

BASIC ROLEPLAYING
BRP

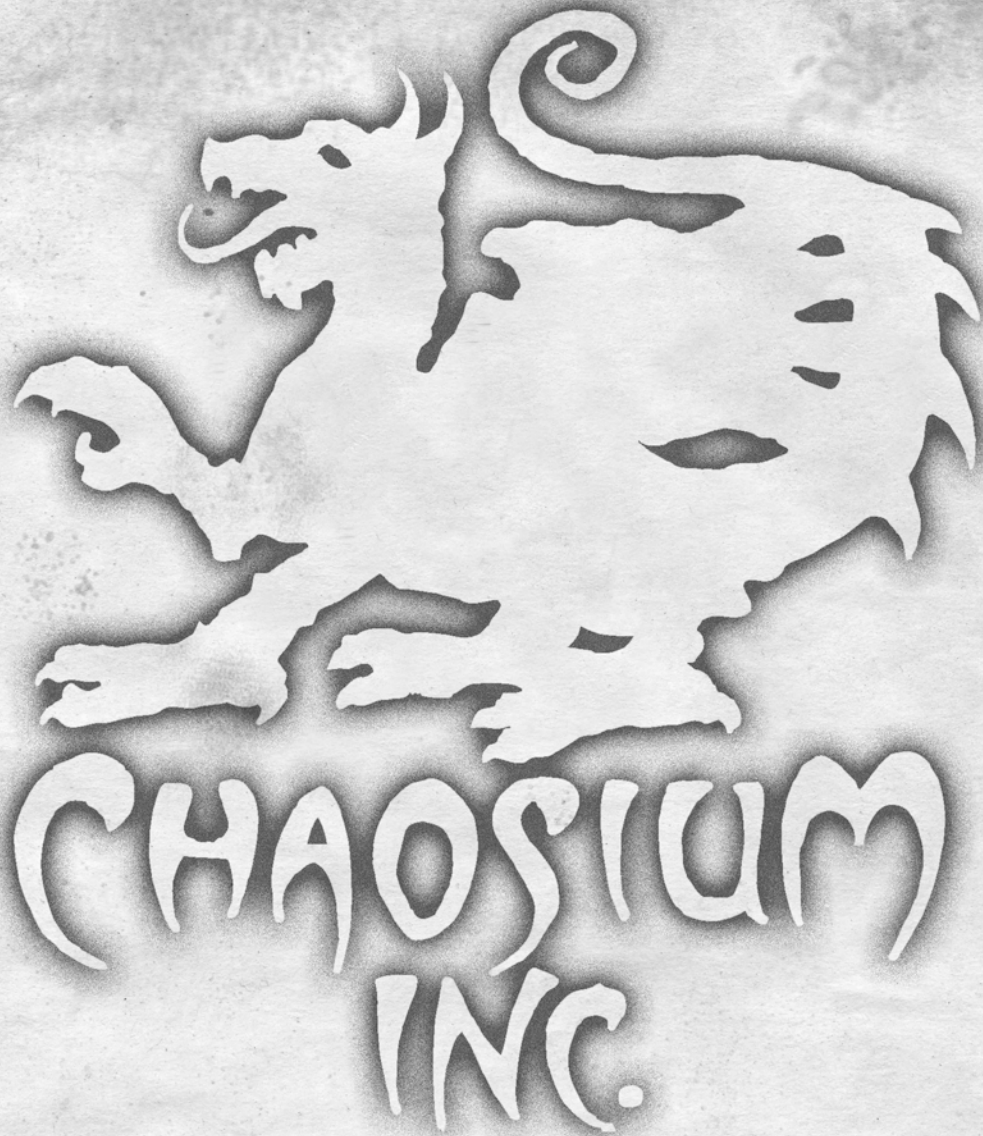
2031

ASTOUNDING ADVENTURES



Pulp Adventures for Basic Roleplaying
by Troy Wilhelmson





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ASTOUNDING ADVENTURES

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This adventure pack is best used with the roleplaying game BASIC ROLEPLAYING,
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Introduction

A Brief Background of the Pulp Era

His vision flashed white as a dirty fist connected with the bridge of his nose. Rex Stone had been in plenty of brawls before but this time it wasn't just because he had whistled at someone else's girl. This time it was over an old bronze medallion.

Three weeks ago Rex and his trusty pilot Dottie Blaze had discovered the location of an ancient medallion that was the cipher for an old map they had stumbled upon in Zanzibar. Supposedly, if you can decode the message on the map, you will discover the location of the lost pyramid of Kefet, first pharaoh of the Lower Kingdom. To find the pyramid means finding the tomb, and finding the tomb means finding Kefet's gold! At least that is what the legend would have you believe, and Rex and Dottie believed it too. Unfortunately, there were plenty of others who also believed in the lost pyramid and that is how Rex found himself in the middle of a brawl in a waterfront bar in Palermo, on the island of Sicily.

As his vision slowly came back into focus, Rex could see a large shape that vaguely resembled an enormous man with fists like anvils. The giant grabbed Rex by the collar, lifting him off the floor, and cocked back an arm. Rex closed his eyes and waited for impending pain, hoping that he would be knocked unconscious and not have to feel anything. There was an ear-splitting CRUNCH! Rex flinched, then felt himself being lowered to the ground. Opening one eye he looked at the face of the man who was supposed to be currently pummeling his face and saw only a confused look in the palooka's eyes. The giant fell to his knees and continued down to

the floor, revealing Dottie Blaze standing behind him with a broken chair clutched in her hands.

"Criminy Biscuits, Dottie that was too close! I thought you said you'd be right back?"

"Sorry Rex, but I had a little trouble of my own down at the docks," Dottie said wiping the splinters off her flight jacket. "This town is crawling with thugs working for Professor Fez. So we gotta make tracks before more come looking for us."

"I'm right behind you," Rex said, leaning down to retrieve the medallion out of the giant's pocket. "Let's get to the Goose and get the hell out of Sicily!"

Rex is in for some trouble...



Minutes later a heavy-set man in a leopard-skin fez watched from the shadows of the docks as the Grumman Goose lifted off from the water and turned south towards Alexandria.

He smiled and took a deep drag on his cigarette: "Rex Stone, my old friend. It looks as if, once again, we are on the same trail."

*

Welcome to the heart-pounding, two-fisted, action-filled world of the Pulp! Throughout this book you will find rules for new character types, skills, combat, magic, mad science, and a plethora of villains, henchmen and monsters thrown in for good measure.

Within the text are several sidebars containing special optional rules to help jack up the pulpiness of your campaign, and rules aimed specifically towards those who enjoy using miniatures and map grids in their games. How far you want to push the envelope is up to you and you'll find all the tools you need within these pages.

So you'd better strap on that rocket-pack, load up that .45, and be ready to take on a dozen Nazis while standing on top of the ruins of a lost Aztec temple, because once you open up the Pulp you are in for the adventure of a lifetime!

WHAT IS THE PULP GENRE?

In the 1800's, small novellas centered on adventure and mysteries were introduced to England as the "Penny Dreadful". The Dime Novel was created in the United States in the 1860's and told stories of the heroes of the Wild West. Stories about Buffalo Bill, Wyatt Earp, Doc Holiday, and Billy the Kid planted the seeds that became the first Hero Pulp.



In the 1890's and on, printing on cheap pulp paper was very inexpensive, and many publishing houses produced magazines filled with stories of adventure and excitement. Many of these began as generic "literary" magazines filled with a wide variety of stories like *Argosy Magazine* and *Blue Book Magazine*, but soon magazines were introduced that catered to a specific type of audience:

- Adventure: *Adventure* and *Amazing Stories*
- Mystery: *Dime Detective*
- Air Stories: *G-8* and *his Battle Aces* and *Flying Aces*
- Horror: *Weird Tales* and *Horror Stories*
- Science Fiction: *Planet Stories* and *Thrilling Wonder Stories*
- Sports: *Dime Sports* and *Exciting Sports*
- Westerns: *Ranch Stories* and *Thrilling Cowboy Tales*

By far the most popular pulp magazines were the Hero Pulp such as *The Shadow*, *The Spider*, *Operator #5*, *Doc Savage*, *The Avenger*, *The Phantom Detective* and many, many more. These stories featured Heroes with powers and abilities beyond those of average people and would lay the groundwork for today's modern superheroes. It can easily be argued that there is a direct line of evolution that starts with *The Shadow* and ends with *Batman*.

The heroes of these stories were, for the most part, normal people who used their superior intellect to develop gadgets and weapons to fight evil, trained their bodies and minds to become perfect specimens of humanity or, better yet, traveled to the mysterious orient and learned powers of the mind to help defeat the evils of this world.

Introduction

When it comes down to it, the pulps were just plain exciting and thrilling. Each chapter held another death-defying moment for the hero or introduced another sinister villain to the reader. Unfortunately, the paper shortages of World War II brought an end to the pulps.

It was not just the magazines alone that set the stage for our modern understanding of the pulps, however; radio and movie serials had just as much influence.

During the golden age of radio (well before everyone had a television, a DVD player or Netflix Streaming) people sat around the radio and listened to a wide variety of programs: comedies like *Fibber McGee & Molly* and *The Jack Benny Show*, soap operas such as *The Days of Our Lives*, horror programs including *Lights Out* and *The Inner Sanctum*, and science fiction like *X-1* (pronounced “X minus One”). But most popular of all (especially for the kids) were the hero programs: *The Shadow*, *Dick Tracy*, *The Avenger*, *Flash Gordon*, *The Green Lama*, *Terry and the Pirates*, and *Little Orphan Annie*.

Many of the hero programs had their own comic strip in the Sunday newspapers while others had their own pulp magazine. Some of these characters became so popular that they made their way to the big screen and introduced us to “The Cliffhanger!”

Back in the 1930’s and 40’s, when you went to see a movie you got a full afternoon or evening’s entertainment. For one thin dime you got the newsreel, a cartoon, a serial and, most likely, a double feature. Out of that lineup it is the movie serial that the pulp genre owes most to.

The movie serial was usually a hero story told in short fifteen-minute or half-hour chapters.

Each week another chapter in the story was shown but, as a marketing gimmick to get people to return each and every week, they ended each chapter with the hero in some precarious situation, such as literally hanging from a cliff (thus, the Cliffhanger). Viewers flocked back to the theater the next week to see how (and if) our hero survived. Sure enough, at the beginning of the next chapter the hero somehow discovered a way out of his predicament, and survived to fight once more!

Some of the most popular movie serials included *Flash Gordon*, *The Phantom Empire*, *The Undersea Kingdom*, *The New Adventures of Tarzan*. Several of these serials are now in the public domain and can be purchased cheaply on DVD or viewed on YouTube.

As the format of movies changed through the years, theaters stopped playing the various shorts before a movie and soon the serial was a thing of the past. But in the 1980’s the pulp genre was brought to life on the big screen once again by *Raiders of the Lost Arc*. The success of the Indiana

Jones franchise spawned several other neo-pulp heroes, including *The Rocketeer* (1991), *The Shadow* (1994), *The Phantom* (1996) and *Sky Captain and the World of Tomorrow* (2003), all of which can be found on DVD.

Magazines, radio, movie serials and big Hollywood blockbusters have all influenced the “Pulp” genre to produce what we know it as today: breathtaking, spine-tingling, two-fisted, thrilling adventure!

Now on to the next exciting chapter!



Character Creation

Creating a Hero for a Pulp World

The two sat silently as they flew over the Mediterranean. The air was thick in the cockpit and Dottie could only guess what Rex was thinking about. Looking over and seeing the concentration on his face, she could sense he was planning their next step in the hunt for Kefet's treasure.

Dottie hadn't known the rough-looking adventurer for very long. Heck, a year ago she was still a stunt pilot in an air circus. Fate had other plans it seems, and when the circus went under like the rest of the country had been doing for the past eight years, she found herself out of a job and without a plane. She was in a seedy bar in San Francisco when she met Rex. Turned out he fancied himself a professional treasure hunter, and he was in need of a pilot. The two sat and talked over business and a bottle of whiskey as Rex explained that his last pilot managed to get himself killed in the Yukon, which left Rex with a plane on his hands. Dottie's eyes lit up when the treasure hunter described that it was some kind of sea plane...a duck or something.

"A Goose! A Grumman Goose!" Dottie squealed.

"Yeah, that's it," Rex said. "So, are you in?"

The question echoed in her memory as she scanned the horizon looking for the first sign of the Egyptian coast. She had accepted his offer, and her life hadn't been the same since. She got to see the world, even if most of the time it was blur as they ran or flew past it. Even so, Dottie was having the time of her life traveling all over the globe. Singapore, New Zealand, Calcutta, Morocco, London, Paris....

BANG!

She was suddenly shaken out of her reminiscing. "What the..." Her voice trailed off as

she looked out of the window, her eyes growing wide. "Oh no," She whispered.

"What is it Dottie?" Rex asked, snapping out of his concentration.

"Rex, we got company."

Rex looked out the window, his steely gaze focusing on the biplane that was bearing down on them, machine guns blazing.

"Criminy Biscuits! Can't we just have one flight where we aren't being shot at! Who's trying to kill us now?!"

Dottie gripped the wheel tightly "By the markings, I'd say they were Italians."

"Italians? What did we do to the Italians?" Rex screamed.

"I don't think it's the country that's after us," said Dottie. "Some of those pilots can be bought off pretty easily."

"Fez! That guy just doesn't give up," Rex said pulling out his .45.

"That's what I'm thinking Rex. You'd better strap yourself in; this could get rough."

Dottie pushed the wheel forward, sending the Goose into a steep dive, as lead from the biplanes filled the sky around them!

*

Step 1: Concept

To create a pulp character you need a copy of the *Basic RolePlaying* core rulebook. Follow the character creation process found on page 22.

When coming up with a concept for your pulp character, try to describe the person in just a sentence or two. Generally speaking, pulp heroes are two-dimensional and can be

Character Creation

described straightforwardly. “A tough palooka with a heart of gold” is an example of how one could describe a boxer character. Another example, for an archeologist type, might be “A globe-trotting treasure hunter with more than a few rivals.” Take some time (but not too much) to write a quick description before generating the character.

You should talk with your fellow players to avoid making characters that overlap too much. A great team utilizes everyone’s specialties. The team that surrounded Doc Savage included a lawyer, a chemist, an engineer, and an archeologist, Doc himself was a surgeon! Members of a great pulp team compliment each other.

Step 2: Powers

When you reach step two you’ll need to decide if your character is going to have “Powers” or “Resources”.

Characters who wish to have powers need to decide if their power is going to come in the form of a “Gadget” like Dex’s ray gun in *Sky Captain and the World of Tomorrow*, or a “Psychic Ability” like the Shadow’s power to Cloud Men’s Minds. Available powers are listed on pages 15-16. The default power level for a Pulp BRP campaign is Normal, which allows each character to have one power or resource, but a GM can raise it to the Heroic level and allow two powers for a hero. Any higher and it

This could get rough...



Astounding Adventures!

Optional Rule: Action Points!

In the pulps heroes risked life and limb and filled each amazing story with thrills, chills, and spills! Though they were often in danger, the heroes always managed to scrape through with a little bit of luck and a whole lot of moxie. To help instill that sense of action in your pulp campaign, here are a set of rules for Action Points! Action Points replace the rules for Fate Points found in the BRP core rulebook.

Each PC should begin each game session with five Action Points (best represented by poker chips or gaming stones). These points represent the extraordinary luck and abilities that characters in the pulp genre possess.

Characters can earn extra Action Points during a game session through great role-playing, pulpy actions like jumping from a speeding car onto a train, or even by making a great joke at the table. The GM is the final arbitrator on gaining Adventure Points.

Action Points can be used in the following ways:

- At any time during a game session a player can spend an Action Point to roll their **Luck** instead of another skill. This comes in very handy if a PC has a low, or no, percentage for a required skill roll.
- A hero can use an Action Point to roll their **Luck** after any failed skill attempt. **Example:** *Rex Stone is chasing a minion of the Crimson Death across a rooftop. He comes to an alleyway and must make a **Jump** roll to get across the urban chasm. Rex has a **Jump** skill of 36% but rolls a 78. Things are not looking good for our hero. The player decides to spend an Action Point, allowing Rex to re-roll using his **Luck** (85%). The player rolls a 56 and Rex easily makes it to the other side and continues the chase.*

- Pulp heroes have an amazing ability to live through situations that would kill normal folks. Action Points can be used is to bring a dead character back to life in the next scene. In the pulps many characters appear to be killed in explosions or terrible crashes, but somehow manage to show up in the next scene with a few minor scrapes and bruises. If a character is killed, they can spend an Action Point, restore one-half of their starting hit points, and come back in the next scene. The player must explain how they managed to escape such a terrible fate. This is a great opportunity for role-playing, and if the player's story is really good they should earn another Action Point for it!

- A player can spend an Action Point to augment a scene in their favor. Good examples of this include conveniently finding a ladder that allows the hero to make their way to the top of the roof, or finding the keys still in the ignition of the thug's Studebaker. However, the player cannot spend a point to have the villain suddenly fall through a trap door. It wouldn't be any fun, and it just isn't in the spirit of the genre.

- Some Resources require spending an Action Point at the beginning of a game session or whenever they are used.

- Finally, if a player character has any Action Points left over at the end of a game session they can spend them to gain extra advancement rolls for any skill, whether it was used during the game session or not.

Action Points cannot be carried over from one game session to the next. Unused Action Points should be used for advancement. Any unused Action Points are lost.

Character Creation

really becomes a Superhero game, and that is quite different than Pulp.

What's the "Catch?"

Powers and gadgets never come without some kind of trouble attached to them. If a player decides to take a power for their character, they must also take a Catch. This is a negative effect of the power that gives flavor and can give scenario ideas to the GM. Examples of a catch are that the gadget doesn't work all of the time, or the Police Commissioner who thinks that your hero is actually a villain. See the list of example catches on page 17-18 or develop one of your own with the help of the GM.

Resources

Not every hero can, or wants to be, the Shadow or the Rocketeer. Some players like to be the pilot, bodyguard or journalist. To help balance these characters from those with powers and gadgets, characters that don't have such fantastic abilities can choose a Resource instead.

Resources are extra perks that come in the form of equipment or connections. Examples might be a plane for a pilot character, or several contacts around the world for a globe-trotting archeologist. See pages 18-20 for a list of possible Resources that players can choose from. If none of the listed Resources fit your character concept, talk to your gamemaster to develop one that does.

Step 3: Age and Experience

Follow the rules listed in the *BRP* core rulebook and include the Education Characteristic.

Step 4: Characteristic Rolls

Include the Know roll option when generating the Heroes Characteristic Rolls.

Step 5: Derived Characteristics

Follow all of the listed steps listed in the *BRP* core rulebook, including the Sanity characteristic; H.P. Lovecraft was a pulp author after all

Optional Rule: DEX as Movement

Many people enjoy using miniatures and battle mats in their pulp games. If you plan on using miniatures, one option for table-top movement is to divide the characters DEX in half, and that equals the number of inches they can move in a single round. If the character runs they can move their entire DEX in inches across the table top, but they can perform no other actions that round.

Each table-top inch represents a meter (or yard).

and your Hero may just be facing down an enemy with sanity-destroying powers.

Step 6: Personality Type Option

This step is perfectly appropriate for PCs in the world of the pulps and should be left up to the Game Master's discretion whether to use it or not.

Step 7: Skill Point Allocation

The default power level of a pulp game is Normal, giving each PC 250 skill points to allocate to his or her professional skills. The option of using the Education characteristic to generate the skill point pool is acceptable as well, and should be left up to the GM.

Professions

What follows is a list of professions and character examples that are appropriate to the Pulp setting:

Artist – Richard Upton Pickman from the H.P. Lovecraft story *Pickman's Model*, which appeared in *Weird Tales* magazine.

Assassin – This character should really be reserved for villains and played by the GM. The Thuggee cultists are a perfect example.



Rex aims at the biplane.

Athlete – There are many examples in the Pulp of athlete characters, ranging from golfers to baseball players to tennis pros. The most popular pulp athlete was by far the boxer. Robert E. Howard of *Conan* fame wrote many boxing stories for the pulps.

Cowboy – The Cowboy genre was very popular during the age of the pulps; *Ace High Western Stories*, *Dime Western Stories*, and *Ranch Stories* just to name a few. However, many of these stories were not set in the 1880s. Many had the Cowboy hero taking on mobsters and worse!

Detective – By far the most popular of the pulp genres, the Phantom Detective is a great example of a character.

Doctor – Not a genre per se but there were characters in the pulps that were doctors or

surgeons, the most famous being Doc Savage.

Engineer – Renny Renwick and Long Tom Roberts were both engineers that worked with Doc Savage.

Entertainer – Actors, singers and dancers; these characters come in quite handy. Jenny Blake, the aspiring actress from *The Rocketeer*, is one example of this archetype.

Explorer – Another favorite of the pulp genre. The most famous of all is a certain bullwhip-using film hero!

Hunter – The classic Big Game Hunter is a staple of the pulp genre. For an example look no further than Allan Quartermain.

Journalist – The cub reporter was a common character that often appeared in the pulps. Polly Perkins in *Sky Captain and the World of Tomorrow* is one such character.

Lawman – This archetype could be anything from a beat cop to the famed G-Men of the 1930's!

Mechanic – Someone needs to keep the plane running. A great example of the mechanic archetype would be Corky from the 1980's pulp television series *Tales of the Gold Monkey*.

Occultist – These characters have studied the secrets of ancient civilizations such as Egypt or the Far East. Chandu the Magician or the Green Lama would fit into this category. Some occultist characters may also have real Powers.

Pilot – The most famous of the pulp pilots from the magazines is *G-8 and His Battle Aces* but modern equivalents include Cliff Secord (*The Rocketeer*), Jake Cutter (*Tales of the Gold Monkey*), and Joe Sullivan (*Sky Captain and the World of Tomorrow*).

Character Creation

Priest – Though not an oft-mentioned character type in the pulps, this archetype would fit perfectly as a missionary in the exotic uncivilized lands that are ripe for exploration.

Sailor – The pulps were filled with stories about the South Seas and diving for sunken treasure; and let's not forget a certain story about a tramp steamer sailing to an island with a very large gorilla!

Scholar – This archetype would include characters like Archeologists, Anthropologists and experts in folklore and history. Johnny Littlejohn in the Doc Savage stories was both an Archeologist and a Geologist.

Scientist – The pulps were filled with scientists both good and evil as the world began to enter a new age. Doc Savage, Monk Mayfair, and Dex from *Sky Captain and the World of Tomorrow* are all scientist characters. Scientist characters are suited for having gadgets.

Servant – The most notable servant in the pulps may just be Ram Singh, a Sikh knife fighter and the manservant of The Spider.

Soldier – Perhaps your character is a veteran of the Great War or even a member of the famed French Foreign Legion.

Spy – For a pulp spy character look no further than Operator #5.

Teacher – In the realm of the pulps this is usually the classic University Professor.

Thief – This archetype could easily be a criminal who has turned their lives around and are now fighting on the side of good. Many characters like The Shadow and The Spider have abilities that resembled thieves even though they were not criminals.

Tribesman – A pulp version of this character archetype is the white child raised by a primitive tribe or by the animals themselves. Look no further than the famed Lord of the Jungle for a character example.

Writer – This might be a tortured soul like in many of the stories of H.P. Lovecraft or it could be similar to a real-life adventurer / writer such as Marion C. Cooper (*King Kong, Four Feathers, She and others*).

Step 8: Distinctive Features

When generating a Pulp Hero, use this step to make the character more distinctive. After all, a treasure hunter with a scar on his left cheek is much more interesting.

Step 9: Armor & Equipment

All characters will have their base equipment but this can also be augmented by any Gadgets or Resources. For a list of pulp era equipment see Chapter 4.

Step 10: Background & Final Grooming

In this step all of the players, along with the GM, should try to develop an exciting history for why this group of characters is together. In many of the pulp hero stories there is one main character (usually the one with the powers) and several supporting characters that assist the main hero (The Spider had his girlfriend, driver and bodyguard). But there is no reason that all of the player characters can't be a group of heroes that have come together to fight evil as a team.

Whatever choices are made in developing the background story, any hero who specifically puts him or herself in a risky situation (the girlfriend or younger brother of another hero, or someone who knows a secret identity of a hero) should automatically get an additional Action Point at the start of the campaign. This reflects the extra danger that they might face for the sake of another PC.

Once the final details are put into place, the characters are set to enter a world of Thrilling Adventure!

Powers, Gadgets, and Resources

All the Equipment a Pulp Hero Needs

It was a risky maneuver, but Dottie knew she had to try. There was only one of the biplanes left, but the pilot was good. Real good. The other plane had been easy to shake; a nosedive down toward the sea and a quick roll out of it. Unfortunately for the other pilot, he didn't know that maneuver and was now flying what was left of his biplane at the bottom of the Mediterranean. This one was different. He probably got his wings during the Great War. Rex took a few potshots at their pursuer out the window, but it was pointless.

"Don't shoot yet Rex, you're just wasting ammo!" Dottie yelled. "I might know a way to get him, but it's a gamble."

"Just do it before this guy gets a lucky shot and takes us down with his buddy!"

"You're the boss!"

Dottie smiled as she pulled the wheel back hard and gunned the engines, catapulting the Goose higher into the sky.

"Wooooohooooo!" She screamed!

"Criminy Biscuits! Are you nuts?! You're gonna stall it!" Rex yelled, a touch of panic in his voice.

"Exactly! Now just be ready with that heater of yours!" Dottie shot back.

The Goose's engines strained as they reached the top of the climb. With a cough and a sputter, the plane suddenly gave out as the engines stalled. For a moment the two passengers felt weightless as the plane slowly spun in the air and fell right into the path of the oncoming biplane! The Italian pilot quickly jerked his stick to the right, trying to get out of the way. The pilot evaded the falling Goose, but put himself into a stall in the process, just as Dottie had hoped. In that second of slow motion weightlessness,

Rex squeezed the trigger of his .45 making short work of the Italian pilot.

Dottie easily recovered from the stall and put the Goose back on course to Egypt.

"Have I told you lately that you are one hell of a good pilot? Where did you learn a trick like that?"

"Air circus. And, no, you haven't told me how good of a pilot I am lately." Dottie said coyly. "For that, one you owe me a steak dinner."

"You got it kid! Now get ourselves to Alexandria." Rex said withdrawing the medallion from his pocket. "There is an old friend we need to see there."

*

Powers in the pulp genre come in two forms: super-science gadgets, or exotic psychic abilities learned in far-off exotic lands. Most psychic powers found in the pulps are not overtly offensive – heroes don't run around using mind blasts and telekinesis; instead, the psychic abilities of the pulp heroes are usually powers used to assist the hero, rather than used as a weapon.

Gadgets, on the other hand, can be things like death rays or ice bombs, but they have a limited use or are unreliable and can't be counted on to work every time they are needed.

Players who wish to have powers can choose one power for their characters, and must also come up with a catch (see **Catches** below). The powers available to pulp heroes are drawn from two power lists in the *BRP* core rulebook: Psychic Abilities, and Super Powers (as gadgets). A few new or adjusted powers are noted below.

Powers, Gadgets and Resources

If your GM is opting to use the tabletop movement rules for miniatures, ranges for all powers can be changed from meters to inches.

Psychic Powers

These powers work similarly to those listed in the *BRP* core rulebook on pages 110 – 122, with some modifications for the pulp power level. The starting skill rating for the power is $POW \times 2$.

Clairvoyance

See page 113 in the *BRP* core rulebook.

