret elevator to an elaborate waterfront shipyard and aircraft hanger which Doc Savage also owned. Doc also had a more secluded scientific base to which he occasionally retreated, his "Fortress of Solitude", hidden high up in the Canadian arctic.

With an immense wealth obtained in his very first adventure, "*The Man of Bronze*", Doc Savage was an aggressive philanthropist, not only building hospitals, schools, and performing surgical operations for the needy, but also going to great lengths in trying to rid the world of powerful evil doers. He also operated a secret "Crime College" in upstate New York state, where the criminals he caught underwent a delicate brain operation to have them forget the memory of their crooked ways, and then trained in some useful vocation before being released as a productive member of society. Nearly all the Doc Savage stories were written by Lester Dent, an incredibly inventive pulpster who was somewhat of a Doc Savage himself, being simultaneously an inventor, ocean sailor, treasure-hunter, ham-radio operator, and aviator.

Example titles: *The Man of Bronze*, *The Land of Terror*, *Brand of the Werewolf*, *The Sargasso Ogre*, *The Phantom Oasis*, *The Giggling Ghosts*, *Murder Melody*, *Meteor Menace*, *The Dust of Death*.

### *The Spider*

Bored millionaire Richard Wentworth donned the hideous visage of the Spider--hunched back, fanged teeth, hooked nose, a lanky mop wig, and a slouch hat--when he stalked the streets of New York as an eerie vigilante to deliver bullet justice to those most deserving it. The most violent, imaginative and passionate of the pulp heroes, Norvell Page's *The Spider* series was simply volcanic with elements of horror and weird-menace. The Spider was not content to rehabilitate crooks as Doc Savage did; instead,



he'd much more often throw such thugs off a tall building or riddle them with a Niagara of molten lead from his thundering automatic pistols. As a warning to other criminals, he would afterwards brand the cooling foreheads of his dead enemies with his trademark spider seal, using a device concealed in the base of his cigarette lighter. The costume and the branding trick worked too, with even the spine of the most hardened villain turning to jelly at the sight or mere mention of the Spider. The police took a very dim view of this hobby of course, and avidly sought the capture or death of this weird crook killer. Loathed by crooks and lawmen alike, the Spider waged war hampered by a personal code that prevented him from fighting the police at the same time as they interfered with his own efforts to combat such foes as bloodthirsty cavemen, robot-suited gangsters, resurrected Pharaohs, and even Death himself!

No lone wolf, Wentworth was aided by a cadre of loyal helpers when he took to the streets to fight crime. These included his faithful Sikh warrior and personal bodyguard, Ram Singh; his former sergeant and now private chauffeur, Jackson, who always referred to Wentworth as "Major" because of their days spent together in the Great War. As the Shadow has his Margo, so did the Spider have his own soul-mate, the incredibly beautiful and feisty Nita Van Sloan. Nita was no shrinking violet, having had several times donning the dark mantle of the Spider herself when she had to fight for the life of her true love, Richard Wentworth. Another ally of both Wentworth and the Spider was Professor Brownlee, a scientist friend of Wentworth's, sometimes became involved whenever there was a gadget to be built or a villainous weird-science device to be thwarted. There was also Wentworth's friend Stanley Kirkpatrick, New York City's Chief of Police and later State Governor. Ironically Kirkpatrick's sworn enemy was the Spider, which made for tense moments when he suspected Wentworth--as he often did--of being the Spider.

Representative titles: *The Pain Emperor*, *Hordes of the Red Butcher*, *Death Reign of the Vampire King*, *Satan's Death Blast*, *Corpse Cargo*, *Green Globes of Death*, and *The Grey Horde Creeps*.

## **RPG Systems for Pulp Gaming**

The furious-paced thrills, deadly perils, exotic globe-spanning adventures, and rough-and-tumble excitement of the pulps are a natural topic for role-playing adventures. While there has in the past been a few RPGs devoted entirely to the pulps or some aspect of this genre--games such as *Justice Inc.*, *Daredevils*, *Mercenaries*, *Spies & Private Eyes*, *Gurps: Cliffhangers*, and *Top Secret S.I.'s "Agent 13 Sourcebook"*--these systems are all out of print or have not been supported with additional supplements or scenarios. As perhaps the only commercially available RPG aimed at least partially towards the pulp genre, **West End Game's** multi-cosmed *Torg* RPG, with its "Nile Empire" and "Terra" source books of pulp reality go quite far towards capturing the spirit of the pulps within its rules and supplements.

Other readily available and in print RPG systems can be tweaked to become a satisfying platform for pulp adventuring, although the GM must provide nearly all the background information for the period. Currently available generic rules systems that fit this category include **Steve Jackson Games'** *Gurps*, **Ice's** *Hero System*, and **R. Talsorium's** *Dream Park*; all are routes that a GM can use to present pulpish-hued adventures for their players, and each having several useful supplements for this purpose. **Chaosium's** Basic Role Playing System, as provided in their 1920s horror RPG *Call of Cthulhu*, can be easily updated to cover the 1930s-40s Pulp era with a bit of background work. **TSR's** *Buck Rogers: High Adventure Cliffhangers*, while set in a variant 25th Century future as depicted according to the famous 1930s comic strip of the same name, can also be used to play more typical pulp adventures with a GM expanded skill list and more appropriate background information. Finally, **Atlas Games'** modern-surreal RPG *Over the Edge* is admirably suited to playing pulp adventures. with its highly versatile free-form character generation and cinematically friendly storytelling combat system.

## **GAMESMASTERING THE PULP GENRE: RECIPES FOR PULP ADVENTURING**

No matter which game system is used, all pulp RPG adventures rest on mixing many of the following adventure ingredients;

- Larger than Life Heroes.
- Reduced Hero Deaths.
- Colourful Villains.
- Gadgets and Weird Science.
- Bizarre Crimes and Mystery.
- Exotic Settings and Locations.
- Lost Worlds.
- Cliffhangers
- Deathtraps.
- The "Feel" of the 1930s-1940s Pulp Era.

### **I LARGER THAN LIFE HEROES**

It may be obvious to say so, but the heroes of the pulps were heroes! No quibbling or ambiguity about good and evil, morality was monochromatic, with the hero in the white and the villain in the black. Heroes of pulp magazines were cast in a mould of nobility and bravery, the final product perhaps a little tarnished and rough around the edges, but still with a core that was solid, rare and pure. Adventurers in the pulp magazines were larger than life, being the strongest, the most athletic, the smartest, and naturally the most heroic.

Ensure that your players recognize this pulp convention of the hero being role-models of bravery, honesty and integrity. This will allow you to avoid such problems as out of genre characterizations and actions from cropping up later in your game. Your players' PC acts of self-sacrifice, gallantry and daring should be encouraged with appropriate rewards specific to the pulp game world. Give them praise on the front page of city newspapers, ticker-tape parades held in their honour, have the mayor bestowing to them the key to the city, and even have children begin adoring PC hero fan-clubs complete with secret passwords and secret-decoder rings! Let them earn the friendship of powerful patrons inside the game world that can provide them with super-scientific gadgets, help them cut through pesky government red-tape, or smooth things over with the law when things go horribly wrong. Hand out such games mechanic rewards as increased skill and experience levels, luck points, and other "player cookies" as your rule system allows for. Players who persist in having their PCs perform less than noble actions may find to their surprise NPC pulp heroes showing them up and getting all the goodies mentioned above. Even worse, NPC pulp villains may try to recruit them as allies for their own nefarious plots!

Pulp heroes often had unusual powers and abilities granted to them as a result of a strange experience or an eccentric background. A stint in the Far East gave weird powers of the mind and body to the more mystically oriented. Having been orphaned and raised by animals in the jungles, deserts and polar regions of the world conferred to certain heroes amazing abilities in strength, agility and athletic prowess. Or a strange gadget or device invented by the hero may be the source of their unique powers and weird talents. These powers were much milder in comparison to the extravagances typical of the "long-underwear" superheroes of golden-age comics, and made pulp heroes even more believable for this restraint. The GM should

exercise strict control on the weird powers that their players may want for their PCs, putting their foot firmly down on strange powers too overpowering for their own interpretation of the genre.

Less fantastic, but still unique background abilities and skills for pulp heroes of more traditional "whodunit"s and spy-smashing stories should be encouraged. For example, a hero with an encyclopedic memory coming from growing up in a household with a set of these as the only reading material will find this renaissance knowledge handy time and time again; for even more entertainment, Volume S could have been missing, providing strange gaps in this PC's knowledge. A stint in the Great War will provide familiarity with weapons, combat techniques, and even how to handle airplanes and potato peelers for a PC with this type of background. Time spent in the police station, as a rookie cop, news hound or even as a custodian can provide in-depth knowledge of police procedues, the city, underworld contacts, and even how to fix a leaky faucet. Having at an early age running away to join the circus and working there can give useful knowledge of acrobatics, disguise artistry, snake handling and human cannonballery. As a last example, merely having sold newspapers or shined shoes as a kid on the street corner near the city hall or local honky-tonk, and remembering the face or shoes of all the politicians, celebrities and crime figures that bought papers can be a very useful background. While not as exotic a background as being raised by apes, or having the power to cloud people's minds, such background skills are remarkably portable through many pulp story genres and should not be neglected or sneered at.

Backgrounds and vocations of the heroes can also help to explain their involvement in pulpish adventures. Stereotypical active professions of the good guys of pulp adventures included hard-boiled detectives, jaded playgirl/boy millionaires, frustrated law officers, crime-fighting stage-magicians, absent-minded professors, veterans of the Great War, gold-digging femme-fatales, mystics from the mysterious East, ghost-busting scientists, trouble shooting circus performers, cynical soldiers-of-fortune, and many more. You can gently twist these stereotypes to get such "bent" heroes as great white hunters in urban jungles, ice-age barbarians defrosted from ancient glaciers now living in the 20th century, reformed gangsters for whom bloodthirsty habits die hard, un-cerebral gadgeteers whose devices work only occasionally as intended, ultra-smart German Shepherds or any other favourite animal star, cigar-chewing middle-aged aviatrixes, and so on. The heroes of the pulps could be literally anyone, as long as they stood behind truth, justice, and fair play.

Disguises, strange names and alter egos for the PC pulp heroes not only give a touch of mystery to the adventure, but also protect them from the unwelcome attention of the press, the police and criminals. Have your players' PCs invent such distinctive names for these alter-egos as "The Nemesis", "The Golden Cometeer", "Captain January", "Merlini" and "Madam Xodiac". If the players do not invent such names for their mystery pulp heroes, they may find over-zealous newspaper reporters doing it for them! Secret hideouts, gadgets, exotic vehicles and more were stylistic conventions that some players may want to include in their PC conceptions. These may also have their own colourful names and labels, such as "The Arachnid's Web", "The Juggernaut", "The Radium Gun", "The Zed-mobile", etc. If the PC heroes are using their real names during their adventures, have attached to them a colourful nickname to create such vibrant monikers as "Ripper Smith", "Flash Maxwell", "Dynamite Bob" and "Wizard Parker". Sometimes a professional title or even the place they were from provided part of the nickname; "Doc Ravage", "Sawbones McCoy", "China Blue" and "Idaho Bones" are some examples of this naming trick. Finally, epithets, little descriptive phrases such as "The Weird Crusader", "The Red-headed Wrecker", "The Man of Uranium" and "The Reckless Flyer" can also be attached to the PC's name to spice it up a little.

If your players choose to use secret identities for their PC pulp heroes, ensure that this common pulp convention works as a two-edged sword. Let the mundane world present interesting hazards and pitfalls for

the PC with the secret double life. Have their boss in the "real" world become upset at all the days of late appearances or missed work secretly spent fighting crime. Let the PC hero's current romantic partner or significant other become curious about that locked room in the basement that contains their secret make-up and costume room. Have the editor of the local daily newspaper start a campaign to rid the city of these secretive law-breaking vigilantes. A copy-cat amateur crime-fighter may don the same disguise and try later to un-mask themselves to claim all the past credit and glory which is the rightful due of the real hero. Alternatively, tricky villains may disguise themselves as a mysterious PC hero to work their diabolical deeds, and the unfortunate PC will have to dodge the attentions of the authorities to clear their besmirched good name while at the same time acting to thwart this villain's dastardly plots. Villains can also track down the pulp mystery hero's hideout, and either steal valuable equipment or place booby-traps in it. Villains can also blackmail the hero who hides behind a secret identity to do some favour for the villain, else revealing their identity to the world. Sometimes, it isn't easy being a hero!

## **II REDUCED HERO DEATHS**

Pulp heroes face incredible danger every day, but very rarely came to any serious harm during their death-defying adventures. Pushed out of flying aeroplanes, being trapped in flooded caverns, dodging a hail of gangster lead, pulp heroes survived it all, with only torn shirts, ripped stockings and mussed hair to hint at the dangers they had faced. In a fair fight, the good guys never lost, being beaten by the bad guys only through overwhelming odds, hypnotism, traps, and other cowardly and treacherous acts. A combination of clever tricks, fast thinking, audacious daring, sheer luck, and plot immunity from pulp authors reluctant to kill a favourite character saved countless heroes from seemingly sure death in the pulps.

It's harder for GMs to have their players' PCs continually stare death in the eye and still have these heroes regularly surviving deadly pulp RPG adventures, but it can be done. Introduce cinematic rules in your RPG system of preference, reducing most wounds to simple unconsciousness, and minor injuries to blackouts, dazing and temporary incapacitation. Instead of lethal injuries, arrange situations for the mortally wounded PC's body to disappear, and later reintroduce the character to the storyline with a some lesser but longer lasting injury and an explanation of some sort for their disappearance. Have your players let their PCs make copious use of the RPG rules on luck and luck talents, allow them to push their strength and will-power to beyond the brink, and let them use extra experience die rolls and "brownie points" to save their PCs from certain death. Note that this pulp adventure ingredient is one of reduced PC deaths, not outright immunity from death. If players have their PCs repeatedly perform reckless and thoughtless actions, let the dice fall as they may, and occasionally let such PCs die. On the other hand, never let a string of bad die rolls alone spell the demise of an otherwise well played pulp PC hero.

Other tricks to reduce the lethal effects of gun combat can be gadgets invented and used by the PC pulp heroes. Allow bulletproof armour for those heroes who frequently face lead-happy enemies. Allow PC gadgeteers to invent strange electrical devices that render gunpowder inert within its area of effect, or produce personal force-fields that will only allow slow-moving weapons such as swinging swords or hurled fists to penetrate. You can also have the pulp version of the magic healing that is common to fantasy games, weird science devices such as "Blood Pills", "Bone Glue" and "Flesh Wrap" that can be invented by gadgeteers to quickly patch up damaged or mangled PC heroes.

Emphasize to your players the pulp convention that both crooks and heroes will more often surrender in the face of overwhelming odds than fight on to the last anaemic drop of blood. To help promote this behaviour, do not punish PCs who honour this classic pulp tradition of surrendering to the enemy; instead, have them

taken to the villain's secret HQ, and once there, give them a chance to escape and turn the tables on their former captors. Have your NPC villains make use of knockout gas, heavy saps, and narcotic bullets to bring down our heroes, and not the more ubiquitous and deadly lead variety. Let fisticuffs and brawling be the preferred means of combat by the agents of the villain and the heroes, by allowing handguns to be quickly knocked to the ground at the start of fighting when they are first pulled out by trigger-happy combatants. Providing situations where everyone knows that firing a gun is foolhardy, perhaps aboard a hydrogen-filled dirigible or inside a dynamite factory, is yet another trick to reduce the scale of lethality of your pulp RPG combats.

### **III COLOURFUL VILLAINS**

The evil arch-villain is at the centre of every pulp adventure, and this crucial pulp NPC enemy will directly affect every aspect of the story. With a colourful background, unique name and bizarre disguise or uniform, the villain is often a mysterious figure whose presence projects menace and fear. Build up the pulp villain by having other NPCs refer to this person in terms of terror and awe. Have newspapers, police "wanted posters" or bragging criminal underlings trumpet their diabolical deeds and horrible crimes. The villain can vary from being a Local Gangster stretching his crooked muscle in the Big City, or being a Mad Inventor with some device that she plans to use to blackmail the government, or even an Evil Ethnic Genius with a sinister plot to take over the world. Alternatively, agents, spies, and minions of unfriendly nations or even planets count also as villains, with an automatic tension of "us versus them" being established from the very onset.

For starters, give your pulp villain a villainous name! If their identity is known, pick a harsh and unpleasant sounding name for them, such as Dr. Scarp, or Zach Claw, or "Black" Bram O'Bear. For foreign bad guys, refer to an atlas and pick names of mountains, rivers and forests from a map of their place of origin, and use one of these as part of their name. Look up names in telephone books, movie books, or simply make one up out of random syllables strung together. Use some of the suggestions for epithets and nicknames suggested earlier for the PC pulp heroes for the villains, too. You can also slightly change or steal outright the names and villains from pulp stories and comic books. If the villain is a mystery figure with their identity unknown, give them a menacing name that hints at their awful reputation. Use a thesaurus to check out synonyms for "danger", and also for "crime", "terror" and "mystery". One quick and dirty way to name a villain is by combining a colour with a word suggesting something animal, supernatural or about leadership; i.e. the Black Bat, the Green Goblin, the Scarlet Queen, etc.

Decide your NPC villain's personality and background. Are they a veteran of the Great War unhappy with its outcome, a scientific researcher Gone Bad, a modern gadgeteering pirate, an ethnic criminal mastermind, a misguided idealist, a greedy and sadistic businessman, or even a lunatic who has read too many shudder pulps? What is their source of power? Sinister charisma, immense wealth, weird super-science, black magical arts, alien devices, or a hereditary position? What are their motivations? Is it money, power, revenge, love, lust, a huge ego, or what? Give your NPC villain one or more quirks or traits based on these that will make them memorable; a scary costume, a deep and cultured voice, a squeaking laugh, a silver swiss army knife for a hand, a fondness for chess, a hatred of classical music played badly, etc. If you plan things well, you can use such traits in the pulp plot itself to help figure out what crimes they will commit, what type of treasure they are after, their Achilles Heel, and so forth. This trick of fleshing out a character can also be used with other NPCs, whose personalities can be filled in with the use of such external features. The more important the NPC, the more quirks and outward personality identifiers the GM should give them.

Be sure to have your pulp villain follow other common conventions of the genre. These include having the mystery villain being discovered at the climax of the adventure by the heroes as an unsuspected close acquaintance of the PCs. Murderers in mystery stories were all the time hiring Private Investigators in order to throw the authorities off the trail! Have them kidnap friends of the pulp heroes, threatening harm unless they give up their investigations. More deviously, have the enemy release captured friends, but not after first implanting dangerous post-hypnotic instructions in their minds. Let the villain earn their title by their insidious plans, callous actions, use of fiendish torture, and worse. Another trademark of the pulps you can introduce to your game is having the NPC villain first throwing captured PCs into deathtraps instead of killing them outright, and then taunting them by boasts about their brilliant and insidious plans that the heroes cannot possibly stop. At least, not until the heroes make their escape!

