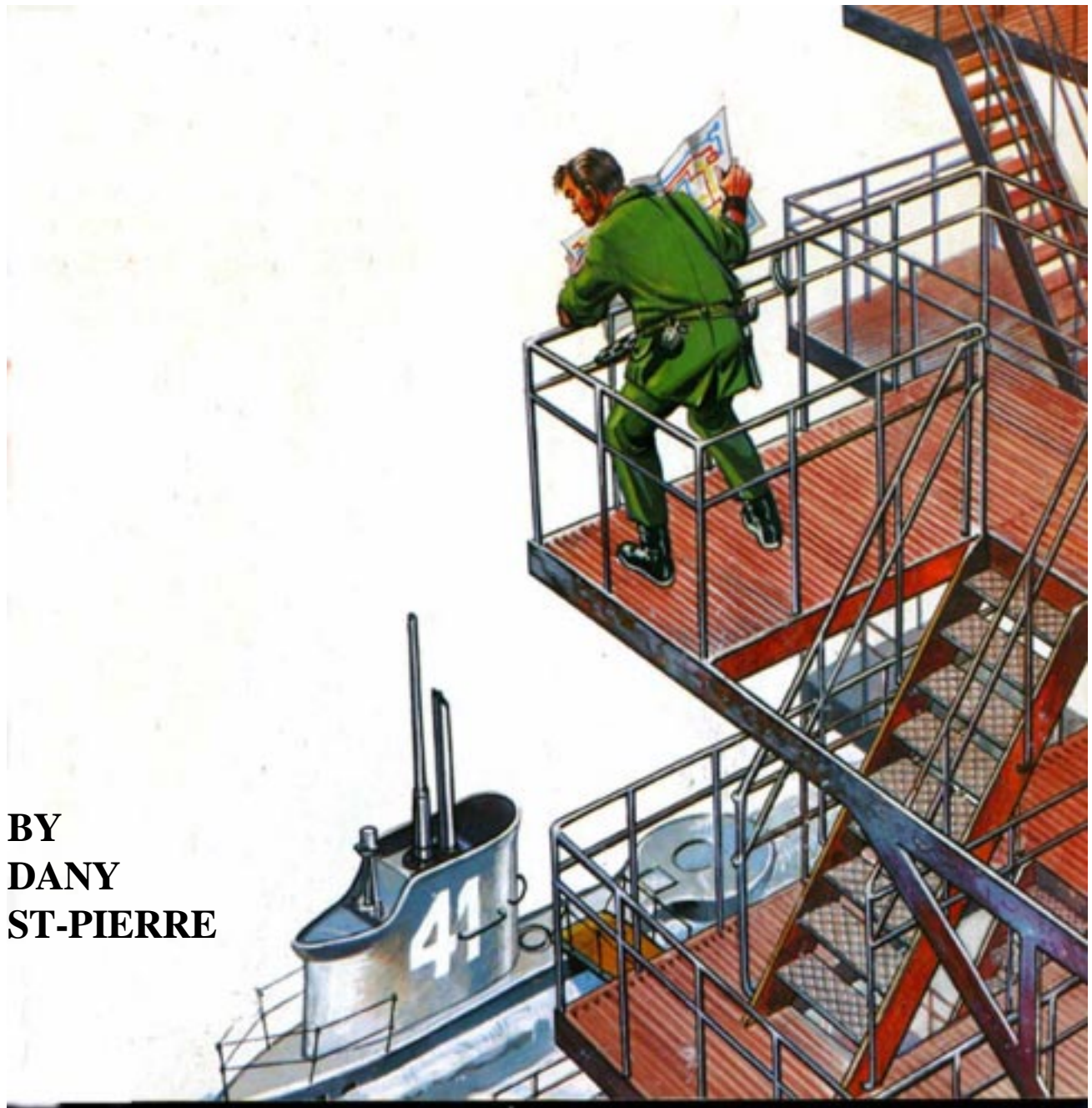


FUZION® *jazz* .Pulp



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.

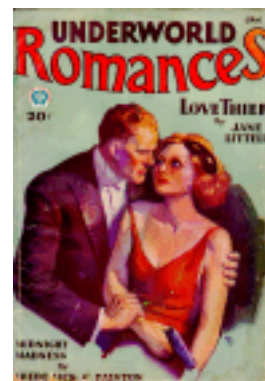
The brawl is very handy but if you are no brain is a certainty your doom
face of the masterplan of the dastardly mastermind.

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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Table of Contents

What is *Pulp*?

What Were the Pulps?

The Hero Pulps

The Shadow

Doc Savage

The Spider

RPG Systems for Pulp Gaming

Gamemastering the Pulp Genre

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

Ideas for Pulp Adventures

Ideas for Pulp Campaigns

Weird Masks Publishing Co.

The Radio Heroes.

Concluding Thoughts

References and Resources

Package deal, cars & planes, pistols, revolver, rifles, shotguns, submachineguns, grenade charts, explosive chart, explosive type, melee, missile, heavy weapons & the Salerno family.

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. Talsorum'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.

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 Pulp". 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 heros, the Spider. The book includes a listing off 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



Fearless

PULP ADVENTURE

Version 0.9b

Tangent is a gaming mechanic developed by Max Slowik,
adapted for the Fearless / TubePunk setting by Joe Coleman.

<http://homepage.mac.com/pulpactionguy>

The Game Mechanic

This game is based on 10-sided dice, with a scale of 0 to 9, with 0 being zero, or an automatic failure.

When you attempt an action, your roll will be based on two stats, which added together are a Rating. Normally you will roll one die, though special circumstances, such as using a skill or spending Morale add additional dice to the roll. A die is successful if the roll is equal to or less than the Rating; the higher the Result the better the success.