Danger Sense

See page 115 in the *BRP* core rulebook.

Emotion Control

The character can manipulate one type of emotion. Examples might be Fear, Calm or Sadness. The effects are up to the GM, but here are some possibilities: Fear causes a loss of Sanity equal to the hero's $POW/2$; Calm can stop hostile thugs from wanting to pull out their heaters and fill the characters full of sunshine!

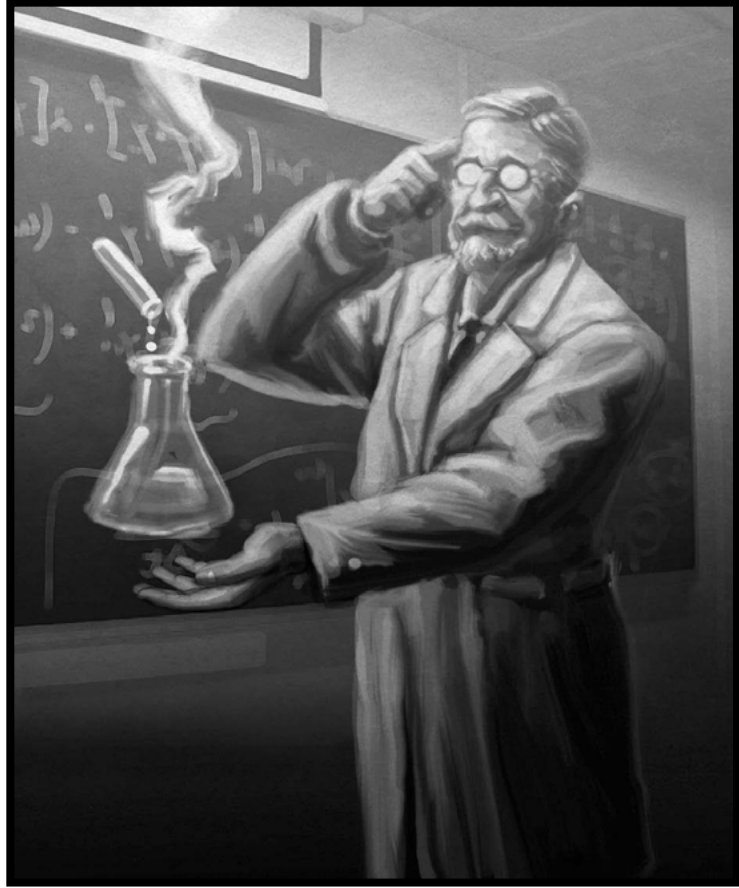
Invisibility

Range: Self

Duration: 1 round per power point spent

Power Point Cost: 1 power point per 3 SIZ points to activate

This is the classic power to 'Cloud Men's Minds' and become invisible. The character must concentrate on the power and must do no more than walk or speak. Fighting or taking an injury will break the effects of Invisibility, rendering the hero visible. For the effects of invisibility in combat see the Super Power of the same name.



An unorthodox way of mixing chemicals.

Mind control

See page 118 in the *BRP* core rulebook.

Telepathy

See page 121-122 in the *BRP* core rulebook.

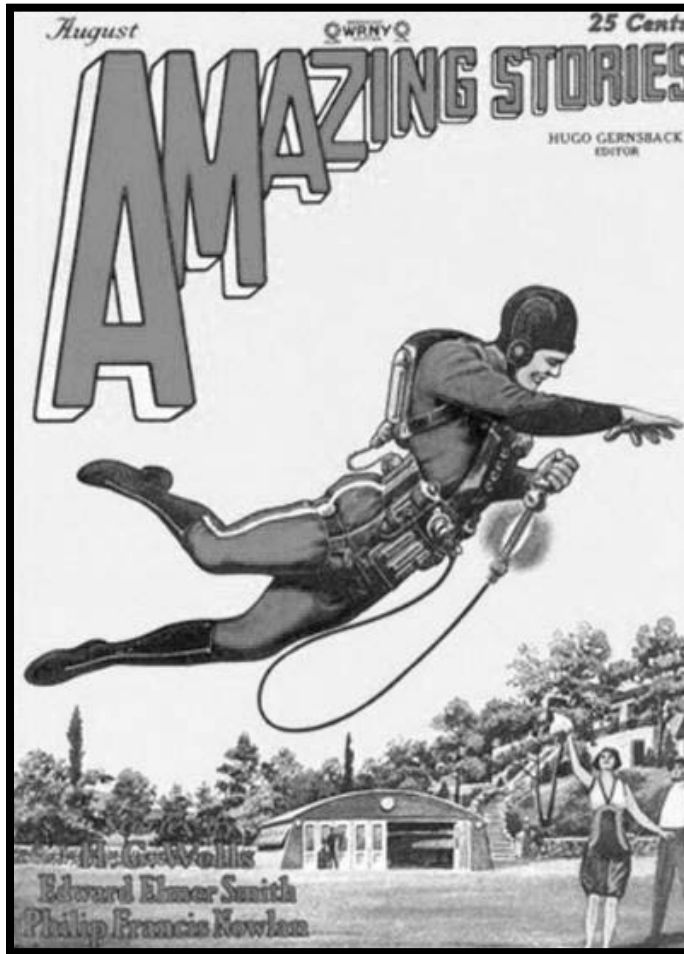
Teleportation

Range: Self / POW in meters

Duration: Instantaneous

Power Point Cost: 1 power point per 3 SIZ points to activate

The Teleportation power works like the Super Power of the same name, with a few minor modifications. Unlike the superhero version of this power, characters who use this power vanish in a puff of smoke, only to appear a very short distance away. The location must be within line of sight and have no solid surface blocking the way (a hero cannot teleport through a wall or a



An adventurer gets around faster by Jetpack

window to enter a locked building). They *can* teleport up or down, so can mystically appear on a rooftop or fire escape if it is within range. Heroes cannot teleport others against their will, nor carry another as a passenger when they activate the power.

Ventriloquism

Range: POW in meters

Duration: Instantaneous

Power Point Cost: 2 power points to activate plus 1 power point per target.

The user of this power is able to throw their voice long distances to make it seem like the sound is emanating from somewhere other than the hero. The hero can target any number of victims, but must have power points equal to the number intended. If the hero is short on

Powers, Gadgets and Resources

power, only some of the targets hear the voice, while the others hear nothing at all.

It should be noted that the hero's voice still sounds like his or her own. If they wish to mimic another voice, the **Disguise** skill should be used in tandem with Ventriloquism.

Gadgets

Characters with a Gadget have a character point budget of 20 to build it. Powers which can have multiple effects, like Adaptation or Emotion Control, are limited to a single effect. **Example:** *Dr. Wentworth designs a suit that makes him immune to the effects of fire or heat. He uses the Adaptation: Heat power.* All gadgets are limited to 1D4+2 uses per day. This reflects the limited amount of energy that can be stored in the item. What follows is a list of setting appropriate powers, some of which have been modified to better fit the pulp genre.

Adaptation – This gadget can come in the form of a self-contained diving suit, or perhaps pills that allow the character to breathe underwater.

Armor —This power has a character point cost of 2 points per level. The armor might be a cape or a bulky suit of riveted steel.

Drain – The power can be used in the form of a weapon and have a range of 15 meters. The drained points do not replenish the user. Just think of the horror of a madness ray!

Energy Control —This power can come in the form of a grenade, or a hand-held gizmo with flashing dials and “zzzzt” noises.

Energy Projection —This gadget always comes in the form of a ray gun.

Flight —This gadget has a maximum speed of 200 meters per combat round. The most popular flight gadget of the pulp universe is the classic rocket-pack.

Powers, Gadgets and Resources

Healing

Range: Self

Duration: Instantaneous

Character Point Cost: 2 per level

Power Point Cost: None

For each Character Point, the player receives one dose of a medicine that heals 1D6 points of damage. The character is able to make a new “batch” at the beginning of each game session as long as they have access to their lab (it’s difficult to make a new batch when their plane has crashed on a deserted island). Healing comes in the form of “Blood Pills” or “Revitalizing Tonic”.

Catches

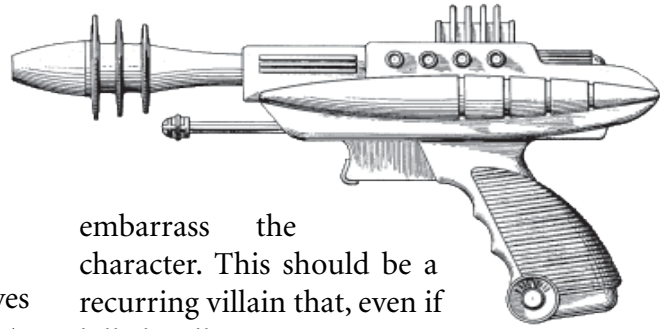
Every power or gadget always comes with a Catch – a negative condition associated with that power or gadget. A powered hero must roll a random catch from the list below. Once the Catch is determined, the player should think about how the catch could help spawn new adventures and antagonists that the GM could use in future scenarios. Below is a list of sample catches:

Roll 1D8

1. Unreliable – The power/gadget doesn’t always work. Roll 1D10 when a character is about to use the power: on a ‘1’ the power fails to work and cannot be attempted again for 3 rounds. On any other result the power works as normal.

2. Obligations – The character has obligations of some sort (to a loved one, an organization like the military, or the local orphanage). The GM should try to insert these obligations whenever possible, to complicate the hero’s life. Examples of obligations are a hero’s loved one being kidnapped, or the hero has to be at the military base while the villain causes mayhem throughout the city.

3. Arch-Nemesis – The hero has an enemy or rival that goes out of their way to destroy or



embarrass the character. This should be a recurring villain that, even if killed, still manages to return to make the hero’s life hell.

4. Wanted – The hero has attracted the attention of the authorities, who think that the character is up to no good. This catch could be the police commissioner who believes the hero is a villain, or the Feds who think that the hero’s gadget would make a pretty good weapon for the U.S. Military. These forces should make an appearance intermittently within the campaign.

5. Stolen Powers – The hero has either learned a power from a secret organization, or the gadget they are using does not belong to them and the original owners are not too happy about it. The character is a constant target for revenge by this organization, which attempts to kill or capture the hero, or take back what is rightfully theirs.

6. Secrets Man was Not Meant To know – Whenever the hero uses their power or gadget they catch a glimpse of an alternate and horrifying dimension that slowly destroys their sanity. The character immediately loses 1D3 sanity points.

7. Secret Identity – The hero has a secret identity, like the Spider or the Shadow, that must be kept at all cost. Other characters in the campaign that know the secret may be targeted to reveal it.

8. Do no Harm – The hero has made it their mission to minimize violence. They always go out of their way to use non-lethal force against their enemies. If the character does kill someone they must make a **Sanity** check or lose 1D6 SAN.

Resources

Unlike powers and gadgets, resources are more mundane abilities that can help out a character when they need it or are abilities that can make a Hero a bit more heroic. Some Resources are always available while others have an action point cost to use. If you choose not to use Action Points in your game then simply ignore the point cost.

Animal Companion

Action Point Cost: 1 per session, given to the animal companion to use

Jack in *Tales of the Gold Monkey*, Devil from *The Phantom*, or the pig Habeas Corpus from *Doc Savage* are all examples of animal companions found in the pulps.

The hero has a trusted and loyal animal that will risk life and limb for them. The hero and the animal can communicate (somehow) and fully understand each other. The Animal Companion should be given full stats and could be run by another player if the GM allows it.

Ambidextrous

Action Point Cost: None

A character with a DEX of 16 or higher is ambidextrous as normal (*BRP* 233), and can use a pistol in each hand. A hero with this Resource has a separate **Firearm (Pistol)** skill for each hand, and neither attack is a difficult action. A character using two pistols can shoot twice in a round, once from each hand.

Contacts / Agents

Action Point Cost: 1 per contact (limit one contact per game session)

Globetrotting heroes have made friends and contacts in every country they have ever visited. Some heroes (like the Shadow) have agents throughout New York City who can give him clues, perform surveillance, or analyze a chemical compound. PCs with this Resource know someone who can help them out in some mi-

Powers, Gadgets and Resources

nor way (making an expert level roll in one skill or providing shelter and minor equipment is usually the limit). Players can create their Hero's contact. Contacts will not fight for the hero in any way. The player should keep a full list of their character's contacts in case they need to revisit them in the future.

Knock 'em Back

Action Point Cost: 1 per use of the resource

The character can drink just about anyone under the table and not be affected by the alcohol at all. If the hero ever finds himself or herself in a drinking contest with a giant in a remote bar in Tibet, they need only spend an Action Point to have no effects from the alcohol.

Escape Artist

Action Point Cost: 1 per use of the resource

Whenever the character has been bound – with ropes, chains or a straitjacket – an Action Point allows an **Agility** roll. A successful roll means the hero has escaped his or her restraints.

Linguist

Action Point Cost: 1 per language known

The hero is very worldly and knows many different languages. When the character is first created you do not have to define *what* languages they know, you must determine *how many* they know. To calculate how many languages a hero is fluent in, divide their Education characteristic by 3, rounded down. Thus, if a character has a 15 EDU, that hero can know 5 additional languages. During the course of the campaign the character can spend an Action Point to know a language that the party comes across. The character gains the **Other Language** skill at EDU x2 for that language; write it on their character sheet.

Example: *Rex Stone and his companions discover a cave in the middle of the desert with strange hieroglyphics that no one in the party can read. The player for Rex spends an Action Point and*

Powers, Gadgets and Resources

says “Well it’s a good thing I learned Egyptian Hieroglyphics when I was in college.”

Master of Disguise

Action Point Cost: 1 per use of the resource

The use of this resource allows the character to take on the identity of another person with a successful **Disguise x3** roll. The hero must have access to make-up and costumes, but they can mimic mannerisms and vocal qualities perfectly. The character only attracts attention if they act out of character.

Personal Vehicle

Action Point Cost: 1 per game session if unarmed, 2 if the vehicle has any armament

The hero owns a special vehicle that fits with their occupation. It might be a special car, a plane, or something more exotic like an Auto Gyro! If the character is going to take an armed vehicle like a war surplus Spad S.XIII or Rolls-Royce Armored Car, they have to pay 2 Action Points per session.

Photographic Memory

Action Point Cost: 1 per use of the resource

The hero can remember the smallest details from their past. When used the character spends an Action Point to remember a detail from a past scene in the scenario, or from many scenarios past. As long as the hero was at the scene, they can remember anything about it that they saw or heard.

Resourceful

Action Point Cost: 1 per use of the resource

Heroes who have this resource are able to come up with “just the thing” they need. It might be some gum, a hairpin or a length of wire, as long as the item isn’t too specific. A character might remember they have today’s newspaper in their pocket; they can’t suddenly discover they have four first-class tickets on the next Zeppelin to Berlin.

A Pilot with his Autogyro



Astounding Adventures!



Arise, Umotua-Tjitsi, I summon you!

Tough-Guy

Action Point Cost: 1 per use, maximum 1 per game session

The hero is one tough cookie. Once per game session the Hero can shrug off the damage (i.e. the hero takes no damage) from one attack by spending an action point.

NPC Powers

During the heroes' adventures they can encounter villains with terrible and blasphemous powers. Whether it is a Chinese sorcerer, an African witch doctor, or a Voodoo priest, these foes possess powers that are born from the darkest corners of the soul. Such dark powers are unavailable to PCs, as they would drive the strongest hero to madness – or worse!

Villains who possess such abilities are allowed to use the Sorcery Powers as listed on

Powers, Gadgets and Resources

page 122 of the *BRP core rulebook*. All of the spells listed are available with the following additions and modifications:

Create Zombie (3)

Range: Touch

This spell allows the sorcerer to create a zombie from a fresh corpse. The sorcerer must first prepare a powdered concoction consisting of various poisons, dried creatures (fish, insects, animals), or plants, depending on the tradition that the sorcerer follows. Creating the zombie powder takes 1D4 days with a successful **Craft (Herbalism)** roll, resulting in 1D3 doses. The caster must find a fairly fresh corpse – one that has been dead for less than a week. The caster chants the proper incantations and blows the powder into the face of the corpse. The sorcerer must sacrifice 1 permanent point of POW and 4 magic points. The corpse rises in one round as a zombie, able to understand simple commands such as “Allow no one but me to pass through this door” or “Carry this chest to my room.” See page 350 in the *BRP core rulebook* for Zombie stats.

Summon Demon

Range: Self, Sight

The spell summons a demon from the sorcerer's mythic tradition. Alternatively, the sorcerer could serve the Old Ones and summon a blasphemous Thing From Beyond Time And Space. Otherwise, the spell performs exactly as written on page 137 of the *BRP core rulebook*.

The Pulp Era

A Brief Overview and Timeline of the era of Adventure!

The back alleys of Alexandria were like an exotic labyrinth, filled with the smell of strange spices and the sound of whispered threats. Small shops were tucked in every nook and cranny. You could purchase practically anything in this ancient city for the right price; narcotics, mummies, even slaves were easily bought and sold here.

Rex and Dottie wove their way through the maze of streets, brushing off the peddlers like a swarm of flies, eventually finding their way up a flight of stairs to a heavy teak door. Rex knocked, hoping his old friend was home. After a few moments the door opened. Standing before them was a four-foot tall Egyptian man with a patch over his left eye. He wore the traditional robe of the natives, and held a Webley pistol in his hand.

“Whoa! Easy there, Ali. It’s me Rex!”

“I know exactly who it is!” the diminutive man said. “I still owe you a bullet in your gut from the last time you came here!” He cocked the gun.

“Look I’m sorry that you lost your eye!” Rex said with a bit of panic in his voice.

“No, you lost my eye!”

“How did you lose his eye?” Dottie asked. “Were you in a fight?”

“No. A poker game.” Rex said as his face flushed with embarrassment.

“That eye was a perfect match. I have never found another like it and it is all your fault!”

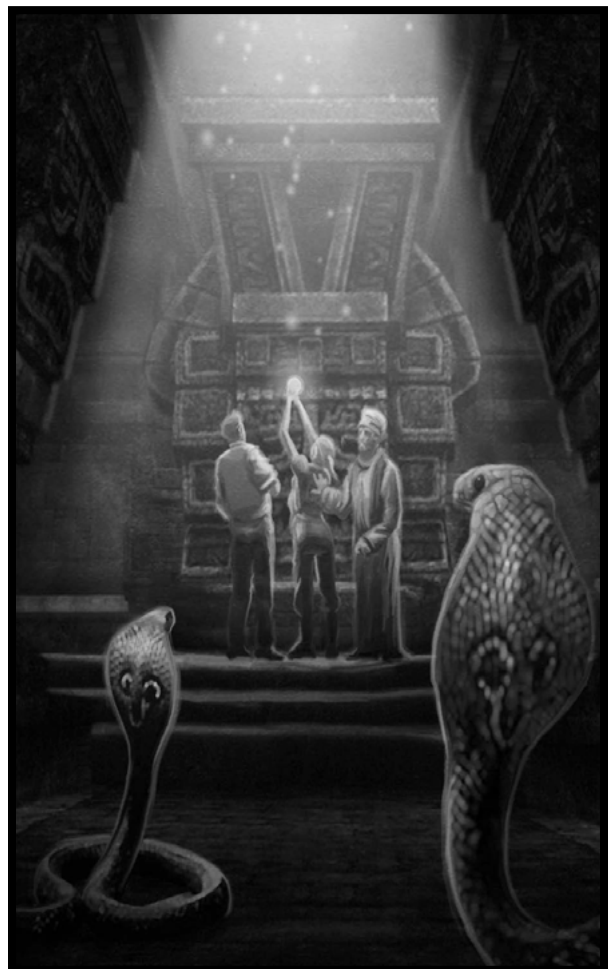
“Look, I’m here now. We’ll go find you a new one in the best shop in town. What do you say?” Rex asked.

The small man looked up at him, his eye narrowing. “Very well. But it is going to be a perfect match and very, very expensive.”

Rex smiled as Ali lowered the gun. “My friend, if you can help us out you’ll be able to buy a thousand perfect matches.”

An hour later Ali set down the medallion and took another look at the map Rex had set be-

“This will lead us to Kefet’s Tomb!”



fore him. He thought hard, scratching his chin and staring at the necklace.

“What do you think?” asked Rex.

“You’re right. This will lead us to the site of Kefet’s tomb, but there is also a warning here my friend. This path will be fraught with danger. You had better be on your guard.”

Rex and Dottie gathered around Ali to soak in the details of the journey ahead. The only detail they missed was the sound of the back door slowly opening and the two cobras being released into the house. Silently the snakes slithered into the house searching for their prey. The tongues of the twin serpents flicked in and out, tasting the air that led them towards the three unknowing victims sitting in the flickering lamplight.

“That settles it. We leave at dawn tomorrow.” Rex said, reaching for his drink. A hiss cut through the air. Looking towards the source, the three spotted the hoods of the two king cobras rising from the darkness.

“Criminy Biscuits!” Rex said as he reached for his pistol on the table but was cut off by the movement of the serpent.

“Don’t move!” yelled Ali. “They can follow movement.”

“Then what the heck are we supposed to do?” Dotty said tensely.

“I...I...don’t ...exactly know.” stammered the short Egyptian.

Rex looked around the room for some way to fend off the cobras and get everyone to safety. His eyes fell on the oil lamp hanging from the ceiling directly over the two snakes. Slowly he continued to reach for his gun, the cobra following his every move. His hand tightened around the grip as he slowly raised the gun from the table. The serpent rose as well, revealing its fangs, venom dripping from the needle-like teeth.

“Rex, you’d better do something quick.”

He glanced over at Dottie and saw the other cobra rising before her preparing to strike. There was no time to lose. With a flick of his wrist he fired the .45 towards the ceiling. With what could only be described as the luckiest shot ever made, Rex hit the thin chain holding the lamp, dropping it and shattering the glass. Oil

splashed over both cobras, instantly exploding in flames.

“Run you two! We gotta get out of here!” Rex screamed as he gathered up the map and the medallion.

The three ran from the burning apartment into the narrow streets of Alexandria. A crowd gathered and a bucket brigade was formed to extinguish the fire. In the midst of it all Ali looked over at Rex and Dottie.

“It looks like our adventure begins now. And Rex,” the small man said pointing at his eye patch: “a perfect match.”

Rex smiled as they headed back to the Goose. Unbeknownst to the adventurers, they were being watched. The stout man with the leopard fez inhaled deeply on his cigarette, the glow of the ember illuminating his face. He blew out a large cloud of smoke as a smile crossed his face.

“That’s right Mr. Stone. Lead me right to the treasure.”

*

Although pulp magazines were printed from 1896 until the 1950s, the “Pulp Era” is generally considered to be from the middle of the 1920s until the advent of World War II.

This sourcebook places the setting of the era during the peak of the pulps’ popularity, between the years 1930 and 1940.

During this tumultuous time, totalitarian governments like the Nazis in Germany and the Soviets in Russia were established as a reaction to the dreadful economic conditions resulting from the first World War, as well as the fall of Old-world monarchies that no longer seem legitimate in the modern era. The orators who promised the masses a new utopia became dictators with dreams of world domination. Granted, this is a very simplistic view of a very complicated era of history, but it is one that fits right between the covers of your favorite pulp magazine.

Another characteristic of this time is that there are still empty spaces on the world maps. The heart of Africa, the South Pole, the Amazon and the Gobi desert were all explored dur-

The Pulp Era

ing this period. This was also the age of archeology, where great discoveries of ancient civilizations captured our collective imaginations: King Tut's tomb, the Aztec and Mayan temples of Central America, lost cities like Peru's Machu Picchu, and the dinosaurs of Mongolia. These discoveries were splashed across the front pages of the newspapers and quickly found their way into the pulp magazines, radio dramas and movie serials.

What follows is a timeline of events that occurred between 1930 and 1940:

1930

- Clyde Tombaugh confirms the existence of the “planet” Pluto.
- Constantinople becomes Istanbul.
- The radio drama *The Shadow* airs for the first time.
- National Socialists win 107 seats in the German Parliament.
- British Airship R101 crashes in France en-route to India on its maiden voyage.

1931

- New Delhi becomes the capital of India.
- Film version of *Dracula* with Bela Lugosi is released.
- Construction of the Empire State Building is completed in New York City.
- Wiley Post and Harold Gatty take off from Roosevelt Field, Long Island in an attempt to accomplish the first round-the-world flight in a single-engine plane.
- George Florescu discovers Vlad III Dracula's tomb in Snagov Monastery, Romania.
- *Dick Tracy* made its debut appearance in the Detroit Mirror newspaper.



A worker helps build the Empire State Building

- American gangster Al Capone is sentenced to 11 years in prison for tax evasion in Chicago, Illinois.
- The Chinese Soviet Republic is proclaimed by Mao Zedong.
- The Japanese invade Manchuria.

1932

- Excavations of Troy begun by Carl Blegen.
- The British submarine HMS M2 sinks with all 60 hands.
- Conflict between Japan and China in the Battle of Shanghai.
- Japanese warships arrive in Nanking.
- Pope Pius XI meets Benito Mussolini in Vatican City.
- Charles Lindbergh, Jr., the infant son of Anne Morrow Lindbergh and Charles Lindbergh, is kidnapped from the family home near Hopewell, New Jersey.
- The Graf Zeppelin begins a regular route to South America.



A promotional poster for the 1933 World's Fair

- *Tarzan the Ape Man* opens, with Olympic gold medal swimmer Johnny Weissmuller in the title role.
- Comedian Jack Benny's radio show airs for the first time.
- Amelia Earhart flies from the USA to Derry, Northern Ireland in 14 hours 54 minutes.
- Babe Ruth makes his famous called shot in the fifth inning of game 3 of the 1932 World Series.
- *Buck Rogers in the 25th Century* debuts on American radio. It is the first science fiction program on radio.
- Democrat Franklin D. Roosevelt defeats Republican President Herbert Hoover in a landslide victory.
- New York City's Palace Theatre fully converts to a cinema, which is considered the final death

knell of vaudeville as a popular entertainment in the United States.

- Zippo lighters are developed.

1933

- Construction of the Golden Gate Bridge begins in San Francisco Bay.
 - Nazi leader Adolf Hitler is appointed Chancellor of Germany by President of Germany Paul von Hindenburg.
 - *The Lone Ranger* debuts on American radio.
 - Ancient city of Mari, Syria is found.
 - Germany's parliament building in Berlin, the Reichstag, is set on fire. The Reichstag Fire Decree is passed in, nullifying many German civil liberties.
 - *King Kong*, starring Fay Wray, premieres at Radio City Music Hall.
 - Mount Rushmore National Memorial is dedicated.
 - The Reichstag passes the Enabling Act, making Adolf Hitler dictator of Germany.
 - Japan leaves the League of Nations.
 - The American airship Akron crashes off the coast of New Jersey, leaving 73 dead.
 - The Gestapo is established in Germany.
 - The first modern sighting of the Loch Ness Monster occurs.
 - In Kansas City, Missouri, Pretty Boy Floyd kills 4 unarmed FBI agents and captured fugitive Frank Nash in a failed attempt to free him.
 - The Century of Progress World's Fair opens in Chicago.
 - The 21st Amendment to the United States Constitution is passed, repealing Prohibition.
- ### 1934
- Alcatraz becomes a prison.