Recurring villains are yet another common pulp convention, with the Bad Guy appearing boomerang-like from prison, deportation or even the grave. Hidden escape routes, secret gadgets and surprise tricks concealed up the villain's sleeve all help to ensure the villain's getaway should the PCs finally capture them. Dead pulp villains are rarely truly dead despite, the fact that no one could possibly have survived the mine cave-in, dirigible explosion or plane crash the villain was trapped in. By arranging the disappearance of their body and some sort of an explanation, no matter how improbable, the GM can have them return at a later date stronger than ever, and now with an unhealthy grudge against the pulp PC heroes. Failing this ploy, pulp villains can always have identical twins (or even triplets!) to step in to fill their evil shoes after the heroes have arranged for their demise in a previous adventure. It has also been known for other crooks to cash in on the fame of a famous and truly dead villain, adopting their reputations as a cover for their own crimes. Of course, your PC's do not have to discover this deceit until the impostor is unmasked at the end of the adventure.

#### **IV GADGETS AND WEIRD SCIENCE**

Gadgets have been an essential plot device throughout all ages of storytelling, from the magical gifts the Greek gods gave Perseus to defeat the Medusa, to the high-tech gizmos given to James Bond by Q Branch. In the pulp stories, these devices play an equally important role, being the tools of mad scientists and gadgeteers to both commit and combat crime. An incredible diversity of gadgets were invented and used by pulp heroes and villains. A far from complete list would include invisibility suits, personal rocket-packs, pocket radar, atomic jalopies, lightning-guns, and much much more. Some inventions made by gadgeteering pulp characters did have some basis in scientific reality, such as gas-guns, wrist-radios, ultrasound goggles, electric skeleton keys, chemical tracking devices, and so on; these were items often far in advance to the technology normally available to the world at large, but still scientifically plausible. Gadgets can also be used to provide or duplicate some of the amazing abilities that many larger than life pulp heroes and villains possess; hypnotism by hypo-guns, night-vision through special goggles, enhanced hearing through electronic stethoscopes, etc. Other devices were simply used for their plot convenience, such as giant robots, thinking machines, death rays, flying-saucers, rocket-ships, time machines, and so on.

Gadgets are very handy tools in planning and plotting pulp RPG adventures. For starters, such gizmos, devices and inventions can be used as a plot McGuffin to kick off adventures as villains steal or attempt to steal such devices. They can be used by PCs to neutralize the efforts of villains trying to kill them in deathtraps and other cliffhanger situations. Besides protecting the hero and their pals, gadgets were awfully handy at providing clues for locating and defeating the villain and their evil minions. Working as they do at the very fragile extremes of technology or via the black-box magic of Weird Science, it is really the GM's

whim that decides if the gadget will always work as intended in all situations and conditions. They can be used to subtly guide PC actions, as when a scientific gadget allows the heroes to uncover a valuable clue, or to provide drama when a damaged lifesaving device has to be repaired in a race against time. As the equivalent of "magic items" common in fantasy RPGs, you may want to look at lists of your favourite FRPG's magic devices and take some of the more interesting of these to translate into more appropriate technological terms for your pulp adventure game.

Besides the wonderful availability of gadgets and gizmos, another charm of the pulp era was that the world did not always obey the strict physical laws of science as we know them, but sometimes followed the mysterious rules of "Weird Science". Weird-Science is a catch-all phrase for the technology of the impossible, which was actually possible in the pulps in the hands of mad doctors and crazed inventors. Pulp writers were all the time coming up with scientific and non-scientific "what if?" scenarios, and then exploring the consequences of such things as gravity-nullifying metals, etheric engines, mind-controlling radio-frequencies, elements not found on any periodic table, invasions from other worlds, broadcast power, and so on. Scientific ignorance or the laziness of many pulp writers also resulted in many strange devices with only what appears today as scientific gibberish as an explanation.

Inventions using Weird-Science differ markedly from their counterparts built via normal science, being more powerful yet unpredictable in practice, devices that use it being incomprehensible in mechanism or function to the mind-set of more conventional scientists. Often Weird-Science gizmos could only be created by inventors who were a little crazy to begin with, the stereotypical "mad scientist". Starting from principles very different from the scientific and often tinged with occult and mystical elements, mad doctors could come up with inventions both ludicrous and deadly. These included devices designed to catalyze a new Ice Age, dehydration rays, earthquake triggering machines, metal-rotting gases, sun-sapping stations to blow up the sun, inventions that slow the Earth's rotation, and so on.

One problem about Weird-Science occurs when players finally defeat the villain and lay claim to all their scientific equipment, notes, and other assorted goodies. Unless destroyed in the final climatic battle, how do you prevent the PCs from using the incredibly deadly Weird-Science Crime-Ray captured from the villain themselves in their future battles? There are some things that man and PCs were not meant to know (or own), if only to prevent the GM from initiating a Weird Science arms race between the PCs and later villains. The GM may later reveal that the weird science device was simply a hoax, with the example Crime Ray being nothing more than a trigger for previously implanted hypnotic suggestions, or a signal to detonate pre-planted explosives. Alternatively, you could postulate that it was some weird mental ability or talent of the mad scientist was the true power behind the device, and not the actual device itself. This gadget may have been a psychological crutch for this strange talent, or simply served as an amplifier for this weird ability. Both explanations would answer why such devices become only useless junk in the hands of the PCs once they defeat this pseudo-science using villain.

## **V BIZARRE CRIMES AND MYSTERY**

Mystery, crime and violations of justice were common everyday occurrences in the pulps. Many a story centred around a strange mystery to be solved, a dangerous spy ring to be smashed, a loathsome murderer to be revealed, and a mad villain to be brought to justice. Heroes solving a kidnapping, thwarting a ghoul or stopping a blackmailer could be professionals just doing their jobs; police officers, private eyes, consulting detectives and even vampire hunters. Amateur detectives investigating a haunted house or finding a missing treasure ranged in identity from teenage sleuths to little old ladies. A burning curiosity and a love of riddles,

puzzles, and strange mysteries were characteristics of nearly every hero in the pulps.

Crime in the pulps were never boring or mundane. The vault of the First National Bank is not opened with just dynamite, but through the magic of Weird Science. It is not just anyone being blackmailed, but a beautiful redheaded siren with a dark and dangerous secret. It is not just a crook trying to take over town with their henchmen, it's an Ancient Criminal Mastermind with a scheme to destroy the world. A dead body is not found with just any knife in their back; a rare ceremonial Aztec sacrificial knife is the murder weapon. Deadly poisons, archaic weapons, rare beasts and other exotica were common means of delivering death in the pulps, and can be in the adventures you run based on them.

Crimes made by ordinary means but under identically strange circumstances were a common feature of the pulps. For example, a string of murders of men named Smith, the robbery from museums throughout the country of their Egyptian mummies, the same playing card left at the scene of the crime, or even a taunting clue for the PCs to follow up on. Such a series of crimes are often made by the villain to obscure their real motives and plans; blowing up trains to conceal the kidnapping of important atomic research scientists, stealing rare fish from aquariums whose internal organs are needed to create deadly toxins with strange effects. The theft of suits of armour from a long dead European monarch to recreate a long-lost treasure map from clues inscribed on the inside the metal breastplates. Seemingly unconnected crimes are often but the means the villain uses to get to the real item they are after, and can offer important hints for the heroes to follow. Clues could also be deliberately planted by more devious villains to lead PCs into ambushes, deathtraps or worse.

Criminal wrongdoings may even appear to be made using impossible magical skills and supernatural ability. The walking dead, disappearances from locked rooms, mythical creatures of the night and other eerie elements were often encountered by pulp heroes, but were later revealed to occur through either trickery and deception, or by some weird new gadget of the villain's devising. Again, for designing such gadgets for villains to use, it may be helpful to look over the spell and magic item lists of your favourite fantasy RPG for ideas on abilities for what these devices can do. For a twist to the genre, you can even rule as GM that magic does work in your version of the pulp era, and even allow for other fantasy trappings such as lost magical races, mythological beings, magical spells and occult devices to exist in such a variant pulp world background.

The type of treasure a pulp villain can be after can also be more interesting than just stolen bank loot, though it's the rare crook will turn down cold, hard cash. Antique Chinese jewelry, a cache of pearls, Blackbeard's treasure map, famous artifacts of religion and mythology, or even the rare metals necessary to create Weird Science devices, are all more fun to steal than just paper money. Treasure itself is anything that the villain is after, even if its value to others is questionable. This can range from obscure items for a villain who collects such things as autographs, blue glass, Confederate army swords, medieval suits of armour, pre-Colombian art, vintage violins, and so on. A villain can even steal interesting people to talk to, kidnapping famous persons for their conversational value!

Clues in pulp mysteries and crimes should be fairly obvious for your players to follow up on since there is nothing more frustrating than having a mystery that would confound a Sherlock Holmes being dumped on the average players' plate. It is neither satisfying to have a die-roll to provide a solution to a puzzling mystery, nor appropriate to have the PCs fail because their players missed an obvious clue. Since all pulp adventures have a mystery of some sort to be solved, the GM has a narrow line to tread in presenting what can be a challenging and not impossible problem for their players to solve. Providing multiple clues that lead



to the same step in the mystery is important, for even if the PCs miss one important clue, there will be backup clues they can stumble over and use. Having a handy NPC who suggests not the clue itself but something related to it will help direct the PCs back on the right track. Clues can also be inadvertently dropped by the more dim of the villain's henchmen, or even by a bragging villain themselves within the adventure. You can certainly use red-herrings in your pulp RPG mysteries, but be careful not to use them very often; events in pulp adventures are often tangled enough without having the PCs being led continually astray.

There may be occasions when you are absolutely, positively stuck for an idea for making a pulp mystery for your players. One handy trick a GM can use to create mysteries on the fly is to simply throw out random clues like crazy, and then listen carefully as your players try to make some sense of all these different clues and suspects. When your players first come up with solution that seems to fit all the random clues you have provided, and also implicates a certain NPC as the villain, give that NPC suspect an alibi. Later in the adventure you can pass on information to the PCs that invalidates this alibi. Not only will your players feel smug that they have solved the mystery and defeated the villain, but they'll have written much of the plot and have done much of the work of creating the mystery for you as well!

## **VI EXOTIC SETTINGS & LOCATIONS**

It is important to provide interesting places, settings and scenery where your pulp heroes can strut their stuff. Give each important scenes for PCs to explore or villains to attack or hide out in, a slight twist to make them interesting and unique. Roaring steel-mills, condemned theatres, midnight graveyards, frenzied race-tracks, eerie psychiatric hospitals, inky-black mine tunnels, chaotic circus grounds, observatories, cluttered warehouses, posh hotels, desolate oil-fields, movie-studio back-lots, ivy-covered college buildings, public aquariums and more can all provide interesting settings and situations to knot an adventure scene around. Don't hold back in furnishing these buildings with pulp-action rich architecture; chandeliers to swing on, balconies to throw thugs over, ramps and ladders to climb on, elevator shafts to fall down or climb up, secret tunnels and hidden doors to discover and be trapped in, conveyor belts and factory machinery to be turned into death traps, etc. Simply let your imagination run wild, and if it runs a little short, try looking at floor plans and pictures of interior decor in magazines or in books on famous buildings. You can even cannibalize non-pulp RPG supplements for maps of buildings and other interesting structures.

Vehicles can also provide mobile adventure locations for pulp heroes on the move. The Orient Express, a sleek millionaire's yacht, huge helium-filled dirigibles, rusting tramp freighters, trim speedboats, alien rocket-ships, baroque aerial aircraft carriers, and elegant ocean liners can all be the scene for claustrophobic pulp action. Rather than just being a means to get from here to there, the means of transport can be the main setting for an eerie murder mystery where victims are trapped with an unknown murderer. Or the mobile location can be a way to gather an interesting and diverse band of characters who can be caught together when an terrible electrical storm transports the PC's to a Lost World, or shipwrecks them on the coast of a mythical republic. The vehicle itself may be an item the villain wants to carry out some wicked plan with. It may even be the secret headquarters of the NPC villain. A great deal can happen on such a movable feast of a setting, with the advantage of using such a limited location being that it constrains the number of choices available to the PCs, making the action and adventure easier to control by the GM.

It was common for pulp heroes to travel to the four mysterious corners of the earth in pursuit of action and adventure. Travelling for long distances was like travelling back in time, with the sights and smells that the PCs encountering having been relatively unchanged for hundreds or even thousands of years. Introduce the

PCs to the spice-drenched bazaars of Persia, the lonely moors of Scotland and the Great Pyramids of Egypt. Let them experience the zephyr breezes of the South China seas and the sun-bleached ruins of ancient Greece as they hunt down the villain's secret hideout. Have them encounter dangers on the fog-choked streets of London, the arid steppes of Outer Mongolia, and other thrilling destinations. If all this seems like old hat, have your PCs journey to fictional countries such as the old European nations of Noirlandia, Ruritania and the Duchy of Grand Fenwick. For a more South American flavour, have them visit the make-believe republics of Hildago and Nasilia for even more obscure but exciting excursions abroad. Immerse your players in exotic cultures, foreign languages, and anachronistic sights; stew this with thrilling adventure and watch the fun that results.

You can also provide a touch of the exotic close to home. Your PC heroes can visit the local Chinatown, and be exposed to the transplanted mysteries of the Far East. Other ethnic enclaves or ghettos can give a taste of Old Europe and other distant locales. Or they can visit the wharfs of the nearby waterfront to confront danger and excitement shipped in from any one of the seven seas. World Fairs allow the sights of sounds of many nations to be mixed into a multicultural tossed salad of adventure. Hollywood back lots work much the same way to gather many different historical environments of adventure; haunted castles, old West towns, jungle sets, Victorian streets, and so on. Private libraries and museums can offer exhibits of Egyptian relics, African totems, dinosaur skeletons, or other similarly atmospherically intense artifacts and backdrops. Environments of the strange and foreign can be found literally in the PCs own backyard, which in turn will also attract similarly foreign visitors and their bizarre problems.

You can even place adventures in fictitious nearby cities, counties and states that exists on no map or atlas of the real world. A GM's version of New Orleans can be a renamed River City, or the fictitious US state of Wichinois with its capital of Zenith can be set vaguely somewhere in the American Midwest. Such alternative settings offer the GM the opportunity to be creative and play fast and loose with political figures, street-plans, road maps and other historical details. With this method you do not have to worry that inadvertent historical or geographical inaccuracies that can result from using a real setting will cause problems in the game for your players.

## **VII LOST WORLDS**

Lost worlds are a very special setting for PCs to visit for pulp adventure, they being isolated and fantastic chunks of geography unknown to the world at large. Lost Worlds were places, creatures and people trapped in time, existing today as living museum pieces while the rest of history marches on. Hidden jungle cities. Immense caverns buried deep under the earth. The craters of smouldering volcanoes. Valleys surrounded by impassable mountain ranges. Islands in uncharted parts of the ocean. For all these and more, what made all these mysterious areas special was their difficult access, foreign inhabitants and strange wildlife. The natives were often living descendants of ancient cultures--Egyptian, Viking, Babylonian, Incan, Aztec, Roman, etc.--unaware of the outside world. In the opposite extreme, its inhabitants could be fictionalized long lost races and cultures--Atlantis, Lemuria and Mu--whose rulers are determined to remain secluded from the 20th Century. Even more strange can be locals who are intelligent dinosaurs, giant Ant-men, or even space-shipwrecked aliens. Lost Worlds can be outright terrariums of bizarre biology with dinosaur valleys, ice-age plateaus, islands of giant or dwarfish creatures, and so on being common and time-honoured locations.

The basic premise of a Lost World adventure is having the PCs accidentally discovering a small Lost World, being trapped there, exploring its thrills and dangers and unpleasant native inhabitants, and then

escaping, never to find it again. The latter can be accomplished by losing the maps on how to get their, having a cave-in or avalanche cut off the access, or even having some terrible cataclysm--a volcano erupting or Weird Science gone wild--destroying the Lost World completely. Such a "one-off" Lost World can be a playground for fantastic historical or super-science adventure. Cowboys being challenged by medieval knights or mole-people. Detectives shooting out with Spanish pirates. Whip-wielding archaeologists trading blows with mammoth-riding cavemen. Aviators dogfighting with pterodactyls or flying-saucers. All these and more are but some of the wild adventures that the PCs can encounter in the Lost World setting.

If wanted, a Lost World can be a campaign setting that is much more extensive and durable than the one-shot version mentioned above. Instead of having the Lost World lost again or destroyed at the end of the adventure, the GM may decide for the PCs to take up temporary or permanent residence and positions of power in this self contained setting. It was quite common for pulp heroes of this more style of adventure to stumble on a Lost World setting whose native inhabitants are in the middle of a civil war or have the PC heroes presence push a previously tense situation over the edge to war. Heroes in pulp Lost World romances were often forced to choose sides in such conflicts. The PC heroes may decide the aid the "good guys" with merely their grit and brawn; "going native" as it were. Alternatively, they may decide to use their superior equipment and knowledge to arm the locals against the (until then) superior forces and abilities of the enemy. Rewards for helping the winning side of the conflict ranged from gifts of valuable treasure, a means to escape the Lost World if the PCs had been trapped there, or even the hand in marriage of the eldest child of the current ruler of the Lost World.

Newly created gadgets and futuristic vehicles can be used to get to even stranger landscapes of wonder. A Lost World can be found deep inside a hollow earth, accessible only by a mechanical drilling mole of an inventor PC's devising. Time machines can convey PCs to a far-off past or future. Rocket ships or teleporters can whisk players off to brave new worlds both inside and out of our solar system, galaxy or universe. Shrink-rays can even let heroes explore the normal world scaled down to the size of toys, insects, or even sub-sub-sub-atomic particles. Along with being the means of conveying the PCs there, vehicles can be used for stranding the PCs in the Lost World, either temporarily or permanently. The pulp GM can go wild at designing alien cultures, monstrous ecologies and fantastic landscapes for their heroes to romp through. If the GM is stuck, they can raid material from their favourite fantasy or SF RPG--maps, modules, bestiary lists, fantasy races, etc--to help in the creative process of building their pulp fantastic Lost World.