If you have value in a specific area of skill or knowledge, that value will be added to the number of 10-sided dice you roll for success. All successful dice are added together, to produce one Result number.

EXAMPLE: If your Rating is 7, you roll a 3, the Result is 3.

EXAMPLE: If your Rating is 5, you roll a 7, 4, and 2, the Result is 6; the die that came up 7 is not successful, and not added to the rest.

Scale

The limitation of points into attributes allows you to shape your character with a minimum of math.

- O Functional. Has a chance, but is not particularly inspiring.
- :OO Average. Capable within the common frame of reference.
- :OOO Trained. Has taken the natural ability to a serious level through effort.
- :OOOO Professional. Trained, experienced, competent and at the highest level to be expected from a mere human.

Limitations

Two is considered average. Your character may have one Stat at 5, none of the others may be above 4.

No Skill may be higher than 2 dice.

Rolling Rating

If you "Roll your Rating" - i.e., roll the exact number of your Rating on any die - you may also include the value ALL dice in the roll, including unsuccessful dice.

EXAMPLE: Your Rating is 7 and you have three dice to roll for your attempt, and the dice come up 4, 7 and 9. That would mean two successful dice but because Rating was rolled, they are all added, 4+7+9, a Result of 20.

Critical Failure

If all dice come up as zeros, the roll is a complete failure and something horrible happens. This is a narrative effect, and the GM decides what goes down. If only one die in several is a zero, there are no ill effects; however, if only one die is rolled and it is a zero, the roll still critically fails.

Penalties

If you are injured, having Suffered wounds, the number of wounds is subtracted from the successful die total, lowering the Result. If the Result is lowered to zero or less, you are overextended, and for the remainder of the scene, unable to act.

EXAMPLE: Your Rating is 6 and you roll a three and a two. You've taken four injuries, so your Result is one.

EXAMPLE: Your Rating is 8 and you roll a two and a zero, and have five injuries. The Result is negative three, and you're out.

Shift

Once the Result of the roll is figured, if you have any equipment that could extend the success, the value of the equipment is added to the Result as Shift, generating the Margin of Success (MoS) number.

EXAMPLE: Your Result is five, and your gun adds four, making a MoS of nine.

Resist

Should you be trying to do something to an unwanting character, they get to Resist the action. The defending character uses an appropriate STAT, If the defender's Resist is higher than the Result, the action fails. If the action is still successful, then the Margin of Success (Result + Shifts, if any) is divided by the Resist (drop the remainder), producing a Degree of Success (DoS).

EXAMPLE: Your Result is 5 and MoS 7. The defender's Resist is two, and the action is successful with a DoS of three.

EXAMPLE: Your Result is 2 and MoS 2. The defender's Resist is three, and the action fails.

In combat, the DoS of an action, should it be harmful, is the number of wounds the defender takes.

Character Development

Your character concept is key. Where are you from? What do you do for a living? How does your body affect your everyday life? What are the five skills that are most important to you? Do you have any formal training in a weapon or do you just improvise with the closest bar stool or tree limb? What do you want? What do you fear?

When you have established your idea of how your character should work, begin applying your ideas to the game mechanic and start character generation.

Your concept determines your character's DESCRIPTION, BACKGROUND, CAREER, PASSION, FEAR and LANGUAGES. You will have more development to do beyond these – they are just your starting points.

In the words of Robin Laws in the *Players Handbook for Over the Edge*, you need a character who is “danger-worthy”. You need someone with a spectrum of skills and knowledges that will help them survive a rough world. But you need to go beyond mere survivability and create a role you look forward to playing. Hopefully you will create a character who can function, survive and excel in the brave old world. Build someone you like and will look forward to becoming every game session.

Description

What does someone see when they look at your character? These include the usual height, weight, hair and eye color, but you should include the feeling someone gets when they see your character. Does this character inspire fear? Confidence? Do they seem to be very self-assured? Skittish? Are they someone who is easily ignored or who demands your attention? Do he or she have a mannerism, a style, a physical characteristic or that stands out? A special piece of clothing? A visible tattoo? A strange fob or piece of jewelry?

Share the impression of this character as it might be shared with an observer and a third person.

Background

Your background will explain the kinds of abilities and knowledge your character gained from their environment, culture and situation as they grew up. It will also give you a sense of the languages available to your character from birth.

EXAMPLE: Teddy McMillan was that kid who always said “Me, too!” when the gang from the docks in Brooklyn wanted something exciting. Broke his

widowed mother's heart when he was sent upstate to a work farm when his street adventures caught up to him. Reasonable skills for him would include: breaking and entering, Catholic Church, casing da' joint, fencing, underworld contact

Career

Your character's career is how he or she primarily spends their time. This may or may not be how other people think of them, but it will give another batch of reasonable skills, as your and your gamemaster understand that career.

EXAMPLE: Ted McMillan grew up tough, but when he saw two friends murdered by opposing gangs, he made an unexpected turn. He joined the force under the watchful eye of Sgt. Kowalski at 12th Precinct. Ted is a good cop but will go the extra mile to help any kid from the neighborhood who wants to turn his life around.

Passion

There is something that makes your character come alive – the chance to do that with is the most important thing in life. His passion. Her passion. It might be a high moral goal or mere greed. It might be some powerful altruistic ideal or movement toward a destination. Passion can give you a benefit from the gamemaster when it figures into game play.