The Pulp Era

- The first *Flash Gordon* comic strip is published.
- John Dillinger escapes from jail in Crown Point, Indiana, using a wooden pistol.
- John Dillinger, Baby Face Nelson and their gang rob the First National Bank in Mason City, Iowa.
- Clyde Barrow and Bonnie Parker kill two young highway patrolmen near Grapevine, Texas.
- John Dillinger and two others shoot their way out of an FBI ambush in northern Wisconsin.
- The first Three Stooges short, *Woman Haters*, is released.
- The Pearl of Lao Tzu, 24 x 14 cm, is found in a giant clam off Palawan, Philippines.
- The United States Department of Justice offers a \$25,000 reward for John Dillinger.
- A team of police officers, led by former Texas Ranger Frank Hamer, ambush bank robbers Bonnie Parker and Clyde Barrow near Gibsland, Louisiana, killing them both.
- Outside Chicago's Biograph Theatre, "Public Enemy No. 1" John Dillinger is mortally wounded by FBI agents.
- Adolf Hitler becomes Führer of Germany, becoming head of state as well as Chancellor.
- Charles Arthur "Pretty Boy" Floyd is shot and killed by FBI agents near East Liverpool, Ohio.
- A running gun battle between FBI agents and bank robber Baby Face Nelson results in the death of one FBI agent and the mortal wounding of special agent Samuel P. Cowley, who was still able to mortally wound Nelson.

1935

- Amelia Earhart becomes the first person to fly solo from Hawaii to California.
- The FBI kills the Barker Gang, including Ma Barker, in a shootout.

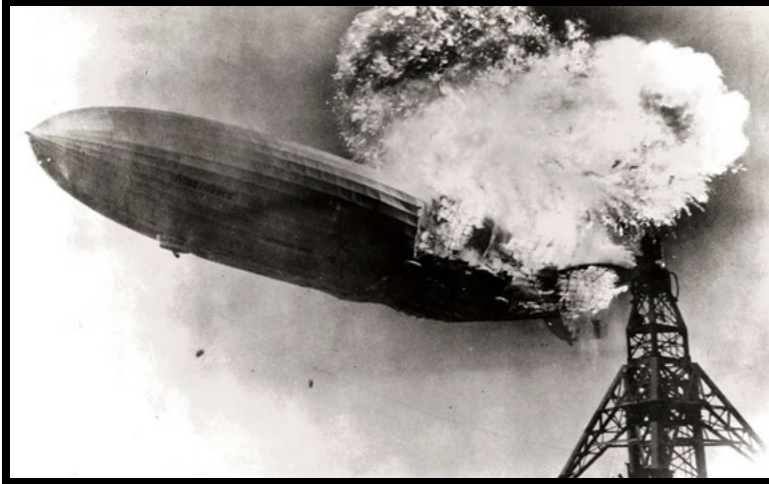


Amelia Earhart and "Old Bessie"

- *Fibber McGee and Molly* debuts on NBC Radio.
- Howard Hughes, flying the Hughes H-1 Racer, sets an airspeed record of 352 mph (566 km/h).
- The Nuremberg Laws go into effect in Germany.
- Italy invades Ethiopia.
- Parker Brothers releases the board game *Monopoly*.
- The China Clipper takes off from Alameda, California in an attempt to deliver the first air-mail cargo across the Pacific Ocean

1936

- King George V of the United Kingdom dies. He is succeeded by his eldest son, Edward VIII, who abdicates within the year. He is succeeded by his brother, George VI.
- *The Green Hornet* radio show debuts.
- *The Phantom* makes his first appearance in U.S. newspapers.



The Hindenburg bursts into flame in New Jersey

- Construction of Hoover Dam is completed.
- The 1936 Summer Olympics open in Berlin, Germany, and mark the first live television coverage of a sports event in world history.
- Rome-Berlin Axis is formed.
- Archaeologists near Baghdad discover the Baghdad battery.

1937

- Howard Hughes sets a new record by flying from Los Angeles to New York City in 7 hours, 28 minutes and 25 seconds.
- H. P. Lovecraft, science fiction writer, dies.
- The first successful flying car, Waldo Waterman's Aerobile, makes its initial flight.
- Guernica, Spain is bombed. British journalist George Steer reports finding German bomb casings, connecting the German Luftwaffe with the attack.
- The German airship Hindenburg bursts into flame when mooring to a mast in Lakehurst, New Jersey. Of the 36 passengers and 61 crew on board, 13 passengers and 22 crew die, as well as one member of the ground crew.
- The Golden Gate bridge opens in San Francisco.

- Amelia Earhart and navigator Fred Noonan disappear after taking off from New Guinea during Earhart's attempt to become the first woman to fly around the world.

- *The Hobbit*, by J.R.R. Tolkien is published.

- Street and Smith Publications launches a half-hour radio program, *The Shadow*, with Orson Welles in the title role.

- Japanese troops advance toward

Nanking.

- In the Reich Chancellery, Adolf Hitler holds a secret meeting and states his plans for acquiring "living space" for the German people.

- Japanese troops take Shanghai.

- Nanjing Massacre begins. Japanese troops slaughter over 300,000 civilians and prisoners over three months.

1938

- A brilliant aurora borealis described variously as "a curtain of fire" and a "huge blood-red beam of light" startles people across Europe and is visible as far south as Gibraltar.

- Adolf Hitler abolishes the War Ministry and creates the Oberkommando der Wehrmacht (High Command of the Armed Forces), giving him direct control of the German military.

- German troops occupy Austria; annexation is declared the following day.

- László Bíró patents the ballpoint pen in Britain.

- Heavyweight boxing champion Joe Louis knocks out Max Schmeling in the first round of their rematch at Yankee Stadium in New York City.

The Pulp Era

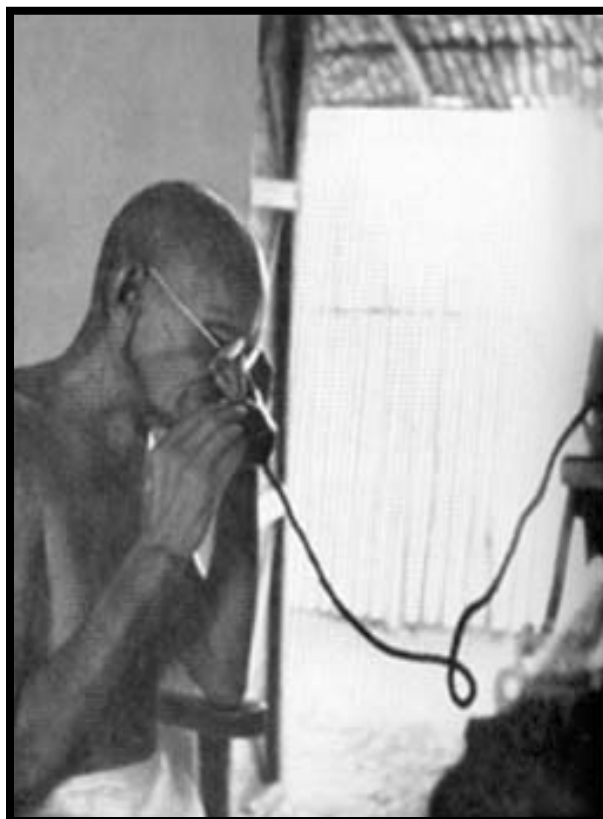
- *Action Comics #1* is published, which is the first publication featuring the comic book character Superman.
- Maya site of Caracol is rediscovered.
- Howard Hughes sets a new record by completing a 91-hour airplane flight around the world.
- Wrong Way Corrigan takes off from New York, ostensibly heading for California. He lands in Ireland instead.
- Neville Chamberlain returns to Britain from meeting with Adolf Hitler and declares “Peace for our time.”
- German troops march into the Sudetenland.
- Winston Churchill, in a broadcast address to the United States, condemns the Munich Agreement as a defeat and calls upon America and Western Europe to prepare for armed resistance against Hitler.
- Orson Welles’s radio adaptation of *The War of the Worlds* is broadcast, causing panic in various parts of the United States.
- Adolf Hitler is Time magazine’s “Man of the Year,” as the most influential person of the year.

1939

- The Hewlett-Packard Company is founded.
- Mohandas Gandhi begins a fast protesting against British rule in India.
- Students at Harvard University demonstrate the new fad of swallowing goldfish to reporters.
- Howard Carter, the Egyptologist who discovered King Tut’s tomb, dies.
- American adventurer Richard Halliburton delivers a last message from a Chinese junk, before he disappears on a voyage across the Pacific Ocean.
- The Spanish Civil War comes to an end when the last of the Republican forces surrender.
- John Steinbeck’s novel *The Grapes of Wrath* is first published.

- Billie Holiday records *Strange Fruit*, the first anti-lynching song.
- The 1939 New York World’s Fair opens.
- Batman, created by Bob Kane (and, unofficially, Bill Finger) makes his first appearance in a comic book.
- Pan-American Airways begins trans-Atlantic mail service with the inaugural flight of its Yankee Clipper from Port Washington, New York.
- Germany and Italy sign the Pact of Steel.
- Albert Einstein writes to President Franklin Roosevelt about developing the atomic bomb using uranium. This leads to the creation of the Manhattan Project.
- MGM’s classic musical film *The Wizard of Oz*, based on L. Frank Baum’s famous novel, and starring Judy Garland as Dorothy, premieres at Grauman’s Chinese Theatre in Hollywood.
- Germany invades Poland
- World War II begins . . .

Gandhi



Pulp Era Equipment

The following list of equipment is in addition to that which is listed in the *BRP core rulebook* and contains gear, vehicles and weapons commonly found in the pulp genre.

Gear

Common equipment that every globetrotting explorer might need would include the following:

Beemans chewing gum (a favorite of pilots) : Many pilots of the pulp era chewed this specific type of gum as a type of good luck charm. It can also be used to stick a picture to a wall or plug a leaking fuel tank. **Value:** Cheap.

Camera: This can be either a small “Brownie” snapshot camera or a more complex camera with flash bulbs. **Value:** Inexpensive to Expensive.

Climbing Spikes: These are spikes that are driven into the cracks of a cliff face from which to tie a rope on to. **Value:** Inexpensive.

Crampons: These are spikes that attach to your boots to assist in climbing (+5% to **Climb** rolls). **Value:** Average.

Dictaphone with Wax Cylinders: The Dictaphone is the cheaper way to record sound during the pulp era, although the wax cylinders are rather fragile. **Value:** Average.

Dog Sled: A dog sled can hold a driver and a passenger or 300 pounds of equipment. A special **Drive: Dogsled** skill is needed to command the team of dogs. The price includes a team of 10 dogs. **Value:** Expensive.

Field Glasses (Binoculars): Binoculars offer improved focusing and a much clearer view than a folding telescope. **Value:** Expensive.

Flare Gun: Commonly found on ships and planes for distress signals. Flares can be seen for several miles. A flare gun can be fired as a weapon causing 1D10+2 damage and probably igniting flammable materials. **Value:** Average.

Flash Light: A common item found almost anywhere. **Value:** Inexpensive.

Folding Telescope: These are usually made from brass and are small enough to be stored in the breast pocket of a jacket. **Value:** Average.

Forged Papers: Any Hero traveling in enemy territory may want to get their hands on some phony documents. When the Nazi guard asks “Papers Please,” the last thing you want to do is hand over your American passport (+10% to **Fast Talk** and **Persuade** rolls in this situation). **Value:** Expensive.

Goggles: These will keep the wind, sand and snow out of your eyes. **Value:** Cheap.

Grappling Hook: A successful **Throw** roll will set the hook. **Value:** Inexpensive.

Hip Flask: You never know when a Hero might need a slug of cheap whiskey. A flask can hold up to a half-pint of liquid. **Value:** Inexpensive.

Ice Pick: A small pick used for climbing (+5% to **Climb** rolls). Can be used as a weapon for 1D6+db damage. **Value:** Average.

Lantern: A kerosene lamp that lasts roughly 4 hours. **Value:** Inexpensive.

Lock Picks: A must for anyone wanting to crack a safe or break into a museum. A set of lock picks give a +10% bonus to **Fine Manipulation** rolls. **Value:** Expensive

Lucky Strike or **Camel Cigarettes:** Though frowned upon today because of the health problems they cause, smoking was very common and considered fashionable during the Pulp era. Camel and Lucky Strike were two of the more popular brands. **Value:** Cheap.

Machete: Every adventurer needs a machete to cut their way through the thick jungle. The Machete can be used as a Short Sword, causing bleeding damage. **Value:** Cheap.

Magnetic Wire Recorder: The wire recorder is the latest in recording technology. It is more ex-

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pensive, though more robust and smaller, than the Dictaphone. **Value:** Expensive.

Maps: Any explorer worth their salt will try to find the best maps possible. Sometimes they lead a hero to an unknown island or lost valley; other times just to the nearest town. **Value:** Cheap to Priceless.

Movie Camera with Tripod: A movie camera is very bulky to carry into the deep jungle and requires the use of a tripod. The camera is operated by hand turning a small crank on the side of the casing. **Value:** Expensive.

Pith Helmet: Standard adventuring gear when exploring desert or jungle regions. **Value:** Inexpensive.

Pocket Knife: A personal tool-kit with hundreds of uses. A pocketknife was standard equipment for anyone during the pulp era and it can be used as a weapon (1D4+db damage). It might have only a single blade, or be a Victorinox knife with a screwdriver, can opener, and other useful tools (the term “Swiss Army Knife” was coined after WW II). **Value:** Cheap.

Portable Phonograph: Every adventurer should be able to listen to their Jazz records even in the deep jungle. **Value:** Inexpensive.

Rope: Standard hemp rope. **Value:** Cheap.

Secret Decoder: This is a great way to pass information between heroes and their allies. Using a combination of letters and numbers on a dial (often called a Shifted Alphabet Code or Substitution Cipher), you set the ring on, say, B-8 and code your message. Your contact sets their ring to the same setting to decode the message. Often used by Radio show clubs to promote their next episode (or their sponsor’s product); many children will have them, and are adept at their use. **Value:** Cheap to Inexpensive.

Skis: This includes poles, bindings and shoes. **Value:** Average.

Small Mirror: Mirrors are found in women’s compacts, and signal mirrors are included in many explorer’s kits. There are many uses for this common item. **Value:** Cheap.

Tent: Common 2 to 6-person tent made of canvas. **Value:** Inexpensive.

Tool Box: A tool box (includes wrenches, pliers, crowbar, screwdriver, and hammer) is invaluable when your vehicle breaks down. **Value:** Cheap.

Torch: Standard torch that lasts roughly 1 hour. **Value:** Cheap

Zippo Lighter: The Zippo was designed to be “wind proof” and quickly became the lighter of choice for many individuals. **Value:** Inexpensive.

Vehicles and Transportation

Transportation hasn’t changed much since the pulp era. Modern vehicles might be faster and have a lot more power, but we are still using cars, trains, boats and planes. Unfortunately, the rocket pack is still a dream. Mechanically speaking, most of the vehicles listed below fall into categories listed in the vehicle section of the *BRP Core Rulebook*. The biggest differences are really ornamental, but these differences can add a lot of pulp flavor into your game.

The pulp era is filled with iconic images of very sleek and stylish cars with running boards and rumble seats, massive airships floating high overhead, or seaplanes flying across the vast Pacific Ocean. While it is very easy for your character to say “I get into the car”, it is much more exciting to say “I jump on to the running boards of the speeding Hupmobile!” Why take the train across Europe when you could take The Orient Express or the Graff Zeppelin? The names alone conjure images from the pulp era and add a sense of the excitement of the time period into the game.



A gang makes their get-away

Automobiles

Here is a list of classic American automobiles from the pulp era. All of these cars fall under the “Vintage” category in the vehicle listings on page 271 of the *BRP Core Rulebook*: Ford Model A, Chrysler Coupe (with rumble seat), Packard 903 (with rumble seat), Hupmobile K, Desoto Airflow, Studebaker Commander, Pontiac Silverstreak.

Foreign Automobiles include the Alfa Romeo 6C from Italy, The Bentley 8-Litre from England, The Maybach 12 Zeppelin from Germany, and the classic Rolls-Royce Phantom II from England.

Running Boards

All of the cars listed are equipped with running boards, which are narrow steps fitted on the sides of the car to aid in entering the vehicle. The hero riding on the running board of a speeding car while firing a Tommy gun is an iconic pulp image. Any character on the running board of a car must make an **Effort** roll to hang on if the driver attempts any kind of

high-speed maneuver. Those failing take falling damage equal to 1D6 per 2 ranks of speed.

Rumble Seats

Several of the automobiles listed above are equipped with Rumble Seats. A rumble seat is an upholstered exterior seat that opened from the trunk of the car. The passengers in the rumble seat were completely exposed to the elements and by the mid-1930's the rumble seat was largely obsolete. It was also sometimes referred to as the “mother-in-law seat.” In many films, gangsters ride in the rumble seat to shoot their Tommy guns at the G-men who are chasing them.

Aircraft

The following aircraft all fall under the “Propeller Plane” category in the vehicle listings found on page 271 of *BRP Core Rulebook*. Any modifiers will be listed within each individual vehicle entry.

Autogyro: The autogyro or gyroplane is a cross between a helicopter and an airplane. It has a vertical propeller to provide thrust, and a non-powered horizontal rotor that generates lift as it turns. The autogyro can hold two people (1 pilot and 1 passenger). It can take off in less than half the distance of a standard plane, and only needs around twenty feet to land. There are stories of the New York City Post Office using Autogyros to deliver mail from branch office to branch office.

Boeing P-26 Peashooter: This was the first all-metal monoplane fighter aircraft used by the U.S. Army Air Corps. The Peashooter made its first appearance in 1932 and is distinguished by its very stubby nose and sleek landing gear. It is armed with two Browning M1919 machine guns and can carry a single bomb. It has a top speed of 234 mph. The Peashooter is a cousin of the famous “Gee Bee” racing plane and saw service in the Army Air Corps until the start of World War II.

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Grumman G-21 “Goose”: Originally designed to be a shuttle for businessmen to get in and out of Manhattan, it quickly became a work-horse for many companies as a cargo plane, and for navies as a rescue plane. First introduced in 1937, this amphibious twin-engine plane quickly saw service throughout the world. The Grumman Goose has a crew of 2 and can hold between 4-7 passengers, depending on whether the plane is configured for cargo or for passengers. It has a top speed of 201 mph and a range of 640 miles. “Cutters Goose” in the *Tales of the Gold Monkey* series was a Grumman Goose.

Ford Trimotor: The Ford Trimotor (also called the “Tin Goose”) was designed as one of the first civilian passenger aircraft. First produced in 1925 by the Ford Motor Company, this plane has a crew of 3, including a flight attendant, and can hold up to 10 passengers. The Tri-Motor has a top speed of 150 mph and a range of up to 550 miles.

Junkers JU-87D Stuka: This dive-bomber first made its appearance in 1936 during the Spanish Civil war as part of the Luftwaffe’s Condor Legion. With its distinctive drop-wing shape, the German Stuka became a symbol of the Luftwaffe’s air superiority and was used throughout

the Second World War. The Stuka has a crew of 2, a top speed of 390 mph, and a range of 311 miles. It is armed with three 7.92 mm machine-guns (2 forward and 1 rear facing) and can deliver a payload of one 550 lb. bomb (under the fuselage) and two 110 lb. bombs (one mounted under each wing).

Messerschmitt Bf109: This classic German fighter was designed to be a short-range interceptor and quickly became the backbone of the Luftwaffe’s fighting force. First introduced in 1936, the 109 was used throughout World War II. This fighter has a crew of 1, a top speed of 398 mph, a range of 528 miles and is armed with three 13 mm machineguns.

Nakajima Army Type 91 Fighter: This biplane was the standard fighter of Imperial Japan throughout the 1930’s. It has a single pilot, is armed with two 7.7 mm machineguns, and has a top speed of 186 mph.

Mitsubishi A6M Zero. Though this fighter didn’t officially enter service until 1940, some GMs may wish to use it in their South Seas pulp campaigns. (The Mitsubishi A5M is a close ancestor that entered service in 1937.) The Zero is a carrier-based fighter plane that carries a

Type	Skill	Speed	Handling	ACC	MOV	Armor	SIZ	HP	Crew	Passengers	Cargo	Value
Autogyro	Pilot	14	-5%	+1	180	3/1	40	40	1	1	10	Expensive
P-26 Peashooter	Pilot	16	-	+1	200	4/1	40	45	1	0	0	Restricted
Grumman Goose	Pilot	15	-	+1	200	4/1	55	55	1-2	4-7	20	Expensive
Ford Trimotor	Pilot	13	-5%	+1	170	3/1	60	60	2-3	10	40	Expensive
JU87 Stuka	Pilot	17	+5%	+5	240	5/2	50	20	2	0	0	Restricted
Bf109	Pilot	17	+5%	+5	250	5/2	45	45	1	0	0	Restricted
Type 91	Pilot	15	-	+3	200	3/1	40	40	1	1	0	Restricted
A6M Zero	Pilot	16	+5%	+5	210	4/2	45	45	1	0	0	Restricted

single pilot. It is armed with two 7.7mm guns in the engine cowling, two 20mm cannons in the wings, and two 132 lb bombs. The Zero had a top speed of 331 mph and a range of 1,929 miles.

Vehicles as Adventure Settings

When playing a globetrotting pulp campaign the player characters will need to make use of an assortment of different modes of transportation. During the 1930's there were several famous, and sometimes infamous, passenger craft that could be used for adventure locations in and of themselves.

The Orient Express: A luxury steam train that connected Paris to Istanbul, Turkey. This train was made famous by the Agatha Christie novel *Murder on the Orient Express* and, in the Pulp, was a haven of spies and saboteurs. Famous passengers include the spy Mata Hari, T. E. Lawrence (a.k.a Lawrence of Arabia), and entertainer Josephine Baker, who cared for the wounded and sang patriotic songs when the train was bombed by Hungarian nationalists in 1931.

The Queen Mary: An ocean liner that connected Southampton, England with New York City. Passengers could travel in the height of luxury in first class, or find their way at the bottom of the social ladder (and the ship) by booking in steerage.

Graf Zeppelin: The Graf Zeppelin was the first intercontinental air service, and made regular trips between Germany and Brazil from 1932

to 1937. The Zeppelin was considered the pinnacle of luxury during the early years of aviation, but its use of hydrogen brought this legacy to a sad end in 1937, when the most famous of all rigid airships, the Hindenburg, exploded in a fireball and crashed at Lakehurst, New Jersey. The Graf Zeppelin has a crew of 40 and can carry up to 50 passengers. Accommodations include private passenger births, a dining room, and an observation lounge with a grand piano.

The China Clipper: In 1935 this large passenger seaplane began service from San Francisco to Manila, with stops in Hawaii, Midway Island, Wake Island and Guam. The plane is so heavy that it has to fly under the Golden Gate Bridge because it doesn't have enough lift to clear the bridge. The China Clipper has a crew of 6-10 and can carry 40-75 passengers.

Tramp Steamers: Though principally used for shipping cargo, passengers are allowed to book passage aboard these rusting hulks, or even hire the ship

for their own voyages. They are called 'tramp' because they don't follow any specific route, but travel to wherever the work takes them. The most famous tramp steamer is no doubt the "Venture," which made a voyage to a mysterious island and discovered one enormous, and infamous, ape.

Pulp Weapons

Most of the weapons found in the BRP rulebook are appropriate for the Pulp setting. The following weapons from the Modern Melee and



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Missile Weapons list are *not* available: Contact Taser, Mini Gun, Assault Rifle, Sniper Rifle, Automatic Shotgun, Chemical Spray, and Dart Taser.

Although, **BRP** uses a generic weapon category for firearms, the following weapons are specified to highlight the pulp atmosphere in your campaign.

Melee Weapons

All of the weapons found on the Historic Melee weapons table on page 253 in the *BRP rulebook* are appropriate for the pulp genre (there are a few from the Modern Melee weapons table as well) but the following weapons were often featured within the pages of the pulps:

Blackjack: A small leather sack filled with lead shot used to knock the victim out by striking the head from behind. In the pulps it was a favorite weapon of gangsters and kidnappers.

Brass Knuckles: A favorite of thugs and petty criminals, brass knuckles can be concealed easily and, pardon the pun, pack quite a punch.

Machete: Though not listed on the weapons table (use the listing for Short Sword with bleeding damage), characters trekking through the jungle often find themselves using one of these trail clearing tools.

Rapier: This fencing sword is most common among heroes who were on the University fencing team. Various German Barons and French Aristocrats are masters of the rapier, and would like nothing better than to challenge the hero to a duel.

Sword Cane: Simply put, this weapon is a hidden version of the rapier. A perfect way to carry a weapon without garnering too much attention. Ham Brooks from the Doc Savage stories always carried a sword cane.

Whip: The bullwhip is the ideal tool/weapon of the globetrotting archeologist. Although the range listed in the *BRP rulebook* is long, for tabletop purposes consider it 3 meters. Though listed as a weapon, the bullwhip can also be

used as a tool to swing across a chasm or grab weapons or items from enemy's hands. If the user makes a successful **Whip** roll the target is entangled (as stated in the *BRP rulebook*). The hero can then swing on the whip, or can make a **STR vs. STR** roll on the resistance table to pull an item from within the grasp of the target.

Ranged Weapons

In *Basic Roleplaying* most pistols, rifles and other firearms fall under a size category rather than have listings for each individual weapon. For stats see page 255 of the *BRP rulebook*. Here is a list of weapons found within the pulp genre that were fairly common throughout the 1930's.

Gun, Submachine: German Mauser M32, German MP38, American Thompson Submachine gun ("Tommygun").

Pistol, Heavy: American ".45" Colt 1911, German "Broom handle" Mauser C96.

Pistol, Medium: German Luger P-08.

Pistol, Light: Japanese Nambu Type 14.

Revolver, Heavy: British Webley Revolver, Smith & Wesson Model 10 Police Revolver.

Revolver, Medium: British Bulldog Revolver, American Colt .38 Detective Special.

Rifle, Bolt Action: American Springfield US M1903, American M1 Garand (change attacks to 1 per round), Japanese Arisaka Type 38.

Other: During the 1930s, Colt experimented with the idea of a fully automatic Colt 1911 pistol. Though it never went into production, there were some homemade versions of this weapon, one of which was famously used by John Dillinger. For game play, it has the damage of a Heavy Pistol; Attacks: '2' or 'burst'; and Ammo: 16. Because a weapon like this is so rare, it falls under the Priceless value category. Characters either have to find a gunsmith to build one for them, or build it themselves.

Running a Pulp Game & Special Rules for Pulp Game Play

Additional Rules and Modifications for Roleplaying in the world of the Pulps

After a week of travel the trio had made their way up the Nile and into the desert, to a place thought to be devoid of any archeological sites. Following the map and the clues on the old medallion, they finally stood at the base of a rocky outcropping with a vaguely pyramidal shape. Ali studied the map and then looked at his surroundings.

"This is it," he said. "The lost pyramid of Kefet."

Rex looked at the outcropping "You're kidding me, right?"

"No," said Ali. "This is it. Think about it: Kefet is the first Pharaoh. They wouldn't have known anything about building pyramids. My guess is that they found this formation and, believing that it was sacred, carved his tomb underneath it."

"He's right Rex, look here!" Dottie said pointing down at a sinkhole near the base of the rocks.

Rex peered down into the darkness and thought he could make out what looked to be a man-made chamber deep below.

"Get the equipment ready," said Rex as he uncoiled the rope.

An hour later they were at the bottom of the sinkhole, investigating a stone door carved with early hieroglyphics.

"What does it say?" Dottie asked.

"Umm...uh...it probably says something about this being Kefet's tomb and such."

"Don't you read hieroglyphics?" Dottie said, stunned. "I thought you said you learned them in college."