## **VIII CLIFFHANGERS**

Cliffhanger endings were a classic technique used by the pulps and by radio and movie serials to maintain tension and drama. Stories that end suddenly with the hero and their friends caught in a dire predicament with only a "stay tuned for the next episode to see what happens next" message ensured that the impatiently waiting reader, listener or viewer would be soon be back to see how the heroes avoid their fates in the next adventure chapter. Heroes in the pulps have been left at the end of a chapter trapped in falling elevators, bound and gagged inside of burning warehouses, caught without parachutes in stalled and falling aeroplanes, locked inside flooding dungeons and, to fulfil the old cliché, even found clinging precariously to the edge of a cliff with the villain about to step on their clinging fingers and push them over to certain doom! Despite all odds, pulp adventurers always survived these deadly perils in the next chapter of the adventure.

Salt and pepper your adventures liberally with situations that temporarily leave the PCs in a very tight jam, with the PCs wondering how on earth they'll survive. This is especially easy to do when a group of your pulp PCs have separated. When this happens, you can cut away from the first group left at a cliffhanger

ending, and then continue gaming with this second PC group until they in turn have a cliffhanger opportunity. Then cut back to the first group, switching back and forth as often as you can. If your players PCs do not split up into different groups, you can announce a short stretch and snack break at a cliffhanger situation, and then return again later to it later to complete the scene to your players satisfaction. Make each cliffhanger a special and unique opportunity to create harrowing adventure for your players and PCs.

Try to arrange to end a session of game play on a cliffhanger note to create a much longer period of suspense and dramatic tension until the next time the gaming group meets. You can provide for such a theatrical ending for your own pulp RPG adventures by picking a time window for completion of that sessions game. Whenever a dramatic action scene occurs within that pre-chosen time window, make *it* the cliffhanger scene, and suspend game play at that point until the gaming group meets again. Alternatively, you can try to plan ahead of time for a cliffhanger or deathtrap to end your game-session on; this requires some GMing experiance in predicting just how much the players can accomplish in a given time period before springing the cliffhanger. Whatever method you decide to use, your players may complain about being left in suspense, but they'll soon be back with a vengeance

While the beginning and end points of a cliffhanger scene are fixed, what happens in the time between is entirely up in the air. For example, a game session may end with the GM saying "...the car with your hero tied to the steering wheel is hurtling towards the cliff edge! Seconds later, the car goes over the edge and bursts into flames when it hits the rock below! Stay tuned until next time to see what happens!" The next time the gaming group meet, the GM can recap the situation of the car hurtling over the cliff edge and then say that if the PCs want to make their escape, it has to be in the few seconds before the car actually hits the ground (after all, the GM never actually said the PCs were in the car that exploded in the last cliffhanger scene!). How the PCs survive this situation is up to the players decisions and action. They may try to break through the steering wheel and jump out of the car at the last possible second, or attempt to slip their bonds and do the same, or somehow regain control of the car in a way that forces the *villain's* car that had been following them to go over the cliff instead, etc. Remember, there should always be an out for the players to have their PC's to discover, and one that does not rely on lucky die rolls alone.

Cliffhanger escapes should always be made at what looks like the last possible minute, and this by the actions of the PCs, and not some outside agency. While movie serials often cheated by having some form of deus ex machina rescue the trapped heroes--a freak power failure, the police charging in, the friends of the hero coming to the rescue--don't overuse this cheap trick in your game. It's more satisfying for the PCs to escape due to their own efforts, abilities and ingenuity, rather than relying on the fat hand of the GM to do their work for them. Sometimes making the situation apparently worse for the PCs by piling even danger will suggest a solution to the players. If bad luck doggedly follows the PCs let the bad event happen, but by no means have a string of poor die rolls cause the death of a PC. Going back to the pulp genre convention of reduced hero mortality, have some long lasting but non-lethal injury occur instead, or simply have the PC involved disappear for some time, and then have them appear again at an oppotune moment when their friends could use them most.

## **IX DEATHTRAPS**

Deathtraps were a special kind of cliffhanger used in the genre, devices either built or used extemporaneously by the arch-villain to do away with the hero and their friends. Deathtraps are not designed to kill the PCs as much as they exist to give them a puzzle to solve, and to slow them down while the villain does their bit of nasty work. It was a rare villain who simply tossed a hero in a deathtrap and ran

away; the deathtrap gave the villain a chance to gloat and brag about their fiendish plans and answer all the unanswered questions raised by the hero! Deathtraps include such classics as locked rooms filling with poison gas, heroes tied to tables with huge pendulum knives slowly descending, being slowly lowered by rope into huge vats of boiling and noxious liquids, electrical devices with two persons ensnared for whom the escape of one means certain shocking death to the other, and so on. Death traps need not even be mechanical contraptions of this Rube Goldberg variety. Villains framing PCs with murder and other criminal activities can be remarkably effective, with the most gentle penalty for failure being a long and uncomfortable vacation in Sing Sing or Alcatraz; for a worst case scenario, the electric chair awaits the unlucky.

These lethal traps can be difficult for the GM to construct so that their players face a nasty challenge, but still have a decent chance to avoid their deaths. The quick wits of the players working could probably turn some portion of the trap against itself, or lead to some way to deactivate the device. You can try to plan the deathtrap around the PCs' equipment and capability, ensuring that they are equipped for escaping danger. Special abilities or devices unknown to the villain--lock-picking skills, a wire saw hidden in a hollow tooth, a vial of acid--may be used to elicit an escape. Or you can simply make for a fiendish situation, and trust to the creativity of your players. You may be astonished at some ideas your players can come up with for escapes. If you are stuck on building a good deathtrap, try using alternating the two techniques that follow below, but be careful not to tell your players you are using such tricks!

A) One method is to secretly rule that the PCs must make two different kinds of escape attempts that will automatically fail before their *third* try automatically succeeds in providing their escape and getaway from the trap. This technique allows the players ingenuity to play a role, and providing such timing that the escape is made by the hero at the very last possible second. For example, a PC hero locked in a cage with a maddened gorilla on a barge that is slowly sinking can try to escape this trap by 1) bending the bars, or 2) stunning the gorilla and then picking the lock, or 3) pouring trap-eating acid on the floor and making the escape through the resulting hole. Whatever order the hero tries, it will be the third and final attempt that succeeds, and it will occur at such a time that it just saves the hero from death or worse.

B) A second method is to rule that the very first way the players choose for their PCs to make their escape is in fact the correct one, but *something must change* before this initial idea will work. For the example of the PC trapped inside the sinking barge, yes pulling the bars apart will work, but only the gorilla is strong enough to do this and must be tricked to do this task for the PC. Perhaps the acid trick is the right idea, but the barge has to tilt on its side for the acid to work on the side walls of the cage. Or picking the lock is the right idea, but you must first deal with the enraged gorilla that is rushing to attack this trapped PC.

## **X THE "FEEL" OF THE 1930s-1940s PULP ERA**

To help capture the zesty colour and rough-and-tumble atmosphere of the pulps, familiarize yourself and your players to the pulp genre and understand its peculiar stylistic conventions and unique atmosphere. Read reprints of the pulps, and lend these to your players, or try reading comic books inspired by the pulps. Many of these are listed in the recommended references and resources guide that follows this article. Watching old adventure movie serials is another painless way of getting the know the period and the trademark pulp etiquette used. Showing such a mystery-adventure episode to your players before a pulp RPG session can do wonders in setting the right mood for the gaming that will later follow. Books on and about movie serials can be a goldmine of plot ideas and character names for you and your players to steal. Recordings of famous radio-plays, such as those of "The Shadow", "The Green Hornet", "I Love A

Mystery" etc., are also worth listening to, and can also be played or lent to your players to help them provide the right atmosphere and mood of the era in your pulp adventure role-playing game.

Fast pacing is an important element to convey to give the proper atmosphere inherent in a pulp-inspired adventure. While relentless action is nearly impossible to maintain, you can still punctuate your pulp RPG adventures with scenes simply drenched with furious action and drama. To reflect this, do not give the PCs much time to think or plan during such episodes of overwhelming excitement. Have masked men burst into the room through trap-doors in the floor, let the cable of the elevator they are standing in break loose and start to fall, or have a hail of bullets fly their way as they stand around wondering what to do. It's okay to allow players some time to plan elaborate responses to thwart the villain, but realize that in the pulps, when push came to shove, it was common for the heroes to think more with their fists and guns than with their brains. Also remember that action doesn't just mean combat; it can also mean a reckless chase scene, escaping from a deadly deathtrap, rescuing someone from the jaws of catastrophe, or being suspended near death at the end of a cliffhanger scene. It's okay to skip ahead through boring scenes of travel or plotting in your adventure to get to a more interesting scene, but be sure to show that such PC preparation and planning pay the price of passing time. Above all, keep things moving!

Convey the feel and "pulp" atmosphere for the period of the 1930s and 1940s for your game. Give a "postcard and snapshot" glimpse of the time, providing details and historical trivia to your players throughout the gaming session. Major issues of the day can be mentioned via actual newspaper stories and alongside of clue laden stories and headlines you make up yourself. For the latter, you can create your own headlines or news-stories by either using a good computer desk-top publishing program, or by doctoring a photocopy of a real newspaper's frontpage headline obtained from a public library's microfiche collection. Along with this method to drop news of the day and clues to help move along a pulp plot, you can relate stories in newsreels or radio broadcasts to your players; make up your own "Flash" announcements that interrupt some appropriate period music you have previously recorded and have playing softly in the background.

More subtle ways can be used to impart a verisimilitude of the pulp period. Try mentioning the every day entertainment of the era for starters. This can be what live music bands are playing in a nightclub (Benny Goodman's or Guy Lombardo's Orchestras), the latest fad (be it Mah-jongg, jalopy racing, or flag-pole sitting), what baseball team is leading the World Series, details in dress and fashion, what Hollywood celebrities are spotted at the local ritzy honky-tonk restaurant (Myrna Loy, Jimmy Stewart, Fred Astaire) and the latest movie playing at the Orpheum theatre (Frankenstein, The Prisoner of Zenda, or The Wizard of Oz, etc.). Show and use the technology of the 1930s and 1940s--large radio-transceivers, six-shooters, complicated telegraph sets, propeller-driven aeroplanes, octopus-like telephone switchboards, vacuum-tube scientific devices, etc.--and juxtapose these with more higher technology elements that really existed (rocket-planes, gyrocoptors, radar, submarines, television, atomic power) along with weird science devices that never did exist but ought to have. Other period details you can drop in are the makes of the vintage automobiles people are driving (you can also call them flivvers or jalopies), having NPCs drop 1930s slang words, mentioning the price of lunch at an automat, having elevator operators in large buildings interact with the PCs, spotting a horse-drawn milk-wagon, travelling by cruise-ship or zeppelin to Europe, etc. Mention the PCs seeing apple sellers on street-corners, hoboes riding the rails, dusty cars full of migrant workers, long lines at soup kitchens etc., all images of the Depression to make these decade feel real and solid to your players.

To add further depth and breathe life to the era, have your PCs run across famous and important

personages of the day. Thomas Edison, Nikola Tesla, Howard Hughes, Ernest Hemingway, Edgar Rice Burroughs, Winston Churchill, Houdini, and Eleanor Roosevelt are all people they can meet, perhaps even help or be helped by. Fictional personages can also be added for fun; an aging Sherlock Holmes, an even more poisonous and shrunken Fu Manchu, a still vine-swinging Tarzan, etc. Other pulp heroes such as Doc Savage, the Green Hornet, and the Shadow can also cross your PC heroes' path. For the latter you can even drop stories in the press on their competitors' pulp exploits, or even adding a "box-score" column on the front page of the daily newspaper listing the number criminals put away by their friendly rivals each week. All these details help instill a feel of authenticity to this brightly innocent and charming age that existed in the pages of the pulps.

## **IDEAS FOR PULP ADVENTURES**

You'll need to mix many of the pulp ingredients previously mentioned above to create the structure for your own pulp adventure scenario. It doesn't hurt to follow a formula approach, which is what most pulp writers did. Create your villain, flesh out what they want and how they intend to get it. Make the crime that each separate villain you create different, and make each way the crime is performed unique too. Develop a number of interesting scenes and situations for the heroes to romp through in their pursuit of the solution to the mystery, and be generous about how you spread clues and ideas to get players moving from scene to scene. The goals of the villain and the crimes they commit always set the stage for the interesting settings that provide the background for your pulp adventure.

Start your adventure with the heroes in a mess of trouble. Give them cliffhangers to escape from, several deathtraps to rescue themselves and friends from, and keep the excitement and action at a furious pace. Let them stumble over trouble as they go about their business of crime-fighting, crime-busting, helping friends out, etc. Foreshadow the arch-villain by having this NPC built up by their terrible deeds and horrible crimes. Introduce this wicked NPC to your PC heroes at an early opportunity via news reports, eyewitness accounts, taunting letters, and even successful kidnapping of your players' PCs. Invent prisons and ingenious deathtraps for your heroes to escape from, and turn the tables on their former captors. Be sure to allow your pulp PC heroes ample occasions for them to defeat the villain honestly at the adventure climax. Don't worry about having your players kill off a wonderful arch-villain; pulp villains are made of durable stuff, and you can even bring back a favourite Mr. Nasty from the grave if you want to!

To help in the creative process of constructing a pulp adventure, try looking at authentic background material on the era of the 1930s and 1940s. Many public or university libraries have back-issues of local newspapers available on microfilm that you can scan for ideas--local or national news stories, ads for movies and theatre shows, classified ads, obituaries, etc.-- around which can be knitted an adventure of your own devising. Used bookstores can have old issues of *Life*, *Look*, *Popular Mechanics*, *National Geographic*, school atlases, encyclopaedias, time-lines of history, etc., all of which can be a source for ideas for pulp adventures. Current or vintage travel books and maps are also good for pulp adventure ideas in foreign lands. Try reading about political events, items from war newsreels, strange Fortean news stories, scientific "what-ifs" of then and now, accounts of famous crimes and disasters, for more even more ideas for stories. While there are many good history books covering this period, you can give yourself a break and check out the history section in your local children's library. Books aimed at younger readers are clearly written, never assume any prior or specialized knowledge, and they are often wonderfully and generously illustrated.

Reading reprints of the original pulps, watching movie serials and listening to radio shows from this period is

the best and most direct way to capture ideas and the flavour needed for pulpish cliffhangers. Try looking at some of the recommended pulp-related materials listed at the end of this article. Many cliffhanger serials filmed during the 1930s and 1940s are readily available on home video. To maximize your enjoyment of watching these vintage shows, be sure *not* to see each video entirely in one sitting--watch only one 20 minute episode at a time, and only watch the next episode after you have waited with bated breath to discover how the hero and heroine have extricated themselves from a deadly cliffhanger. There are also many black & white movies filmed during this period from which you can pick up ideas for plots, mysteries, traps, atmosphere, villains, settings and mood. Keep a pad and pencil handy while watching, and be sure to jot down ideas as they flood into your creativity.

## IDEAS FOR PULP CAMPAIGNS

A campaign based on the pulp genre can be of several types. One-shot adventures can be fun, and can be used to explore a variety of story genres and characterizations. Such one-off adventures are useful for players or GMs with schedules too busy for long term campaigns. Also common is the pulp serial campaign, where the same group of heroes are followed through a succession of different adventures. This approach has such positive features as growing PC reputations, a chance for players to explore thoroughly their GM's version of the pulp era, familiarity of PC characterizations among players and GM, recurring villains appearing to work their dark revenge on the PCs, and so forth. There are many interesting settings and situations that can unite a band of PC heroes; a charismatic NPC pulp hero who needs help in fighting crime, the announcer and crew of a newsreel reporting company, the stunt gang of a movie studio's backlot, a pulp magazine publishing company roster of writers, a "scandal-sheet" newspaper, a university's nutty-faculty club, and so forth.

Whatever the campaign style, it helps to have either the players or the GM provide a reason for why the heroes are involved in the pulp adventure, either alone or working together as a team. A mechanism must be provided to explain and get all the different PC heroes working together for at least their very first adventure together. The GM can provide an adventure campaign framework, such as a detective agency that all PCs work for, or a World Explorer's club that they all belong to. The force of circumstances can also be used to sweep together PCs of highly variable backgrounds together for adventure. This could be a disaster that occurs with all PCs on hand, having all the PC's being accused of murder together and working as a team to clear their good names, the PCs being zeppelin-napped together, having the PCs all working for the same incredible pulp-hero boss (but whom unfortunately suffers from lapses of amnesia, and thus cannot always be relied on), and so on. Below are a few adventure campaign premises you can use as examples or tweak for your own purposes:

### 1) *Weird Masks Publishing Co.*

Weird Masks Publishing Co., or more simply, Weird Masks, is a publisher of those monthly lurid and lusty adventure periodicals commonly called "pulp". Weird Masks flagship publication is an anthology weird-detective magazine itself called "*Weird Masks*", but they also publish a variety of other genre fiction magazines. Detective-mystery, gangster, spy, sports, jungle, zeppelin and single-hero pulps fill out their selection, with many pulp titles being started and dropped each month. As part of the company's corporate policy, each and every magazine it owns has either the word "Weird" or "Mask" somewhere in its title. Its offices are housed in a prominent New York City landmark, the "Hurricane Building", and its presses are in this skyscraper's basement. Daily operations are headed by Illingsworth Xagat, its shrewd, balding and cigar-chomping Chief Editor.



Weird Masks has an unusual editorial policy of only using fictionalized accounts of true stories to fill the pages of its many adventure magazines. Even more unusual is that Weird Masks doesn't just try to chase after completed adventures; they actively initiate the adventure process. How this works is by Xagat and his underlings finding an interesting story (i.e. a vampire curse in Peru, a "Stink Man" raiding hobo jungles near the Florida Everglades, strange shipwrecks on the Great Lakes, etc.) through the company's network of staff story scouts, and freelance agents answering to ads in the back pages of Weird Masks many magazines. Once a hot story has been found and has been selected for follow-up by the editorial staff, Weird Masks gathers together a team of its adventurer agents to look into the matter. These adventurers, selected through their "Department of Adventurers" central character casting file, are shadowed or accompanied by writers and their aides to write up the subsequent adventure that will naturally ensue, which will then be published by Weird in an appropriately (ie. luridly) titled pulp. Particularly successful stories will lead to Weird and Xagat reuniting this particular team of adventurers under some appropriately colourful team name. This is how such pulp series as "Rip Valentine & His Blackhearts", "The Dragon-Flyer", "Shakespeare's Ghost", "The Radio Rovers", "The Arachnid" and "The Masquerader" got their start with Weird Masks.