EXAMPLE: Ted loves to rescue someone – he doesn't think of himself as a hero, but when he puts himself in harms way to save someone, he is charged and operating on a higher plane. That why the GM gave him an extra die on the shot to keep Leg Martini from kill numbers running punk Packy O'Ryan ... who is not yet beyond redemption.

Passion is not the same as Motivation. Passion satisfies your soul or fills your heart. Motivation gets you moving to advance a personal goal or to fulfill an important ideal.

Fear

None of us are superhuman. All of us have that one thing that drops our high brain function and revert to our primitive lizard brain and one verb responses. At that moment we must RUN! KILL! HIDE! When your character's fear enters the scene, the gamemaster may give a penalty to your roll, hand a bonus to the opposition, the gamemaster may take control of the character for a few rolls, or simply say what has happened as a result of your fear.

EXAMPLE: Because of an incident when his boyhood gang's raid on a warehouse backfired, Ted almost lost his life. He was trapped in a room of burning chemicals and he barely escaped before the

whole warehouse exploded. He carries several scars on the back of his head from flying, burning debris. To this day he has a terror of burning to death. He can function near fire, but when the fire is all round him ...

Languages

You have languages from birth, from common languages to the private communications of the deaf or autistic. Your base language gives you 2 dice to understand your language in difficult circumstances. You may have a chance to roll on other languages according to your Background and Career. You may (but are not required to) speak as many languages as points you have in your Knowledge. You can add dice to knowledge with points from Skills, if you feel that is appropriate.

EXAMPLE: Ted grew up in an Irish pocket within the larger Italian and Black sections in Brooklyn. He knows his English, has a bit of Italian and Gaelic (from his grandmother). While walking a beat in Tribeca, he developed more facility with Italian and he learned a some basic Cantonese in Chinatown – he can understand a bit of it, dares to speak a few words now and then but has given up the idea of being able to read Chinese. That gives him English 2, Italian 2, Gaelic 1 and Cantonese 1.

Attributes

The Attributes are STATS, MORALE and MEANS and each begin at one, except for BUFFER, which starts at five. The amount of character creation points is variable. If the game is to be gritty, the characters start with seven points for STATS, MORALE, MEANS, and BUFFER. If the game is cinematic, characters have eleven points to assign to them. (Should the group wants to start off with nine points, there is no reason why not to. However, a number less than 7 or greater than 11 may prove to be unbalanced for most gaming.)

One single stat may be raised to a 5 (Base of 1 plus 4 creation points).

Stats

MUSCLE - Your measure of your physical body - what you were born with as it was shaped by your upbringing. Your physical self.

MIGHT - Your ability to use your body to accomplish tasks, your experience and familiarity with manipulation of your body or tools. Your training.

MIND - Your basic ability to think, process information and apply advanced through to a situation. Your intellect.

MOXIE - Your ability to manipulation knowledge to accomplish a desired end, involving other people or information from other people. Your education, formal or social.

MYSTERY - Your spiritual, philosophical, magical or paranormal connection to your world. Your viewpoint or paradigm.

Morale

MORALE gives players control over story and game play. MORALE begins with a base of one.

There are two MORALE scales. The Full scale shows the MORALE attribute. The Temp scale shows how much MORALE can be used in the game; a character gets twice as much temporary MORALE as their full MORALE.

Temp MORALE may be spent during a game to buy additional dice to add to any roll, including initiative; to buy a “flashback” that gives you a contact, piece of equipment or information that is needed in the moment; to ignore wounds.

The costs for additional dice use a rising scale. To buy one die costs one temp MORALE, but to buy a second costs two more, for a total of three. To buy three dice would cost six temp MORALE.

A temporary MORALE can be spent to ignore wound penalties for MORALE rounds of combat, or one action, whichever is longer.

***NOTE:** a player may have a new idea for using MORALE and suggest it to the GM for game play. MORALE is an open mechanic to give players more control over game play.*

A point of Full MORALE may be permanently “spent” to buy off an unfavorable result of die rolls, including death.

Additional MORALE may be earned through role-playing to the benefit of the genre and story.

Temporary MORALE is used during game play and regenerates to the level of full MORALE at the beginning of each session.

Moral Begins at one and is increased at character creation like any other Attribute.

Means

MEANS is a character's ability to make purchases with cash or credit, call in favors or throw the weight of their clout around. MEANS begins with a base of one.

There are two MEANS scales. The Full scale shows the MEANS attribute. The temp scale shows how much MEANS can be spent in the game. A character gets twice as much temporary MEANS as their full MEANS.

Temp MEANS may be spent to do anything that money or a title could do, like get someone into a club or arrange a meeting with British royalty.

MEANS costs work like MORALE costs; there are inconsequential costs, (0 MEANS), minor costs (1 MEANS), significant costs, (3 MEANS), major costs (6 MEANS), fantastic costs (10 MEANS) and so on.

Small, everyday costs are inconsequential and require no MEANS be spent on them. Getting a room at a hotel could cost one temporary MEANS, a pair of Colt 1911A's would be a significant expense, and a car or plane ticket a major one. A fantastic cost could be purchasing a luxury ship or a dirigible.

Means begins at one and is increased at character creation like any other Attribute.

Buffer

BUFFER is how much hurt you can take before you start to slow down, as well as how many injuries you can suffer before you die. Damage is first taken harmlessly as Buffered wounds, but once you take more damage than your BUFFER, then they are injuries, or Suffered wounds. The Result of every action is decreased for each Suffered wound. If the roll fails due to injury, then you're overextended, and unable to anything for the rest of the scene. Temporary MORALE can be spent to ignore Suffered wounds for MORALE rounds, or an action, whichever is longer.

When you have more Suffered wounds than BUFFER, you die.