"No, I said I took a class on them in college. I never said I passed."

"What?!" Dottie yelled. "You failed hieroglyphics?"

"No, I did not fail," Rex said defensively "I dropped the class. But don't worry, Ali knows hieroglyphics. Right?"

"Only enough to fool the tourists," the one-eyed man said.

Dottie threw her hands up in frustration. "Well, this is just great. What if there is a curse or something?"

"You don't really believe in that stuff do you?" Rex asked, jamming a crowbar between the door and the wall. He pulled as hard as he could on the steel and a grinding sound filled the chamber. With one last pull the door fell to the floor, smashing into a dozen pieces and raising a cloud of dust.

"There," Rex said wiping his brow. "That wasn't so hard."

Peering through the dust the trio could see a long hallway engraved with hieroglyphics, leading to another door flanked by two statues of Anubis.

"This being such an early tomb it shouldn't be too deep or complicated." Ali said, hopefully.

As the dust cleared it became apparent that there was an obstacle in the middle of the hall: a deep pit fifteen feet across bisecting the passage. Rex inched forward holding the torch high. Slowly he moved, testing every step so he wouldn't set off some unseen trap. After several tense minutes he arrived at the edge of the pit. His eyes grew wide as he looked down.

"Criminy Biscuits." he said under his breath.

The bottom of the pit was only ten feet below the floor, but the surface was covered in the shining black carapaces of thousands of scorpions. Rex searched for a way to cross safely. He

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spotted a strange, narrow channel carved just below the ceiling. He reached up and was able to insert his fingertips. He might just be able to climb across the pit this way.

“You two stay here,” he said, as the sweat began to bead on his forehead; the tension and the heat were starting to get to him. “Be ready to throw any supplies I might need across.”

“You got it, Rex.” Dottie said, relieved that she wouldn’t have to join him.

Rex threw his torch across the pit as Dottie held hers nearby so he could see what he was doing. He reached up and inserted his fingers into the channel and stepped off the ledge, hanging by his hands over the pit of deadly scorpions. Slowly he shuffled his hands along the channel, inching his way across the deadly pit. With every movement a drop of sweat fell on the waiting scorpions, causing them to lift their venomous tails in preparation to strike. He had only a few more feet to go when a chunk of the wall broke away under his weight. Fortunately, he was able to hold himself up by one arm, and with strained effort he swung himself to the edge of the pit and lowered himself down. His arms burned from the climb, but he was across and safe. At least for the moment.

“You okay Rex?” yelled Dottie.

“Yeah, I’m fine,” he said, wiping the sweat from his brow. “Toss over the sack of tools.”

With a great heave Ali threw the tools Rex needed to open the next door.

*

Outside of the tomb dark shapes approached the entrance, lead by the man in the leopard skin fez. Slowly, he drew his Mauser and turned to his henchmen.

“Be on your guard. Rex Stone is a very dangerous man, and it will be my great pleasure to kill him.”

*

So you want to run a Pulp campaign? Then get ready for some hard-boiled, two-fisted action!

The Pulp genre is derived from the era of the pulp magazines, radio programs and movie serials, which all have one thing in common:

Action! While a pulp game can focus on mystery and investigation, the name of the game is action and adventure.

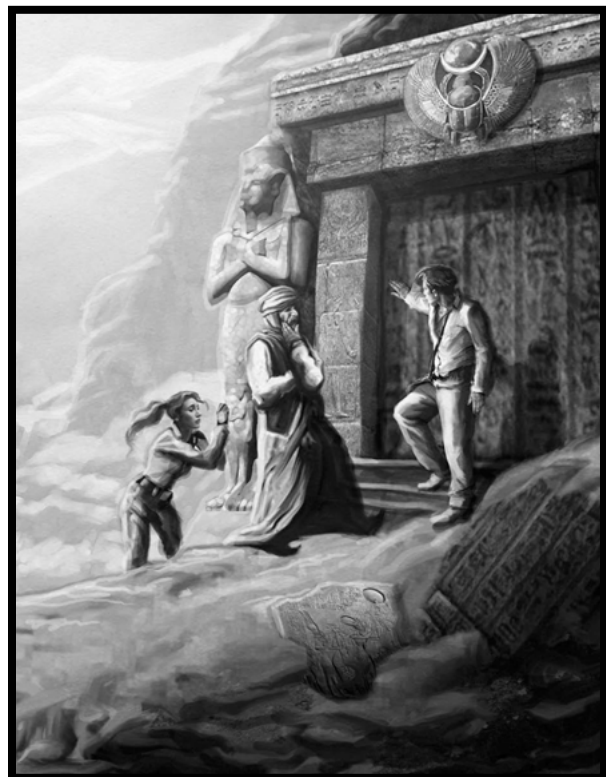
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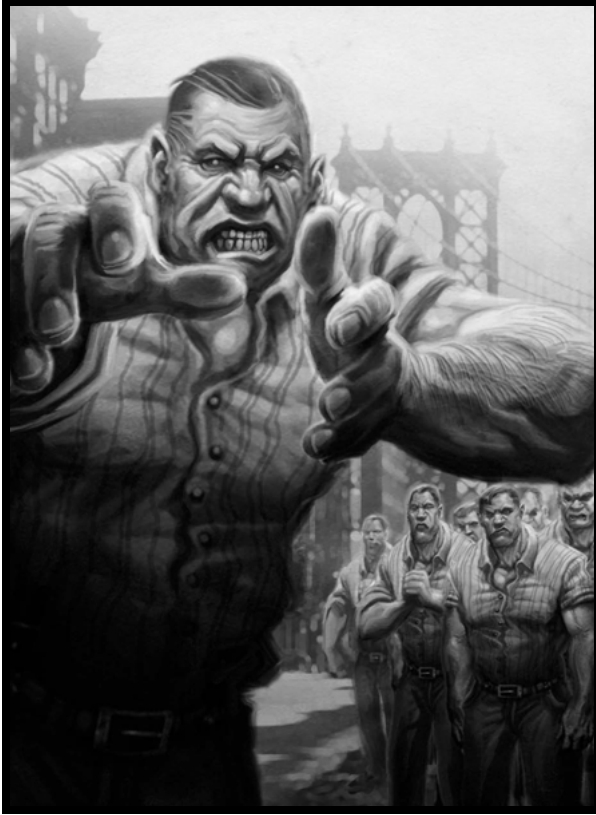
Unlike more investigative or character-driven settings, Pulp games are fueled by action. This does not necessarily mean that there is nothing but combat in a pulp game; far from it. Action can mean chases, death traps, and discoveries as well. Anything that gets the blood flowing can be considered action. This is not to say that there are not the subtle and quiet moments within a pulp scenario; in fact any good scenario needs quiet scenes to allow the heroes to catch their breath. Just don’t let them get too comfortable.

Adventure

Pulp stories are filled with far-off exotic lands, and any pulp scenario worth its weight should too. But playing out long-distance travel can be tedious. To alleviate this, we have adopted a rule called “Red Lining”. In many Pulp adven-

“Good thing I learned Hieroglyphics in College”





“We’re gonna get youse!”

ture films, when the hero is traveling from New York to Cairo a red line travels across a map illustrating the route of the hero’s plane or boat. The line stops when the character reaches the destination, and we pick up the story in the new location.

There is no reason you can’t play out the travel time, especially if you are using one of the listed Vehicles as Adventure Settings, such as the Graf Zeppelin or a tramp steamer. The choice is left up the GM.

Combat

“When in doubt, have two guys come through the door with guns” – Raymond Chandler

In any good pulp story there are at least three combat scenes. Combat might involve guns, knives, or swords; a fistfight in a bar; or a dogfight in the skies over New York City. Whatever you choose, the heroes should be able to fight off hordes of opponents, come face to face with the arch-villain of the story, and still live to tell the tale. This is where two pulp genre rules

come into play: Action Points (discussed on page 10) and Mooks.

Mooks

The Pulp villain usually has seemingly-limitless armies he can throw at the PCs. In the pulps, the heroes have no problem mowing down hordes of these unskilled fighters. In BRP, a scene like that can end up being a bookkeeping nightmare for the GM, so to simulate these groups of enemies we introduce the Mook rule.

Mooks are Non-Player characters with average characteristics and base scores in combat skills. Mooks have no other skills nor do they have a Luck characteristic. What makes them stand apart from other NPCs is the Defense Roll.

The **Defense Roll** is generated by adding the mook’s DEX to his Hit Points. If the Mook is using any kind of armor, add in the armor point bonus as well. Shields add 1 point to the Defense roll.

So the quick formula is: Defense Roll = DEX + Hit Points + Armor Points.

During combat, if a mook is hit by any kind of attack (lethal or non-lethal), the GM rolls the mook’s Defense. If successful, the mook keeps on fighting without any penalty. If the Defense roll is missed, that particular mook is considered dead or incapacitated and removed from the fight. If a character rolls a critical hit, the target mook does not receive a Defense roll and is automatically killed or incapacitated.

This allows the gamemaster to throw hordes of cultists, thugs, Nazis, etc., at the heroes without having to track hit points for each and every one. If you are looking for a more “realistic” battle, you can certainly ignore the Mook rules and run combat as normal.

Mooks have one other function in the pulps: they will gladly die for their master. A mook within 2 meters of the major Villain will jump in front of any damaging attack and sacrifice themselves for the glory of their master! The mook does not get to make a Defense roll and

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is automatically killed (or incapacitated) by the attack. This represents the fierce loyalty of the servants of such evil masterminds.

Typical Mook

Presented here is a stat block for a typical Mook, which can be fleshed out with weapons and equipment to fill the needs of practically any villainous archetype (Natives, Cultists, Nazis, Soldiers, etc.). For more examples see *Chapter 5: Villains and Encounters*.

Typical Mook

STR 9 CON 9 SIZ 12 INT 12 POW 9
DEX 9 APP 9 EDU -

Move 10

Defense Roll: 20%

Damage Bonus: none

Attacks: Brawl 25% (1D3), Grapple 25% (special), Knife 25% (1D4), .38 Revolver 20% (1D8)

Adventure Generator

Pulp *BRP* is filled with action and adventure, mystery and intrigue. What follows is a step-by-step process of generating a great pulp adventure with a compelling story and lots of action to get your players throwing punches, finding lost treasure and battling evil plots wherever they show up!

The tables below can help GMs create an outline for a good pulp adventure, but to make a really terrific adventure the GM needs to spend some time fleshing out the details, and the personalities and motivations of the Villains of the story. The more time spent on developing the connections between the randomly rolled elements, the better the adventure will turn out.

Every scenario is composed of a Hook, a MacGuffin, a few Non-Player Characters, a Plot Twist and some Locations and Action Scenes.

Hook

Every great pulp story has a Hook that will get the player characters involved in the story right away.

D6 Hook

1 **In Media Res** – literally “in the middle of things”. The players are thrown into the plot whether they like it or not. The GM begins the adventure in the middle of a fight, chase or hazard. The heroes need to react quickly to figure out what is going on.

2 **Non-Player Character** – A friend or foe comes to the Heroes and asks them to investigate concerns surrounding the McGuffin.

3 **Strange Event** – This could be discovering a mangled corpse, some kind of disaster, a bizarre hum coming from the harbor, or a giant robot attack.

4 **Mistaken Identity** – The Heroes are mistaken for someone else who has ties to the McGuffin.

5 **Information** – The Heroes come into possession of some information about the MacGuffin. This could be a letter, telegram, newspaper article, ancient book, treasure map, or even a rumor.

6 **Captured** – Someone or something with ties to the McGuffin (it could even be the McGuffin itself) has been captured or stolen.

MacGuffin

The term MacGuffin was popularized by film director Alfred Hitchcock and refers to the core person or object of the story. Roll first for the type and then follow on to the MacGuffin sub tables.

D6 MacGuffin

1-2 **Person**

3-4 **Faction**

5-6 **Object**

MacGuffin —Person: This is a fully fleshed-out NPC. Depending on whether they are on the side of the Heroes or not, they may have subordinates or even mooks to assist them.

D6 Person

1-2 Friend —This person is known by at least one of the heroes. It could be a friend, relative, or just an associate of the hero.

3-4 Rival —This is a rival of one of the Heroes who may or may not be friendly. It might be an occupational rival or a G-man who is keeping an eye on the hero.

5-6 Villain —This character is usually an evil madman of some sort; Mad Scientist, Chinese Sorcerer, Cult Leader, Nazi General, etc.

MacGuffin – Faction: A Faction could be any number of hierarchical groups operating in the open or secretly behind the scenes. Factions like this have plenty of mooks on hand.

D6 Faction

1 Secret Society —This may be a group of influential members of society with an agenda that goes against freedom and democracy: the Freemasons, the Illuminati, or the Thule Society.

2 Nefarious Cult —This is often an organization that worships things that Man Was Not Meant To Know. Examples could include worshipers of Anubis, Voodoo cults or even followers of the Great Old Ones.

3 Exotic Threat —These are groups that are unfamiliar with the Occidental mind. Examples include the Chinese Tongs or the Thuggee of India.

4 Military —This could be an army or navy from around the world (or a secret one). The two most prominent at this time would be the Nazis or the Japanese.

5 Criminal —These organizations include anything from organized crime to kidnapers or bootleggers.

6 Uncanny —This could be a strange organization out of time or location. Examples could include Aztecs or Vikings.

MacGuffin – Object: This is the prize, the treasure or even the curse that the player characters and their adversaries are seeking.

D6 Object

1 Ancient Artifact — The Ark of the Covenant, Excalibur, the Holy Grail, the Maltese Falcon, etc. These types of artifacts occasionally hold supernatural powers.

2 Prototype Weapon —This could be a highly developed gun, plane, tank or bomb.

3 Knowledge —An ancient manuscript or secret plans for a classified power generator are but two examples of sought after knowledge.

4 Groundbreaking Invention —This could be a rocket pack, giant robot or a death ray.

5 Treasure —Possibilities include ancient pirate or Aztec gold, a load of stolen currency or something more exotic like —the giant diamond known as the Eye of Umgate.

6 Hidden Threat —This object is some kind of device that could eventually bring devastation to the heroes or thousands of innocents. Examples could be a bomb set to blow up a dam or a robot plane that rains mutating dust on the city.

Non-Player Characters

Roll 1D4 to see how many supporting characters will be making appearances in your pulp story. Flesh the NPCs out on your own or simply choose one from the *Encounter* chapter. Remember to give each of them a name.

D%	Supporting Character
1-4	Archaeologist
5-9	Pilot

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10-13	Entertainer
14-17	Artist
18-21	Athlete
22-25	Soldier
26-29	Politician
30-33	Crook
34-37	Guide
38-41	Servant
42-45	Socialite
46-49	Merchant
50-53	Scientist
54-57	Doctor
58-61	Professor
62-65	Detective
66-69	Cultist
70-73	Assistant
74-77	Worker
78-81	Reporter
82-85	Femme Fatale
86-88	Kid
89-93	Long Lost Friend
94-97	G-Man
98-00	Driver

Plot Twist

A good pulp story can never be easy and nothing is ever as it seems in these tales of adventure. That is where a good old-fashioned plot twist comes into play—to throwing a monkey-wrench into the works to keep the characters on their toes.

D10 Plot Twist

1 **Supernatural**—Something not of the mundane world impedes the Hero's path.

2 **Person**—Another supporting character enters the story and causes problems for the Heroes.

3 **Fortune**—A person or resource comes to the aid of the Heroes.

4 **Ambush**—The Heroes are attacked when they least expect it.

5 **Captured**—Either the Heroes or someone close to them is captured by the villains of the story.

6 **Revelation**—Information changes the course that the Heroes are following and shakes them to the core.

7 **Hazard**—a Death Trap or Natural Hazard hinders the Heroes progress. See Hazards on pages 66-68.

8 **Strange Event**—An event occurs with no explanation that seems to have no direct connection with the storyline.

9 **New Hook**—Roll a new Hook to add into the scenario.

10 **Roll Twice**

Locations

Roll or choose 1D4+2 locations in which your story will take place. Even if the locations rolled seem like they don't fit together or make any kind of sense at first, with a little thought a fun and interesting story will emerge.

D20 Locations

1 **Tomb / Crypt / Burial Ground**

2 **Market / Bizarre**

3 **City Street**

4 **University**

5 **Museum**

6 **Skyscraper or Tower**

7 **Old Mansion / Castle**

8 **Ruins**

Exotic Locations

The following list is composed of foreign locations that in the 1930s were places that the average person could only dream about. A quick search on the internet will deliver plenty of ideas and inspiration about each place.

D%	Exotic Location
1-3	Cairo
4-6	Marrakech
7-9	Fez
10-12	Casablanca
13-15	Zanzibar
16-18	The Congo
19-21	Budapest
22-24	Istanbul
25-27	Singapore
28-30	Hong Kong
31-33	Calcutta
34-36	Bombay
37-39	Sumatra
40-42	Burma
43-45	The Yukon
46-47	The Arctic
48-49	The Antarctic
50-52	The South Seas
53-55	Peking
56-58	Siam
59-61	Zimbabwe
62-64	The Sahara
65-67	The Gobi Desert
68-70	The Himalayas
71-73	Nepal
74-76	Tibet
77-79	Easter Island
80-82	Peru
83-85	The Amazon
86-88	Crete
89-90	Athens
91-92	Pago Pago
93-94	Persia
95-97	Jerusalem
98-99	Outer Mongolia
100	Shangri-La

- 9 **Jungle / Forest**
- 10 **Chinatown**
- 11 **Desert**
- 12 **Lost City / Island**
- 13 **The Docks**
- 14 **The Airfield**
- 15 **Small Village / Town**
- 16 **Mountains**
- 17 **Secret Base**
- 18 **At Sea / In the Air**
- 19 **Church / Temple**
- 20 **Exotic Country (see list)**

Action Sequences

Every good pulp scene should have some kind of action. However, not every action sequence needs to be combat. Investigating a crime scene can help build tension as can searching through a library for information. Roll once for each location or choose from the list below.

D6 Action Type

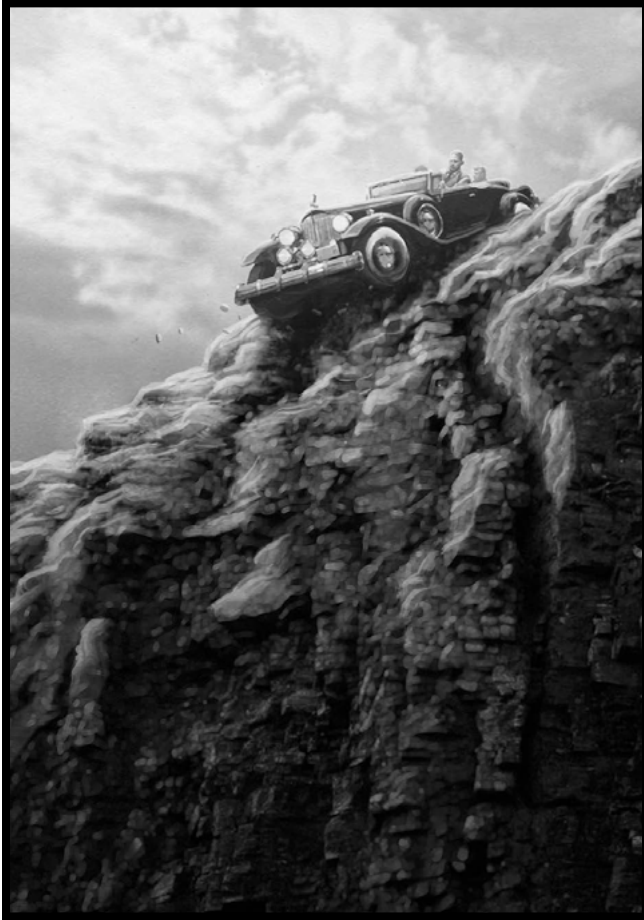
- 1 **Chase** – A chase can happen in a car, on foot, on horseback, or in an aircraft or on a boat. Use the chase rules on page 216 of the *BRP rulebook* for any kind of vehicular chase.
- 2 **Fist Fight** – Not every fight has to involve weapons. A fistfight in a bar or on top of a speeding train is equally exciting.
- 3 **Precarious Situation** – There are times when heroes find themselves a hairs breadth from death. Examples include crossing a rope bridge, clutching to the ledge of a skyscraper, hanging from a chandelier or even discovering that their yacht is sinking.
- 4 **Gun Fight** – the villains pull out their heaters to fill the heroes full of sunshine!

The Mad Mayor's Thrilling Tale Generation Gizmo!

Don't have an adventure ready for your game session? The following is a list of random scenes and encounters found in various pulp stories and films. Roll five or six times on the table below to generate a quick story. The outcome may not make any sense at first but try to flesh it out and you may quickly discover that the crazier the results from the table the better the pulp story. Try it and see what you can come up with.

Alternatively, if you become stumped while running an adventure or you need an extra scene to fill some time, just roll or choose an entry on the table below.

1-2	Exploring a tomb	44-45	Crossing the rope bridge
3-4	An encounter with a rival	46-47	Fight on a train
5	Finding an old friend in trouble	48-49	Diving for treasure
6-7	Chase through a market / bazaar	50-51	Showdown in the nightclub
8-9	Fight in a market or bazaar	52	The Femme Fatal seduces
10	Finding an idol	53-54	The Haunted House
11-12	Nazi Submarine!	55	Terror at the Airfield
13-14	Research in the library	56-57	Aboard the Tramp Steamer
15	Interviewing an expert	58	Opening the sarcophagus
16	Finding a lost world	59-60	Fight on the docks
17-18	Car chase	61-62	Fight on the rooftop
19-20	Air chase	63	Trekking through the jungle
21-22	Foot chase	64	Trekking through the mountains
23-24	Fight on a Zeppelin	65	Trekking through the desert
25-26	Sneaking through a warehouse	66-67	Meeting friendly natives
27	Searching the ruins	68	Avalanche
28	Discovering the villains lair	69	Building collapses
29-30	An encounter with an ancient civilization	70-71	Death Trap!
31-32	Finding a body!	72	Bomb
33-34	A friend comes to you in need	73	Vortex / whirlpool
35-36	A mysterious package falls into your hands	74-75	Swarm (snakes, rats, bugs, etc)
37	A terrible cult is discovered	76	Earthquake
38	Storm of the Century	77	Fire
39-40	A secret room!	78	Cut power line!
41-42	A mysterious puzzle	79	Leaking gas!
43	A treacherous river	80	Drowning!
		81	Attacked by an animal
		82	Attacked by a prehistoric animal
		83	Attacked by a supernatural creature
		84	Attacked by Natives
		85	Attacked by ancient Natives (Incas, Aztecs, Egyptians)
		86	Attacked by Gangsters
		87-88	Attacked by Nazis
		89	Questioned by the Feds
		90-91	Captured by Nazis
		92-93	Captured by Gangsters
		94-95	Captured by a Villain
		96	A friend betrays you
		97	A friend is captured!
		98	Attacked by Cultists
		99	Robots!
		100	The doors are kicked in!



“Look Out!!”

5 Investigation – Several clues leading towards the principal villain are scattered about the scene. The tension will slowly build as the clues are put together.

6 Surprise – Something happens that is completely unexpected. The door gets kicked in as masked men fire an electrogun! Anything that the GM can dream up is possible. As an alternative, roll again on the plot twist table.

Putting It All Together

Now let’s roll a few dice and see what kind of scenario is generated. Here are the results:

Hook – Non-player Character

Macguffin – Faction (Nefarious Cult)

Supporting Characters – Driver, Crook, Athlete

Plot Twist – Revelation

Locations – Exotic Country (Peru), the Docks, Mountains, Tomb/Crypt/Burial Ground, City Street

Action Sequences – Gunfight, Surprise, Fist Fight, Chase, Investigation

Okay, hang on to your fedora, here we go.

The heroes are invited by their boxer friend, Ricardo “The Rock” Vargas (Non-Player Character and Hook) to a world championship fight in Lima, Peru (Location). What the PCs don’t know is that Vargas’ manager, a crook named Paco Rodriguez (Non-Player Character) is part of an emerging neo-Incan death cult (Faction) which is in need of a great warrior to sacrifice so their god can inhabit his body.

When the heroes arrive in Lima they are meet on the docks by Vargas, who walks them towards the car he hired. Suddenly, gunfire erupts (Gunfight) as several masked men grab Vargas, knocking him out and kidnapping him! The heroes have almost no time to react before the men throw the boxer into a waiting car and speed off.

The heroes rush into the car that is waiting for them and tell the driver (Non-Player Character) to “follow that car!” The chase winds through the narrow city streets (Location and Action Scene), but eventually the kidnapers escape.

The heroes might contact the police or not, but eventually they go to the hotel where they get an opportunity to search Vargas’ hotel room. While searching they discover some hastily-written directions next to the telephone. Asking around shows that the directions lead up to the mountains where an ancient Incan burial site has recently been unearthed (Location).

As the heroes leave the hotel they are approached by Vargas’ manager, Paco, who warns the heroes not to dig too deep; strange things are happening in Peru. Once the PCs finish talking to him, they notice that he nods towards some thugs who approach the heroes.

Running a Pulp Game

A fistfight in the lobby of the hotel (Action Scene) erupts as Paco escapes.

The heroes locate their faithful driver, who is unwilling to take them up into the mountains, but will rent his car to them for a price. While driving along a very narrow road along the side of the mountain (Location), the car suddenly blows a tire (Action Scene) and careens towards the edge of the cliff! The vehicle comes to a precarious stop with the front end hanging over the edge of a thousand-foot drop. The characters must move very carefully to prevent the car from plummeting over the edge! Once the heroes escape from that cliffhanger, they can pull the car back onto the road, change the tire, and continue up to the burial site.

The Player Characters discover the empty burial site, but it looks as if it has been prepared for a ceremony. Suddenly, the heroes hear Vargas's voice as he comes around the corner. Paco stands behind him, holding a gun to the boxer's back. Paco tells the heroes to drop their weapons, and Vargas pleads with them to do as they are told. Once the heroes comply, Vargas laughs, as he reveals that he is a member of the cult and that the heroes will be the sacrifice to the death god! (Plot Twist) Just then a dozen Incan cultists emerge from the shadows...

How will the heroes escape? Stay tuned and find out!

Let's create another exciting pulp adventure. Here are the results after rolling 5 times on the "Mad Mayor's Adventure Generation Gizmo":

- Fight on the rooftop
- Research in the Library
- Fight on a Zeppelin
- An encounter with a Rival
- Meeting Friendly Natives

Putting It All Together Again

Now let's see if we can come up with a story with these random scenes.

The Heroes are contacted by a collector of antiquities who is searching for the burial place of an ancient African King. Legend says the King was buried with an enormous diamond in the place of his right eye; the fabled Eye of Umgatu. The collector invites the Heroes to his penthouse apartment in Manhattan to discuss an expedition into the heart of darkest Africa.

While at the penthouse the Heroes retire to the rooftop garden for brandy and cigars when they are suddenly attacked by several masked African tribesmen lead by a witch doctor! After the battle the collector reveals to the Heroes that he first attempted to hire a rival of theirs for the expedition but the deal fell through.

Unwanted guests interrupt a Dinner Date



The Heroes perform some research at the NYU Library where they discover some notes left in a book written by their adversary. It is a warning to anyone who would dare search for the Eye of Umgatu. As they are in the library they unexpectedly hear the sounds of tribal drums filling their ears. Strangely, they are the only ones who can hear it.