In many ways, "Weird Masks" is run very much like the major motion picture studios of the same time. Given this parallel, Weird Masks has a special matching service, the "Department of Adventurers" that tries to put together the best possible team of individuals to meet their perpetual demands for stories of eerie mysteries and strange adventures to fill the pages of its many magazines with. In this department's files are the resumes hundreds of stuntmen, cowboys, acrobats, boxers, sailors, scientists, circus folk, aviator's, ex-soldiers, big-game hunters, gunsels, dancers, aspiring actors and actresses, and other types too diverse to easily classify, who are all available for hire on short notice. This very large roster of adventuring types has been compiled from a listing of all those who have answered classified advertisements that Weird Masks places on an irregular basis in the New York Times, and other large international newspapers. It's assumed that the PCs have been recruited by "Weird Masks" in this same fashion. Those signed to a contract with Weird Masks are sent to coaches for fisticuff training, fencing, horseback riding and more--the normal grooming for potential heroes of this brand of pulp adventures. They will also have access to expensive vehicles, equipment and devices from the company's "Adventure Props Department". Sometimes the curious loot from villains vanquished by Weird Mask contract heroes makes its way into the Prop's warehouse, whose use makes for surprising results and interesting adventures.

Colourful adventurers are especially sought for by Weird Masks, especially those with fanciful nicknames and strange backgrounds. Those that lack such a lurid nickname from either friends, or the whim of the press will have one grafted on by one of Weird Masks in-house writers (ie. the GM). Hence a lion tamer becoming, "Zara, the Black Whip", or a daring race-car driver becoming "Swiftly" Fraser. Occasionally a nickname is inappropriate to the personality of the adventurer, such as a nervous and timid paleontologist being stuck with "Tornado" Smith as a moniker, but as Xagat would say (after first removing from his mouth a particularly vile smelling cigar), "A larger than life name sells copy, and the fancy name might just inspire you to greatness. Besides, pal, you ain't got no choice. Read the fine print of your contract!"

One of the stipulations of the job contract that Weird Masks insists on is that the team of newly assembled adventurers must be willing to be accompanied by a few hack writers, a secretary and an illustrator/photographer, who will all record the various events and happenings that the adventurers encounter. Weird Masks is willing to spend a great deal of money in training on behalf of promising individuals; they are also determined to get their money's worth. For a healthy salary and various bonuses for extra-daring heroics

and especially memorable lines that the writers can use, the players sign away all story rights of their adventures. Not only does the accompanying magazine staff provide a transcript of the adventures the PCs undergo, but they can suggest ways for players to get into the proper pulp spirit, or even drop hints on things to do, "I think Illingsworth would pay a hefty bonus if you tried to jump from that biplane, onto that escaping car. Not that \*I\* recommend you do this, mind you...". Depending on the GM, the team of pulp writers can take a very low key approach to their job (ie. planting hidden recording bugs and robot camera equipment on the PCs), else become active participants in the adventure (with their own roles carefully edited out of the final pulp transcript).

If the GM wishes to use the Weird Heroes campaign premise, players can each generate several different PCs of varying backgrounds, histories and abilities. From this roster of PCs, the GM, in the guise of the Chief Editor, can select the most appropriate mix to play out a pulp game with themes as divergent as Lost Worlds, Jungle-Love, Weird-Spy, Spicy-Zeppelin, Western-Horror, etc. Alternatively, for even more fun, the GM can chose the most *inappropriate* collection of PCs, who'll soon will have to come to terms with the wild diversity of their backgrounds, talents and abilities in order to complete the task before them. For some added variety, PCs could be one of the writers or flunkies assigned to cover the story. They could also be the story scout who uncovers the mystery the other PCs become involved with. As an additional twist, one of the adventurer agents or story writers could be an imposter. This ringer could be a famous pulp hero working incognito to lend a hand to the greenhorns. Alternatively, this person could be the villain or an agent of the villain working to sabotage the best efforts of the magazine's team of heroes. PCs themselves can be ringers of this sort, or may have been hired for the task through false credentials. Such PCs may find to their dismay they have bitten off far more than they can chew once the true nature of their abilities and skills are found wanting in the face of a real pulp danger.

A final, and particularly nasty variation on this premise is the secret fact that the secret owner of Weird Masks is really a nefarious pulp villain! The true owner is a megalomaniac with designs to rule the world, whose insidious purpose in creating and running Weird Masks is to first locate and then neutralize potential adventure-hero threats to their diabolical plans. Middle-of-the-road heroes are left to handle mundane mysteries, while more competent adventuring teams can be safely used as unwitting pawns to thwart rival pulp villains or led on time-wasting wild goose chases to occupy their time. If the PCs start to wonder just how and where Xagat is getting all these juicy stories from, they can be safely diverted into deathtraps, framed for awful crimes, or worse!

## 2) *The Radio Heroes.*

Early in 193\_, the following advertisement appeared in many East coast newspapers:

*JACK GALAHAD IS ON SILVER AIR NORTH  
That intrepid knight of the Wild Blue Yonder,  
Jack Galahad, can be heard with his daring  
Chums every Friday Evening at 9:30 PM on all  
Silver Air East affiliate stations. Tune in as  
Jack and his "Knights of the Round World" clash  
with Capt. November, The Strange Angel and Lady Tarot  
every week in eerie and uncanny adventure.  
Don't miss out on the EXCITEMENT!*

The player characters are involved with the live broadcast of "Jack Galahad, and his Knights of the World",

an adventure radio-play that airs once a week on Friday nights. Captain Galahad, a modern day paladin of the skies, travels the world in the custom zep-plane, "Camelot", helping out people who find themselves in trouble. He's aided by two other fellow adventurers; Sonia "Lasagna" Smith, his crackerjack co-pilot, navigator and nurse; and "Ape" Carney, his wizard radio-operator, grease monkey and cook extraordinaire.

Using their wits, quick fists and the technological marvels of his aircraft, "Camelot", Jack Galahad and his pals encounter thrills, danger and excitement aplenty in each week's hour long episode. Dodging their heels are a number of villainous sorts; the sinister Captain November, a secret agent for a unnamed foreign power that considers Jack and his pals a threat to their expansionist territorial plans; Lady Tarot, a slinky red-haired vamp who seems to be torn between romantic entanglements with Jack and the chance to steal and sell his amazing technological secrets to the highest bidder; and the Strange Angel, a weird masked flyer known only by the name of his eerie black-canvassed custom biplane, who wields seemingly supernatural powers to spread chaos and destruction for reasons unknown.

The radio show is broadcast live, once a week, from the main studio of the Silver Air North Radio Network, located on the 77th floor of the Argent Tower in Chicago. It's major sponsor is Galahad Aviation, a major manufacturer of innovative aircraft equipment, and the radio show is a promotional advertising effort that has met with great success.

Player characters can be involved in the Radio Heroes campaign premise in a variety of ways. They can be actors and actresses lending their voices for the show. For more rugged characters (such as big game hunters or federal agents) they could be guest emcee's for the show, giving a little talk before the radio-show begins on their own "real" efforts to fight crime. Other PC's can be working as radiotricians, sound effects persons, story-writers working on the show, administrative staff (studio gophers, security guards, producers and lawyers). They may even be members of a guest studio audience observing the show.

Unfortunately for the PCs, while they know that their show is not real, others in their listening audience are not so well informed. Folks running from trouble will converge on the studio headquarters of the radio show, intruding and begging for help from the very surprised PCs. Ill-informed villains thinking that "Jack Galahad" and his band of helpers might pose a threat to their own nefarious plans and plots, will make preemptive strikes against the show, and as a result, drag the heroes into bizarre plots that they would otherwise remain happily ignorant of. Police, G-Men and "real" pulp heroes (who will attract in turn their own arch nemeses) will think that where there is smoke, there is fire, and will continually bother and badger the PCs and the show. Things could get very interesting, especially if the PCs decide to really enact the fictional characters they portray, if only in self defence from all the harassments listed above.

## **CONCLUDING THOUGHTS**

Given its immense popularity of in such media as film, television, comics and novels, the pulp genre has been surprisingly underutilised by the RPG industry. With the immense popularity of the modern superhero genre in RPGs, it is astonishing that their pulp counterparts from the period before and during the Second World War have been virtually ignored. Comic books and the superheroes who live in them are the direct literary descendants of the pulps, with comic heroes as Batman, Spiderman and Superman having the Shadow, the Spider and Doc Savage as their pulp counterparts. Cliffhanger endings, strange disguises, epic adventures, secret identities, hidden hideouts, deathtraps, weird-science and oddball villains, all which to some degree are present in the comic-book and RPG superhero genres, were classic stylistic conventions first forged in the fiery furnace of the pulps. Granted that the unrealistic cinematic approach, absence of

flashy superpowers, pre-Atomic technology level, and narrow period of the era between the Depression and the Second World War is off-putting for some, there is still a great deal of fascinating material that can be explored in this style of gaming.

Happy Pulpateering!

## REFERENCES AND RESOURCES

### *Primary Pulp Sources and Reprints:*

**Maxwell Grant** (pseudonym for Walter B. Gibson who wrote the majority of the stories, as well as Theodore Tinsley and Bruce Elliott). *The Shadow* series.

**Robert Hogan.** *G-8 & his Battle Aces* series.

**Brant House** (pseudonym for Paul Chadwick, G.T. Fleming-Roberts, Arthur Leo Zagat and R.T.M. Scott). *Secret Agent X* series.

**Kenneth Robeson** (pseudonym for Lester Dent). *Doc Savage* series. Note that the unnumbered stories currently in print are new novels ghost written by Destroyer author Will Murray.

**Kenneth Robeson** (The first 20 novels by Paul Ernst under this pseudonym; subsequent novels ghosted by Ron Goulart in the 1970's). *The Avenger* series.

**Grant Stockbridge** (pseudonym for Norvell Page, though R. T. M. Scott wrote the first two novels). *The Spider* series. Reprinted in double book format by Carrol and Graf, with the latest (and likely final) volume being #8 at this point of writing.

### *Books on or about the Pulps, Movie and Radio Serials*

**Alan G. Barbour.** "Days of Thrills and Adventure". An illustrated survey of movie serials, divided by genre, stars, stunt-men, etc.

**Alistair Durie.** "Weird Tales". A survey of the authors, stories and artists of the premier pulp magazine of the strange and the bizarre.

**Frank Eisgruber Jr.** "Gangland's Doom". A slim and hard to find book that discusses the Shadow and his various identities; brief synopses of his various exploits, his helpers, B&W cover reproductions, etc.

**Philip Jose Farmer.** "Doc Savage: His Apocalyptic Life". A loving look at Clark Savage Jr., his various lairs, his famous helpers, his tom-boyish cousin, notable villains, gadgets, and even a speculative family tree relating Doc Savage to most every other fictional and real-life hero. Also check out his carefully researched and creative biography of Edgar Rice Burroughs most famous Lord of the trees, "Tarzan Alive!"

**Tony Goodstone.** "The Pulps". A bright and cheerful illustrated survey of the pulps, with a short story or two from each of the main genres covered.

**Ron Goulart.** "Cheap Thrills". One of the few survey books about the pulps, covering such genres as SF, Western, Detective, etc., this book includes interviews with some of the original pulpsters.

**Ron Goulart.** "The Dime Detectives". An examination of the mystery-detective pulp stories, with chapters on the Shadow, the Spider, Doc Savage, Race Williams, Sam Spade, Philip Marlowe, and other fictional gumshoe notables.

**Walter B. Gibson.** "The Shadow Scrapbook". Actually written by the man who penned the vast majority of the Shadow stories, this is a beautiful look at this dark avenger through essays, a short story, a complete comic strip, a radio-script, listing of all the stories and radio-episodes, colour plates on the original pulp covers, information about the various Shadow movie-serials, and more! Well worth tracking down.

**Jim Harmon.** "The Great Radio Heroes". A nostalgic, though at times gushing, book about many radio serials of the 1930s to 1950s. It covers such radio shows as "Little Orphan Annie", "Superman", "The Lone Ranger", "I Love A Mystery", "The Shadow", and many others. Highly recommended.

**Robert Kenneth Jones.** "The Shudder Pulps". A look at one of the more bizarre genres of the pulps, the horror-terror-weird-menace tale of newlyweds and couples beset by lusty cripples, sadistic witches and bloodthirsty fiends; lots of quotes and synopses from representative stories.

**Jay Maeder.** "Dick Tracy; the Official Biography". A look at the comic-strip version of this famous police detective, and the many oddball crooks he fought.

**Bill Prozini.** "Gun In Cheek". A humorous trek through some of the worst detective-mystery stories of all time. Not surprisingly, lots of pulp material to be found here, and tons of great quotes from less than great stories.

**Robert Sampson.** "Spider". A deep and thoughtful look at the novels involving the most messianic and violently right-wing of the pulp heroes, the Spider. The book includes a listing of titles, and a brief synopsis of many of the stories, and is the definitive work on this character.

**Robert Sampson.** "Yesterday's Faces". A five-volume series that looks at the broad literary themes and characters of the early pulp stories, such as Tarzan, the Red Raven, Nick Carter, etc.; it has less coverage of later hero pulp characters and magazines.

**Lee Server.** "Danger is My Business". A beautiful survey book of the pulp magazines. Wonderfully illustrated with colour reproductions of many pulp covers. One of the few books on the pulps actually still in print. Strangely enough, I found my copy in the art section of my local bookstore; don't miss picking this up!

**James Steranko.** "The Steranko History of Comics" (two vol.). Besides having an entire chapter devoted to "The Bloody Pulps", there are tons of material and ideas from golden-age comic-books that are entirely suitable for pulp situations.

**Robert Weinberg (with John McKinstry).** "The Hero Pulp Index". Thumbnail sketches of every hero of the hero pulp magazines, and a listing of every magazine appearance they had. The list of pulp novel titles is extremely useful for triggering ideas for pulp adventures of one's own. Hard to find, but well worth looking for.

**Robert Weinberg (ed.).** "The Man Who Was Doc Savage". Chock full of essays about the gadgets, adventures and villains encountered by Doc, and articles about the author of the Doc Savage stories, Lester Dent. This book also includes Dent's pulp formula that he used to write all his Doc Savage stories.

**Ken Weiss & Ed Goodgold.** "To Be Continued..." is a gold mine for RPG ideas; this book lists nearly every adventure movie serial ever made, and provides photos, a brief plot synopsis, a few of the more daring cliffhangers encountered, and a cast of characters for each.

### *Comic Book Series and Graphic Novels:*

Airboy  
Agent 13  
Doc Savage  
Flash Gordon  
Batman  
The Green Hornet  
Justice Inc.  
The Night Prowler  
The Phantom  
The Phantom Stranger  
The Shadow Strikes  
Radioactive Man  
The Rocketeer  
Sandman Mystery Theatre

The Shadow  
The Spider  
The Spirit  
Terry and the Pirates  
Tintin  
The Twilight Avenger  
Valkyrie

***Movie Serials Available on Home Video***

The Adventures of Captain Marvel  
Batman  
Batman & Robin  
Captain America  
Cliffhangers: Adventures from the Thrill Factory.  
The Crimson Ghost  
Daredevils of the Red Circle  
Dick Tracy (various)  
Fighting Devil Dogs  
Flash Gordon  
Hurricane Express  
King of the Rocket Men  
Manhunt on Mystery Island  
The Purple Monster Strikes  
Spy Smasher  
The Tiger Woman  
Undersea Kingdom

**Movies, Television & Cartoon Shows**

*Movies*

The Big Sleep  
Big Trouble in Little China  
The "Bulldog Drummond" series  
Buckaroo Banzai  
Cast a Deadly Spell  
Cat People  
The "Charlie Chan" series  
Chinatown  
/The Two Jakes  
Dark Man  
Dick Tracy  
Doc Savage: The Man of Bronze  
Dr. X  
Double Indemnity  
Dracula  
The "Falcon" series  
Gilda

High Road to China  
His Girl Friday  
Invasion of the Body Snatchers  
Island at the Top of the World  
Jake Speed  
King Kong  
King Solomon's Mines  
The Lady Vanishes  
Laura  
Lost Horizons  
The Maltese Falcon  
The Mark of Zorro  
The Mask of Fu Manchu  
The "Mr. Moto" series  
The Mummy  
Murder, My Sweet  
On the Town  
The Old Dark House  
The Prisoner of Zenda  
Raiders of the Lost Ark  
/Indiana Jones and the Temple of Doom  
/Indiana Jones and the Holy Grail  
The Rocketeer  
Scarface  
The Shadow  
The "Sherlock Holmes" series  
The Sting  
The "Thin Man" series  
The Thirty-Nine Steps  
The Untouchables  
The Wizard of Oz

*Television Series*

The Adventures of Brisco County, Jr.  
Batman  
Bring 'Em Back Alive  
The Flash  
The Green Hornet  
MacGyver  
The Prisoner  
Tales of the Gold Monkey  
The Untouchables  
Young Indiana Jones

*Cartoon Series*

Batman: The Animated Series  
Darkwing Duck

Duck Tales  
Jonny Quest  
Scooby Doo (early seasons)  
Tail Spin  
Tintin

### *Role Playing Systems and Supplements*

**Buck Rogers: High Adventure Cliffhangers RPG** (TSR Games).

**Call of Cthulhu RPG**, 5th Ed. (Chaosium); "Blood Brothers", "Shadows of Yog-Sothoth", "Curse of the Cthonians", "Horror on the Orient Express" are some of the more pulp-useful of the horror-adventure supplements available.

**Daredevils RPG** (Fantasy Games Unlimited); supplements include "Black Claws", "Menace Beneath the Sea", "Supernatural Adventures" and "Lost Worlds".

**Dream Park RPG** (R. Talsorium); useful supplements include "Fiendish Agents of Falconberg" and "Race for El Dorado".

**Gangbusters**, 3rd Ed. (TSR Games)

**Gumshoe** (Sleuth Publications Ltd.).

**Gurps: Cliffhangers** (Steve Jackson Games).

**Gurps: Lensman** (Steve Jackson Games).

**Indiana Jones RPG** (TSR Games); "Raider's of the Lost Ark", "Temple of Doom", and "Fourth Nail", "Crystal Death", "Golden Goddess" and "Nepal Nightmare" adventure supplements.

**James Bond RPG** (Victory Games, Inc.); while aimed at a modern setting background, pulp useful supplements for pulp adventures include its "Thrilling Locations", "Villains" and "Q Manual Supplement" sourcebooks.

**Justice Inc. RPG** (Hero Games); titles include the adventure "Trail of the Gold Spike", and the excellent "Lands of Mystery" Lost Worlds supplement.

**Mercenaries, Spies and Private Eyes** (Sleuth Publications Ltd.); supplements include "Stormhaven", "Mugshots 1: Case of the China Clipper".

**Top Secret S.I.** (TSR Games); "Agent 13 Sourcebook".

**Torg** (West End Games); excellent pulp supplements include "The Nile Empire", "The Land Below", and "Terra".

**Blood Shadows/Indiana Jones** (West End Games). Two different RPGs using the same game engine, the first based on the pulp-magic movie "Cast a Deadly Spell" and the second on the eponymous film series. Scheduled for Summer or Christmas release, 1994.