Buffer for the pulp begins at six and is increased at character creation like any other Attribute.

Zones

As a result of your distribution into STATS, you have ten skill Zones. The character sheet shows the formula for each Zone.

Zones and their formulae are:

Muscle+Might = Reaction to Stimulus	Reflexes
Muscle+Mind = Self motivated action.	Maneuver
Muscle+Moxie = Use of familiar technology.	Tech

Muscle + Mystery = **Willpower**
Ability to act/resist opposition

Mind+Might = **Dexterity**
Fine motor control.

Moxie+Might = **Perception**
Ability to perceive and interpret

Mystery + Might = **Aid**
Response to reverse injury/damage.

Mind+Moxie = **Knowledge**
Formal education

Mind + Mystery = **Intuition**
Understand without knowledge/perception.

Moxie + Mystery = **Influence**
Effect on others.

Skills

As a result of your BACKGROUND and CAREER you have eight dice to add into skills of your own creation, with a maximum of 2 in any one skill. These indicate the ability you feel is vital to your character, which they have gained ability in through training and life experience. For each skill you determine the two STATS that govern the skill. You may call on one STAT twice for appropriate skills.

EXAMPLE: A Feat of Strength can be performed using MUSCLE + MUSCLE as your Target Number, if you have a skill for Feat of Strength.

Themes

In Pulp adventure it is common for a character to have a weird power. These are usually not taken as "Super" powers, but along the lines of "cloud men's mind," "mystic visions" or an increased sense or ability. You may have one THEME, or power, with two aspects, each of which is represented by an extra die to roll when attempting to use that THEME. You may put both dice into a single aspect of your power or theme. To have a second THEME you must take a FLAW. You may take a third aspect if you take a second FLAW.

You are not required to have a THEME.

Sample Themes

Pulp powers are not on the "Super" hero level, but edges, bumps and advantages the character can call upon for an added edge in a role-playing situation. A Theme requiring a die roll must be defined in terms of two Characteristics for a target number. This type of Theme can be taken as a single theme with two

dice, or two themes with one die each. A Theme that gives a situation or a nifty toy does not require that definition or die roll.

Two dice in a Theme means you must take one Flaw. You may opt to not have a Theme power and trade the value of the themes for additional bonuses in the trade-out scale.

PHYSICAL/MENTAL THEMES

An Ability theme might allow 1 or 2 dice added to a specific physical Characteristic, Zone or Skill, added to rolls on the designated ability..

PSYCHIC THEMES

1 or 2 dice rolled independently in an attempt to use a paranormal ability; telepathy, telekinesis, clairvoyance, clairaudience, psychometry, etc.

SITUATIONAL THEMES

You may opt for a theme that reflects your social functioning – having a sidekick or a follower, having easy introductions to people in different locations, or a similar enhancement in social functioning. Social themes do not require an allocation of dice, they are simply with the character.

WEIRD THEMES

1 or 2 dice rolled independently to use a power outside the normal experience; cloud men's minds, control zombies, speak to animals, commune with dead, control another mind, etc.

***NOTE:** a player may have ideas for Theme Powers beyond the GMs preconceptions and are welcome to present them for use by their characters.*

Flaws

A FLAW is a character defect or physical defect that would have an effect on the character during game play. A FLAW may be as simple as an odious personal habit, a phobia or weakness. It may include a missing limb, a hard-to-hide identity or an association with a person or group who have a negative effect on the character's action in the adventure.

If you take a second THEME you must have one FLAW.

You may take a second FLAW for an additional aspect to a THEME or to trade for other values.

Trade Outs

A FLAW or a THEME may be traded for other parts of character development. Use the following scale:

FLAW or THEME

- 1 = 1 THEME OR FLAW
- 1 = 2 SKILL LEVELS
- 1 = 3 points for ATTRIBUTES/STATS

You may opt to have no FLAWS and trade your basic Theme for other benefits.

Use of points from Trade Outs do not effect other limitations on Attributes, Stats or Skills.

Tools

There are three Categories of tools, simple, modern, and advanced. Simple tools have a base Shift of two, and are things such as levers, wedges, and knives. Modern tools provide a Shift of three, and are things like socket wrenches and firearms, and Advanced tools are anything out of reach of the majority of the world, like microrobots, Tesla devices, or self-propelled ammunition. Superb tools add a Shift of four.

It would make sense for a very large lever to provide a better Shift than two, and as such there are Ranks of tools, as well. Each Rank of the tool is multiplied by the Category of it, therefore a Rank three, Exceptional Simple Tool provides a Shift of six.

CATEGORIES	SHIFT
Simple	2
Modern	3
Advanced	4
RANKS	MULTIPLIER
Neccesary	x1
Adequate	x2
Exceptional	x3
Unbelievable	x4
Beyond and up	x5+

Most weapons use the same system but the categories are narrowed, each of which are Ranked. Simple weapons can be Large, Sharp, Heavy, or Accelerated, as by a bow or sling. Modern Weapons (Firearms) can have large Calibers, magnum, lightweight, or otherwise high powder to mass rounds (Capacity), and extended Barrels. Advanded weapons can use the standard Tool system, as there are no defineable narrowed Categories.

SIMPLE	SHIFT
Large	2
Sharp	2
Heavy	2
Accelerated	2
MODERN	
Caliber	3
Capacity	3
Barrel	3

Every time a weapon falls into a Category, it is added as Shift. A weapon can have a Category's Shift stacked if it is great enough.

EXAMPLE: A sword is large, and sharp, giving it a Shift of 4

EXAMPLE: A Sling and stone is nothing but accelerated, giving a Shift of 2

EXAMPLE: A bow is large sharp and accelerated, a club is heavy and large. . .