The player characters depart for Italy where they have booked transport on a German Zeppelin that will take them to southern Somaliland in the heart of Africa. The trip aboard the Zeppelin is uneventful but every night the Heroes are haunted by the faint sound of drums and dreams of the masked tribesmen. One night, as the heroes are about to fall asleep in their staterooms, they hear the sound of footsteps outside their door. When they rise and turn on the light they are surprised to discover a venomous black mamba slithering along the floor towards them!

When the snake is dealt with they hear footsteps fleeing from the staterooms. Out in the hall they spot a shadowy figure running away. The Heroes quickly realize that it is none other

than the masked witch doctor from the rooftop battle! Following the witchdoctor, the Heroes are lead up into the superstructure of the Zeppelin where a dangerous battle ensues near the gasbags of flammable hydrogen. When the mystery man is defeated the Heroes discover that it is their rival who has been trying to scare them off the trail of the Eye of Umgatu.

Upon arrival in Somaliland the Heroes set off on their journey into the jungle where they are met by a tribe of friendly natives who will reveal to them the resting place of the great monarch who wears the Eye of Umgatu. However, they are warned that the spirits of the warriors guard the tomb and will let no one touch the diamond.

When the Heroes finally enter the tomb they find the mummified corpse of the monarch who, indeed, has a large diamond as his right eye. If anyone attempts to seize the gem several traps are set off causing the tomb to collapse forcing the Heroes to escape with their lives!

Now that sounds like a real humdinger of an adventure!

A fight to the death in a Zeppelin!



Villains & Encounters

The Bad Guys and Girls from the World of the Pulp!

The second door came down just like the first. Rex fanned at the cloud of dust, trying to clear the air. As he looked through the doorway he could see that the passage continued another ten feet and then made a sharp turn to the left.

“Okay, I’m going in to have a look,” he said turning to Dottie and Ali. “If I’m not back in five minutes, send in the Marines.”

“Very funny Rex.” Dottie replied.

He turned and entered the dark passage, holding a torch in his left hand and his .45 in his right. He inched his way slowly down the hall, keeping his eyes peeled for booby- traps. Old tombs like these were filled with things trying to kill you in one way or another. He turned the corner and a glittering object caught his eye.

“Criminy Biscuits,” he said smiling wide.

Dottie and Ali waited silently. Their ears straining to hear if anything had gone wrong or if Rex was in trouble. They were so focused on listening for anything ahead of them that they didn’t realize two Bedouin assassins had lowered themselves into the sinkhole behind them. The two killers drew their deadly curved knives and stepped silently towards their prey.

Rex stared at the solid gold sphinx sitting on top of the stone sarcophagus. It measured over a foot long and ten inches high. It must be worth a fortune! He knew that, because Kefet was a very early pharaoh, it is unlikely that he would have been buried with the same amount of treasure as later pharaohs, such as Tut, had been. Still, he thought, the sphinx alone would make the trouble he’d been through worth it.

He was reaching towards the golden statue when Dottie’s scream cut the silence. Rex quickly grabbed the sphinx and ran back towards the entrance. Rush-

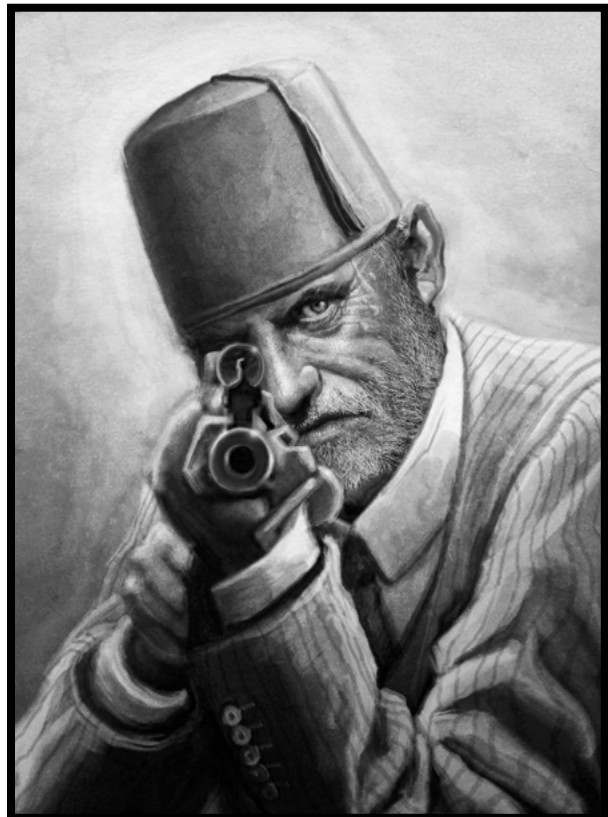
ing back into the entry hall he saw Dottie and Ali struggling against two knife-wielding assassins, with the one-eyed Egyptian being pushed to the edge of the scorpion pit! Rex leveled his .45 at Ali’s assailant and squeezed the trigger.

Click.

Jammed. Sand must have gotten into the mechanism. It happens all the time in desert countries. His mind raced trying to come up with another way to save his friend.

“REX! Help me!” pleaded the little Egyptian as he was pushed to the very edge of the pit. Sudden-

Professor Fez aims his Mauser...





"I've got you!"

ly, Dottie let out an enormous grunt as she flipped her attacker over her shoulder and into the pit. His screams of agony filled the tomb.

The other assassin looked toward Dottie, giving Rex the split second he needed. He threw the jammed pistol like a boomerang, hitting the Bedouin square in the temple. The attacker's grip on Ali slipped as he stumbled backward. The little Egyptian saw his chance and pulled hard on the assassin's robe, throwing him forward to meet the same fate as his comrade.

Dottie and Ali smiled at each other, then a single shot rang out! Looking back at the entrance they saw a stout figure entering the hallway with a smoking Mauser in his right hand.

"Professor Fez," said Rex.

"Greetings to you as well Mr. Stone. I believe we haven't seen each other since that time in..."

"Marrakech." Rex said through gritted teeth.

"That's right, Marrakech." Professor Fez said, leveling the gun at Dottie and Ali. *"I would advise you all not to make any sudden moves, as I am an expert shot. Now, if you would be so kind, Mr. Stone, and throw the sphinx to your friend here."*

"And what if I refuse? Are you going to cross the pit and take it from me?"

Professor Fez walked slowly forward. *"Don't be ridiculous. As you well know, I have never been one to get my hands too dirty. You will hand over the sphinx..."* his left hand grabbed Dottie with lightning speed as he simultaneously placed the barrel of the gun under her chin. *"...Or the girl will perish."*

Rex looked to Dottie and, for the first time since he'd known her, he could see a look of real fear in her eyes.

"Well? I'm waiting."

Rex turned to Ali and threw the golden sphinx across the pit. Ali caught it and held it out to the Professor.

Fez slowly released Dottie, but kept the gun aimed at her heart. He reached over and took the statue from the hands of the little Egyptian. He slowly backed away.

"You have my gratitude Mr. Stone. I appreciate all of the work you do so that I may reap the rewards."

"You'll never get away with it Fez." Rex said.

"On the contrary my friend, I think our partnership has grown stale," said Professor Fez changing his aim to Rex. *"This is where it ends."*

Fez pulled the trigger, hitting his target in the shoulder. Rex stumbled backwards onto one of the Anubis statues, his hand landing on a peculiar stone jutting out of the wall. The stone pushed inward and a grinding sound filled the room. Suddenly the floor on the opposite side of the pit fell, creating a slide leading from the entrance down to the scorpion nest.

"Dottie! Ali! Jump!" yelled Rex, leaping to the edge of the pit.

The two quickly ran forward and jumped as hard as they could. Rex reached out and caught both of them, and pulled them to safety.

Professor Fez, standing in the middle of the slide, lost his footing and fell forward. He screamed as he tumbled into the mass of scorpions waiting for him at the bottom. The rest of the tomb began shake as dust and stone fell from the ceiling.

"Follow me. I think I know a way out of here." Rex said, leading his friends into the crypt as the entrance hall collapsed.

Twenty minutes later the trio emerged from a hidden tunnel high on the rocky outcropping.

Villains & Encounters

“How did you know there was a secret exit, Rex?” asked Ali.

“You don’t put a trap like that in a tomb without some other way out,” said Rex as he descended the pyramid. “And besides, I noticed the hieroglyphic for ‘hidden’ on the far wall.”

“I thought you dropped out of that class,” said Dottie.

“I stuck around until I could understand the glyphs that would come in handy,” Rex said, smiling at his friends. “Still, it’s too bad about that statue. It would have been worth a fortune.”

“Yes, it would have,” said Dottie. “And you still owe me a steak dinner.”

As the trio began their long trek back to the edge of the Nile and the awaiting Goose, the only sounds that could be heard were the desert winds blowing over the sand and Rex Stone mumbling under his breath: “Criminy Biscuits.”

Every good pulp story needs villainous fiends trying to thwart the heroes’ plans at every move. This chapter is filled with arch-villains, lieutenants and mooks to fill your adventures. Just pick out the NPCs, give them names, and you are off and running!

The second part of this chapter has listings of Pulpy animals from Darkest Africa or Asia, and a handful of supernatural creatures for your player characters to encounter.

Finally, there are rules for natural hazards such as quicksand and avalanches, which will surely cause trouble for any stalwart adventurer.

Amazons

Whether she lives atop a lost plateau in South America, a lost world hidden in the center of the Earth, or on the planet Venus, the Amazon is a primitive warrior-woman with a taste for battle and a disdain for men. In many pulp stories that featured the Amazon archetype, the warrior-women capture men to “breed with” and then sacrifice them to their Amazon goddess, or have their captives fight to the death in the arena for the pleasure of their Queen. Amazons are generally larger, stronger and more beautiful than their civilized female counter-

parts. Most of their skills centered are on primitive combat or hunting.

Queen of the Amazons

STR 12 CON 14 SIZ 12 APP 18

DEX 14 INT 16 POW 14

Move: 10 (7/14)

Hit Points: 13

Damage Bonus: None

Armor: 7 Plate, Half

Attacks: Spear 45%, 1D6+1+db (Impaling)

Knife 50%, 1D3+1+db (Impaling)

The Amazon Queen



Skills: Climb 60%, Command 75%, Dodge 40%, Insight 40%, Jump 60%, Listen 55%, Ride 55%, Spot 60%, Strategy 50%, Stealth 45%, Swim 75%, Throw 60%, Track 45%

Amazon Warrior

STR 12 CON 10 SIZ 12 APP 16
DEX 14 INT 13 POW 10

Move: 10 (7/14)

Hit Points: 11

Damage Bonus: None

Armor: 2-point Hard Leather

Attacks: Spear 35%, 1D6+1+db (Impaling)

Knife 35%, 1D3+1+db (Impaling)

Skills: Climb 40%, Dodge 24%, Jump 30%, Listen 30%, Ride 35%, Spot 30%, Stealth 25%, Swim 40%, Throw 35%, Track 30%

Amazon Mook

STR 10 CON 10 SIZ 10 APP 16
DEX 12 INT 12 POW 9

Move: 10 (6/12)

Defense Roll: 22%

Damage Bonus: none

Attacks: Spear 15%, 1D6+1+db (Impaling)

Knife 25%, 1D3+1+db (Impaling)

Archeologist

The archeologist is the classic treasure hunter and scholar who is always looking for the next great discovery; perhaps a lost city or a fabled artifact of great power. Part thief and part historian, the archeologist requires skills that can get them out of many different... situations.

Archeologist

STR 13 CON 12 SIZ 12 APP 9
DEX 11 INT 17 POW 13

Move: 10 (6/11)

Hit Points: 12

Damage Bonus: +1D4

Armor: None

Attacks: Heavy Revolver 40%, 1D10+2 (Impaling)

Fist 65%, 1D3+db (Crushing)

Skills: Bargain 35%, Etiquette 45%, Fast Talk 40%, Fine Manipulation 35%, First Aid 30%, Knowledge (Anthropology) 60%, Knowledge (Archeology) 75%, Knowledge (History) 60%, Language (Arabic) 55%, Language (Latin) 50%, Listen 40%, Navigate 30%, Research 55%, Sense 30%, Sleight of Hand 35%, Spot 40%, Stealth 35%

Big Game Hunter

For the big-game hunter, the quest is to bag a trophy on every continent: grizzly bears in North America, moose in northern Europe, jaguar in South America, etc. There are whispered tales told by the natives of strange creatures that dwell deep within the jungle or the mountains. Dinosaurs, Yeti, or Thunderbirds; who knows what kind of undiscovered game is still out there?

Big Game Hunter

STR 15 CON 14 SIZ 16 APP 12
DEX 10 INT 14 POW 8

Move: 10 (5/10)

Hit Points: 15

Damage Bonus: +1D4

Armor: None

Attacks: Elephant Rifle 50%, 3D6+4 (Impaling)

.32 (Medium) Revolver 50%, 1D8 (Impaling)

Skills: Etiquette 35%, Knowledge: (Continent of Choice) 65%, Language (Swahili) 70%, Listen 50%, Navigate 50%, Spot 45%, Stealth 40%, Track 60%

Cannibals

Deep in places yet seen by mankind there are still tribes that practice cannibalism, believing that by consuming your enemies you gain great power. In the world of the pulps, cannibals either roast their captives alive over a fire, or boil them alive in a great cauldron. Cannibals use primitive weapons such as blowguns, spears and bows. Cannibals are found within the jungles of Africa, South America and Asia.

Villains & Encounters

Cannibals

STR 14 CON 11 SIZ 12 APP 6
DEX 13 INT 9 POW 11

Move: 10 (7/13)

Hit Points: 12

Damage Bonus: +1D4

Armor: Shield, Primitive 25% (10)

Attacks: Spear, Short 35%, 1D6+1+db (Impaling)

Skills: Craft (Cooking) 60%, Knowledge (Region) 40%, Listen 35%, Spot 35%, Stealth 35%, Track 30%

Cavemen

Primitive and savage cavemen dwell in lost worlds or the prehistoric center of the earth. They live in loose tribes with a chieftain and shaman. Cavemen use primitive weapons such as clubs and spears. Sometimes there is a female among them that possesses great beauty.

Cavemen

STR 16 CON 16 APP 5 SIZ 18
DEX 12 INT 5 POW 8

Move: 10 (6/12)

Hit Points: 17

Damage Bonus: +1D6

Armor: 1-point hide armor

Attacks: Club, Heavy 35%, 1D8+db (Crushing)

Short Spear (thrown) 30%, 1D6+1+1/2 db

(Impaling)

Skills: Listen 35%, Spot 45%, Stealth 40%, Track 35%

Chinese Sorcerer

Perhaps one of the most notorious villains in the pulp universe, the Chinese sorcerer is personified evil that western minds cannot fathom. Though confined to the “Chinatowns” of the major Western cities, the Chinese Sorcerer’s influence seeps through the underworld controlling the Tongs and all who fear his or her dark powers.

Chinese Sorcerer

STR 8 CON 12 SIZ 10 APP 11
DEX 12 INT 17 POW 18

Move: 10 (6/12)

Hit Points: 11

Damage Bonus: None

Armor: None

Attacks: Brawl 45%, 1D3+db (Crushing)

Skills: Command 40%, Insight 50%, Knowledge: Occult 70%, Martial Arts 45%, Persuade 60%, Other Language (English) 80%, Spot 50%, Status (Chinatown) 70%, Stealth 45%

Spells: Liken Shape (4), Rat’s Vision (1), Summon Demon (1), Unbreakable Bonds (3)

Liu Fang, Sorcerer



Cultists

The interest in spiritualism of the early 1900's spawned many neo-pagan cults throughout the world. Most were completely harmless. In the world of the pulps, some cults worship ancient and evil gods that require more of their followers than just wearing robes and chanting. The cult might follow Aztec or Incan gods, the pantheon of ancient Egypt, or the sanity-destroying Old Ones of H. P. Lovecraft. No matter the deity, the cult practices human sacrifice and stops at nothing to appease their god. Cults behave like secret societies, with members from high society often occupying powerful government or business positions. They are led by a charismatic leader for whom the cultists will do anything.

A Cultist



Cult Leader

STR 10 CON 10 SIZ 10 APP 14
DEX 10 INT 14 POW 15

Move: 10 (5/10)

Hit Points: 10

Damage Bonus: None

Armor: None

Attacks: Ceremonial Dagger 35%, 1D4+db (Impaling)

Skills: Command 40%, Knowledge (Occult) 50%, Persuade 50%, Spot 35%, Status 55%, Stealth 35%

Spells: Muddle (1), Sorcerer's Sureness (3), Sorcerer's Sharp Flame (3),

Cultist

STR 10 CON 10 SIZ 10 APP 10
DEX 12 INT 12 POW 11

Move: 10 (6/12)

Hit Points: 10

Damage Bonus: none

Armor: None

Attacks: Knife 25%, 1D4+db (Impaling)

Medium Pistol 25%, 1d8 (Impaling)

Skills: Hide 25%, Listen 35%, Spot 35%, Stealth 35%

Cultist Mook

STR 10 CON 9 SIZ 10 APP 9
DEX 12 INT 12 POW 9

Move: 10 (6/12)

Defense Roll: 19%

Damage Bonus: none

Attacks: Knife 25%, 1D4+db (Impaling)

Pistol, Medium 20%, 1D8 (Impaling)

Detective

This is the classic Private Eye found in so many of the mystery pulps. The Detective has a keen eye and can spot the smallest detail, has their ear to the street to pick up any unusual infor-

Villains & Encounters

mation, and is comfortable with a gun in their hand.

Detective

STR 13 CON 13 SIZ 12 APP 10

DEX 10 INT 15 POW 12

Move: 10 (5/10)

Hit Points: 13

Damage Bonus: +1D4

Armor: None

Attacks: Heavy Pistol 45%, 1D10+2 (Impaling)

Brass Knuckles 55%, 1D3+db+2

Skills: Drive: Car 40%, Fast Talk 40%, Insight 35%, Knowledge (Law) 55%, Listen 45%, Research 50%, Slight of Hand 40%, Spot 50%, Stealth 35%

Explorer

There are still many empty places on the map that need to be filled in, and the explorer is just the person to do it. Their knowledge of the wilderness can help any expedition whether it is going into the jungle, the desert, the arctic or the mountains. The explorer has a vast knowledge of native languages and customs that comes in handy when entering dangerous territory.

Explorer

STR 15 CON 14 SIZ 13 APP 10

DEX 9 INT 13 POW 11

Move: 10 (5/9)

Hit Points: 14

Damage Bonus: +1D4

Armor: None

Attacks: Bolt-action Rifle 45%, 2d6+4

Machete 30%, 1d6+db

Skills: Climb 50%, Fast Talk 45%, First Aid 35%, Knowledge (Africa) 40%, Knowledge (India) 40%, Language (Bantu) 35%, Language (Hindi) 35%, Listen 45%, Navigate 55%, Repair 40%, Spot 55%, Stealth 40%, Track 50%

Federal Agent (Fed, G-Man)

The G-Man is a warrior on the front lines against crime, thwarting America's enemies. Always ready to fight against the scourge of organized crime, communists, or Nazi saboteurs, the G-Man is steadfast and loyal to a fault.

G-Man

STR 10 CON 12 SIZ 11 APP 14

DEX 12 INT 13 POW 10

Move: 10 (6/12)

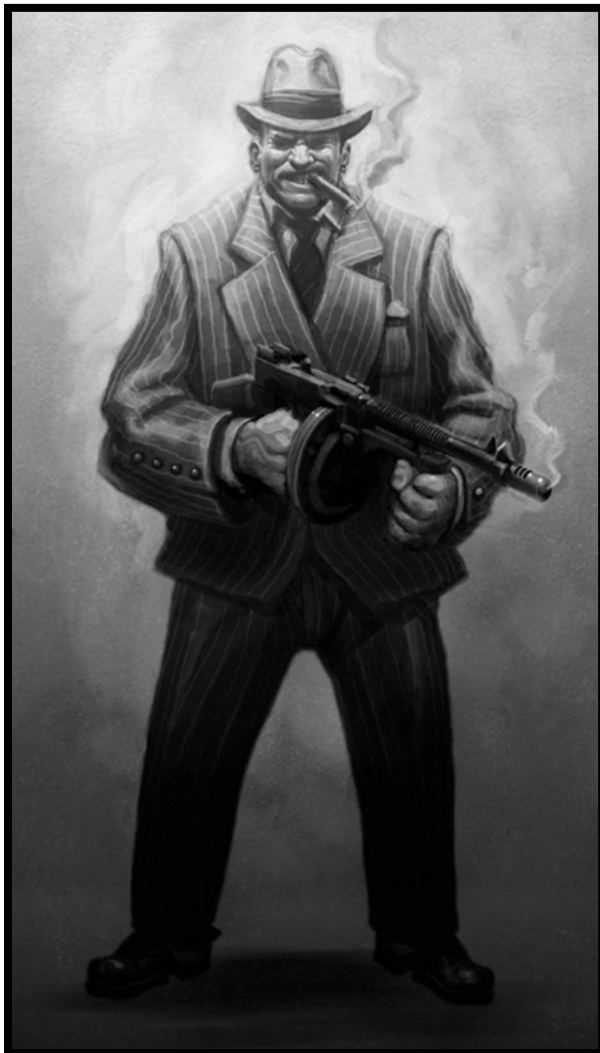
Agent Sammons



Hit Points: 12**Damage Bonus:** None**Armor:** None**Attacks:** Medium Revolver (.38) 35%, 1D8**Skills:** Drive Automobile 40%, Knowledge (Law) 40%, Persuade 35%, Spot 40%,**Agent Mook**

STR 10 CON 9 SIZ 11 APP 9

DEX 10 INT 12 POW 9

Move: 10 (5/10)**Defense Roll:** 20%**Damage Bonus:** None**Attacks:** Medium Revolver (.38) 35%, 1D8*Tommy "The Gun" Morconi***Femme Fatale**

Within the pages of the pulps, there was no greater threat to the male heroes than the Femme Fatale; an exotic and beautiful woman whose powers of seduction and manipulation are unmatched. They are most often a servant of a greater power, such as the Nazis or a nefarious cult, but there are times when they are the villainess of the story. In many of the pulp stories the Femme Fatal is only out-matched by the apple-pie goodness of the All-American girl.

Femme Fatale

STR 8 CON 10 SIZ 8 APP 18

DEX 16 INT 16 POW 16

Move: 10 (8/16)**Hit Points:** 9**Damage Bonus:** -1D4**Armor:** None**Attacks:** Light Pistol 45%, 1D6

Poison (ingested, placed with **Slight of Hand** skill) Arsenic POT 16

Skills: Disguise 45%, Etiquette 50%, Fast Talk 50%, Language (French) 70%, Language (German) 70%, Listen 55%, Slight of Hand 55%, Spot 45%, Stealth 40%

Gangster

The gangster is a member of the criminal underworld. They might be a member of an organized crime family, or an independent bank robbers or kidnappers. In the end, the gangster is always looking for a way to make money, and often sell their services to the highest bidder. The classic pulp gangster is dressed in sharp suits, drives nice cars, and is proficient with the "Chicago Type-writer."

Gangster Leader

STR 16 CON 14 SIZ 13 APP 8

DEX 9 INT 14 POW 10

Move: 10 (5/9)**Hit Points:** 14

Villains & Encounters

Damage Bonus: +1D4

Armor: None

Attacks: Heavy Pistol(.45 auto) 40% 1D10+2 (Impaling)

Submachine Gun (Tommy-gun) 40%, 1D8 (Impaling)

Brass Knuckles 50%, 1D3+1D4+2

Skills: Command 45%, Fast Talk 40%, Language (Italian) 70%, Persuade 40%, Spot 50%

Gangster

STR 14 CON 12 SIZ 12 APP 10

DEX 10 INT 12 POW 10

Move: 10 (5/10)

Hit Points: 12

Damage Bonus: +1D4

Armor: None

Attacks: Medium Pistol (.38 auto) 30% 1D8 (Impaling)

Submachine Gun (Tommy-gun) 20%, 1D8 (Impaling)

Brass Knuckles 35%, 1D3+1D4+2

Skills: Fast Talk 40%, Language, Other: Italian 70%, Spot 50%

Gangster Mook

STR 10 CON 10 SIZ 10 APP 9

DEX 10 INT 10 POW 9

Defense Roll: 20%

Damage Bonus: none

Attacks: Medium Pistol (.38 auto) 20% 1D8 (Impaling)

Submachine Gun(Tommy-gun) 15%, 1D8 (Impaling)

Brass Knuckles 25%, 1D3+1D4+2

Journalist

Whether the cub reporter, photographer or the grizzled editor, the journalist always has their eyes and ears open for the next big scoop. They often get in the way of investigating heroes by showing up at the most inconvenient times and

taking flash pictures, or getting themselves into trouble.

Journalist

STR 9 CON 11 SIZ 12 APP 12

DEX 12 INT 16 POW 15

Move: 10 (6/12)

Hit Points: 12

Damage Bonus: None

Armor: None

Attacks: Fist 25%, 1D3

Skills: Art: Photography 35%, Fast Talk 50%, Insight 40%, Knowledge: History 40%, Persuade 50%, Research 55%, Slight of Hand 30%

Mad Scientist

The beginning of the twentieth century is the start of a new Scientific Age! The mad scientist is on a quest to push the boundaries of known science, and isn't constrained by the mundane morality of common people. Death rays, teleportation pods, or animal/ human hybrids are scientifically possible, and only require someone with sufficient willpower to make them a reality. Of course, most Mad Scientists are insane and have designs for world domination, so they cannot be taken lightly.

Mad Scientist

STR 8 CON 8 SIZ 10 APP 10

DEX 14 INT 19 POW 18

Move: 10 (7/14)

Hit Points: 9

Damage Bonus: None

Armor: None

Attacks: Electro-Ray-Gun 45%, 2D6 (as Energy Projection power), 6 uses per day

Skills: Fine Manipulation 40%, Heavy Machine 40%, Repair 65%, Science (Chemistry) 85%, Science (Physics) 85%, Technical Skill (Electronics) 70%

Nazis

There is no more iconic villain in the pulps than the Nazi Party. With dreams of world domination and the eradication of those they deem “subhuman,” the threat of such evil spans the globe, forcing the populations of many lands to pick a side in the impending war. Hitler will stop at nothing to achieve his Third Reich and has sent packs of archeologists and occultists to the four corners of the world in search of ancient artifacts containing supernatural powers that will give Germany the upper hand in the wars to come. Heroes often discover the foul agents of the Gestapo or archeologists of the Ahnenerbe across the globe and in the most isolated of locations.