### **Additional Inspirational Reading**

**Edgar Rice Burroughs.** Nearly everything, but especially his Tarzan, Barsoom and Pellucidar series.

**Lin Carter.** "The Nemesis of Evil" and later books in the Prince Zarkon series.

**Raymond Chandler.** "The Big Sleep", "Farewell My Lovely" and the rest of his hard-boiled detective fiction.

**Leslie Charteris.** "The Saint" series.

**Flint Dille and David Marconi.** "The Invisible Empire" and later books in the Agent 13: The Midnight Avenger series.

**Sir Arthur Conan Doyle.** Sherlock Holmes and Professor Challenger stories.

**Philip Jose Farmer.** "Escape From Loki" is an authorized novel recounting Doc Savage's first meeting with his famous five pals during an escape made together from a P.O.W. camp in World War I. His "Lord of the Trees", "The Mad Goblin" and "A Feast Unknown" grouping of novels is an affectionate and



"realistic" homage to the Doc Savage and Tarzan stories. Try also the novella's "Greatheart Silver", "The Adventure of the Peerless Peer", and the short story "After King Kong Fell".

**F. W. Dixon.** The original Hardy Boys series outlined by Edward Stratemeyer, but ghost-written by Leslie MacFarlane beginning in the late 1920's under the Dixon pseudonym.

**Ron Goulart (ed.)** "The Hardboiled Dicks." An anthology of great detective yarns of the pulps, written by Lester Dent, Erle Stanley Gardner, and others.

**Carolyn Keene.** The original Nancy Drew series, outlined and written by Edward Stratemeyer under the Keene pseudonym.

**Dashiell Hammet.** "The Maltese Falcon", "Red Harvest" and "The Thin Man", and the rest of his books and short stories.

**Robert E. Howard.** Conan sword and sorcery stories, "The Skull-face Omnibus", "The Incredible Adventures of Dennis Dorgan", and "Solomon Kane" series.

**R. Rider Haggard.** "King Solomon's Mines", "She", and other African adventure novels.

**H.P. Lovecraft.** The Cthulhu cycle of stories (i.e. "The Call of Cthulhu", "At the Mountains of Madness", etc.) and other stories of the strange and bizarre.

**Rob MacGregor.** The new Indiana Jones series of novels, that includes "Indiana Jones & the Peril of Delphi", and "Indiana Jones & the Interior World".

**A. Merritt.** "The Moon Pool", "Dwellers in the Mirage", "Seven Footsteps to Satan", and other fantasy novels.

**C.L. Moore.** "Northwest Smith" collection of SF short stories, and various fantasy.

**Bryon Preiss, ed.** "Weird Heroes" anthology series.

**Sax Rohmer.** Fu Manchu novels; great for ideas on deathtraps and "Yellow Peril" adventure.

**Seabury Quinn.** Jules de Grandin scientific occult detective series.

**'Sapper'.** "Bulldog Drummond" series of a British gentleman adventurer.

**E.E. "Doc" Smith.** Lensmen and Skylark series; galaxy-spanning gosh-wow space opera.

**Weinberg, Dziemianowicz & Greenberg (eds.)** "Rivals of Weird Tales". An anthology of weird-fantasy fiction reprinted from pulps other than the granddaddy of them all, "Weird Tales".

**Gahan Wilson.** "Eddy Deco's Last Caper". A fun spoof that mixes the pulp SF and detective genres, with a big dollop of Art Deco for flavour.

**H.G. Wells.** "The Time Machine", and other scientific romances.

# **FUZION JAZZ PULP.**

## **Package Deal.**

I am a old fan of the pulp adventure version of the hero system. I have collected and wrote a number of article for the JUSTICE INC. game. I have adapted theses articles for the fuzion jazz game. My firts entry have for subject a very helpful batch of package deals for 1920-30 adventurers. Theses articles were originaly puhlshed in the Adventurers Club and the Justice Inc. games.

The pulp magazines and movies of the 1930 wich inspired JUSTICE INC. varied widely in subject. The pulps chronicled far more than the crimefighting exploits of the Shadow, the Spyder and Doc Savage. They ranged from science fiction to romance, from the wide western prairie to the crowded capitals of Europe.

## **CRIMINAL MASTER MIND PACKAGE DEAL.**

The criminal mastermind is a staple of crime fiction of the 20 & 30's. All criminal masterminds have certain common characteristics that lead them into conflict with brave adventurers. Their plans are grandiose, and their weapons and methods are often more advanced than the normal technology of the 1930s. Unfortunately, they also have a fatal weakness, wich when properly exploited by ingenious crimefighters leads to their inevitable demise.



**Small Arms at level 3:.....3 points.**

**Choose 5 at level 3 from:.....15 points.**

**Bribery, Cryptography, Concealment, Demolition, Disguise, Interrogation, invent or, Lockpicking, Saf ecracking, Science, Shadowing, Streetwise, Survi val, Tactic.**

**Disadvantages:**

**Cowardly -5 points, Greedy -5 points, Megalomania -5 points.**

**TOTAL: 3 points.**

### **MUSICIAN PACKAGE DEAL.**

The musicians of the 30s were not quite the wanderers that today's musicians are. Generally, they found a place to stay and stayed there. Often they hooked up with specific clubs or nightclub syndicates for a steady job. They had to know more than just their instruments to get ahead. They had to know the business of music, and they knew the seamy underworld that so often supported them. They were watched by other musicians and club owners, and often by police, who suspected them of underworld links.

**Local Knowledge level 3:.....3 points.**  
**Profession: musician level 5:.....5 points.**  
**Streewise level 3:.....3 points.**

**Disadvantages:**

**Watched by police -2 points, Watched by musicians & club owner -2 points.**

**Total: 7 points**

### **COWBOY PACKAGE DEAL.**

The cowboy, that mythic figure of the west, was still very real in the 1930s. The cowboy no longer herded cattle along the Chisholm Trail to the railyards of Kansas City, but he still acted as a combination of ranger and freelance law enforcement. Regarded with an odd mixture of disdain and awe by his city cousins, the cowboy had his own code, and regarded violations as personal affronts wihc he was always ready to answer with violence. The cowboy credo included respect for property, deference to woman in personal matters, and a headstrong disregard for the formalities of trials and lawyers.

**Riding level 4:.....4 points.**  
**Profession: cowboy level 4:...4 points**  
**Small Arm level 3:.....3 points**

**Disadvantages:**

**Code of the West -5 points.**

**Total: 6 points.**



**PRIEST PACKAGE DEAL.**

The priest, whether a Catholic Archbishop or a Baptist preacher, was always subject to a higher authority. And if he didn't follow the wishes of his church, he was out of a job. Despite these rather severe restrictions, being a priest was loaded with advantages, not the least of which was the respect of the community and he was a capable speaker. The priest ministered to the needs of the congregation, both spiritually and educationally. He provided a strong sense of continuity and purpose, and instilled respect for authority while providing leadership.

- Perk: ministerial power level 2:.....2 points.**
- Profession: priest level 4:.....4 points.**
- Conversation level 3:.....3 points.**
- Persuasion level 3:.....3 points.**
- Bureaucratic level 3:.....3 points.**

**Disadvantages:**

**Watched by church -2 points, Duty to Church -5 points, Church code of conduct -5 points.**

**Total: 3 points.**

**HOLLYWOOD STAR PACKAGE DEAL.**

The Hollywood star commanded the adoration of millions the world over, and never went unrecognized. The star knows the studio and Hollywood, the rich and famous. He knows about appearances, and is adept at manipulating them.

- Profession: actor level 4:.....4 points.**
- Local knowledge: Hollywood level 3:.....3 points.**
- Choose three at level 3:.....9 points.**
- Conversation, Disguise, Gambling, Persuasion, Seduction, Etiquette.**

**Disadvantages:**

**Watched: Studio -2 points, Watched: the Press -2 points, Overconfidence -5 points.**

**Total: 7 points.**



## **PLAYBOY/SOCIALITE PACKAGE DEAL**

This character is one of the idle rich, always looking for some new thrills. The playboy/socialite is familiar with socializing in upper circles and understands the impact of appearance on relationships. He or she has knowledge of the city in which he or she lives and has some skill in dealing with people. There is, however, a price for being rich, this is reflected by the playboy/socialite being recognized and watched by the press.

**Bribery at level 3:.....3 points.**  
**Bureaucratic at level 3:.....3 points.**  
**Conversation at level 3:.....3 points.**  
**Etiquette at level 4:.....4 points.**  
**Gambling at level 3:.....3 points.**  
**Persuasion at Level 3:.....3 points**  
**Seduction at level 3:.....3 points.**  
**Perks: wealth at level 9 millionaire:.....9 points.**



### **Disadvantages:**

**Watched by the Press -2 points, Watched by relatives -2 points, Enemy who work to steal your's money -10 points.**

**Total: 17 points.**

## **SCIENTIST PACKAGE DEAL.**

The scientist character, motivated by a curiosity about the forces that govern the world, was often portrayed in the pulps as an amoral person. The difference between a good scientist and a bad one was the degree to which the person believed that science should serve man. Edison and Frankenstein were simply two sides of the same coin. The scientist, in addition to his field of expertise, was broadly educated in mathematics and generally familiar with other scientific arenas. He knew the great minds in his field, as well as a variety of colleagues across the country. Of course, whether the scientist was an independent inventor grappling with the patent office, a university professor arguing for funding, or an engineer with a great company, they all dealt with their peculiar bureaucracies.

**Inventor at level 5:.....5 points.**  
**Two science at level 4:.....8 points.**  
**Local knowledge: scientific community at level 3:.....3 points.**  
**Bureaucratic at level 3:.....3 points.**



### **Disadvantages:**

**Curious about the forces of nature -5 points,**  
**Want to punish scientist who abuses sciences -5 points.**

**Total: 9 points**

## PRIVATE DETECTIVE PACKAGE DEAL.

The private detective is less restricted in his operations than a policeman, but he does not have the manpower resources to call upon that the policeman has. The private detective knows the city in which he works and the surrounding area. He is also familiar with the city underworld. He is familiar with handguns and carries a license to carry a concealed weapon. A private detective knows some of the tricks of the trade and will usually have contacts on the police force. A detective has various skills which help him deal with various sorts of people. On the other hand, a private detective is usually known, has made some enemies, and is watched by the law enforcement and the underworld of the city.

**Local knowledge: (home city) at level 4:.....4 Points.**  
**Expert: home city underworld at level 4:.....4 points.**  
**Small arms at level 4:.....4 points.**  
**Perk: private detective licence:.....6 points.**  
**Perk Concealed weapon permit:.....2 points.**  
**Profession: Private detective:.....3 points.**  
**Choose four at level 3 from:.....12 points.**



### Disadvantages.

**Watched by the police -2 points, Watched by the underworld -2 points,**  
**Enemy Someone who sent up -10 points.**

**Total: 21 points.**

## EXPLORER PACKAGE DEAL.

The explorer package deal is suitable for explorers, and for archeologists, big game hunters, missionaries, or any other persons who regularly operate outside civilized areas. The explorer is familiar with the area which he has explored, including the country or colony in which the exploration took place. The language of the area is known to some extent, and the explorer may also know some of the culture of the inhabitants. The explorer will also develop survival skills for wilderness and/or bureaucratic areas. In order to explore an area, the explorer must have the cooperation of the area's government. This government may not reside in or near the exploration area but may be a foreign country (in instances of colonialism). The explorer also requires financial backing. These two problems are reflected by the watched disadvantages.

**Local knowledge: explored area at level 4:.....4 points.**  
**Language of explored area at level 2:.....2 points.**  
**Survival at level 4:.....4 points.**  
**Bribery at level 4:.....4 points.**  
**Bureaucratic at level 4:.....4 points.**  
**Research at level 4:.....4 points**  
**Science At level 4:.....4 points**  
**Small arms at level 4:.....4 points.**



**Disadvantages:**

- Watched by sponsoring organisation -2 points,**
- Watched by government of the explored area -2 points,**
- Watched by the service secret of your countries -2 points,**
- Ennemy: Professional rivalry -5 points.**
- Total: 19 points**

**MILITARY MAN (ENLISTED) PACKAGE DEAL.**

In the 1930s pulps, the military man, even a lowly private, commands respect wherever he goes. The US has never lost a war thanks to these brave men in uniform, and they are volunteers defending the last best hope of the world. They have fight human foe in Europe and inhuman one in the state (Insmooth) and they always win. They are well equipped and trained, and enjoy the support of the government. On the other hand, the military man is severely limited by the fact that he his completely under the sway of his commanding officers. He has his mobility severely restricted, and he has to get special permission to be off his base for any appreciable length of time, or to travel any great distance.

- Profession: soldier at level 3:.....3 points.**
- Expert: army at level 3:.....3 points.**
- Athletic at level 3:.....3 points.**
- Choose four at level 4 from:.....16 points.**
- Bureaucratic, Climbing, Gunsmith, Hand to hand,**
- Heavy weapons, Mechanic, Paramedic, Pilot, Riding,**
- System operation, Survival.**



**Disadvantages:**

- Watched by the army -2 points, Subject to orders -10.**
- Total: 13 points**

**NEW SKILL: SAFECRACKING.**

This skill based on INT allows character to break open safes using drills, stethoscopes and nimble fingers, acid (science: chemistry complementary roll), or other means. Back in the 20s or 30s it was still possible to open combination locks on safes by listening to the tumblers (mechanic complementary roll). Of course, there's always the direct method of explosives, but that comes more under the heading of demolition skill (in this case the complementary roll is the safecracking skill). This skill was originally published in the Justice Inc. game. 1 Point by level.

**New complication: watched.**

The person who stalk the character want only to collect data on him. Exemple: A police officer watch Dan Diesel a private detective. If the character work legally no problem but if he brake the law officer O,brien arrest the private eye. 2 Point

*This small article describe some planes and cars  
use by heroes and villains of the Justice Inc.  
for the fuzion jazz pulp game.*

## **American Austin**



The American Austin was built through 1934, and the same engine was used throughout the production run. It was an L-head four that displaced 46 cubic inches, had only two main bearings, and developed 13-14 brake horsepower at 3200 rpm. A roadster and coupe were initially offered. Its 75-inch wheelbase was fully 16-inches less than that of the future VW Beetle. Also, the Austin weighed only 1100-1200 pounds, it was an attractive little car, designed in parts by Alexis de Sakhnoffsky. Austins provides a welcome touch of amusement in a drab period for America. And, for a few people, they became a sort of reverse status symbol, much like the Beetle in the 1950s. Al Jolson, who loved cars and usually drove Packards or Lincolns, bought the first Austin coupe delivered to a private buyer. He was followed by numerous other Hollywood stars: Buster Keaton and Slim Summerville.

**WEIGHT: 1.6 T SPACE: DRIVER 1 PASSENGER 1  
MANEUVER: -3 MOVE: 60 SPEED: 60 MPH KD: 7 SDP: 50.**



## FORD MODEL T



In simple terms, the Model T changed the world. It was a powerful car with a possible speed of 45 mph and ran 25 miles on a gallon of gasoline. It carried a 20 horsepower side-valve four-cylinder engine, two-speed planetary transmission and a 100-inch wheelbase. Important to the long-term success of the Model T was Childe Harold Wills' experiments with the properties of vanadium steel which resulted in the lightness and durability that was an important trademark of the Model T.

**WEIGHT: 1.6T SPACE: 1 DRIVER 3 PASSENGERS**  
**MANEUVER: -4 MOVE : 5 SPEED: 50 MPH KD: 7 SDP:40**

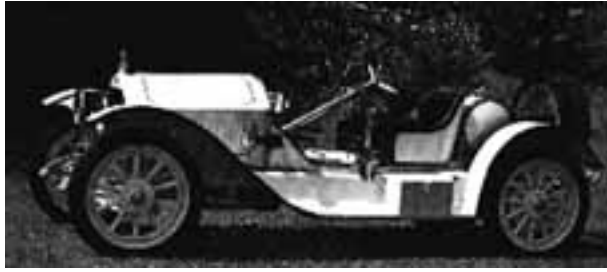
## FORD MODEL A



The wheelbase of the new Model A was 103.5 inches, the tread was 56 inches, and road clearance 9.5 inches. The steel body was brought down to reduce the car's height. Its weight was greater than that of the T, running from 2,000 to 2,500 pounds. A 10-gallon gas tank was an integral of the cowl. Wire wheels with steel spokes were fitted with balloon tires and internal-expanding mechanical brakes all around. Unprecedented features on the new Model A included hydraulic shock absorbers and safety glass windshield, bumpers, automatic windshield wipers, tilt-beam headlights, and a Bendix self-starter. Like its brother, the little A could go anywhere and do anything on 20 miles to the gallon but with greater safety and far superior comfort for those aboard.

**WEIGHT: 3.2T SPACE: 1 DRIVER 4 PASSENGERS**  
**MANEUVER: -4 MOVE: 7 SPEED: 70 KMH KD: 7 SDP: 50**

## **STUZ BEARCAT**



These are the little two-seater convertibles for the fast lane drivers. If speed is your need, look no further. The Stuz is a four-speed, 240 kmh joyride. No actor or actress will be caught in anything less.

**WEIGHT: 1.6T SPACE: 1 DRIVER 1 PASSENGER  
MANEUVER: -3 MOVE: 15 SPEED: 150 MPH KD: 7 SDP: 40**

## **MERCEDES-BENZ SJK**



The engineering of the SJK is outstanding, as befit a Mercedes-Benz. The 1.49 liter six-cylinder engine turns out 40 brake horsepower, wich is well complemented by precise steering.

**WEIGHT: 3.2T SPACE: 1 DRIVER 1 PASSENGER  
MANEUVER: -3 MOVE: 15 SPEED: 150 MPH KD: 7 SDP: 50**

## STUDEBAKER DICTATOR



Studebaker was formerly a carriage maker, now switched to automobiles. The Dictator Royal Tourer, a luxurious five-passenger car, features standard spare tire lock, speedometer, windshield washer, and shock absorbers and is available in closed-top or open versions.

**WEIGHT: 3.2T SPACE: 1 DRIVER 4 PASSENGERS**  
**MANEUVER: -4 MOVE: 8 SPEED: 80 MPH KD: 7 SDP: 60**

## 1935 L6500 MERCEDES-BENZ



The L6500 cargo carrier is one of several Mercedes-Benz trucks that saw considerable use. The cargo area is open for ease of loading and unloading, although a canvas top is often added to provide some protection from the weather. With a cargo capacity of roughly 5,900 kg, the L6500 is a reliable workhorse.

The vehicle's six cylinder engine has a displacement of 12.5 liters (764 in<sup>3</sup>) and turns out 150 horsepower. The engine is very low-revving, and reaches its maximum horsepower at low rpm, guaranteeing that the vehicle will not bog down when trying to accelerate with a full load.