EXAMPLE: A heavy revolver could have Capacity and Caliber, for a shift of 6

EXAMPLE: A hold-out pistol has Caliber, for a shift of 3

EXAMPLE: An elephant gun has all three, for a shift of 9

Additionally, firearms have another advantage: rate of fire. Semi-automatic (pistols, rifles) guns receive an additional die when firing multiple shots (usually three) in a round of combat. Fully automatic weapons, such as machine and sub-machine guns, when firing fully automatic (from 30 to 60 shots a round, or the entire clip) get two additional dice. And finally, something with swappable barrels and belts of ammo twenty feet long get three extra dice.

Also, semi-automatic or greater rates of fire can be walked across multiple targets. For each target beyond the first, you drop a die and make one roll versus them all.

EXAMPLE: You're emptying a clip from a Thompson at three people. You have a Skill in Firearms, starting you with two dice. Firing fully-automatically gives you four dice total, and shooting at two beyond the first leaves you with two dice to roll; the Result and Margin of Success are used on all targets.

DEFENSIVE TOOLS

Armor improves Resistance. Some defensive tools only provide a Resist bonus against a particular kind of damage, such as an asbestos coat; while the coat is not going to stop bullets in the least, it will ward off flame very well. Defensive tools are Ranked, the Rank adding to the Resist, if it applies to the situation.

DEFENSE	RANK
Light	1
Moderate	2
Heavy	3

Examples of light armor would be a rubber lab coat, or hardened leather clothes. Moderate armor would be flack vests and asbestos coats. Heavy armor would be gas masks, or plate mail.

Initiative

At the beginning of each round of combat, roll a die, zero means the character doesn't go. Highest numbers go first. Characters with numbers that tie for initiative roll simultaneously, the best Result happens first. Modified results that equal zero or below, or a die roll of zero, means no action is possible.

MORALE may be spent to buy additional actions in a round, but that expenditure must come before the Initiative roll is attempted. The resulting rolls indicate when multiple actions may be taken. In the event of a tie in action positions, the player takes one action at the result of the roll, and the 2nd action in the next numerical action..

Whenever a character takes damage, his initiative result is lowered by the amount of damage he takes. If this lowers initiative to zero or less, the character loses his action that round.

Role-Playing By Agreement

I don't expect to run into many Newbies to role-playing at this point. What I have found is conflicting goals can lead to some really bad gaming experiences.

Before gaming some agreement is necessary. Not just agreeing on place and time, but goals and methods.

James West, a friend and fellow game designer, has concluded that games are successful when a) Players get their characters to work the way they want them to work, and b) the GM gets his/her primary plot or theme addressed.

As a GM and a writer, I do not think winning because you have more/bigger guns, unlimited resources or unfair advantage over the adversary or other players. I find it satisfying and heroic when someone succeeds because they come up with a better idea, find a new use for tools they already control or does a complete heroic plunge into certain death to accomplish the higher good.

This means I like low power, low technology settings where the human factor outweighs the latest invention or idea.

I like heroes, so I'm not sympathetic to the undead, in any form, or those who casually off a bus load of nuns or kill a few innocents to get the heroic confrontation with the villain.

I like players who surprise me with creativity and who value the triumph of good over the luxury and excessive indulgences of evils.

The simplicity of Max's original Tangent design, the player control championed by James West, the simplicity of the five-stat game as designed by Ken Davis, provide a minimum toolbox from which we can build an epic adventure. Together.

If you agree. For your part you need to describe to me what you want from your character and how you expect that character to work. Not in front of the whole group - it is good for a character to have some secrets from the group. But let me know.

Knowledge of 1937

Advent of the TubePunks



Sciences have advanced knowledge in communication, medicine and the technology of war to a level undreamed of a generation before. Short-wave connects remote outposts to the world and most planes and ship have at least a radio-telegraph and radiotelephony is on the rise. The sky is filled with biplanes, dirigibles, and balloons and massive engines haul enormous trains of people and goods across the continents. Hygiene and eugenics are the driving forces of the day, determining public policy and political thought. The first atom was split four years ago, which is only of interest to true science geeks of the day. Tube technology is reducing calculators to the size of a steamer trunk and there are whispers of new uses for the micro-tubes that promise to change the world in the coming decades.

Across the world, the future is being built by thousands of experiments, hunched over tube sockets on homemade chasis, welded by a flat heated soldering iron and fitted with a variety of vacuum tubes. The beginnings of radar, sonar, personal communications, remote control, television and the major wonders of the 20th Century are found on workbenches in government laboratories and niches

tucked away in an unknown number of basements, attics and garage sheds.

Even with scientific advances, communication is the bottleneck that slows many investigation or researches. Telephones are limited to the copper wires already laid across the developed world and it often can be difficult to complete a call. Telegraphs and radiotelegraphy are reliable but responses can take days. Letters are the most common form of communication and can take a week within the US, or months in overseas mail.

The average working man makes under \$1000 a year in the U.S., but a new Ford is about \$535. A trip to Europe for two can be had for under \$400 in a private stateroom.

Hitler has been in power for five years and, under the Nazi Party, Germany has been pulled out of a depression and is building a pride based on a fantasized Teutonic past and misconceptions of Aryan supremacy. Trains run on time. Few people outside Europe have read Mien Kampf, and of those who have read the book, very few believe it is a literal outline of the Reich's future. Hitler is a friend and resource to the Fascist regimes of Mussolini in Italy and the newly ensconced Franco in Spain, and an inspiration in growing fascist organizations in many western nations. Italian and German adventurers are found around the world, particularly in Africa and the Americas. Internationally, many leaders and huge numbers of individuals and groups admire the fascists.