An SS Officer



SS Officer

STR 12 CON 12 SIZ 10 APP 14
DEX 12 INT 17 POW 14

Move: 10 (6/12)

Hit Points: 11

Damage Bonus: none

Armor: None

Attacks: Medium Pistol (Luger) 45%, 1D8 (Impaling)

Skills: Command 50%, Etiquette 35%, Fine Manipulation 40%, Insight 50%, Knowledge (Occult) 35%, Language (English) 75%, Listen 40%, Persuade 65%, Spot 35%, Status 50%, Stealth 35%

Nazi Officer

STR 14 CON 14 SIZ 12 APP 9
DEX 10 INT 12 POW 12

Move: 10 (5/10)

Hit Points: 13

Damage Bonus: +1D4

Armor: None

Attacks: Medium Pistol (Luger) 45%, 1D8 (Impaling)
Submachine Gun (MP-38) 25%, 1D10 (Impaling)

Skills: Command 55%, Knowledge (War) 60%, Listen 30%, Navigate 45%, Persuade 65%, Spot 40%, Status 40%, Strategy 55%

Nazi Soldier

STR 12 CON 12 SIZ 12 APP 10
DEX 10 INT 13 POW 12

Move: 10 (5/10)

Hit Points: 12

Damage Bonus: +1D4

Armor: None

Attacks: Bolt-Action Rifle (Kar98K) 25%, 2D6+4 (Impaling)

Submachine Gun (MP-40) 15%, 1D10 (Impaling)

Grenade (Potato Masher) 25%, 4D6

Villains & Encounters

Skills: Demolition 25%, First Aid 30%, Heavy Machinery 25%, Listen 30%, Spot 25%, Stealth 20%, Throw 25%

Nazi Mook

STR 9 CON 12 SIZ 12 APP 9

DEX 10 INT 12 POW 9

Move: 10 (5/10)

Defense Roll: 22%

Damage Bonus: None

Attacks: Bolt-Action Rifle, (Kar98K) 25%, 2D6+4

(Impaling)

Submachine Gun (MP-38) 15%, 1D10

(Impaling)

Grenade (Potato Masher) 25%, 4D6

Pilot

Part daredevil and part businessman, the pilot can get the heroes where they need to go. Whether it is deep into the Amazon jungle or the far reaches of the Yukon, the pilot is the man or woman for the job. Many pilots perform in daredevil air shows, so have experience with stunt flying, which makes them even more valuable when the expedition gets into a pinch.

Pilot

STR 13 CON 11 SIZ 10 APP 16

DEX 17 INT 14 POW 12

Move: 10 (9/17)

Hit Points: 11

Damage Bonus: None

Armor: None

Attacks: Heavy Revolver 35%, 1D10+2 (Impaling)

Skills: Fast Talk 40%, Listen 40%, Navigate 65%, Pilot (Airplane) 70%, Repair 55%, Sense 35%, Spot 50%

Policeman

The basic beat cop at the local precinct. They might be lead by G-Men or police detectives. The policeman is usually honest and true to the precinct they serve. In some *Gangster* sto-

ries there might be crooked cops who are on the take from the mob, but this is the exception and not the rule in the world of the pulps.

Police Sergeant

STR 10 CON 9 SIZ 15 APP 10

DEX 8 INT 16 POW 15

Move: 10 (4/8)

Hit Points: 12

Damage Bonus: +1D4

Armor: None

Attacks: Heavy Revolver (S&W Model10) 35%, 1D10+2 (Impaling)

Billy Club 30%, 1D4+db (Crushing)

Skills: Command 40%, Fast Talk 35%, Knowledge (Law) 45%, Persuade 35%, Status 40%

A Beat Cop



Policeman

STR 13 CON 10 SIZ 12 APP 10
DEX 11 INT 12 POW 10

Move: 10 (6/11)

Hit Points: 11

Damage Bonus: +1D4

Armor: None

Attacks: Heavy Revolver (S&W 10) 35%, 1D10+2

(Impaling)

Billy Club 35%, 1D4+db (Crushing)

Skills: Drive (Automobile) 35%, Fast Talk 30%, Listen 35%, Spot 35%, Stealth 20%, Track 30%

Police Mook

STR 11 CON 10 SIZ 12 APP 9
DEX 10 INT 12 POW 9

Defense Roll: 21%

Damage Bonus: None

Attacks: Revolver, Heavy (S&W 10) 20%, 1D10+2

(Impaling)

Billy club 15%, 1D4+db (Crushing)

Professor

The professor is a font of knowledge at the disposal of heroes who need to discover bits of obscure information. Though bookish and often elderly, with a tendency to be more than a little absent-minded, the professor is a valuable ally in globetrotting adventures, though is very often a target of kidnapping and abduction.

Professor

STR 8 CON 8 SIZ 10 APP 11
DEX 8 INT 18 POW 17

Move: 10 (4/8)

Hit Points: 9

Damage Bonus: None

Armor: None

Attacks: Cane 15%, 1D4+db (Crushing)

Skills: Knowledge (History) 75%, Knowledge (Literature) 75%, Knowledge (Mathematics) 65%, Language (French) 75%, Language (Greek) 65%, Language (Latin) 45%, Research 70%, Status 45%, Teach 80%

Rocketman

Perhaps a young pilot working with a top-secret agency, or a mad scientist that straps a rocket to her back; ZOOM! they are flying on their own into the stratosphere. The rocketman is either a brave hero using the pack for good, or the vanguard of the first wave of a new Nazi force, or perhaps a new breed of Sky Pirate.

Rocketman

STR 11 CON 10 SIZ 12 APP 15
DEX 13 INT 12 POW 13

Move: 10 (7/13), 200 (Rocket pack)

Hit Points: 11

Damage Bonus: None

Armor: 1-point Helmet

1-point Leather Flight Jacket

Attacks: Heavy Pistol 40%,

1D10+2 (Impaling)

Skills: Fly (Rocket pack) 65%, Navigate 30%, Pilot (Airplane) 40%, Repair 40%, Spot 35%

Soldier

The soldier is a generic military NPC. They can be used for Americans, Japanese, French Foreign Legion or whatever you need. The only component that needs to be changed is the weapons that are carried; for example, a Japanese officer would have a katana in addition to his pistol.

Officer

STR 12 CON 11 SIZ 12 APP 12
DEX 14 INT 16 POW 15

Move: 10 (7/14)

Villains & Encounters

Hit Points: 12

Damage Bonus: +1D4

Armor: Helmet (1)

Attacks: Heavy Pistol 35%, 1D10+2 (Impaling)

Skills: Command 50%, Insight 40%, Navigate 35%, Persuade 30%, Strategy 45%

Soldier

STR 11 CON 12 SIZ 12 APP 10

DEX 13 INT 12 POW 10

Move: 10 (7/13)

Hit Points: 12

Damage Bonus: none

Armor: Helmet (1)

Attacks: Bolt-Action Rifle, 30%, 2D6+4 (Impaling)

Skills: Demolition 25%, Fast Talk 30%, Listen 30%, Spot 30%, Stealth 20%, Throw 30%

Soldier Mook

STR 11 CON 10 SIZ 11 APP 9

DEX 9 INT 12 POW 9

Move: 10 (5/9)

Defense Roll: 20%

Damage Bonus: none

Attacks: Bolt-Action Rifle 25%, 2D6+4 (Impaling)

Spy

During the turmoil of the 1930's all nations have their spies, whether they are Russian Communists, Italian Fascists, Japanese Imperialists or American Nationalists. The spy infiltrates their target to steal information such as secret plans, or to commit sabotage. Spies are placed in all levels of society, including politics and Hollywood, and have various gadgets at their disposal such as a secret room with a radio and codebooks.

Spy

STR 10 CON 9 SIZ 12 APP 15

DEX 16 INT 17 POW 15

Move: 10 (8/16)

Hit Points: 11

Damage Bonus: None

Armor: None

Attacks: Small Pistol (.22) 55%, 1D6 (Impaling)

Switchblade Knife 65%, 1D4+db (Impaling)

Skills: Climb 65%, Disguise 60%, Drive (Automobile) 45%, Etiquette 40%, Fast Talk 50%, Fine Manipulation 50%, Hide 45%, Insight 50%, Language (Various, depending on campaign) 60%, Listen 50%, Perform 45%, Persuade 45%, Sense 45%, Slight of hand 45%, Spot 50%, Stealth 45%, Throw 50%

An American Soldier



Thug

Thugs are basic street toughs who can be used for any kind of disorganized foot soldiers: Chinese Tong members, street gangs or angry locals. Just change out the type of weapons they might be using.

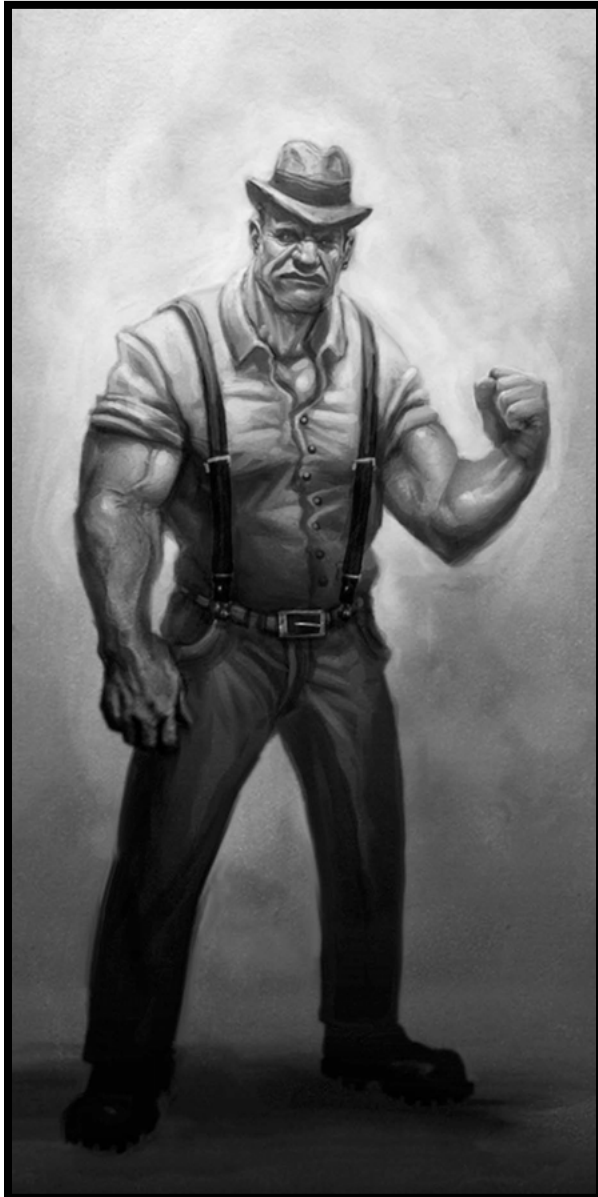
Thug Leader

STR 16 CON 14 SIZ 14 APP 9
DEX 12 INT 10 POW 11

Move: 10 (6/12)

Hit Points: 14

A Neighborhood "Tough"



Damage Bonus: +1D4

Armor: None

Attacks: Medium Revolver 35%, 1D8 (Impaling)

Knife 40%, 1D4+db (Impaling)

Skills: Fast Talk 45%, Hide 50%, Persuade 35%, Spot 35%, Stealth 40%

Thug

STR 13 CON 13 SIZ 12 APP 8
DEX 10 INT 10 POW 9

Move: 10 (5/10)

Hit Points: 13

Damage Bonus: +1D4

Armor: None

Attacks: Medium Revolver 30%, 1D8 (Impaling)

Knife 35%, 1D4+db (Impaling)

Skills: Fast Talk 30%, Spot 30%, Stealth 25%

Thug Mook

STR 10 CON 10 SIZ 12 APP 9
DEX 8 INT 9 POW 9

Defense Roll: 19%

Damage Bonus: None

Attacks: Medium Revolver 20%, 1D8 (Impaling)

Knife 25%, 1D4+db (Impaling)

Tribesman

Tribesmen represent any kind of primitive NPCs the heroes encounter on their adventures, be it Zulu warriors, Sumatran headhunters, or Eskimos. All tribes are lead by some kind of chieftain or elder, and have a religious leader – a shaman or witchdoctor — who might or might not have true supernatural powers. Depending on the nature of the tribe, the tribesman might use any of the Primitive Weapons as listed on page 248 of the *BRP core rulebook*. Pulp natives almost always understand pidgin English!

Villains & Encounters

Tribal Chief

STR 14 CON 14 SIZ 10 APP 10
DEX 12 INT 14 POW 15

Move: 10 (6/12)

Hit Points: 12

Damage Bonus: +1D4

Armor: Shield, Primitive 30% (10)

Attacks: Short Spear 45%, 1D6+1+db (Impaling)

Light Club 35%, 1D6+db (Crushing)

Skills: Command 55%, Insight 40%, Knowledge (Region) 60%, Listen 50%, Navigate 35%, Spot 45%, Status 40%, Stealth 50%, Track 40%

Tribal Witchdoctor / Shaman

STR 8 CON 9 SIZ 10 APP 7
DEX 14 INT 15 POW 18

Move: 10 (7/14)

Hit Points: 10

Damage Bonus: None

Armor: None

Attacks: Knife 35%, 1D4+db (Impaling)

Skills: Insight 40%, Knowledge (Occult) 55%, Medicine 30%, Perform 60%, Status 60%

Powers (Sorcery): Bird's Vision (1), Curse of Sorcery (4), Heal (2), Midnight (1)

Tribesman

STR 13 CON 11 SIZ 10 APP 10
DEX 13 INT 9 POW 11

Move: 10 (7/13)

Hit Points: 11

Damage Bonus: none

Armor: Shield, Primitive 25% (10)

Attacks: Short Spear 35%, 1D6+1+db (Impaling)

Light Club 30%, 1D6+db (Crushing)

Skills: Knowledge (Region) 40%, Listen 35%, Navigate 20%, Spot 35%, Stealth 35%, Track 30%

Tribal Mook

STR 12 CON 10 SIZ 12 APP 9
DEX 10 INT 10 POW 9

Defense Roll: 21% (22% with shield)

Damage Bonus: none

Attacks: Short Spear 15%, 1D6+1+db (Impaling)

Light Club 25%, 1D6+db (Crushing)

A Witchdoctor



NATURAL ANIMALS

All of the natural animals (including dinosaurs) listed in the *BRP rulebook* are suitable for encounters in a pulp game; truly supernatural creatures can also be encountered, but are usually the exception. Many pulp stories included encounters with dangerous wild animals simply because of location (jungles, deserts or mountains), or the animal is part of a villain's nefarious plot (gorillas used as thieves, or sharks to dispose of unwanted intruders).

Elephant

Elephants are found in both Africa and Asia, with the Asian species being slightly smaller than the African. African elephants are very protective of their herds and defend them to the death if need be. The Asian elephant is often used as a working animal and is revered in India as a symbol of one of the Hindu gods. A favorite target of the big-game hunter, the elephant is desired for their ivory. One persistent myth is that of the fabled Elephant Graveyard, where the pachyderms have gone to die for millennia and their ivory litters the ground for miles.

Elephant

STR 55 CON 27 SIZ 63
DEX 11 INT 8 POW 13

Move: 10 (6/11)

Hit Points: 45

Damage Bonus: 6D6

Armor: 8-point hide

Attacks: Trunk 50%, grapple

Trample 50%, 3D6+db (Crushing)

Tusk 25%, 2D8+db (Impaling)

Skills: Listen 70%, Sense 70%

Hippopotamus

The hippo is only found in and along rivers in sub-Saharan Africa and is known to be one of the fiercest man-killers in the world. Highly ter-

ritorial and aggressive, the hippo will kill anyone or anything that trespasses in its territory; very often without provocation. Though it is a herbivore, its massive mouth has four large tusk-like teeth that can tear its victims to shreds.

Hippopotamus

STR 41 CON 21 SIZ 41
DEX 7 INT 3 POW 11

Move: 6 / 10 swimming (4/7)

Hit Points: 31

Damage Bonus: +4D6

Armor: 8-point hide

Attacks: Bite 25%, 2D10+1/2 db (Bleeding)

Skills: Swim 85%

Scorpion

This is the common scorpion, which is found all over the world. In the pulps they were often used by villains as a torture device or as a way of disposing of unwanted guests.

Scorpion

STR 1 CON 1 SIZ 1
DEX 12 INT 1 POW 1

Move: 4 (because of its small size the table top movement of a scorpion is 1/2)

Hit Points: 1

Damage Bonus: None

Armor: None

Attacks: Sting 40%, 1+poison POT 9 (see page 272 in the *BRP core rulebook*)

Skills: Dodge 40%, Hide 90%, Stealth 75%

Spider

In the world of the pulps when a hero encountered a spider it was usually of the large and hairy variety, with a deadly venomous bite. They can be found swarming within the ruins of ancient temples or used by dastardly villains to exterminate their enemies.

Villains & Encounters

Spider

STR 1 CON 2 SIZ 2
DEX 6 INT 1 POW 1

Move: 3 (because of its small size the table top movement of a Spider is 1/2)

Hit Points: 2

Damage Bonus: None

Armor: None

Attacks: Bite 40%, 1+poison POT 10

Skills: Climb 80%, Dodge 35%, Hide 80%, Stealth 75%

MONSTERS & CREATURES

The following creatures are often featured in many pulp stories or even in the movie serials of the Saturday matinees. These beasts may be found in the blank places on the map or they could be the result of the ravings of a mad scientist.

Ant, Giant

Whether a creature from a prehistoric time or the victim of mad science, these eight-foot long ants are very dangerous and very deadly. A hero who encounters one is wise to flee, as you can be sure more of these monsters are on the way. The only way to eradicate a colony of giant ants is to find the location of the nest and destroy the queen.

Ant, Giant

STR 20 CON 15 SIZ 30
DEX 12 INT 6 POW 10

Move: 12 (6/12)

Hit Points: 23

Damage Bonus: +2D6

Armor: 4 points carapace

Attacks: Bite 30%, 2D6+db (Crushing)

Skills: Sense 35%, Spot 35%

Ape, Giant

A creature from another time, standing over twenty feet tall, the giant Ape is the king of all he surveys. In the remote places they are found, the natives will worship them as gods. There are many individuals who would pay large sums of money to have a creature like this brought back to put on exhibit or to have to opportunity to hunt it as the ultimate big game.

Ape, Giant

STR 95 CON 80 SIZ 105
DEX 16 INT 8 POW 10

Move: 18 (16/32 doubled for size)

Hit Points: 93

Damage Bonus: +11D6

Armor: 15-point, skin muscle, and hair

Attacks: Bite 45%, 1D6+1/2 db (Bleeding)

Brawl 25%, 1D3+db (Crushing)

Grapple 50%, special

Skills: Climb 65%, Dodge 45%, Listen 35%, Sense 25%

Animated Statue

Waiting patiently for centuries, the statue guards the temple or tomb of a lost civilization. Those that trespass should beware, as these statues come alive with the solitary purpose of destroying those that defile such a sacred place. Made of stone, iron, or bronze, the statues take the form of gods or spirits, depending on location. In India it might be a six-armed bronze Kali; in Central America it might be the stone statue of a Mayan warrior.

Animated Statue

STR 18 CON 20 SIZ 18
DEX 8 INT - POW -

Move: 8 (4/8)

Hit Points: 19

Damage Bonus: +1D6

Armor: 9-points stone/bronze body



An Animated Statue stalks trespassers

Attacks: Brawl 30%, 3D6+db (crushing)

Skills: Spot 30%

Clam, Giant

Though not dangerous outright, the giant clam is very deadly to divers or swimmers. Giant clams blend in with their surroundings, allowing them to be overlooked; but when stepped on, their shell snaps shut, causing damage and trapping the diver at the bottom of the sea! Giant clams are found in warm water oceans and grow to be over six feet wide.

Clam, Giant

STR 20 CON 22 SIZ 20
DEX 2 INT - POW -

Move: 2 (1/2)

Hit Points: 21

Damage Bonus: +1D6

Armor: 10-point shell

Attacks: Shell Snap 35%, 2D6+db (Crushing)

Skills: Hide 75%, Stealth 70%

Fish Men

An ancient race that dwells beneath the waves, the fishmen could be lost Atlantians, or an undiscovered evolutionary link. They stand roughly six feet tall with scaly green skin, a fish-like head and large unblinking eyes. Though fishmen have gills, they can live for some time out of the water. In combat they use their claws or crude harpoons and tridents.

Fish Men

STR 14 CON 10 SIZ 16
DEX 10 INT 8 POW 11

Move: 8 / 10 swimming (5/10)

Hit Points: 13

Damage Bonus: +1D4

Armor: 1-point scales

Attacks: Claws 25%, 1D6+db (Bleeding)

Harpoon 35%, 1D6+1+db (Impaling)

Skills: Spot 25%, Hide 35%, Stealth 30%, Swim 80%, Throw 35%

Lycanthropes

These cursed shape-changers come in many different forms, though the most common are the legendary werewolves. In other folklore traditions you can find the weretigers of Asia and the werepanthers of South America. The idea remains the same: a cursed human changes form into an animal. The basic werewolf stats found on page 350 of the *BRP core rulebook* can be used for any of the aforementioned lycanthropes.

Mummy

The classic mummy comes from ancient Egypt, but that does not limit where a mummy can be found. Aztec mummy priests, Chinese jade-covered royalty, and frozen Himalayan monks are all examples of non-traditional mummies

Villains & Encounters

that could be used in a pulp scenario. Stats for any mummy can be found on page 345 of the *BRP core rulebook*.

Octopus, Giant

Deep under the sea dwells the giant octopus. An intelligent and terrifying hunter, the giant octopus spells doom for many careless divers. These creatures can grow to be the size of a car, with twenty-foot-long tentacles. A giant octopus can be territorial, but if it has an encounter that turns out to be too threatening, it squirts a cloud of ink and escapes unseen. The giant octopus can be found in the warm oceans in and around coral reefs.

Octopus, Giant

STR 30 CON 15 SIZ 28
DEX 18 INT 4 POW 10

Move: 10

Hit Points: 4 (10 swimming) (Swimming 9/18)

Damage Bonus: +3D6

Armor: 2-point hide

Attacks: Tentacle 45%, 1D6+db (Crushing)

Skills: Hide 70%, Swim 100%

Plant, Giant Carnivorous

Perhaps a prehistoric or mutated version of the Venus Flytrap, the giant carnivorous plant stands fifteen feet tall and has a trap large enough to engulf a full-grown man. These creatures sit silently in the jungle and wait for food to come within range, then snap closed. Unlike other plants, the carnivorous plant can move quickly when it strikes, much like a serpent, but does not have the ability to move from its root base. When a giant carnivorous plant makes a critical hit, the victim is swallowed whole. Only by destroying the plant can the victim be freed.

Plant, Giant Carnivorous

STR 25 CON 18 SIZ 30
DEX 16 INT 2 POW 10

Move: None, but it can Strike up to 15 feet from its root base.

Hit Points: 24

Damage Bonus: +2D6

Armor: 4-point fibrous skin

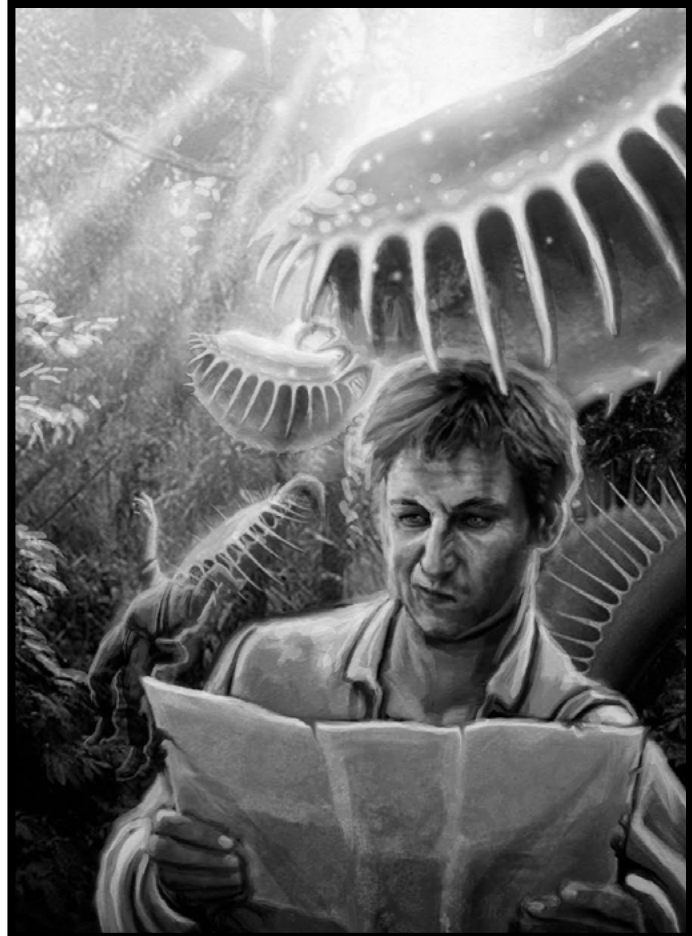
Attacks: Bite 35%, 1D8+db (Bleeding)

Skills: Hide 90%

Reptile Men

Reptile men could be the result of another evolutionary leap, or the product of mad science. There are stories of snake men that reside in primeval caves below Los Angeles and worship a great snake deity. Standing five feet tall and covered with scales, reptile men attack with

Lunch time for a Giant Venus Flytrap



their claws and their venomous bite. Legends say that some reptile-man priests were also powerful sorcerers.

Reptile Men

STR 11 CON 11 SIZ 11
DEX 13 INT 17 POW 13

Move: 10 (7/13)

Hit Points: 11

Damage Bonus: None

Armor: 1-point scales

Attacks: Bite 35%, 1D8+poison, POT 11 (Impale)
Weapon 35%, damage as per weapon

Skills: Sense 40%, Spot 35%, Stealth 40%

Robot

Resembling a trashcan with arms and legs, the robots of the pulps tend to be mindless servants, rather than the artificial intelligences of modern science fiction. Robots can be given simple commands by their master/creator, which they follow to the letter. In combat, robots attack with two clamp-like hands, never retreating. Their bodies are encased in steel, making them nearly bulletproof. A critical hit on a robot has a (10% + the damage dealt) chance of causing the robot to go on a mindless rampage, attacking anything and anyone in sight. Sometimes the mad creators of these mechanical men install an explosive within the robot, thereby devising a walking bomb.

Robot

STR 20 CON 19 SIZ 15
DEX 10 INT 7 POW 7

Move: 8 (5/10)

Hit Points: 17

Damage Bonus: +1D6

Armor: 12-point steel plating

Attacks: Claws 25%, 1D6+db (Crushing)

Skills: Listen 50%, Spot 50%

Saber-Toothed Tiger

Known for its massive canine teeth, the saber-toothed tiger is a staple of the lost world genre. Larger than a tiger, these predators are both cunning and vicious and have been known to bring down prey twice their size.

Saber-Toothed Tiger

STR 23 CON 20 SIZ 22
DEX 19 INT 5 POW 11

Move: 12 (10/19)

Hit Points: 21

Damage Bonus: +2D6

Armor: 2-point hide

Attacks: Bite 45%, 2D6+1/2db (Impaling)
Claw 70%, 1D8+db (Bleeding)

Skills: Dodge 45%, Hide 80%, Jump 55%, Stealth 75%, Track 50%

Snake, Giant

Deep in the jungle, stories are told of snakes that have grown to monstrous size. Tales of fifty-foot long anacondas or thirty-foot long black mambas have been whispered around the fires of primitive tribesmen for ages. Giant snakes can be either constrictors or venomous, depending on the needs of the scenario.

Snake, Giant

STR 30 CON 18 SIZ 30
DEX 13 INT 3 POW 10

Move: 6 (7/13)

Hit Points: 24

Damage Bonus: +3D6

Armor: 2-point skin

Attacks: Bite 65%, 1D4+1/2db (Impaling). If the snake is venomous, the POT of the poison will be equal to 1/2 of the snakes CON.

Constrict 40%, 1D6+db (Crushing)

Skills: Climb 85%, Dodge 60%, Hide 75%, Sense 75%, Stealth 90%, Swim 50%

Villains & Encounters

Spider, Giant

The giant spider can be found in a lost world, deep within an unexplored jungle, or escaping from some fiendish scientific experiment gone horribly wrong. Horrific to look upon, these creatures can grow to be four feet across with a bite that injects a deadly venom.