**WEIGHT: 6.5T SPACE: 1 DRIVER 2 PASSENGERS**  
**MANEUVER: -5 MOVE: 8 SPEED: 80 MPH KD: 9 SDP: 75**

## **BLACK BEAUTY MARK II**



The Black Beauty Mark I was perfect in his role of combat car, the Mark II was however conceived by Hayashi Kato for only one purpose: to get the owner wherever he has to be as quickly and safely as possible. It is equipped not only for extra speed, but for safe off road driving. Has safety measure, this highly modified Ford sport coupe 1938, was blinded with aluminum for not diminish it incredible performance. Kato, a very gifted inventor. has created the ultimate getaway car for this era.

**WEIGHT: 3.2 T SPACE: DRIVER 1 PASSENGER 1**  
**MANEUVER: -2 MOVE: 200 SPEED: 200 MPH KD: 10 SDP: 75**

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## THE SDKFZ 251 HALF-TRACK



Introduced in 1936, the SdKfz 251 became the main troop carrier of the German Wehrmacht. The half-track design, with its initially strange looking combination of wheels and traks, combines relatively high speed with very good cross-country capability.

The SdKfz 251 boasts a 100 hp, 4.2 liter 6 cylinder engine, which can accelerate the vehicle to a top speed of 52.8 kmh, even when laden with an entire 10-man infantry squad. The cargo box of the SdKfz 251 is generally left open, although it can be covered with a canvas top. The vehicle is lightly armored and is designed to be run by a two-man crew.

**WEIGHT: 8.5 T SPACE: CREW DRIVER 1 GUNNER 1 CARGO 10 PASSENGERS**  
**MANEUVERS: -5 MOVE: 5 SPEED: 50 MPH KD: 10 SDP: 75**

## **LIGHT TANK MKIIa**



This highly effective British design, dating from 1929 was developed by Vickers. The MKIIa is notable in that it is designed to be crewed by only two individuals. One serves as drivers, the other as commander/gunner. With a maximum thickness of 10mm of armor, The MKIIa is a light, maneuverable vehicle, perfectly suited to shoot-and-scoot situations, or infantry support roles. The MKIIa's main armement is two 303 caliber Vickers heavy machine gun( 7 DC), increasing the vehicle's effectiveness against infantry.

**WEIGHT: 12,5 T SPACE: DRIVER 1 GUNNER 1**

**MANEUVERS: -7 MOVE 4 SPEED: 40MPH KD: 11 SDP: 75**

**NOTES: TWIN-VICKERS 303**

## DAIMLER BENZ G3A



The six-wheeled G3a appeared in Europe in 1929, and became the model on which many later armored cars were based. With 13.5mm of armor, the G3a offers significant protection to its crew of four; plus up to six fully-armed infantrymen. Its six-cylinder, 68HP engine is powerful enough to drive the vehicle to a top speed of almost 65 mph. Although its major military purpose is the safe transport of infantry fireteams, the G3a can inflict significant casualties on enemy infantry with its 7.92mm machine gun mounted at the commander's station. As would be expected from Daimler Benz reliability is exceptional. A good armored car for the Nazi stormtroopers for a road or off-road chase of the pulp heroes.

**WEIGHT: 8.5T SPACE: DRIVER 1 GUNNER 1 RADIO 1 COMMANDER 1 PASSENGERS SIX MANEUVER: -5 MOVE: 65 SPEED: 65 MPH KD: 11 SDP: 75 NOTES: 7.92MM MACHINE GUN**

## EXCELSIOR, CHICAGO, ILLINOIS.



Excelsior specializes in larger displacement four-strokes, including the Super X 45-inch and Series 20 61-inch, both powerful v-twins. Charles Lindbergh is the proud owner of 1919 model Series 20 Excelsior.

**WEIGHT: 200KG SPACE: 1 DRIVER MANEUVER: -2 MOVE: 10 SPEED: 100 MPH KD: 3 SDP: 28**

## **HARLEY-DAVIDSON, MILWAUKEE, WISCONSIN.**



Harley-Davidson produces a wide range of models including a 37 cubic-inch opposed twin, and 45, 55, 61, and 74 cubic-inch V-twins. They have sold thousands of units to both the military and police forces, exporting large shipments to countries as far away as China and South America.

**WEIGHT: 200 KG SPACE: 1 DRIVER  
MANEUVER: -2 MOVE: 11 SPEED: 110 MPH KD: 3 SDP: 24**

## **INDIAN, SPRINGFIELD, MASSACHUSETTS.**



Indian is H-D's major competitor, often excelling the latter's sales to the military and police. The most popular Indian, the Scout, is a 36-inch V-twin. The Chief measures 45 inches, and the Big Chief, a full 74-incher, produces 24 hp and has a top speed well over 110 mph. Late this decade, Indian introduces a four-cylinder in-line machine.

**WEIGHT: 300 KG SPACE: 1 DRIVER | PASSENGER (SIDE-CAR)  
MANEUVER: -2 OR -3 (SIDE-CAR) MOVE: 11 SPEED: 110 KD: 5 SDP: 24**



## PACIFIC CLIPPER



The Clipper airplanes first began commercial flights in 1936. By today's standards, the planes were a luxurious mode of travel with sleeping berths and fine food. A typical flight from San Francisco to Hong Kong lasted about 7 days and cost \$1.600. This included food, and lodging, so it should be compared with a current ocean cruise, rather than a jet flight. As one traveled, (island hopping) there were numerous island stops for repairs and refueling.

**WEIGHT: 38 T SPACE: CREW 10 PASSENGERS 74**  
**MANEUVER: -9 MOVE: 18 SPEED: 180 KD: 11 SDP: 100**

## PA-19



The Pitcairn autogyro is the most popular autogyro available. This air vehicle is a rotary wing aircraft which is noted for its extremely short take-off distance. By gearing the engine to the rotor and then disengaging it once airborne, it can take off and land from the roof of any large building. Almost a helicopter, it lacks only a helicopter's ability to hover. Numerous adventurers and the Shadow have made it the air vehicle of choice. With external tanks, its range can exceed 186 kilometers.

**WEIGHT: 400 KG SPACE: 1 DRIVER 1 PASSENGER**  
**MANEUVER: -3 MOVE: 24 SPEED: 240 MPH KD: 5 SDP: 40**

## FORD 4-AT TRIMOTOR



Although similar in appearance to the three-engine Fokker F.VII, the Ford monoplane incorporates a unique corrugated metal skin coated with non-corrosive aluminium providing exceptional durability. Other design innovations include wheel brakes and a tail wheel in place of the simple skid. Seating a crew of two plus fourteen passengers, the 4-AT provides the finest in state-of-the-art air passenger transportation. Although production ceases in 1932 when the design is made obsolete by larger, twin-engine designs, the durable Ford Trimotor is a familiar sight in the skies for decades to come.

**WEIGHT: 12.5 T SPACE: CREWS 2 PASSENGER 14**  
**MANEUVER: -6 MOVE: 21 SPEED: 210 MPH KD: 9 SDP: 75**

## DC-2/DC-3



The 930 kilometer range of the DC class of airplanes made it quite impressive for the time. They also have the capability to be adapted for military usage as transport planes.

**WEIGHT: 10 T SPACE: CREWS 2 PASSENGERS 38**  
**MANEUVER: -5 MOVE: 26 SPEED: 260 MPH KD: 9 SDP: 75**

# AIRSHIPS



The airship became an important flying machine around the turn of the century, though airship experiments had gone on already for several years. What helped speed up the development of the airship was the commercial production of aluminium and smaller, more efficient engines. Aluminium allowed the airship to have a rigid frame, allowing more of an aerodynamic shape, and the new engines allowed greater power with less weight. Airships ranged from 150 feet long to 600 feet long. The later model could stay aloft for several days and could gain speeds up to 100 miles per hour. Airships were called the luxury liners of the sky and a few number were put into use across Europe, and fewer yet across the Atlantic.

**LENGTH (HEXES): 27/54/100 AREA (HEXES): 351/1250/5000**

**WEIGHT: WE HAVEN'T BOTHERED CALCULATING THE WEIGHT OF AIRSHIPS, SINCE MOST OF THEIR VOLUME CONSISTS OF LIGHTER-THAN-AIR GAS INSTEAD OF SOLID MACHINERY, THE NORMAL WEIGHT CALCULATIONS WOULD BE INCORRECT.**

**SPACE: CREWS AND PASSENGERS VARIES WITH MODEL OF AIRSHIPS BUT A FIGURE OF CREWS 10 PASSENGER 50 IS A GOOD APPROXIMATION**

**MANEUVER: -9 MOVE: 100 SPEED: 100 MPH KD: 7 SDP: 100**

## **MESSERSCHMITT BF. 109.**



From 1936 to 1945, almost 35,000 of these aircraft were build. This figure alone gives an indication of the importance of the Messerschmitt Bf. 109 in the German aeronautical arsenal during World War II. However, in the course of its long and extensive career on all fronts, this small, agile and powerful aircraft acquired a role that went well beyond the purely quantitative dimensions of its production (the highest, without exception, of the entire war), and fought its way into the ranks of the greatest protagonists of aviation history.

In fact the appearance of the Bf. 109 brought the era of the biplane to a definite close, imposing qualitative standards that sooner or later were to serve as reference points for aircraft manufacturers all over the world. Willy Messerschmitt's fighter not only placed Germany suddenly in the vanguard the field of military aviation, but it also became the progenitor of all the pure combat planes that were to emerge from the conflict. In this latter role, the Bf. 109 had a fierce adversary (and not only in the skies over Europe) in another "immortal" , the British Spitfire, with which it participated in a continuous technological chase, aimed at gaining supremacy in the air and leading to the continuous strengthening and improving of both aircraft.

For the Pulps Adventurers, the Bf. 109, is the deadly foe who attempt to blow them up out of the blue sky. But with a little luck, superior skill and great ingenuity the good guys always win (see Indiana Jones and the last crusade). The Nazis have better plane (in the 30 at 40 era) but the heroes are, in the pulp anyway, better pilot.

**WEIGHT: 3T SPACE: PILOT 1 MANEUVER: -2**  
**MOVE: 388 SPEED: 388 MPH KD: 9 SDP: 50**  
**NOTES: TWO 20 MM CANNONS(15 DC).**

## **BOEING F4B.**



One of the most famous of Boeing's biplane fighters of the inter-war years, the F4B originated as a private venture to develop a replacement for the US Navy's F2B/F3B carrier-based fighters and the Army's PW-9's, which had entered into service in 1928. Although they had been in service for only a short period of time, Boeing believed it was possible to refine the design to give improved performance without additional engine power.

Total production for the Army and Navy amounted to 586 aircraft, representing a production record for a basic military design which remained unequalled until the attainment of the long production runs during World War II.

**WEIGHT: 800KG SPACE: PILOT 1 MANEUVERS: -4  
MOVE: 150 SPEED: 150 MPH KD: 5 SDP: 40**

## **BOEING P-26 "PEASHOOTER".**



The Boeing P-26 "Peashooter" bears the distinction of being the first all-metal monoplane fighter to be adopted by the U.S. Army Air Corps. It was produced in 1934, and although clearly a transitional design, over a five year period this small, agile combat aircraft equipped the front-line units based in national territory, the Panama Canal Zone, and Hawaii.

It was withdrawn only on the eve of the United States entry in the war. Despite this, the P-26 took part in military action, even if bearing the insignia of another nation and was officially credited with two kills. The first on December 12<sup>th</sup>, 1941, a P-26A flown by Captain Jesus A. Villamor shot down a Mitsubishi G3M2 bomber over Batangas, in the Philippines. The second on December 23, 1941, Lieutenant Jos'e Kare in his P-26A of the Filipino 6<sup>th</sup> Pursuit Squadron shot down a Mitsubishi A6M2 "Zeke".

Despite its obvious advancements over its biplane predecessors, its appearance was not universally welcomed. The unofficial name "Peashooter", supposedly inspired by the blast tubes of its two machine guns was not initially a complimentary one. Many pilots, accustomed to the superior handling of the earlier biplanes, were less than pleased with some of the flying characteristics of the new monoplane. The armament on the Peashooter consisted of two forward fixed 12.7 mm (12 DC) machine guns (or one 12.7 mm and one 7.7 mm (13 DC)) plus a bomb load of up to 200 lbs (91 kg). The aircraft could carry either 2 x 100 lb bombs or 5 x 30 lb bombs.

If in the pulp era the hero pilot a fighter the probability is high it was a P-26. It was the same plane the agent 13 use to stop the brotherhood from bombing the capitol with their huge Zeppelin (The midnight Avenger a TSR graphic novel).

**WEIGHT: 1.6T SPACE: PILOT 1 MANEUVER: -5  
MOVE: 275 SPEED: 275 MPH KD: 7 SDP: 50 NOTES: SEE TEXT.**

*This short article describe pistols utilize by heros and villains of the Justice Inc. universe.*

## **MAUSER C-96 "Broomhandle".**



One of the most distinctive handguns ever produced, the Bromhandle Mauser first appeared in 1896 and was constantly improved as time went on (for game purposes the stat rest the same as the original model).

The "Bromhandle" is so called du to its slender grip that does not house ammunition. Rather, the magazine well is located forward of the trigger guard. It was never the official sidearm of a major nation, but was used in just about every war of the 20th century. One accessory available with the bromhandle was a combination shoulder stock holster (+4 range level). And finalely some were manufactured as selected fire weapons (autofire 6) with a 20 shots detachable magazine box and wich could be used in conjunction with the shoulder stock as a submachine gun. In the 1920 and 1930 they are used mostly by law enforcement personnel and security troops.

**MODIFICATOR: +1 AV DMG: 3 DC SHOTS: 10 STR MIN: 2**  
**PER MOD: +3 NOTES: +4 RANGE LEVEL SEE TEXT.**

## KOLIBRI



The Kolibri is the smallest semi-automatic ever commercially produced. Designed as a ladies gun, it weighs a mere two and one half ounces. The magazine holds seven of the tiny 2.7 mm centerfire cartridges. It is pictured here with a .45 caliber round to demonstrate its small size.

**MODIFICATOR: -2 AV DMG: 2 DC SHOTS: 7**  
**STR MIN: 1 PER MOD: -1**

## REMINGTON DOUBLE-DERRINGER



The Remington double-derringer is the gambler's companion from its introduction in 1886 to 1935 when Remington ended its production. It has double-decker 3-inch barrels of .41, a pretty anemic rounds, but it was better than nothing in a pinch.

**MODIFICATOR: -1 AV DMG: 2 DC SHOTS: 2**  
**STR MIN: 1 PER MOD: 0**



## **BROWNING BABY .25 ACP.**



The Browning Baby is one of the smallest representatives of the most widespread kind of pistol in the world. John Browning designed the .25 ACP cartridge (called the 6.35mm in Europe) in 1905. They were an immediate success with people who wanted to be unobtrusively armed; these tiny flat pistols are very easy to hide. The usual professional opinion is that they are nice to have if you can't carry a gun or used them as last-ditch weapons.

**MODIFICATOR: +0 AV DMG: 2 DC**  
**SHOTS: 6 STR MIN: 1 PER MOD: +0**

## **BROWNING M1910.**



This widely produced Belgian handgun sold well on the commercial market and was manufactured and widely copied all over the world. Available in .32 ACP and .380 ACP calibers, it is a semi-automatic pistol using a detachable six-shot box magazine. It was widely used in Europe as a law enforcement weapon and saw limited use as a second line weapon in military hands. For the villain's goons in Europe it is the mandatory handgun.

**MODIFICATOR: 0 DMG: 3 DC SHOTS: 8 STR MIN: 2**  
**PER MOD: +1 NOTE: +1 FAST-DRAW**

## NAMBU PISTOL TYPE 14.



First appearing in 1925, it is a semi-automatic 8mm pistol that is a modified version of the M1904 pistol. It was accepted as the standard Japanese service pistol and saw combat service in Manchuria. The Nambu type 14 superficially is similar in appearance to the German P08 Luger, but is not known for being a high quality weapon. One important problem with it involves changing its 8 round magazine. If the weapon is not well maintained and the user's hands are not dry, it is sometimes difficult to remove the magazine. In 1939, a modified version with an enlarged trigger guard appeared. This was for use in cold weather when the shooter would probably be wearing heavy gloves.

**MODIFICATOR: 0 AV DMG: 3 DC SHOTS: 8 STR MIN: 2**  
**PER MOD: +1 NOTES: MAGAZINE JAM ON 10-.**

## ASTRA M1921 PISTOL.



Based on the Campo-Giro M1913-16 pistol, the M1921 is a definite improvement. It is unique for one very important reason: it can chamber and fire most major form of 9mm pistol ammunition (9mm Largo, Parabellum, Glisenti, 9mm Browning long as well as 38 super auto and 380 ACP). From the point of view of logistics, this makes it a very handy pistol for a Justice Inc. adventurer. It was produced commercially under the designation Astra 400 and the Spanish Army was a major user of it. A later variant is worthy of note. A selective fire version known as the model M was manufactured in the 1930s in 45 ACP caliber.

**MODIFICATOR: 0 DMG: 3/4 DC SHOTS: 8 STR MIN: 2**  
**PER MOD: +2 NOTES: AF: 6 FOR THE MODEL M.**

## **WALTHER P38.**



The P38 is a reliable 9mm pistol that is easy to shoot and maintain. It was supposed to completely supplant the Luger and was certainly a superior design, both from the standpoint of reliability and cost and ease of mass production. This pistol is the weapon of choice for the NAZIES goons and the probability are high the adventurers are to dodge its lethal firepower.

**MODIFICATOR: +1 AV DMG: 4 DC SHOTS: 8  
STR MIN: 2 PER MOD: +2**

## **P08 LUGER.**



The earliest Lugers were actually produced in Switzerland in 1900, but it became famous as a 9mm weapon in WWI where it served in Germany alongside the famous Broomhandle Mauser. A comfortable pistol to hold and shoot, Its main drawback is its suceptibility to the harsh and filthy conditions of the battlefield. In spite of this, it remained popular and provided excellent service. This weapon is a perfect companion for a villain with a aristocratic bend or for the mastermind of the scenario.

**MOD: +1 AV DMG: 4 DC SHOTS: 8 STR MIN: 2  
PER MOD: +2 NOTES: A SHOULDER STOCK (RMOD: +4) AND SNAIL MAGAZINE 33  
ROUND ARE DISPONIBLE WITH THE ARTILLERY LUGER.**

## **WALTHER PP & PPK.**



In 1929, Walther introduced a then-radical design, a double-action-firts-shot auto-loading pistol. They called-it the PP (Polizei Pistolen or police pistol). In 1931, a slightly modified version was introduced under the name PPK (Polizei Pistolen Kriminal, implying that it was for plain-clothes officers). They were favorites of the Nazi hierarchy and are often found in elaborately engraved and decorated versions, with pearl or ivory stocks. They were also fabricated in 380 ACP caliber.