Franklin Delano Roosevelt is President of the United States and the New Deal is pulling millions of unemployed men back into the work force. The Work Projects Administration has dozens of alphabet-soup agencies to provide many of those jobs: the TVA, CCC, WPA Arts Projects and more.

King George has ascended the British throne after the abdication of his brother, King Edward. England faces its own rise of fascists (the Black Shirts) and stands alone in the rise of European fascist expansion.

Spain is in the closing days of its great Civil War, with la Guardia Civil driving out or capturing the thousands of international volunteers who came to fight on the side of the socialists.

A weak government in France reflects the factions within French society. The Foreign Legion is firmly in place in French colonial possessions in Africa and the New World. Other nations of Europe are too self-obsessed to be

concerned with external threats or cooperation against an unproven enemy.

Africa and the Middle East are hotbeds of pocket revolutions as chiefs, sheiks and bandits vie for power, profit and work to drive out the colonial powers.

Japan has taken Manchuria and is looking south into the oil and rubber rich lands under European colonial control.

Radio, motion pictures have changed the face of world civilizations with an era of mass communication beyond anything in history. Popular fiction includes Operator #5, The Shadow, Doc Savage, the Spider, Amazing Stories, Weird Tales, and dozens of short story magazines for sports, romance, western, and mystery and detective stories.

Jazz is growing world wide, but outside the popular sounds of America and England, few people are exposed to the variety of regional folk and classical music.

Racism is the norm. Laws keep black, native peoples, Asians and many other groups from crossing certain borders, or holding positions. Informal prejudices guide most social situations in almost all nations. Religious expressions similar to racism restrict Jews, Moslems, Ba'hai, and other groups from holding position, property or citizenship in many countries.

The war between science and religion has raged since the publication of Origin of Species by Darwin. The Scopes Trial is a recent memory in America. In addition to the recognized major religions, tribal and regional belief flourish in the undeveloped world and is becoming increasingly present in the so-called civilized world. While science continues to “poo-poo” mystic energies and magic, there are thousands of events that fall outside the domain of scientific discipline.

Great discoveries are still possible in the realms of astronomy, physics, archeology, sociology, zoology, botany and dozens of other physical sciences.

In your world, there are several agencies that may play into your adventuring. Your initial contacts will be as or with members of the Atlas Club.

THE ATLAS CLUB – An independent organization of adventurers, based out of San Francisco with “clubhouses” around the world. Membership is by invitation and based on previous adventures that live up to club ideals – freedom, truth and justice. Many members have associates who are afforded the courtesy of members based on their sponsor.

THE GHOST CORPS – Founded by R.D. Baker, a British chemist who saw the threat from the rise in fascism and nationalists at the end of the Great War. His organization was all but destroyed by the Nazi Kriegfaust (War Fist), but a few independent agents have survived and work with the Atlas Club.

THE BLUE MEN – a sect of pre-Islamic mystics from the Atlas Mountains of Morocco. Possibly the true founders of the Atlas Club. They deal with forces beyond the physical world and are rumored to be waging a war against evil on a different plane of existence. Be aware when a man with the blue turban enters the room.

THE ORDER OF MALTA – An early Christian brotherhood that has operated from the Mediterranean since the 2nd Century. The Knights Templar are a spin-off from the Order, as are the Golden Dawn and Rosicrucians. The question of fascism has created a schism in the Order.

THE LOTUS THRONE (the Nine) – A hidden valley in the Himalayas, the palace of Kipotala house the Nine, who might be immortals but who are emerging for the first time in two thousand years because of the threat to the future of humanity. Their agents are few but their threads of control run worldwide.

There are more things than may be dreamed of in your reality...

The Value of a Dollar

The 1937 Dollar is worth \$12.81 in 2001 reckoning. Standards of living were different. You did not have to own a car, most cities had bus or cable car service. You did not have to feed the hungers of a hundred household appliances. An icebox may keep your milk cold instead of a refrigerator. An electric fan is the best you can hope to use on a hot summer day. You might spend \$3 a month for telephone service – less if

you are willing to share a party line. If you are a valued member of society you might make \$1,000 a year, about \$20 a week, but for that princely sum you can live comfortably, raise a family and take a vacation every year.

These notes will help you understand the value of dollar in the world of the 1930s.

INCOMES (Weekly)

Accountant	\$ 150
Bookkeeper	\$ 5-\$25
Chauffeur *.....	\$ 12
Cook	\$ 6 - \$ 10
Domestic *	\$ 10
Farm Laborer *.....	\$ 8
Government Clerk.....	\$ 30
Military (noncom)	\$ 21
Nurse	\$ 25
Personal Assistant *	\$ 20
Policeman (beat cop).....	\$ 27
Private Detective	\$ 20
Receptionist.....	\$ 15
Secretary (Executive).....	\$ 109
Stenographer	\$ 12
Teacher.....	\$ 25
Tradesman	\$ 22
Writer (Fiction)	\$ 40
Writer (Reporter).....	\$ 15 – 25

Incl. room & board.