Spider, Giant

STR 17 CON 15 SIZ 18
DEX 12 INT 2 POW 8

Move: 8 (6/12)

Hit Points: 17

Damage Bonus: +1D6

Armor: None

Attacks: Bite 40%, 1D4+1/2db and Poison (POT 12)
(Impaling)

Skills: Climb 80%, Dodge 45%, Hide 65%, Stealth 70%

Tentacle Monster

These sanity melting, unnamable, *Things* are often found in ancient, lost temples where degenerate cultists once worshiped, and possibly still do. A creature from beyond time and space, it resembles a thirty-foot wide writhing mass of tentacles with no apparent eyes or mouths. Tentacle monsters attack by lashing out with up to four tentacles per round, with a reach of six meters. Because of their otherworldly nature, Tentacle monsters are very resistant to physical damage and most often need to be banished using foul sorcery.

Tentacle Monster

STR 42 CON 70 SIZ 100
DEX 8 INT 0 POW 50

Move: 8 (4/8)

Hit Points: 85

Damage Bonus: +8D6

Sanity Loss: 1D3/2D6

Armor: None but normal weapons only cause 1/2 damage.

Attacks: Tentacle smash 60%, 8D6 (Crushing)

Skills: Sense 75%

Vampire

Many cultures have their version of the undead that feasts upon the blood and souls of the living. The description for the classic Vampire can be found on page 348 of the *BRP core rulebook*. Depending upon the folklore you are basing your vampire on, feel free to add or change the abilities listed. For example, there is the Nukekubi of Japan, whose head leaves its body to fly around to search out and feed on its victims; or the Jiang-Shi, the Chinese hopping vampire, which cannot jump higher than nine inches. These are but two examples of many found throughout the world, and demonstrate that not all vampires are allergic to garlic.

Yeti

A legendary primate said to roam the snowy peaks of the Himalayas, the yeti, or Abominable Snowman, is one of the most elusive creatures on earth. Although very few explorers have ever claimed to have seen one, there are many who have seen the footprints the yeti have left behind in the snow. Those that have seen it say that the creature stands eight to nine feet tall and is covered with thick white hair. Yetis are solitary creatures that shy away and avoid any human contact if at all possible. If they are molested or feel threatened they attack with their massive fists or clubs, pummeling their enemies to death. On some occasions they have been known to throw boulders down the mountain-side at trespassers, inadvertently causing avalanches.

Yeti

STR 24 CON 20 SIZ 18
DEX 8 INT 4 POW 9

Move: 8 (4/8)

Hit Points: 19

Damage Bonus: +2D6

Armor: 1-point fur

Attacks: Fist 50%, 1D3+db (Crushing)

Club 40%, 1D6+db (Crushing)

Skills: Dodge 20%, Hide (in snow) 90%, Stealth 40%

Zombie

In the world of the pulps, zombies are most often of the Voodoo persuasion, seldom the rotting corpses with a hunger for brains as shown in modern films. Voodoo zombies tend to be fresh, intact corpses that are very strong and follow the commands of their master to the letter. When they are not given any kind of instructions, the zombie simply stands in place until it receives a new command. Use the listed stats on page 350 of the *BRP core rulebook* for the zombie.

HAZARDS

Not every dangerous encounter in a pulp adventure has to involve gunfights with Nazis or fist fights in a seedy waterfront bar. Some of the most exciting sequences in the pulp genre involve hazards that cannot be controlled by the heroes, only avoided or faced head-on, depending upon how Lady Luck is feeling about them at that moment.

A hazard can be defined as an environmental obstacle that the character must confront and overcome. Many of the classic hazards are the roots of classic serial cliffhangers; they can be anything from a raging flood to the dreaded death trap. Every hazard should be dangerous and exciting and leave players on the edge of their seats.

It should be noted that the hazards found within the pulps do not behave like they do in the real world. Most of us know that quicksand doesn't really suck you under and there are very few real-life examples of a whirlpool sucking a ship underwater. But where is the fun in that? We want excitement and thrilling adventures, so take that logic and throw it out the window, because in the pulps it does happen.

To run a hazard, the GM first decides what kind of hazard it is by either picking one that fits into the scenario or by rolling one randomly from the list on page 67. If none of the suggested hazards suit your needs, create your own! The rules for hazards remain the same, no matter what the heroes are facing.

Each hazard has its own dangers that affect the heroes in different ways (such as cold, drowning, etc) but all hazards are run the same way in the game and employ the following rules:

The first round that the heroes are caught in the hazard, all skill rolls to avoid or escape are Difficult Tasks. This raises the tension of the encounter and adds a sense of panic to the characters (and players!). If any character fails their roll it makes the situation even worse.

Example: *As the ancient temple fills with sand, Rex Stone attempts to plug one of the sand jets (the equivalent of his Effort skill). Unfortunately for Rex he fails. The sound of grinding stone fills the air as the several more streams open, allowing even more sand to pour into the room!*

In the second round of the hazard the heroes can attempt another skill roll, but they must use a different skill than in the first attempt. (*i.e.* If the heroes attempted a Jump roll the first round, they must use Agility or some other skill in the second round.)

In the third round they should escape no matter what they do. The only caveat to that rule is if a character rolls a fumble. If this occurs have that hero vanish under the quicksand or become lost in the blizzard, and allow the player to make a Luck roll. If that roll is successful, the hero can return in the next scene but must explain how they managed to escape. If the Luck roll fails, the hero is lost (or can spend an Action Point to come back in the next scene).

Once the PCs have all escaped from the hazard (by the seat of their pants, hopefully) they should each receive an Action Point for their efforts.

To add an extra element of tension and really add to the sense of the cliffhanger, call for

Villains & Encounters

a quick break right after step one, then return to the table after a few minutes and begin the scene again by saying “*When we last left our heroes they were trying to escape the avalanche that was dropping down on top of them!*” For a true cliffhanger, end the game session after step one. This can feel very strange at first, but it is a very effective method to keep players energized about the campaign.

There is a danger that the players will get used to the hazard method and realize that no matter what they attempt in the first round, they are usually going to fail. Feel free to mix up things a bit or add a different twist on the hazard. Does a character that fumbles their roll in the first round disappear? Perhaps in the third round when they think they have escaped, another complication arises or a different hazard begins. Whatever happens during the hazard, it should always be exciting and dangerous.

Hazard Descriptions

Avalanche

This hazard occurs predominantly in mountainous regions and can be very deadly. Though most often pictured as snow, an avalanche can also be a massive rockslide or mudslide depending upon location. Suggested skills to avoid an Avalanche: **Stamina, Agility, Jump,** and **Dodge.**

Blizzard / Sandstorm

High winds combining with dangerous elements are the core of this hazard. The real danger for heroes is getting separated from your comrades or getting lost in a deadly environment. Suggested skills to survive a Blizzard/Sandstorm: **Effort, Stamina, Navigate, Spot, Track,** and various **Knowledge** skills.

Cave-in

A cave-in can occur in ancient tombs, mine-shafts, or natural cave systems. In the pulp genre the danger of a cave-in, apart from getting crushed, is actually having the party split in two by the debris. Because a cave-in is such

Hazards

1D10 Hazard

1	Avalanche
2	Blizzard/Sandstorm
3	Cave-In
4	Chasm
5	Death Trap
6	Fire
7	Flood
8	Quicksand
9	Swarm
10	Whirlpool

an instantaneous hazard, the PCs should only make one roll to avoid catastrophe. Any hero who fumbles is seemingly buried beneath the rubble. Suggested skills to avoid a Cave-in: **Agility, Listen, Sense, Spot, Jump,** and **Dodge.**

Chasm

Within the pulp genre (especially in film) there is no more classic moment than when the heroes encounter the yawning chasm deep in the jungle (it could also be in the mountains or deep within a cave). There is usually only a rickety rope-bridge or a fallen tree to cross it. Nerves of steel and good balance are necessary allies when making such a perilous crossing. When using this hazard, skip step 1 and have the players attempt a series of rolls to get across depending on the width of the chasm, with a maximum of three rolls. Suggested skills for crossing a Chasm: **Agility, Sanity,** and **Sense.** Any failed roll represents a board breaking or a hero losing their footing. Characters attempting to grab hold of a fallen comrade should make an **Effort** roll to rescue them. To make a chasm crossing really exciting, have a few natives or an excessively-large gorilla show up to harass the heroes.

Death Trap

The death trap is another grand tradition of the pulp genre. Usually appearing in the villain’s secret lair, death traps are designed to prolong the agony of the heroes while the villain performs a

lengthy monologue telling them what fools they are. Once the speech is finished the heroes are left to die alone, giving them plenty of time to attempt an escape. Suggested skills for escaping a Death Trap: **Effort, Agility, Repair, Sleight of Hand, Fine Manipulation, Sense, Spot, Climb, Jump, Swim, Throw** and **Dodge**.

A List of sample Death Traps:

Walls/Ceiling Closing In. The heroes must find a hidden mechanism or attempt to stop the action of the trap before they are crushed.

Slowly Lowered into a Vat of Death. The vat could be filled with sharks, alligators, piranha, electric eels, acid, lava, boiling wax; the sky's the limit. The characters must escape their bonds and jump to safety.

Room Filling With Water/Sand. The heroes must stop the influx of water/sand and find the way out.

"Find that damn switch already!"



Room Filling with Poison Gas. The characters must stop the gas and clear the air while trying to find an escape route. You could make this a first part of a larger death trap, where the gas knocks out the heroes and they awaken in an even more fiendish trap.

Bound and Gagged While Venomous Serpents/Lizards/Spiders Slowly Crawl Toward You. The heroes must escape their bonds and avoid or destroy the poisonous creatures.

Boiler/Bomb Is About to Explode. Either the pressure of the boiler is rising and will cause a massive explosion, or the fuse has been lit on the bomb/crate of dynamite. The heroes must escape their bonds, attempt to stop the explosion, and escape with their lives!

Large Destructive Device Slowly Coming Toward You. The heroes are bound and some dangerous machine is slowly creeping towards them. This could be a large saw blade, steam-roller, train, or pendulum blade. The heroes need to escape their bonds and get out of the way.

Runaway Vehicle. The heroes have been drugged or knocked unconscious and have been left in a driverless car/truck/train/boat/airplane and it is about to go over a cliff/run into a wall/hit another vehicle/go over the waterfall/crash into the side of a mountain. The characters need to escape their bonds, fix the vehicle, and escape.

Fire

There are many times that a pulp hero needs to escape from a burning building or warehouse. More often than not, they are also fighting off a horde of thugs at the same time. Fires in the pulps spread very quickly; in one round a candle is knocked over, in the next the heroes are in the middle of an inferno. Use the Fire rules on *BRP* 223. Suggested skills for escaping a Fire: **Stamina, Luck, Agility, Spot, Climb, Jump** and **Dodge**.

Villains & Encounters

Flood

A flood in a pulp story is rarely something that the heroes just stumble upon, like a swollen river, but is rather a wall of water that comes out of nowhere. This usually happens within a cave system, sewer, canyon, mine, or other enclosed area. Use the Drowning rules on *BRP* 218. Suggested skills for escaping a Flood: **Stamina, Agility, Listen, Sense, Climb** and **Swim**.

Quicksand

Quicksand in the pulps is nothing like real quicksand: it is practically invisible and slowly sucks you under until nothing is left but your hat. When a hero falls in they always end up in the middle of the pool rather than at the edge. Quicksand is found deep in jungles and appears at first glance as merely a clearing in the foliage. Allow the heroes a chance to spot the danger as a **Difficult** task. If the hero in front fails, they fall into the quicksand. Suggested skills for escaping quicksand: **Effort, Stamina, Spot** and **Swim**. Ropes or vines can allow another character to help the trapped hero.

Swarm

Though not really a hazard, swarms are found in various forms throughout the pulp world: snakes in a temple, rats in a sewer, or killer ants in the jungle. Use the swarm rules for Insect Swarms (*BRP* 336) or Rat Packs (*BRP* 337). If the swarm is venomous snakes simply use the Rat Pack stats and add poison to it. Suggested skills for escaping a Swarm: **Stamina, Agility, Listen, Climb, Hide, Jump, Stealth, Swim** and **Dodge**.

Whirlpool

This is a hazard that only occurs at sea or on a huge subterranean lake. In most cases the heroes are aboard a boat of some kind as it is sucked into the gigantic maelstrom. The vessel spins around and around and is eventually sucked under. At the beginning of each round that the heroes are caught within the Whirlpool



“Help...somebody please...HELP!”

they must first attempt a **Stamina** roll. Those who fail become extremely dizzy; all skill rolls become **Difficult** tasks. The PCs need to work together to escape such a horrible fate. Suggested skills for escaping a whirlpool: **Effort, Agility, Heavy Machine, Repair, Navigate** and **Pilot**. Anyone attempting to swim in a whirlpool finds themselves being sucked to the bottom of the sea by the extraordinarily strong current, joining countless other victims of the maelstrom.

Chases

High-speed chases — whether on foot, horseback, in a car or a plane, are essential elements of any great pulp scenario. Use the Chase rules on pages 216-218 in the *BRP* core rulebook.

The Peril of Sumatra!

Will our Heroes be able to stop the Nazi's from acquiring the Staff of Lost Souls?

Introduction

The Heroes are suddenly thrust into a world of intrigue and adventure while looking for a mysterious artifact hidden somewhere deep within the jungles of Sumatra!

Background

A thousand years ago a powerful Mentawai Chief named Taptapmanai conquered the island of Sipora, off the western coast of Sumatra. It was said that the Chief received a gift from the gods: a staff topped by a golden skull with eyes made from rubies. Legend states that, when facing his enemies, the Chief only had to hold the staff aloft and his foes fled in terror from the sight of the artifact.

In reality, Taptapmanai was out hunting in the jungle highlands when he discovered a strange and ancient stone temple. He decided to explore the ruin and deep underneath it he found the staff, still grasped in the skeletal hand of a mummified corpse. Not knowing what he had, Taptapmanai left the temple and was making his way back to his village when he was attacked by a group of rival hunters. Fully outnumbered, Taptapmanai raised the staff as a weapon to defend himself. Suddenly the eyes began to glow and his enemies fell to their knees in fear, clutching the sides of their heads as they screamed in terror. When the young Chief lowered the staff, his enemies bowed down before him and vowed to serve only Taptapmanai. Before long the Chief conquered all of Sipora using only the ancient staff.

For many years Taptapmanai ruled over his island and held off all invaders, but age caught up with the Chief and he was buried within the ancient temple he explored so long ago. The staff was interred with Taptapmanai, because all others that dared to touch it were driven mad with fear.

Over the years, missionaries and other explorers have heard the legend of the ancient Chief and the Staff of Lost Souls, as it has come to be known. Many have entered the jungles in an attempt to discover the staff's resting place, but the dangers of the rainforest and the temple forced them to turn back – or never to return at all.

Recently, German explorers have discovered the legend of the Staff of Lost Souls and begun seeking out this formidable artifact, knowing that if the staff actually contains the power that is claimed, then all will fall in terror before the Third Reich!

But the Germans are not the only ones searching for the Staff of Lost Souls. An expedition based out of the University of San Francisco, lead by Doctor Theodore Manning, is well underway. A short time ago, a map of the island of Sipora was discovered by one of Dr. Manning's assistants, a Frenchman named Philippe de Gaul, in a back alley shop in Padang, on the main island of Sumatra. Philippe brought the map to the University, and after some time studying it Dr. Manning was certain that it revealed the location of the tomb of the Staff of Lost Souls. He immediately assembled an expedition to Sipora.

Peril of Sumatra!

Equipment and assistants were loaded onto a tramp steamer named the Rosetta which set sail for Sumatra. Also aboard the ship was the map of Sipora, locked in a watertight safe in the Captain's quarters. Dr. Manning was to catch up with the expedition once the academic year concluded, while Philippe flew on ahead (with the key to the safe) to arrange the expedition. However, the Rosetta never reached its destination. Just south of Java it was attacked by a Nazi submarine and sunk with all hands. The Rosetta and —more importantly — the map now sits at the bottom of the Java Sea under 100 feet of water. The sinking was blamed on pirates, who are known to sail in those waters.

When Philippe received the telegram about the sinking of the Rosetta, he made arrangements to contact Dr. Manning, but he discovered that he was being followed by two German agents. Mr. de Gaul left for Manila without delay to catch the next flight of the China Clipper back to San Francisco. He knew he had to get to Dr. Manning as soon as possible and deliver the key to the safe from the sunken steamer. Thinking he was safe, Philippe was terrified to discover the two Germans on the same flight with him as they left Hawaii.

When the Clipper finally landed in San Francisco, Philippe left the plane as quickly as he could (leaving behind his luggage and passport) and frantically ran along the docks, trying to get a taxi to take him to the University. The Germans chased the Frenchman, and this is where our story begins.

Adventure Summary

The heroes are thrown into events when a mysterious Frenchman thrusts a package into their hands. This leads them to the University of San Francisco and the aged Dr. Manning. The old archeologist explains that a telegram in the package claims that a ship carrying an expedition to a remote island off the coast of Sumatra has been sunk in the Java Sea. To make matters worse, the map of the island, showing the loca-

tion of a mysterious artifact called the Staff of Lost Souls, went down with the ship. After an attack by Nazi agents looking for the map, Dr. Manning pleads with the heroes to retrieve the map and recover the staff before the Nazis do.

The heroes “red line” to the Sumatran capital of Padang, where they meet up with a sea captain willing to take them out to the wreck site. Once at the dive they recover the safe holding the map, but not before an encounter with a giant octopus. While the diver is dealing with the tentacled monster, a Nazi submarine surfaces and takes all the heroes prisoner.

The characters are taken to the Nazi camp on the island of Sipora, where they are informed of the Nazis plans for the Staff of Lost Souls. The heroes manage to escape, steal back the map, make their way across the island, and discover the ancient tomb holding the mysterious staff.

The heroes fight their way through several traps and hazards before finding the resting place of the Staff of Lost Souls. Will the heroes be able to escape from the jungle island with the mysterious artifact? Let's find out!

Scene 1 —The Docks

Read aloud: *Having just picked up a package from the harbormaster, you walk back to your car along the docks of Alameda. Looking up you see a man in a rumpled suit running towards you with an attaché case in his right hand. He looks terrified and desperate. When the man reaches you he thrusts the case in your hands and says:*

‘S’il vous plaît! Prendre ce de docteur Manning!’

Any of the PCs can attempt an **Other Language: French** roll. If successful they realize he said “Please! Take this to Doctor Manning!”

A shot rings out! The man winces in pain. Blood trickles out of his mouth and he falls dead on the pier. You see four men running down the docks towards you; three are carrying pistols but one is brandishing a sub-machine gun!

form No. 324

THE PACIFIC UNION TELEGRAPH COMPANY
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Troy Wilhelmson, President Victor Leza, Vice President

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 PHILIPPE DE GAUL

1932 APR 23 AM 9 37

PIRATE ATTACK STOP
 ROSE LOST IN JAVA SEA STOP

Player Handout #1

Give the heroes a chance to dive for cover or draw their weapons. There are plenty of stacks of crates for the characters to take cover behind, as well as trucks, carts, and other items found at the docks. If the heroes want to make a run for their car it is still fifty meters away. Play out the gunfight as normal. When at least two of the attackers are killed, the others run from the scene.

Nazi Mooks (4)

STR 9 CON 12 SIZ 12 APP 9
 DEX 10 INT 12 POW 9

Move: 10 (5/10)

Defense Roll: 22%

Damage Bonus: None

Attacks: Medium Pistol (Luger) 45%, 1D8 (Impaling)
 Submachine Gun (MP-38) 15%, 1D10 (Impaling)

Once the fight is over, they hear the distant sound of police sirens headed in their direction. The characters have only 5 rounds before the police arrive.

If they search the thugs the heroes uncover a photo of the man who was killed, several types of currency (French francs, Moroccan drachmas, US dollars and Chinese yen) and German passports. All of the men had Lugers and one carried a German MP38 submachine gun.

If the heroes search the body of the Frenchman they only discover a half-empty pack of Chinese cigarettes, fifty American dollars and a book of matches from a bar in Padang called the “Tiger Club.” Written on the inside of the matchbook is the name ‘Rick’.

After a few moments, remind the players that the police are getting closer and if they want to avoid being tied up answering a lot of questions they had better get moving.

Once the heroes are in their car and away from the docks they can take some time to look through the attaché case. Opening it, they discover a ticket for the China Clipper originating in Manila, a telegram (see *Player Handout #1*), and a large key.

The characters have a couple of leads, and need to decide what to do next.

The Ticket

Once the offices open in the morning, the heroes can either telephone or drop in on the office of the China Clipper at Benton Field in Alameda. A successful **Fast Talk** roll persuades the attendant to reveal that the ticket was purchased by a man named Philippe de Gaul in Hong Kong, who arrived on the flight that came in last night.

Dr. Manning

The characters can look up the location of Dr. Manning with a **Research** roll. If successful they find that he is a Professor of Archaeology at the University of San Francisco.

Scene 2 —The University

Read aloud: *Arriving at the University, it doesn't take to long to find the office of Dr. Theodore Manning, the head of the Archaeology Department. Dr. Manning's office is on the third floor of the Old Main building overlooking the quad*

Peril of Sumatra!

of the campus. After climbing the granite stairway and a quick walk to the end of the hall, you find the professor's office door open. Looking in you see a wizened old man studying several maps surrounded by artifacts from around the globe.

Dr. Manning continues to look at his maps until he is interrupted by the heroes. Once he realizes they are standing in his office he smiles, introduces himself, and asks how he can help them. Once introductions have been made the heroes can tell him about their experience at the docks.

When Dr. Manning has a chance to read the telegram he falls into his desk chair and goes pale. He explains that the "Rose" mentioned in the telegram is short for the Rosetta, a tramp

steamer that was bringing his expedition from the university to Sumatra, where they were going to search for an ancient artifact known as the Staff of Lost Souls. The legend states that any who holds the staff before their enemies causes them to flee in terror or surrender. Dr. Manning discovered that the Staff was buried in the tomb of an

ancient monarch deep in the jungle on Sipora, an island off the West coast of Sumatra. The map that leads to the lost tomb was aboard the Rose, held in a watertight safe.

If the heroes produce the key that was in the satchel, Dr. Manning laughs with relief and explains that the key they are holding is for the safe aboard the Rosetta! Have each of the Players attempt a **Listen** roll. If successful, they hear the sound of someone just outside the office door and have a few seconds to prepare before the door is kicked in. If the heroes fail, the door bursts open and everyone is surprised for one round. With either result read the following aloud:

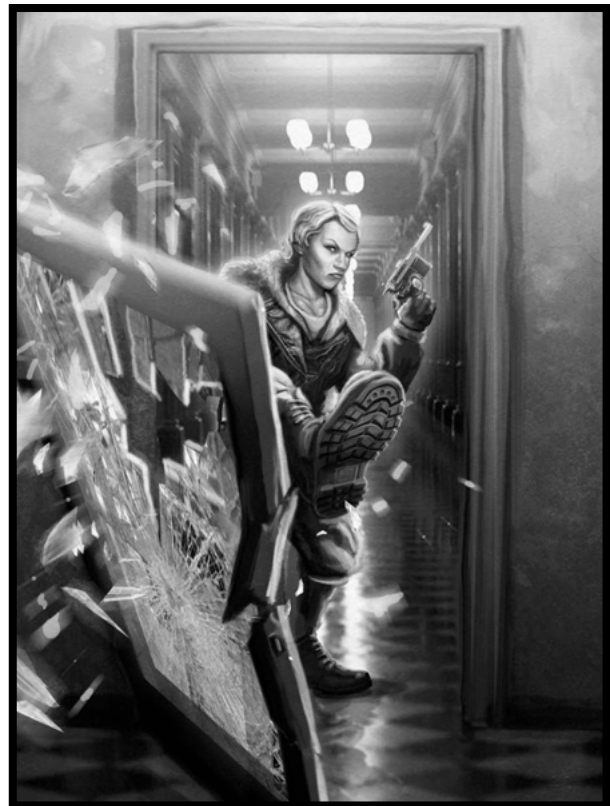
The office door suddenly bursts open and shards of wood fly through the air. A Nordic looking blonde woman stands before you, wearing jodhpurs and a leather flight jacket and brandishing a Mauser pistol! Her steely gaze locks with Dr. Manning as she says, with a slight German accent, "Hand over ze key, or Herr Professor Doktor Manning vill be joining his French compatriot!" She is joined by two familiar Nazi thugs from the docks.

The woman is Frauline Schultz, one of Hitler's many deadly spies. If anyone makes any kind of threatening move, she shoots Dr. Manning and attempts to grab the key before making her escape down the hallway to the stairs. When the fighting starts it is important that Schultz escapes – with or without the key, but preferably without. She makes her escape and leaves her two accomplices to deal with the heroes. If the heroes manage to follow her outside they see her speeding away in a black sedan. Once the battle is over, Dr. Manning pleads with the PCs to retrieve the Staff of Lost Souls before the Nazis get their nefarious hands on it.

"Hand over ze Key!"



Frauline Schultz



Frauline Schultz, SS Agent

STR 12 CON 12 SIZ 10 APP 14

DEX 12 INT 17 POW 14

Move: 10 (6/12)**Hit Points:** 11**Damage Bonus:** None**Armor:** None**Attacks:** Medium Pistol (Luger) 45%, 1D8
(Impaling)**Skills:** Command 50%, Etiquette 35%, Fine Manipulation 40%, Insight 50%, Knowledge (Occult) 35%, Language (English) 75%, Listen 40%, Persuade 65%, Spot 35%, Status 50%, Stealth 35%

(She is accompanied by two Nazi Spy mooks – use the stats on page 72)

Scene 3 —The Journey to Sumatra

The heroes can now “red line” to the city of Padang on the island of Sumatra. If one of the PCs is a pilot, they can take their plane without too much trouble. If there isn’t a pilot among the heroes they can either hire an NPC pilot, or they can fly aboard the China Clipper and make their way from Manila to Padang by boat or plane.

Padang

Arriving in the city, the characters need to figure out a way to get to the wreck of the Rosetta. The only lead the heroes have is the matchbook from the Tiger Club with name ‘Rick’ written on the inside cover. Asking the locals, the heroes find them standoffish unless they make a successful **Charisma** roll.

The Tiger Club

Read aloud: *It takes a few moments for your eyes to adjust to the dim lighting as you walk into the smoke-filled waterfront bar. The sound of voices made hoarse by tobacco and whiskey fills your ears. The dank room it is filled with sailors from all over the globe; interspersed throughout the crowd are a number of nefarious-looking in-*

dividuals smoking cigarettes and looking suspiciously around the room.

The characters need to ask around to find the ‘Rick’ mentioned on the matchbook. They are finally pointed to the back of the bar, where they discover a rather intense poker game in progress. On the opposite side of the table sits a nervous-looking American sweating over his cards, who the heroes can only assume is Rick. Just as they reach the table Rick is accused of cheating and the table is thrown aside. Punches are thrown, and a bar fight erupts! It doesn’t look good for Rick, so encourage the players to step in and lend a hand. All damage during this melee is non-lethal; any hero brought to zero hit points is simply knocked unconscious. During the battle the heroes can attempt a **Spot** roll to notice a very well-dressed European slip out of the bar.