**MODIFICATOR: +1 DMG: 3 DC SHOTS: 7**  
**STR MIN: 1 PER MOD: +1**

## **BROWNING HIGHPOWER MODEL 1935.**



The Browning Grande Puissance (high-power) was commercially introduced by the Fabrique Nationale organization at Herstal, Belgium in 1935. This pistol was the predecessor of the high-capacity 9 mm pistols that become popular in ours modern day. A magazine capacity of 13 round is a big advantage in the 30s for a Justice Inc. adventurer. The magazine capacity of other pistol of this time vary between 5 for the less or 10 for the most, a advantage in the worse situation of 3 shots.

**MODIFICATOR: +1 DMG: 4 DC SHOTS: 13**  
**STR MIN: 1 PER MOD: +2**

## **STEYR-HAHN PISTOL .**



The Steyr-Hahn (hahn is German for hammer) pistol was first produced in 1911 with a fixed blade front sight, the model M11. It is an 8 shot top loader that is stripper fed, shooting the 9mm Steyr cartridge. The model M12 with dovetailed front sight was adapted by the Austrian army in (surprise) 1912. The gun was mass produced until 1919 although it is believed that many were assembled from parts for several years thereafter. The Romanian Police used the Steyr-Hahn and that version bears a Romanian crest. The Chilean army adopted the 1911 and that model bears a crest also. A few Steyr-Hahn M16 in full auto with extended magazines were used in WWI and by early Austrian Nazis. Its a ideal weapon for a South America goons or for their's leader Maximo.

**MODIFICATOR: +1 DMG: 4 DC SHOTS: 8 STR MIN: 1 PER MOD: +2 NOTES: THIS WEAPON IS A CLUMSY HAMMER BUT A UTILISABLE ONE (+1DC HAND ATTACK).**

## THE MERCY GUN, FOR JUSTICE INC.



The mercy gun was developed by an American adventurer and inventor, Clark Savage Jr, who hesitates to takes human life. He has, therefore, developed a machine pistol wich can fire commercial .45 ACP ammo or small rubber bullets wich contain an aneasthetic substance. The gun may be fired single-shot or full autofire. Two version exist: the original and the re-engineered model. The original is larger than a Colt .45 1911A1 and has a 20-shots clip. The reworked model is more larger than the original and has a a 40-shots clip and fire single-shot or full autofire 6 or 12. The two model also produce a curious sound when fired full-auto, the sound of a giant violin played with an infernal speed. The Mercy Gun is not in commercial production, and never will be. Perhaps it's a gift for a past favor done by the PC to Doc Savage.

**MODIFICATOR: +1 DMG: 4 DC SHOTS: 20/40 STR MIN: 2  
PER MOD: +3/+4 NOTES: AF: 6/6 OR 12. FIRING THE MERCY BULLETS, THE GUN  
DOES 1 POINT OF KILLING DAMAGE PER BULLET; IF THE POINTS GETS THROUGHT  
THE ARMOR, THE BULLETS DOES 5D6 NND (A MERCY BULLET STRIKING AN  
ARMORED AREA IS COMPLETELY USELESS).**

## COLT .45 M1911.



Firts adopted by the military in 1911 this popular handgun is available in two versions: the M1911, and the M1911A1, virtually identical except for the A1's grip safety, making it safer to carry. Millions of this pistol have been manufactured around the world, serving in numerous wars as well as the law enforcement and civilian sectors. Using the powerfull .45 ACP round, this gun has excellent stopping power. It has a seven-round detachable box magazine that loads into the grip. This gun was the trusted companion of the more famous vigilante of the era: The Shadow and The Spyder. For numerous vilains their last sighting was the smoke of the barrel of theirs twin .45 auto.

**MODIFICATOR: +1 AV DMG: 4 DC SHOTS: 7**

**STR MIN: 2 PER MOD: +2**

## SAVAGE 380 ACP.



Historically overshadowed by Savage rifle making enterprises from the late 1800, this little handgun was one of the most popular pistol of his era. The operational design was taken from Savage Arms Company's .45 caliber entry into the 1905 U.S. military handgun trials. From 1907 to 1926 this small American semi-automatic pistol brought comfort and security to American citizens. Offered in .32 and .380 calibers, it's unique no screws, no tools, design outsold Colt and its rivals every year until the onset of WWI. It provided to man and woman with personal carry protection through tumultuous times following WWI and 1920s-era gangsters. It's rugged high capacity magazine... 10 quick shots was their motto... higher muzzle velocity and reliability to shoot faster that it's competitor placed it in hundreds of thousands of AMERICAN homes.

**MODIFICATOR: 0 AV DMG: 3DC SHOTS: 10**

**STR MIN: 1 PER MOD: +1**

## THE GREEN HORNET GAZ GUN.



The gaz gun was conceived and invented by Kato the side-kick of the Green Hornet. This weapon is extremely efficient piece of technology. It was conceived with in mind the task of eliminating the Green Hornet adversaries without arming or killing them. Constructed with the frame of a Mauser C.96, this weapon has only four shots. The gaz tank is situated under the barrel and his plainly visible. .

**MODIFICATOR: + 1 AV DMG: 5D6 NND (GAZ MASK)**

**SHOTS: 4 STR MIN: 2 PER MOD: +3**

**NOTES: -2 RANGE MODIFIER.**



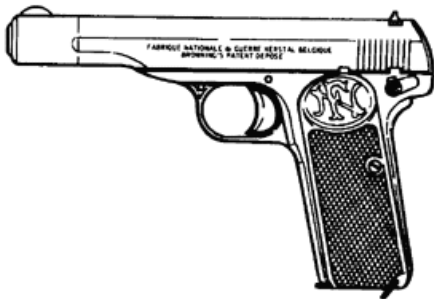
## Tokarev TT33



In 1930 Fyodor Tokarev produced a pistol chambered for the 7.62x25mm cartridge which is perceived to be a modification of the .30 Mauser cartridge (7.65x25mm). This pistol was adopted as the standard sidearm for Russian troops. In 1933 the pistol was replaced by the TT33 model which was a 1930 continuing design effort of Tokarev. Tula is a city in Russia which is the largest handgun manufacturing area in that country. The Tula-Tokarev TT33 design is generally perceived in America to borrow heavily from John M. Browning's designs of the early 1900's. In any case the result is currently known as the Tokarev and is frequently found in 7.62 Tokarev (7.62x25mm) and in 9mm Parabellum (9x19mm).

**MOD: +1 DMG: 4 DC PER MOD: +2 STR: 2**  
**SHOTS: 8 NOTES: RED ARMY SIDEARM**

## BROWNING 1922



This automatic pistol manufactured in 380 and 7.65 calibers by FN in Belgium, is an evolution of the Browning 1910. It possesses a magazine with two more shots than its predecessor and a longer barrel for a better precision. The model 1922 size renders it more difficult for conceal purpose but the hammerless design renders it easier to draw than most pistol. This handgun is massively employed by the armies, polices and criminals of Europe. On the continent Browning is synonymous of pistol as Winchester is synonymous with rifle to USA.

**MOD: +1 DMG: 3DC SHOTS: 10**  
**STR MIN: 2 PER MOD: +2 NOTES: +1 FAST DRAW.**

## **RADOM VIS 35 PISTOL**



In my opinion the Radom would have to be one of the better 9mm Parabellum pistols of the second world war. It was well made comfortable to handle and incorporated some of the best features of both the Browning Hi Power and the Colt 1911A1. The Radom entered Polish Service in 1936 after it was selected as the winner over several foreign competitors. The production started before the war, and they can be identified by a Polish Eagle on the left hand side of the slide and the markings "F.B RADOM VIS-wz. 35 pat. Nr.15567" These pistols featured a groove for a shoulder stock, a gripsafety, a de-cocking lever and a catch to hold open the slide for disassembly (located behind the grip).

**MOD: +1 AV DMG: 4DC SHOT: 8**

**STR MIN: 2 PER MOD: +2 NOTES: SHOULDER STOCK (+4 RMOD)**

*This small article describe some revolver use by heros and vilains of the Fuzion Pulp game.*

## **Colt Peacemaker.**



In 1873, the United States Army officially adopted the Colt to replace its olds caplock handgns. The Colt was a tremendously powerful gun for its time and boldly continue to be one of the most powerfull handgun in the 30. Its the legendary weapon of the cowboy who conquer the west with only one kind of shell for both handgun (Colt) and long-gun (Winchester). A good choice for a adventurer.

**MOD: +1 DMG: 4DC STR MIN: 2 PER MOD: +3 SHOTS: 6 NOTES:** The Buntline Colt version were made with a longer barrel and a detachable wooden shoulder-stock. +4 R MOD with the shoulder-stock and DAM: 5DC for the longer barrel.

## **Colt Police Positive.**



Developed during the 1930s, the Police Positive revolver is one of the most common police weapons in the world. its the standard handgun for a policeman or a plain-clothe detective.

**MOD: +0 DMG: 4DC STR MIN: 2 PER MOD: +2 SHOTS: 6**

## Colt Detective Special.



Developed during the 1930s, the Detective Special is simply the snub-nosed version of the Colt Police Positive revolver.

**MOD: 0 DMG: 4DC STR MIN: 2 PER MOD: +1 SHOTS:6 NOTES: +1 to fast-draw**

## Lebel revolver.



This is a unremarkable and underpowered revolver adopted by the French government. This handgun is the standard French army sidearm.

**MOD: 0 DAMG: 3DC STR MIN: 1  
PER MOD:+2 SHOTS: 6.**

## Smith And Wesson M10.



In 1902 S&W introduced a swing-out cylinder, simultaneously-ejecting revolver. Through a bewildering number of name changes and minor variations, it remained the most common police and security sidearm of America.

**MOD:0 DMG: 4DC STR MIN: 1  
PER MOD: +2 SHOTS: 6**

## Smith and Wesson M27.



The S&W M27 was designed in the 1930s and was the first firearm to use the .357 Magnum cartridge. It reigned supreme as the most powerful revolver in the world until the 1950s.

**MOD: +1 DMG: 5DC STR MIN: 2 PER MOD:+2 SHOTS: 6**

## Smith and Wesson M1917.



With the involvement of the US in the WW1 came the demand for arms as the military geared for combat abroad. As the armed forces grew, the need for suitable arms became pressing. The existing stocks and production levels for the Colt M1911 pistol were soon outstripped and orders were placed with S&W. The result was the M1917 which was simply an update of an earlier design. In order to simplify logistics, it was chambered for the 45 ACP round (the same round of the Colt M1911). One interesting feature of this handgun is the use of the half moon clip. Each clip holds three rounds thus it is easy to reload the weapon (In Fusion terms two phases and not the mandatory 6 phases for a revolver).

**R MOD: +0 DAM: 4DC STR MIN: 2 PER MOD:+2 SHOTS: 6 NOTES: SEE TEXT ABOVE.**

## Smith Wesson Safety Hammerless.



Introduced in 1887, this was the preeminent holdout gun of the late 19th and early 20th centuries. The gun was small, with a smooth profile and no protruding sight or hammer. The hammer was inside the mechanism and the gun could only be fired double-action. Its most common nickname was Lemon Squeezer; it had a grip safety and, unless the grip was held firmly in firing position, it would not fire. This, and the lack of an entangling hammer, made it the most suitable sort of gun to be carried in a pocket. It could even be fired from a pocket with little danger of jamming. Criminals favored the gun because it was concealable, economical and anonymous.

**MOD: -1 DMG: 3DC STR MIN: 2 PER MOD:+1**  
**SHOTS: 5 NOTES: +1 to fast-draw.**

## Webley revolver.



The Webley is a good revolver design, but is not particularly remarkable. Perhaps its most handy feature is its ability to break open, making its reloading time faster than side-loading revolvers. (If loading it with speed-loader "Prideaux", the reloading time is only 1 phase). This handgun is the standard British sidearm.

**MOD: +1 DMG: 3DC STR MIN: 1 PER MOD:+2**  
**SHOTS: 6 NOTES: SEE TEXT ABOVE.**

## **Webley-Fosbery automatic revolver.**



This is a unique revolver possessing a very distinctive design. When fired, the force of the recoil turns the cylinder automatically, making it effectively a semi-automatic revolver. The Webley-Fosbery is also an early user of speed-loaders. (same as the Webley).

**MOD: +1 DMG: 4DC STR MIN: 8 PER MOD:+3 SHOTS: 6 NOTES: SEE TEXT ABOVE.**

## **Nagant gaz-seal revolver**



The Nagant gas-seal revolver was patented by the Nagant brothers (Emile and Leon) in 1892 with some additional improvements made in 1895. This design was one of several offered to the Imperial Russian Army as a new service revolver in 1895. Emile and Leon were on good terms with the Russian Army due to a previous cooperative effort to produce the Mosin-Nagant M1891 service rifle. This may be why the Russians adopted their design.

The first 20,000 revolvers were manufactured by the Nagants in Liege Belgium between 1895 and 1898. In addition to purchasing these guns the Russians bought the equipment and tooling necessary for domestic production. The Russian "Tula" arsenal began producing revolvers in 1898.

The revolvers purchased from Liege had single/double action lockworks. When production began in Russia almost all revolvers were made in single action only. This continued until the 1917 Russian Revolution after which The Nagant was once again primarily made in single/double action. Nagant revolver production continued in the new USSR until at least 1945 and I can vouch for at least one 1945 Tula made revolver that is single action only. In addition to the standard revolver there was a short barreled GRU model, a silenced model, and reportedly some made in .38 Special and .22 Long Rifle. The .38 and .22 Cal. versions did not have a gas-seal mechanism.

In 1930 Charles and Maurice Nagant, sons of Leon, sold rights, machinery and remaining parts for the Model 1895 to Poland. Quantities of the M1895 were produced in Poland under the name Radom Ng30 (Ng meaning Nagant). Production continued until adoption of the Radom VIS-35, 9mm semi-auto pistol in 1935.

The Nagant revolver has poor stopping power, a long heavy double action pull, and a loading gate and ejection rod that makes reloading slow and cumbersome. On the plus side it's extremely reliable and easily repaired if problems do occur. This made them very popular with the troops. The M1895 Nagant is an interesting piece of shooting history.

**MOD:+1 DAM: 3DC STR MIN: 1 PER MOD:+2**

**SHOTS: 6 NOTES: THIS REVOLVER IS ABLE TO USE A SILENCER**



*This small article describe some rifles use by heroes and vilains of the Fuzion Pulp. games.*

## **MEIJI 38 ARISAKA RIFLE.**



This is a bolt-action rifle wich is basically a variation of the German Mauser, firing a 6.5mm bullet. It was the standard infantry rifle in Japan from 1905 through WWII. It has a 5-round box magazine. It was not a powerful a weapon as the .30 rifles useb by most Western nations but still reasonably effective.

**MOD: +1 DMG: 6DC STR MIN: 2 PER MOD: +6 SHOTS: 5**  
**NOTES: +6 RANGE MODIFIER, BOLT-ACTION.**

## **HOLLAND & HOLLAND DOUBLE EXPRESS .600 NE.**



The most powerfull commercial hunting rifle of this era. The .600 was commercially available only in expensive English double barreled rifles. They were normally sold only in three places: at the gunmakers in London, in the most exclusive and expensive sporting goods store in the major cities of the civilized world and in Africa. It's the mandatory gun for the great white hunter ideal for hunting elephant or GULPS! dinosaures in lost world.

**MOD: +2 DAMAGE: 8DC STR MIN: 4 PER MOD: +5**  
**SHOTS: 2 NOTES: +4 RANGE MODIFIER, 2 BARRELS**

## MAUSER KAR 98.(8mm Mauser)



Adopted in this caliber by the German army in 1898. Variations of this bolt-action, in many caliber, were used around the world. Many times, both sides in a given war were armed with Mauser. It would be fairly safe to say that any rifles caliber available in this era could be chambered in a Mauser action.

**RMOD: +1 DMG: 7DC STR MIN: 3 PER MOD: +7 SHOTS:5**  
**NOTES: +6 RANGE MODIFIER, BOLT-ACTION**

## GARAND 30-06.



Adopted by the United States in 1936, the Garand is the most advanced combat weapon of its time. It fired a powerful and accurate cartridge, and its gas-operated action made control in rapid fire much easier than with manual actions. It uses an 8-round, Manlicher-style clip, but can be used as a single-shot if no clips are available. After the last shot the clip is ejected automatically emitting a distinctive pinging sound. A few Garands were altered to use 20-shots box magazines; this was a custom job and required a very skilled gunsmith.

The Garand was not normally available to civilians. A limited number were released for target shooters but, for the most part, any Garand in civilian hands was a black-market gun. Its mere possession would attract unwelcome attention from local authorities, and would probably result in detention until an adequate explanation was provided. A sniper version of the M1 Garand was equipped with telescopic sights and a flash hider.

**MOD +2 DMG: 7DC SHOTS: 10 STR MIN: 3 PER MIN: +7**

**NOTES: +6 RANGE MODIFIER. THE HIGH-POWER SCOPE OF THE SNIPER MODEL ADD +1 AV AND +2 RMOD. THE FLASH HIDER HIDE THE MUZZLE FLASH OF THE GUN FROM NORMAL SIGHT (INVISIBLE TO SIGHT ADVANTAGE).**

## **SPRINGFIELD M1903 .30-06.**



Essentially just a variant of the Mauser, but exceptional for a well-fitted actions, excellent sights and a highly-developed cartridge. This rifle was spread around the world both as a military weapon and as a sporting rifle.

**MOD: +1 DMG: 7DC STR MIN: 3 PER MOD: +7 SHOTS: 5**  
**NOTES: +6 RANGE MODIFIER, BOLT-ACTION**

## **SMLE BETTER KNOW HAS THE LEE-ENFIELD (303 BRITISH).**



Adopted by the British in the 1888, this was one of the fastest manual action rifles to operate. Skilled shooters could get off 40 rounds in a minute, even allowing for a reloading time. The magazine was removable, but normally reloading was with five-shot, Mauser-type stripper clips, with the magazine in place in the action. The first 10-shot magazines were adopted in 1892 and the name was changed to Lee-Enfield in 1895.

**RMOD: +1 DMG: 7DC STR MIN: 3 PER MOD: +6 SHOTS: 10**  
**NOTES: +6 RANGE MODIFIER, BOLT-ACTION**

## **WINCHESTER M1873 RIFLE.**



Perhaps the most famous rifle designed by the Winchester Repeating Arms Company, The M1873 is a medium caliber, lever-action rifle in 44-40 caliber. The ideal gun for the cowboy with only to buy one type of ammunition for his handgun and rifle. When the layperson think of the a Winchester rifle or carbine, it is very likely an image of the M1873 that will come to mind.