COMMUNICATION

Radio (5 tube).....	\$ 16.50
Radio (8 tube).....	\$ 38.95
Radio (battery powered)	\$ 39.95
Newspaper.....	3c
Messenger (domestic).....	\$5 - \$25
Telegram (30 words).....	\$1.80
Telephone Call	5c
Telephone Call (long dist., NY to SF).....	\$ 2.50

FOOD

Apples	6c /lb.
Beans	7c/lb.
Beef (ground)	24c/lb.
Beef/Rib Roast	32c/lb.
Beer (6 bottles).....	65c
Beer	10c/glass
Bread	6c /loaf
Butter.....	39c/lb.
Candy Bar.....	5c
Cheese	32c/lb.
Chicken	30c/lb.
Coffee.....	26c/lb.
Eggs.....	26/doz.
Field Tiller.....	\$ 94.50
Fish (trout).....	19c/lb.
Flour	5c/lb.
Frock	\$ 1.95
Girdle	\$ 1.98
Ham, sliced.....	51c/lb.
Lard	20c/lb.
Maternity Dress.....	\$ 2.95
Milk	11c/quart
Molasses	13c/gal.
Olive Oil.....	39c/ 1/2 pint
Pitchfork.....	\$ 1.35
Pork Bacon	42c/lb.
Pork Chops	33c/lb.
Pork Salt or Dried.....	26c/lb.
Potatoes	3c/lb.
Rice	9c/lb.
Sausage (country).....	20c/lb.
Shrimp (cooked).....	46c/lb.
Slip	79c
Soda Pop.....	5c
Stockings (ladies).....	\$ 1.55
Sugar	6c/lb.
Tea.....	9c/lb.
Whiskey.....	25c/shot
Whisky (fifth).....	\$ 3.50

GOODS

Ammunition (50)....	\$ 2 - \$ 8
Aspirin (100)	59c
Baby Carriage (rattan).....	\$ 12.98
Baby Crib	\$ 9.15
Bicycle.....	\$ 26.95
Camera (35mm)	\$ 22.50
Cigars (50).....	\$ 2.20
Electric Iron.....	\$3.45
Fan	\$ 2.90
Film (12 exp.).....	39c
First Aid Kit	\$ 2.45
Flashlight.....	79c
Gasoline.....	11c/gal.
Horse (riding)	\$ 80
Ivory Soap (6 cakes).....	45c
Kerosene.....	7c/gal.
Lawnmower (push)	\$ 7.65
Paint (exterior)	\$ 1.49/gal.
Petroleum Jelly	25c
Phonograph	\$ 9.95
Refrigerator (electric).....	\$22.50
Refrigerator (kerosene).....	\$ 49.50
Sewing Machine.....	\$ 23.95
Shirt (Cambry)	84c
Shoes (dress)	\$ 8.50
Shoes (work)	\$ 4.00
Shorts (cotton).....	22c/pair
Shotgun	\$ 12.95
Socks	29c/pair
Stationery Set	69c
Stetson Hat	\$ 5 - \$ 10
Stove (Wood burning).....	\$29.85
Tie (rayon).....	29c
Toaster.....	\$ 1.85
Typewriter (Corona).....	\$ 54.50
Washing Machine.....	\$ 39.95
Wedding Ring	\$ 4.98

TRANSPORTATION

Bus fare	10c
Clipper (Air / Hong Kong -1 passenger).....	\$ 550
Coupe	\$ 595
Roadster.....	\$ 850
Rowboat	\$ 25
Steamship (NY to London – cabin for 2)	\$ 285
Taxi (2 miles)	65c
Train (NY to LA, 2, Pullman car.....	\$ 62
Train (NY to LA, 1, Coach)	\$ 24
Train (NY to LA, 2, private compartment)	\$ 85

ENTERTAINMENT

Chop Suey	\$ 25c
Donuts	2 for 5c
Hamburger & Fries	15c
Movie	35c
Movie (matinee)	20c
Night Club.....	\$ 2 cover
Spagetti Dinner.....	40c
Stage Presentation	75c
Steak Breakfast.....	35c
Steak Dinner.....	\$ 1.25

SERVICES

Native Guide	\$ 1/day
Bearer	50c/day
Doctor (Emergency)	\$ 8
Escort (quote)	\$ 5
Flop House	25c/night
Hospital Room	\$ 12/day
Hotel Room	\$ 4/day

Optional Rules

Starting Level

Your GM may opt to provide levels to characters. This allows for varying levels of experience and skill, and starting at a lower level allows for character improvement through longer campaigns.

Suggested levels are

- Green** (new to adventuring),
- Experienced** (Has had a taste of adventuring),
- Veteran** (Well experienced with adventuring)
- Seasoned** (highly experienced and skilled).

Attributes always begin with a base of 1.

	GREEN	EXP.	VET.	SEAS.
Stats	7	9	11	13
Skills - Dice	6	7	8	10
Skills - Max	1	2	2	3

This may not indicate the upper possibilities of characters to be encountered, but they are where the player characters can be found.

Sidekicks

If you are using Levels, your GM may opt to permit Sidekicks as a Theme. Sidekicks junior partners who can run your errands or perform tasks that you assign ahead of time.

P.C.	Number	Level(s)
Green	None	n/a
Experienced	1	Green
Veteran	3 1 1	Green or Experienced and Green
Seasoned	5 2 1	Green or Experienced or Veteran

Sidekicks are allowable as a Theme in the Fearless Pulp Game.

Fearless PULP ADVENTURE - Version 0.9a

Tangent/PDQ is a gaming mechanic developed by Max Slowik, adapted for the Fearless / TubePunk setting by Joe Coleman.

Generation Summary

Concept

- Name
- Description
- Background
- Career
- Passion
- Fear
- Hobby
- Motivation (Personal)

Attributes – Base, add 11 points, one Stat allowed at 5, all others maximum of 4)

Stats	base = 1
Morale	base = 1
Means	base = 1
Buffer	base = 6

Calculate Zones

Muscle+Might =	Reflexes
Muscle+Mind =	Maneuver
Muscle+Moxie =	Tech
Muscle + Mystery =	Willpower
Mind+Might =	Dexterity
Moxie+Might =	Perception
Mystery + Might =	Aid
Mind+Moxie =	Knowledge
Mind + Mystery =	Intuition
Moxie + Mystery =	Influence

Skills – 8 dice, no more than 2 in any one Skill

Theme – 1 Theme allowed with 2 aspects/dice. For a 2nd Theme, one Flaw is required. For a 3rd Theme, a second Flaw is required.

Flaw – No Flaw is required. One Flaw is required for 2nd Theme. Second Flaw is required for 3rd Theme.

Trade Out – You may give up the base Theme, or take a Flaw without taking a Theme, at these values. Trades do not alter the limitations on values.

- 1 = 1 THEME OR FLAW
- 1 = 2 SKILL LEVELS
- 1 = 3 points for ATTRIBUTES/STATS

Tools – Weapons & Armor are created with these values:

SIMPLE	SHIFT
Large	2
Sharp	2
Heavy	2
Accelerated	2
MODERN	
Caliber	3
Capacity	3
Barrel	3

OFFENSIVE

Sample Weapons:	
Large Sword	4
Sling and stone	2
Large Bow	6
Large Club.....	4
Small Revolver.....	3
Large Revolver.....	6
Small Automatic	6
Large Revolver.....	4
Shotgun.....	6
Elephant Gun.....	9

DEFENSIVE

Armors:	
Light	1
Moderate	2
Heavy	3

Optional Rules –Fearless starts players at Veteran level and Sidekicks are allowed.

Sidekick Costs

	Number	Level(s)
Veteran	3	Green or
	1	Experienced and
	1	Green

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 Cap". 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.

*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

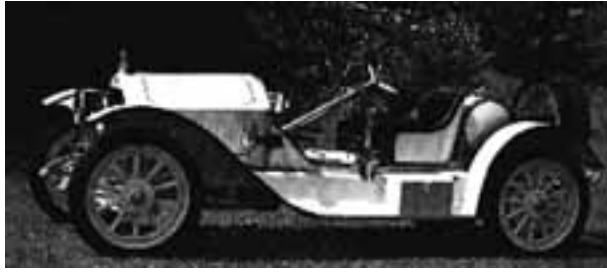
FORD MODEL A



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-setter 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 in³) 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 tracks, 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 1 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 12th, 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 6th 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 representative 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 weapon.

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-shots 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 if European 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.



Firts appearing in 1925, it is a semi-automatic 8mm pistol that is a modified version of the M1904 pistol. It was accep tep as the standard Japanese service pistol and saw combat service in Mandchuria. 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 thats 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 aneathetic 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 villains 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.

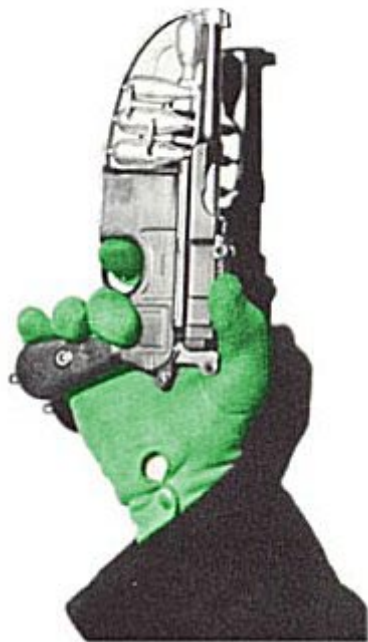


Historically overshadowed by Savage rifle making enterprises from the late 1800, this little handgun was one of the most popular pistol of his era. The operational design was taken from Savage Arms Company's .45 caliber entry into the 1905 U.S. military handgun trials. From 1907 to 1926 this small American 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.

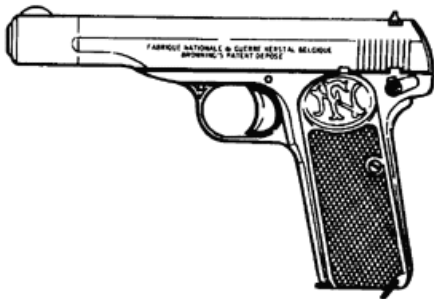
Tokarev TT33



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 villains of the Fuzion Pulp game.

Colt Peacemaker.



In 1873, the United States Army officially adopted the Colt to replace its olds caplock handguns. 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.



Developped 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 gouvernement. 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 Fuzion 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.

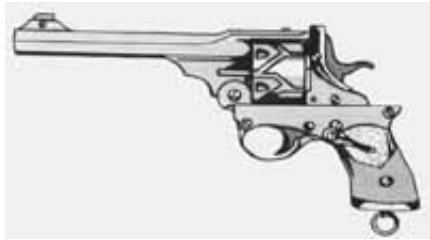
Webley revolver.



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 villains 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-shots 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 amunition 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 departements, espacially 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 stote 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 villains 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 thousands 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

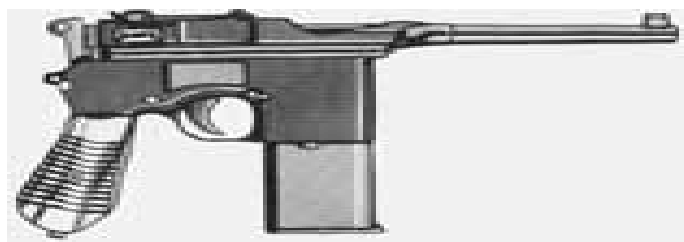
MP38 AND MP40 SUBMACHINEGUNS.



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