**MOD: +1 DMG: 5DC STR MIN: 2 PER MOD: +6 SHOTS: 15**  
**NOTES: +4 RANGE MODIFIER, LEVER ACTION**

## **WINCHESTER 94 .30-30.**



The model 1894 was Winchester's first smokeless-powder rifle, and the first smokeless-powder rifle commonly available in America. It was adopted by many police departments, especially in the South and Southwest of the US, was the standard rifle of most prison systems and was the gun most likely to be found in closets or pickups all over North America. Any small-town grocery or hardware store in the US was liable to have a few boxes of .30-30 ammunitions. Millions of Americans grew up thinking that rifle and .30-30 were synonymous.

**MOD: +1 DMG: 6DC STR MIN: 2 PER MOD: 5 SHOTS: 10**  
**NOTES: +4 RANGE MODIFIER, LEVER ACTION**

## **BAR .30-06.**



The BAR was not intended to be a machine gun at all. It was designed to be a separated class of weapon, the automatic rifles. The theory of the automatic rifle was that a line of men advancing while firing bursts would be able to keep enemy down. The theory didn't work very well; defending forces simply took cover to return fire. The BAR was good enough to serve as a light machine gun and the US used it with satisfaction. Before 1934, there was no law forbidding the sale of automatic weapon in the US, the Bar were manufactured for civilian sale as the Colt Monitor. It's a favorite gun of the heros and vilains of America, since a burst was a lot more likely to disable a pursuing car than a burst from a tommy gun. On the other hand, it was a lot harder to conceal than a tommy gun.

**MOD: +2 DAMAGE: 7 DC STR MIN: 3 PER MOD: +8 SHOTS: 20**  
**NOTES: +6 RANGE MODIFIER, AUTO-FIRE 6.**

*This small article describe some shotgun use by heroes and villains of the Fuzion Pulp. games.*

## **Ithaca Autoburglar.**



The Autoburglar was sold as a home defense weapon in the 1920's and 1930's. The whipped-configuration weapon (so called because it was designed for people to "whip it out") was originally manufactured in 20 gauge, but a number were made in 12 gauge (included the model illustrated).

**MOD: +2 DMG: 8DC SHOTS:2 STR MIN: 2 PER MOD:+4**  
**NOTES: DAMAGE X .5 VERSUS ARMOR.**

## **Browning Auto-5.**



This weapon is typical of pre-world II semi-automatic shotguns. It operates using the recoil of the cartridge blast to eject the spent casing and chamber a new round. It was available with 3 and 4 shot magazine capacities. Interestingly enough, Browning semi-automatic shotguns, though designed purely for the civilian market, have seen military use. Some Remington-produced Browning were used by the US during WW II.

**MOD:+2 DMG: 8DC SHOTS:3 OR 4 STR MIN: 2 PER MOD:+5**  
**NOTES: DAMAGE X .5 VERSUS ARMOR & +4 RANGE MODIFIER.**

## Savage 311-R



This weapon is one of the last of the double-bareled shotguns designed for police and prison guard use (hence its nickname of the guard gun). It is representative of double-barreled shotguns in general.

**MOD:+2 DMG: 8DC SHOTS:2 STR MIN: 2 PER MOD:+5**  
**NOTES: DAMAGE X.5 VERSUS ARMOR, +4 RANGE MODIFIER.**

## Winchester M1897 Shotgun.



The M1897 was designed as a replacement for the trouble-plagued M1893 and turned to be a tremendous success. This is a pump-action shotgun with an exposed hammer and a 5 round tubular magazine beneath the barrel. While most saw service in the civilian sector, thousand of "trench" versions served with the military and even more of the riot version were used by law enforcement. While the barrel lengths of hunting version vary from 26 to 30 inches, riot and trench versions possess 20 inches barrels. The trench model (the illustrated one) has the added advantages of a ventilated barrel jacket that helps protect the barrel and a bayonet lug that allows a knife bayonet to be attached for close combat.

**MOD: +1 DMG: 8DC SHOTS:5 STR MIN:12 PER MOD:+5**

**NOTES: + 4 RANGE MODIFIER, DAMAGE X.5 VERSUS ARMOR.**  
**BAYONET: 5DC OCV:-1 DMG: 5DC STR MIN: 2 NOTES FOR BAYONET: 2 HANDED**

## **Winchester M1901.**



This distinctive, lever-action, hammer shotgun was popular despite its strange, perhaps ugly appearance. The M1901 possess 4 round tubular magazines and is available only in 10 gauge.

**MOD:+1 DMG: 9DC SHOTS:4 STR MIN: 3 PER MOD:+5**

**NOTES: +4 RANGE MODIFIER, X.5 VERSUS ARMOR.**



*This article describe some submachinegun use by heros and villains of the Fuzion Pulp. games.*

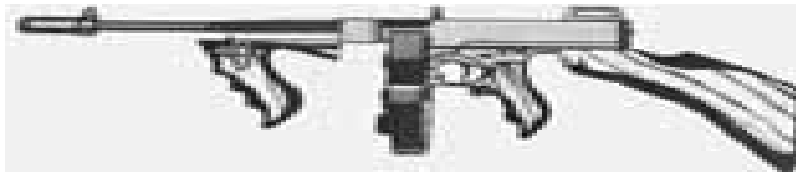
## **BERGMANN MP18 SUBMACHINEGUN.**



This early submachine gun saw service on the western front during the last months of the first world war and proved to be a simple and effective design. Tens of thousand were manufactured and the weapon uses the powerful, and common, 9mm parabellum round in a 32 round magazine box. The mp18 found its way into police service as other designs supplanted it in the military sector. It is an excellent weapon for goons of a mastermind villain with a European flavor.

**MOD: +0 DMG: 3DC SHOTS: 32 STR MIN: 2 PER MOD: +4**  
**NOTES: +4 RANGE MODIFIER, AF: 6**

## **THOMPSON SUBMACHINEGUN.**



Perhaps the most famous individual submachinegun ever produced, the design process for the Thompson began at the end of world war 1. The Thompson was meant for military and law enforcement use, but it was only the latter application that gained favor during the inter-war period. This submachine gun uses a 50 or 100 drum magazine and a 20 or 30 box magazine. Sadly, this weapon became a notorious gangster weapon, but it wasn't until the 1930s that it was put to widespread use by gangster and mobster of this era.

**MOD: +1 DMG: 4 DC SHOTS: 20,30,50,100. STR MIN: 3 PER MOD: +6**  
**NOTES: RANGE MODIFIER +4, AF: 6**

## MP38 AND MP40 SUBMACHINEGUNS.



Often incorrectly labelled the Schmeisser, the Erma mp38 is perhaps the most famous german submachinegun design ever. Using the same 9mm parabellum cartridge employed in earlier designs, the mp38 possesses a thirty two round detachable box magazine. The later mp40 was an effort to simplify the mp38 and like its predecessor, it was also made in large numbers. Both designs possess a folding stock. This is a mandatory weapon for the nazie major villain or goon.

**MOD: +0 DMG: 3DC SHOTS: 32 STR MIN: 2 PER MOD: +4**  
**NOTES: + 4 RANGE MODIFIER, AF: 6**

## MAUSER M32



It was the fully automatic version of the Mauser Broomhandle. The Mauser M32 have a 20 rounds detachable magazine box down well below the line of the trigger guard; this pistol won't fit in standard holster. It is the most short machinegun of the era.

**MOD: +0 DMG: 3DC SHOTS: 20 STR MIN: 2 PER MOD: +3**  
**NOTES: + 4 RANGE MODIFIER IF WOODEN STOCK USED, AF: 6**

## **GRENADES CHART**

Mk 36 Mills bombs	4d6(affect a circle)
Mk II Pineapple	3d6(affect a circle)
Mk 3A2 offensive	7d6(affect a circle)
German Potato-Mashers	6d6(affect a circle)

## **EXPLOSIVE CHART**

KG	LBS	EXPLOSION(AFFECT A CIRCLE)
0.08	0.17	4D6
0.13	0.25	5D6
0.25	0.33	6D6
0.33	0.50	7D6
0.50	1.00	8D6
0.75	1.50	9D6
1.00	2.00	10D6
1.50	3.00	11D6
2.00	4.00	12D6
3.00	6.00	13D6
4.00	8.00	14D6
6.00	12.00	15D6

## **EXPLOSIVE TYPE**

Packed black powder	-2d6 dam
Homemade chemical explosive	-2d6 dam
Dynamite	-1d6 dam
TNT-flaked or in blocks	no modifier
Blasting gelatine	+1d6 dam
Nitroglycerine	+2d6

## MELEE WEAPONS

WEAPON NAME	MOD(AV)	DC	STR MIN	NOTES
2x4 long	0	5dc	3	Two-handed.
Bear bottle	0	2dc	1	
Chair	-1	5dc	3	Two-handed.
Baseball bat	+1	4dc	(2)3	(Two-handed).
Chain	0	3dc	2	Grab,+2 STR for holding on.
Club (short)	+1	3dc	1	
Quarter staff	+2	4dc	1	Two-handed.
Sap	-1	3dc	1	
Broken bottle	-1	1dc	1	Killing, destroyed after first hits.
Bullwhip	0	2dc	2	Entangle 4 kd 6 hits.
Dagger	+1	1dc	1	Killing.
Throwing knife	+1	1dc	1	+1 av only for throwing.

## MISSILE WEAPONS

Bow		3dc	2	Killing.
Crossbow	+1	4dc	2	Killing.
Bolas		2dc	1	Entangle 4 kd 6 hits.
Boomerang		3dc	1	Return to thrower's hand if miss.
Tomahawk		2dc	1	Killing, useable in melee.
Throwing knife	+1	1dc	1	Killing.
Blow gun		1dc	1	Killing, use poison.

# **FUZION JAZZ HEAVY WEAPONS.**

## **BROWNING M1917 & M1919 A4**

The M1917 was Browning's original recoil -operated military machine gun, upon which all the later model (except the BAR) were based. As was the accepted form in those days, it was a heavy water -cooled gun on a tripod, reliable and long-wearing. The M1919 A4 is an air-cooled version of the M1917, developed in 1918-19 to arm American tanks. The barrel was shortened and placed in a perforated jacket, and a small tripod was provided so that it can be used outside the tank. This proved that air-cooled guns could work as well as water-cooled and the gun was adopted by the US Cavalry in the 1920. Various modifications were made and eventually the M1919 A4 appeared, having reverted to the same barrel length as the M1917. It was adopted as the standard ground gun for all arms in the 1930.

**MOD: +3 DAMAGE: 7 DC STR MIN: 3 PER MOD: NOT APPLICABLE  
SHOTS: 250 CLOTH BELT NOTES: +6 RANGE MODIFIER, AUTOFIRE 12 &  
AFFECTS A TRIANGLE.**

## **VICKERS**

Like many others, the British started with the maxim gun and then sought something lighter. Utterly reliable, it set up world records for non-stop firing and it was adopted as the standard machine gun of the British empire and the Commonwealth. Vickers sold the the gun commercially in the 1920-28 period, principally to South American Countries.

**STATISTIC SAME HAS THE BROWNING.**

# THE SALERNO FAMILY.



Alberto "The Rhino" Salerno, came to America from Sicilia at age 8. His family was poor and he had little time for formal education. He joined the Hungry Wolves a San-Angelo city street gang. The Rhino quickly rose to power in the ranks of the street hoodlums. When prohibition started, The Rhino was ready. He formed his own syndicate and began to take over crime in San-Angelo. Alberto "The Rhino" Salerno is highly charismatic and even his sworn enemies tend to like him, but is only a act. The monster is hidden under a friendly smile and the thin veneer of charm and if temper flareups he kill without hesitation or remorse. (Played by Spencer Tracy).

## CHARACTERISTICS

STR: 6 CON: 6 INT: 4 WILL: 4 AGL: 4 MOV: 5 SD: 12 HITS: 30  
ACTIONS: 1 RUN: 10 M SWIM: 5 M LEAP: 5 M

## COMPLICATIONS

Psychological disability: Berserk (major mental problem): 10 Pts.  
Enemy: Police & other gangs (As powerful): 5 Pts.

## SKILLS, TALENTS & PERKS

Athletic: 5 (AV 9) Bribery: 3 (AV 7) Bureaucratic: 2 (AV 6) Business: 3 (AV 7) Climbing: 4 (AV 8)  
Concentration: 1 (AV 5) Conversation: 4 (AV 8) Driving: 3 (AV 7) Etiquette: 1 (AV 5)  
Gambling: 2 (AV 6) Hand-to-hand: 4 (AV 8) Interrogation: 4 (AV 8) Italian: (Native)  
English: 2 (Native) Local Knowledge: (San Angelo) Streetfighting: 16 Melee Weapon: 4 (AV 8)  
Seduction: 2 (AV 6) Shadowing: 3 (AV 7) Small arms: 4 (AV 8) Stealth: 3 (AV 7)  
Streewise: 5 (AV 9) Trading: 3 (AV 7) High pain threshold: 3 Wealth: 9 (Millionaire)  
Contact: 6 (high city official) Contact: 3 (police inspector)

## WEAPONS: ITHACA AUTOBURGLAR.

BASEBALL BAT: MOD:+1 DMG: 4DC(6DC) STR MIN: 3(2) NOTES: (TWO HANDED).



Gino "The Shark" Lipari is a second generation Italian-American. He was a street punk in the Hungry Wolves. The Rhino thought Gino had potential and recruited him for his syndicate. The Shark is enigmatic and soft spoken, a figure of death who terrorize, maim and kill his boss enemies. Gino is the chief enforcer of the Salerno family and he like his job too much! He is unemotional and cool under fire he is not surnamed The Shark for nothing. (Played by Robert Taylor).

### **CHARACTERISTICS**

STR: 4 CON: 4 INT: 4 WILL: 4 AGL: 6 MOV: 6 SD: 8 HITS: 20  
ACTION: 1 RUN: 12 M SWIM: 6 M LEAP: 6 M

### **COMPLICATIONS**

Psychological disability: Sadism (Major mental problem): 10 Pts.  
Enemy: Police & other gangs(As powerful): 5 Pts.

### **SKILLS, TALENTS & PERKS**

Athletic: 5 ( AV 11) Climbing: 5 ( AV 11) Concealment: 3 ( AV 7) Concentration: 1 ( AV 5)  
Conversation: 3 ( AV 7) Demolition: 4 ( AV 8) Driving: 3 ( AV 9) Gambling: 3 ( AV 7)  
Hand-to-hand: 4 ( AV 10) Interrogation: 5 ( AV 9) Italian: 1 English: 2 Streetfighting: 16  
Melee weapons: 4 ( AV 10) Perception: 3 ( AV 7) Security system: 3 ( AV 7) Seduction: 2 ( AV 6)  
Shadowing: 4 ( AV 8) Stealth: 4 ( AV 10) Streetwise: 5 ( AV 9) Surveillance: 3 ( AV 7)  
Lockpicking: 3 ( AV 7) Local knowledge (San Angelo): 5 ( AV 9) Weaponsmith: 3 ( AV 7)  
Extraordinary beauty: 2 Fast-draw: 3

**WEAPONS:** THOMPSON SUBMACHINEGUN, COLT 45. 1911-A1,  
SMITH & WESSON MODEL 1917 AND A SPRINGFIELD MODEL 1903.



Herode "The Book" Goldman was Bookkeeper at a bank until he was caught stealing funds. He met The Rhino in prison and they became friends. The Book is friendly, and his liked by most gang members with the notable exception of Gino "The Shark" Lipari. He is a genius with number and his accounting skill is legendary in the underworld. His sole weakness is his love for good wine and beautiful women.  
(Played by William Powell)

### **CHARACTERISTICS**

STR: 3 CON: 3 INT: 6 WIL: 6 AGL: 3 MOV: 3 SD: 6 HITS: 15  
ACTIONS: 1 RUN: 6M SWIM: 3M LEAP: 3M

### **COMPLICATIONS**

Psychological disability: Lecherousness (minor mental problem): 5 Pts.  
Enemy: Police & other gang (As powerful): 5 Pts.  
Watched: by the Shark: 2 Pts

### **SKILLS, TALENTS & PERKS.**

Athletic: 2 (AV 5) Bribery: 5 (Av 11) Bureaucratic: 5 (Av 11) Business: 5 (AV 11) Climbing: 2 (AV 5)  
Concealment: 2 (AV 8) Concentration: 4 (AV 10) Conversation: 4 (Av 10) Cryptography: 5 (AV 10)  
Driving: 2 (AV 5) Education: 5 (AV 11) Etiquette: 3 (AV 9) Forgery: 5 (AV 11) Gambling: 2 (AV 8)  
English: 2 Oratory: 3 (AV 9) Persuasion: 4 (AV 10) Profession: Bookeeper: 3 (AV 9)  
Research: 5 (AV 11) Economic: 4 (AV 10) Psychology: 3 (AV 9) Seduction: 3 (AV 9)  
Stealth: 3 (AV 6) Streetwise: 3 (AV 9) Trading: 4 (AV 10) Eidetic memory: 3



# FUZION JAZZ AUTOMATONS.

Automatons are those individuals that although active, aren't alive in the traditional sense. Automatons can be robots, Zombies, Golems, Skeletons, Robots or other mechanical constructs. An automaton is more like a device than a free-willed person.

## DESIGNING AUTOMATONS

To design an automaton, the builder should pay double for STR, CON, AGL, MOV, the inanimate are very hard to be animated. Triple for INT, they are slow minded. And no WILL characteristic, they are very obedient and totally immune to mental blast and illusion, mind control, mind scan and telepathy.

## USING AN AUTOMATON

Because an automaton has no free will it can only act by following commands. An automaton can have a number of simple commands, or programs, equal to its INT. The automaton must have requisite skill to execute a command. If the automaton is commanded to fire a gun, it must have the ranged weapon skill. An automaton has no native language or every man skill with two free level.

## AUTOMATON POWERS

Damage Reduction Versus Killing.

This version of damage reduction is for automaton only.  
Damage reduction 50% versus killing only. Cost: 5 points.  
Damage reduction 75% versus killing only. Cost: 10 points.

Don't take Impairing Wounds.

An automaton with this power is never become impaired at half or one quarter of its total hits.  
Cost: 10 points.

Takes No Stun.

An automaton with this power ignores the stun damage from any attacks, it only takes hits from killing attacks. This is the most important automaton special power, and can be used to simulate robots, zombies, skeletons, any of the mindless being that will continue fighting until they are completely destroyed. The terminator man or woman hunt come to mind.



BY  
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