Thug Mook (1 per Hero)

STR 10 CON 10 SIZ 12 APP 9

DEX 8 INT 9 POW 9

Defense Roll: 19%**Damage Bonus:** None**Attacks:** Brawl 25%, 1D3+db (Crushing)

When the fight is over, Rick thanks the heroes and leads them out the back door into the streets. Once they are out of danger, Rick asks the PCs how they know him. When they explain that his name was written on a matchbook found on the body of the dead Frenchman, Rick’s eyes grow wide as he says “Philippe is dead?” He questions the heroes about everything they know concerning Philippe, Dr. Manning and the Rosetta. Rick admits he heard the ship had sunk and offers to supply the characters with a boat and diving equipment, and to take them out to the wreck site of the Rosetta in the Java Sea.

Scene 4 —The Wreck of the Rosetta

The trip to the wreck site takes around fifteen hours. When they arrive, Rick drops anchor

Peril of Sumatra!

and primes the pump for the dive. There is only one diving suit, so the heroes need to decide who is going to go. When the character is in the diving suit, the rest of the heroes need to help lower the diver and operate the air pumps. The only weapon the diver has is a large knife, and the only means of communication is through a series of tugs on the safety rope.

Read aloud: *As you slowly walk across the ocean floor through the dark-green light, you see the wreck of the Rosetta lying on the seabed. She rests at a thirty-degree angle deep in the silt, suggesting that she fell below the waves fast. A large hole can be seen near her port bow, revealing the cause of her demise.*

The diver can attempt an **Idea** roll while looking at the damage. If successful, the hero realizes that an explosion just under the waterline, similar to the damage caused by a torpedo, caused the sinking.

Once the diver is ready to explore the ship they need to make several **Agility** and **Effort** rolls to maneuver, due to the listing of the vessel. Let the hero take their time to explore the wreck to help build the tension.

A giant octopus has made its home in the bulk of the wreck. The cephalopod hunts the diver as they explore, but won't attack until the hero has found the map in the safe room. Have the hero attempt **Spot** rolls to catch a glimpse of something moving in the shadows of the ship.

Crew Quarters & Galley

Read aloud: *As you open the door you see several large shapes fall towards the doorway. As they fall into the faint light the sight of several corpses, their skin peeling from their bones, fills your eyes!*

Have the Hero attempt a **Sanity** check (0/1D3). The corpses belong to members of the crew who perished when the Rosetta sunk. Once past the dead, a quick search of the room will turn up nothing but a few crabs feasting on loose flesh.

Safe and Weapons Room

The door to this room is stuck, and the hero needs a **STR vs. STR 12** resistance test to open it. Once inside, the hero discovers a locked safe on the far side of the room. Scattered on

Inside the Wreck of the Rosetta



Surrendering in the Pulps

Whenever Pulp heroes found themselves outnumbered by the villain and their henchmen, they surrendered. This was a plot device so the author could place the hero in a death trap or some other perilous situation in the next chapter. The same thing can happen in *Pulp BRP*, but since this tends to make the players feel like they are being railroaded, it is important to reward them with an Action Point to help ease the pain.

the floor are several rifles and dozens of spent casings. The safe has a large lock built into it, and the key carried by the heroes can open the door. For the moment the safe is still watertight and contains the map of Sipora. If the heroes open it underwater the seawater rushes in and destroys the map, making the exploration of Sipora incredibly difficult. By communicating with the surface, the heroes can hoist the safe up to the ship with a successful **Mechanical** roll from above and a successful **Effort** roll from down below.

Just as the safe starts on its way to the surface, the diver suddenly feels something wrap around their ankle. Looking down, they recognize the distinctive red coloring of a tentacle from a giant octopus! Pause here and cut to the other player characters.

Meanwhile, on the Surface...

As the heroes monitor the diving equipment and operate the crane to retrieve the safe, have them attempt a **Spot-20%** roll. If successful, they notice a mass of bubbles rise on the opposite side of the ship. Suddenly, a Nazi sub breaks the surface! In moments, soldiers spill on to the deck with submachine guns drawn, ordering the heroes to surrender. The PCs are clearly outmatched and have very little choice. Pause the scene here and switch back to the diver.

Back under the Waves

Play out the fight between the diver and the octopus as normal. Once the octopus is lowered to half it's hit points, it releases a cloud of ink and swims away. When the Diver has caught

their breath and gotten out of the wreck, they will be hauled up to the surface.

Giant Octopus

STR 30 CON 15 SIZ 28
DEX 18 INT 4 POW 10

Move: 10

Hit Points: 4 (10 swimming)

Damage Bonus: +3D6

Armor: 2-point hide

Attacks: Tentacle 45%, 1D6+db (Crushing)

Skills: Hide 70%, Swim 100%

All Hands on Deck

The Germans allow the PCs to bring the safe and the diver to the surface safely. Once all the heroes are accounted for (including Rick) they are all taken aboard the sub and locked in the brig.

Scene 5 —The Nazi Camp

Ten hours later the heroes are taken out of the brig, brought to the deck of the sub, and transported to the shore of a thick jungle island, where the Nazis have established a small camp. Any hero can attempt a **Navigate** roll to realize they have been brought to the North end of the island of Sipora.

The characters are brought to a tent where they are bound and placed under guard. After ten minutes or so, the "Well Dressed Man" the heroes noticed at the Tiger Club enters the tent, now in his SS Uniform, and introduces himself



Captain von Hoffstahl

as Captain Erik von Hoffstahl. At first, Captain Von Hoffstahl asks some rudimentary questions of the heroes – who they are, and what they know about the Staff of Lost Souls. He

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delivers a monologue about the might of the Reich and how —once they have the staff in their grasp —the world will fall to its knees in subjugation. He ends his tirade with a maniacal laugh. Then, a guard enters the tent and addresses the Captain saying:

“Der safe geoffenet ist. Wir haben die karte.”

The characters can attempt to make an **Other Language: German** roll to understand the guard say “The safe is open. We have the map”. The Captain turns back to the heroes and says “As for you, your lives vill end in zee morning. Sleep vell.” He exits the tent and, as he leaves, the PCs can see that there are two guards standing right outside.

Though tied up, the heroes are going to have to come up with a plan to escape and steal the map, which is laid out on a table in Hoffstahl’s tent next door. Let the players be creative and encourage any crazy idea they come up with. Skills that are useful in this scenario include **Fast Talk, Persuade, Disguise, Stealth, Agility, Fine Manipulation, Sleight of Hand, Listen, Hide** and **Luck**. Encourage the heroes to plan out their escape. If any of the rolls fail they’ll have to deal with a few Nazi mooks but, inevitably, the heroes *will* escape. Reward the PCs for their creativity by giving them each an Action Point and a few weapons taken from the German guards.

Nazi Mook

STR 9 CON 12 SIZ 12 APP 9
DEX 10 INT 12 POW 9

Move: 10 (5/10)

Defense Roll: 22%

Damage Bonus: None

Attacks: Bolt-Action Rifle (Kar98K) 25%,
2D6+4 (Impaling)

Submachine Gun (MP-38) 15%, 1D10
(Impaling)

Grenade (Potato Masher) 25%, 4D6

The only plan that will end in failure is one in which the heroes do nothing at all. In that case, the guards drag them out of the tent in the morning and shoot them. This might seem harsh, but Pulp is a genre of action.

As the heroes are making their escape they can all attempt a **Spot** roll. If successful, they notice Rick’s boat moored just off shore. It must have been towed here from the dive site.

Once they have escaped the heroes need to move quickly to reach the tomb of the Staff before the Nazis do.



Nazi Mook

Scene 6 —Welcome to the Jungle

Using the map, the characters must traverse the island to reach the tomb of the Staff of Lost Souls before the Nazis catch up to them. As they travel through the jungle they need to make three successful **Navigate** rolls. After each attempt, whether successful or not, roll on the island encounter table nearby.

If, by chance, the heroes do not have the map they’ll need to make six successful **Navigate** rolls as they wander aimlessly through the jungle. If any of the **Navigate** rolls result in a fumble, the heroes have become hopelessly lost and must find their way to shore before they can begin the search process all over again.

Island Encounters

- 1-2 **Shrunken Heads!**
- 3-4 **Head Hunters!**
- 5-6 **Tiger Attack!**
- 7-8 **Army Ant Swarm!**
- 9-10 **Crevasse with a rope bridge**
(1-3 Nothing,
4-7 Headhunters,
8-10 Nazis; roll a D10)

Shrunken Heads

The heroes are cutting their way through the dense undergrowth of the steaming jungle when they suddenly come upon a clearing. As they look around they spot dozens of objects resembling hairy coconuts hanging from the tree branches. On closer inspection the characters realize that the trees hold dozens of shrunken heads! All of the heroes must attempt a **Sanity** check (1/1D4).

Head Hunters

While cutting their way through the jungle have all the heroes attempt a **Spot** roll. If successful, they notice shapes moving towards them. Allow the heroes to take an action to ready themselves. Moments later, 1D4 Head Hunters emerge from the forest ready to attack the explorers. The heroes can either fight the natives, or they can attempt a **Charisma** roll to try to talk with them (these natives understand pidgin English). If successful, the PCs can ask the tribesmen to lead them to the tomb or, at least, point them in the right direction. This requires a Difficult **Persuade** roll. If that roll is a success, the heroes can subtract one from the total number of **Navigate** rolls they need.

Head Hunters (1D4)

STR 13 CON 11 SIZ 10 APP 10
DEX 13 INT 9 POW 11

Move: 10 (7/13)

Hit Points: 11

Damage Bonus: none

Armor: Shield, Primitive 25% (10)

Attacks: Spear, Short 35%, 1D6+1+db (Impaling)
Club, Light 30%, 1D6+db (Crushing)

Skills: Knowledge (Region) 40%, Listen 35%, Navigate 20%, Spot 35%, Stealth 35%, Track 30%

Tiger Attack

As the PCs continue their journey through the jungle, allow each one a **Listen** roll. If successful, they realize that the forest has gone terri-

bly quiet. Suddenly, a full-grown tiger bursts from the underbrush, attacking one of the heroes! Allow each of the characters to attempt a **Spot** roll to avoid being surprised. Those that are surprised can only **Dodge** during the first round of combat, all others can act normally.

Tiger

STR 23 CON 10 SIZ 16
DEX 19 INT 5 POW 11

Move: 12 (10/19)

Hit Points: 13

Damage Bonus: +1D6

Armor: 2-point hide

Attacks: Bite 45%, 1D10+1/2db (Impaling)
Claw 70%, 1D8+db (Bleeding)

Skills: Dodge 45%, Hide 80%, Jump 55%, Stealth 75%, Track 50%

Army Ants

Making their way through the jungle, the heroes can attempt to make **Listen** rolls. If successful, they hear a noise that sounds like a stream up ahead. They see a dark stream about six feet wide moving through the undergrowth, but getting closer they realize that it is in reality a massive swarm of army ants! The characters need to get a cross the ants to continue on their journey. To do so requires either a successful **Jump** roll, or perhaps a **Climb** roll to shimmy up a tree and cross over. Another option if to use a vine to swing across, which requires an **Agility** roll. If any of the rolls fail the hero falls into the middle of the swarm, which attacks with great ferocity.

Army Ants

Use the rules for an Insect Swarm, with a 6d6 Hive Size Army Ant swarm (*BRP 336*).

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Crevasse with a Rope Bridge

The thickness of the jungle is suddenly lifted as the heroes come to a wide crevasse spanned by a crude rope bridge made from vines and sticks. Use the rules for a Chasm hazard, page 65. A hero who fails utterly will fall through the bridge and plummet 100 feet to the river below, taking 10D6 damage.

If the second D10 roll called for Head Hunters, they appear on the far side of the bridge when the first hero is halfway across (use the Head Hunter mook stats on page 59). If the result was Nazis, they appear behind the PCs when the last hero is halfway across (use the Nazi mook stats on page 72). The bridge is rickety, so any jarring action causes **Agility** rolls to avoid falling.

Scene 7 —The Tomb of the Staff of Lost Souls

Read aloud: *Climbing the steep hillside you see a large stone structure, which seems to be carved from the living rock of Sipora itself. Most of the ruin is covered with vines and banyan trees, but as you get closer you can make out the carvings of four heads, each facing one of the cardinal directions, chiseled into the spire. Approaching the front, you spot a dark entryway.*

The area is very still and quiet. The heroes who take time to look around the area for any signs or footprints find nothing. A successful **Archeology** roll tells the PCs that this tomb is over 800 years old and predates any of the tribes currently on the island.

The Upper Chamber

The chamber is dark with only a little outside light spilling through the doorway. The walls are covered with the webs of thousands of spiders. A five-foot wide well in the center of the chamber floor drops away into darkness. If anyone clears the webs they discover that the walls are covered with hieroglyphics and pictographs. A successful **Idea** roll shows that the carvings are relatively new to the structure (only 200 years old). A successful **Archeology** roll determines



Will our Heroes overcome the Headhunters?

that the majority of the images revolve around the life and triumphs of Chief Taptapmanai. A second successful **Archeology** roll spots a section of the pictographs that show the chief's burial and the traps set in his tomb. The well leads down thirty feet to another chamber below. A rope and a successful **Climb** roll are necessary for the descent.

The Chamber of Guardians

Only a few fallen leaves litter the floor of this chamber. The walls are carved with images of warriors in the south-seas style, their mouths open as if in a permanent roar. A five-foot wide circular flagstone is set into the center of the floor, while the rest of the floor is covered with an intricate diamond flagstone design. Anyone stepping off the central stone will immediately be attacked with a volley of darts shot from the mouths of the carvings: 1D6 darts, 35%, 1D4 damage each. Two successful **Agility** rolls are required to exit the room safely and avoid the darts.

The Sloping Passage

This fifty-foot long passage descends at a 10-degree angle; not enough to cause heroes to fall, but enough for them to notice. Thirty feet down the hallway there is an obvious shaft of light cutting across the passage. Anyone breaking the light causes five feet of the floor on either side of the shaft

to drop, opening into a 100 foot deep pit. A successful **Spot** roll is needed to make out the shape of the light shaft and where it might be safe to pass. Once the safe path is discovered, each hero must make a successful **Agility** roll to maneuver safely around the trap.



Taptapmanai

The Tomb of Taptapmanai

At the end of this long rectangular chamber sits a stone throne. On the throne are the skeletal remains of the long-dead chief, whose boney claws clutch a staff of wood capped with a bejeweled skull. The room is eerily still as the characters make their way towards the remains.

When the heroes take hold of the staff there is a slight pause, then they hear the sound of grinding stone! Looking around they see that the walls are starting to close in on them! And to make matters worse, the old chieftain has risen to retrieve his staff! The chamber is 20 feet wide and 40 feet long; the heroes have three rounds to escape while fighting off the living dead Taptapmanai. Any character who fails to escape this death trap takes 4D10 damage and is, most likely, killed. They can spend an Action Point to somehow escape and appear in the next scene, but they need to concoct a convincing escape story. A hero with no Action Points left is simply crushed to death.

Taptapmanai, Mummy

STR 21 CON 17 SIZ 13
DEX 7 INT 10 POW 15

Move: 8 (4)

Hit Points: 15

Damage Bonus: +1D6

Armor: 3-point mummified skin

Attacks: Fist 70%, 1D3+db (Crushing)

Grapple 25%, special

The mummy can attack with two fists attacks each combat round. If it succeeds with both attacks, it attempts to grapple and choke its target in the next round.

Skills: Language (ancient tongue) 90%, Listen 50%, Sense 45%, Spot 50%, Stealth 50%

Once the PCs have possession of the Staff, they can make their way out of the Tomb.

Scene 8 —Escaping from the Tomb

Read Aloud: *As you exit the ruined tomb the sound of machine guns being cocked fills the air. Looking up, you realize the place is surrounded by fifteen Nazis lead by Captain von Hoffstahl!*

Captain Erik von Hoffstahl, Nazi Officer

STR 14 CON 14 SIZ 12 APP 9
DEX 10 INT 12 POW 12

Move: 10 (5/10)

Hit Points: 13

Damage Bonus: +1D4

Armor: None

Attacks: Medium Pistol (Luger) 45%, 1D8 (Impaling)

Submachine Gun (MP-38) 25%, 1D10 (Impaling)

Skills: Command 55%, Knowledge (War) 60%, Listen 30%, Navigate 45%, Persuade 65%, Spot 40%, Status 40%, Strategy 55%

He is accompanied by 15 Nazi mooks, use the stats on page 52.

Peril of Sumatra!

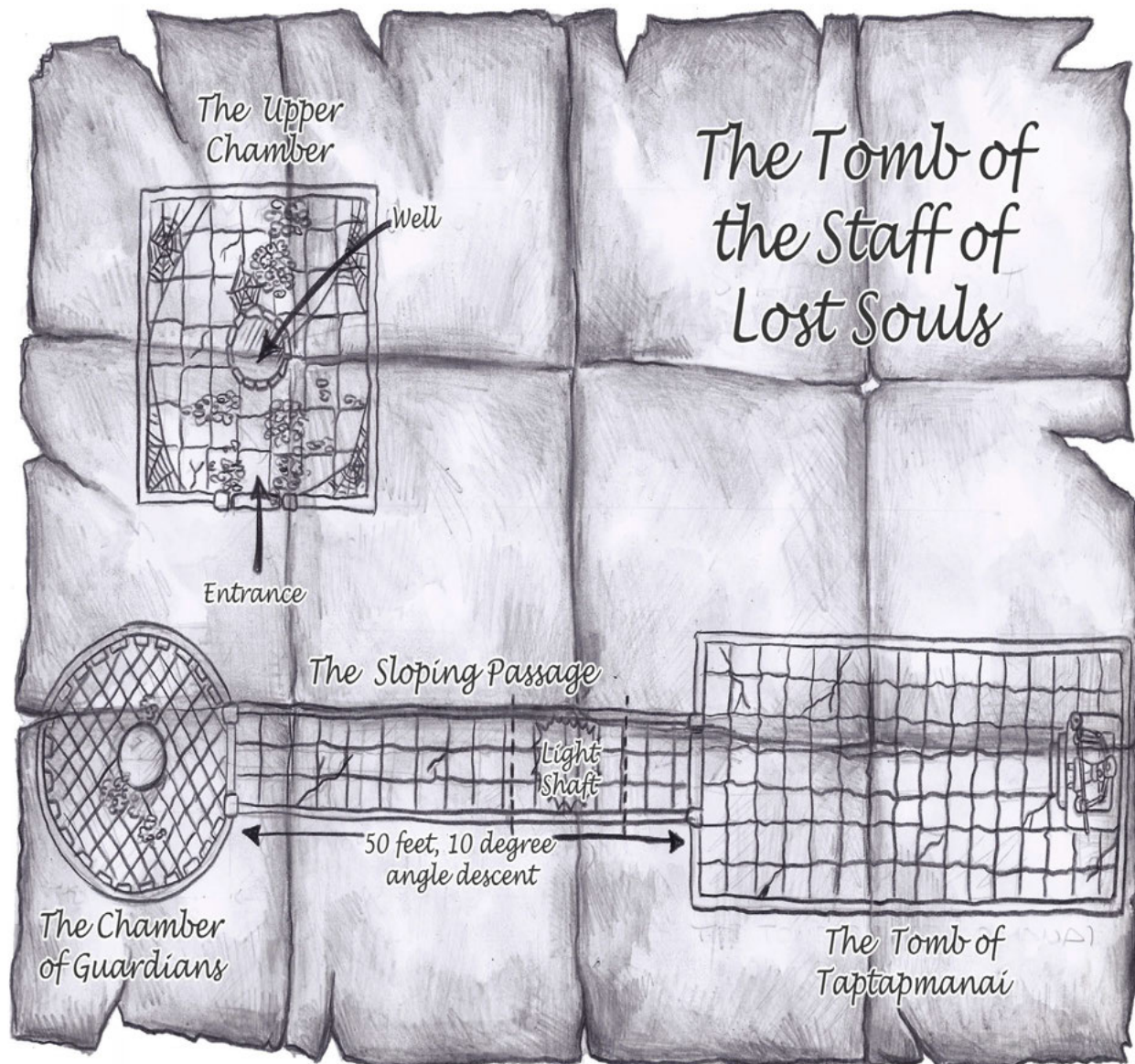
Let the players sweat for a moment. After a brief pause, Hoffstahl demands that they turn over the Staff of Lost Souls. At this point it is up to the heroes to decide what to do. They can attempt to fight their way out, try to persuade the Nazis to be kind to them (very unlikely), or they can attempt to use the Staff.

If the heroes wish to use the Staff they need to attempt a **POW+4 vs. POW** resistance roll against the Nazis. Roll once for Captain von Hoffstahl and once for *all* the mooks. If the villains fail their roll they drop their weapons in terror and run screaming into the jungle. If Captain von Hoffstahl successfully makes his

roll he will attempt to take the Staff by force, fighting until dead.

After the battle the heroes can make their way back to the Nazi encampment, where Rick's boat is still waiting for them. Once on board they can start up the engine and make a quick getaway to the relative safety of Padang, where they can hire a plane to Manila and a trip back home aboard the China Clipper.

Do our heroes make it back home with the Staff? Are there agents of the Japanese Empire looking for them? Has Dr. Manning been kidnapped and being held for the ransom of the Staff of Lost Souls? Tune in to the next exciting episode to find out!



The Dynamo of Doom!

Will our Heroes be able to stop a Mad Scientist from destroying New York City?

Introduction

When the heroes get caught up in a case of mistaken identity, it leads them on the trail of an elusive scientist trying to escape his past. Things are not always as they seem, however, and as the plot thickens there may be no escape from the Dynamo of Doom!

Background

In 1921 two young students met at Columbia University, and that meeting set off a series of events that would change science, and possibly the course of human history. The two men were Harold Stockton and Gustav Beckman.

Harold was from a well-established family in Connecticut with a long academic pedigree, reaching as far back to the founding of Yale University. Harold's father was a chemist and his mother a mathematician. Throughout his life he was surrounded by a passion for science and learning. Although he was coddled and protected from the outside world by his parents, this didn't stop him from enlisting in the Army when the Great War broke out. Harold thought that this might be his chance to see the world. Unfortunately, he was given a desk job and spent the war years in an office in Washington D.C. When the war was over Harold decided to go to Columbia University to study physics and chemistry.

Gustav Beckman was born in Bavaria to a large farming family. The oldest of nine children, Gustav was given much responsibility at a very young age. Caring for his siblings and

working the farm with his father took up most of his time. When Gustav had a minute to spare he could be found reading books on electricity and other wonders of science. He was an active child and enjoyed hiking through the forests and mountains near his home. When the Great War began, Gustav was drafted into the army of the Kaiser and sent to the fields of France. During his time at the front Gustav was gassed, causing injuries from which he never recovered. The once fit and active young man became frail and sickly. However, Gustav still had his mind; once the war was over he immigrated to New York and enrolled at Columbia University, majoring in Physics.

The two men met and struck up a deep friendship and scientific partnership that led to great achievements at the University. The pair won many awards and grants from their work in particle physics and electrical theory.

Fate finally set wheels in motion when the two students attended a lecture on the theory of the brain's bioelectrical functions. Citing the electric eel as an example of how some living organisms are able to harness electricity and discharge it at will, the lecturer went on to explain that the human brain produces electrical impulses that control all motor functions and thoughts. Harold and Gustav where enthralled. It made sense and the two immediately set about trying duplicate all the experiments they had been shown during the lecture, then expanded on them.

The two theorized that if electrical impulses controlled the brains and bodies of all living

Dynamo of Doom!

things, couldn't it also be reversed? Couldn't humans control electricity with their minds if there was some way to harness the electrical impulses in our brains? Harold and Gustav theorized that these impulses were a new language that allowed communication between humans and devices of their own creation. They imagined street cars and subways controlled by the thoughts of the driver, airplanes that anyone could pilot just by thinking, and homes where the owners could turn on the lights, radio, or electric stove just by thinking about it.

The two students worked on their theories for the rest of their academic careers. When they graduated from the University they set up a laboratory in Greenwich Village and began work on the device they needed to tap into the electrical impulses of the human brain. Harold and Gustav toiled for years perfecting the Telecution Helmet. During that time they performed many experiments on lab animals, including one in which they removed the brain of a rat and installed it into a small, battery-powered vehicle. Though the mouse brain only survived for two hours, it managed to move the small wagon around a table and even seemed to sense obstructions in its path.

Finally the Telecution Helmet was complete. Gustav volunteered to be the first test subject, and with it he was able to turn on several light bulbs and a radio. Then something extraordinary happened: Harold told Gustav to remove the helmet for fear of corrupting the experiment. Gustav refused. When Harold reprimanded him, Gustav lost his temper. A large arc of electricity shot from the small Tesla coil they were using and struck the floor in front of Harold. The two looked at each other in bewildered amazement at what they had just seen.

A few months later Harold arrived at the lab to find a much bigger Tesla coil erected, tapped into the main power line for the city. Gustav was there with the helmet, ready to see how much electricity he could control. Harold objected and the two fought, but the weaker

Gustav was already wearing the helmet and the power was nearing the red line. As Harold attempted to cut the power, his former partner sent a massive stream of electricity, hitting Harold in the back. Unfortunately, Gustav could not control that amount of power and bolts of electricity arced from the Tesla coil to strike all around the room. A terrible fire started, consuming the entire lab. Harold managed to escape, but from that day on he has walked with a cane.

When the smoke cleared, there was no sign of Gustav, or his remains; only the mangled ruins of the two scientists' experiments. Harold mourned his lost friend and carried on with his life, becoming a researcher for the Westinghouse Corporation.

As for Gustav, he survived the fire and escaped —more determined than ever— to complete his great Telecution device, but the experience left him horribly scarred and his body more broken than ever. He wears a doll-like mask to cover his destroyed face. After he spent some time healing, Gustav gathered a gang of thugs, promising them money and power as long as they served him without question. He hatched a plan to gain control of the high capacity dynamo in the hydroelectric dam in Kingston, New York. Posing as employees, the thugs managed to take over the dam and helped Gustav install a laboratory where he completed the newest version of the Telecution Helmet. But that is not all.

Gustav's body was so damaged that he needed to repair—or replace—it. He looked back at his notes concerning the rat brain and began building a new body for himself. First he constructed a body of steel, then he removed the brain of a transient and installed it inside. It worked; Gustav had created his first Metal Man. Though crude, he knew he was on the right track. After refining his work, he created a new body for himself and planned to transplant his own brain into the device, until he saw an article in the New York Times.

Columbia University and the Mayor of New York gave Harold Stockton an award for his



work on the control and distribution of electricity. Gustav was furious, and is now hungry for revenge! Not just against his colleague, but against all of New York City!!

He has devised a plan that satisfies his every need. First, he will kidnap Harold and transform him into a slave by installing his brain into the body of the Metal Man. Second, Gustav will open the dam, causing the dynamo to generate an overload of power. With this power he will use the Telecution Helmet to send a gargantuan bolt of electricity into the heart of Manhattan! The devastating affect will be similar to several blockbuster bombs detonating simultaneously, and the resulting fires will destroy the island!

The heroes are about to become unwitting players in this revenge drama, and there isn't much time to save New York!

Adventure Summary

The heroes stop to have a meal at the local Automat, only to get caught up in a case of mistaken identity. After a brief combat and an encounter with a mysterious Doll-faced Man, they the heroes are left with two leads: the key to a nearby laboratory and a message about a meeting at a warehouse.

At the laboratory the heroes discover the decapitated corpse of a well-known scientist, and a letter from his long-dead partner with a recent postmark from upstate New York. The Doll-faced Man appears once again and leads the characters on a chase among the rooftops, but inevitably escapes.

Later at the warehouse, the heroes discover the Doll-faced Man and his henchmen are there to pick up a powerful, custom-made Tesla Coil. After another dangerous battle the villain again escapes.

Assembling the clues, the heroes conclude that the Doll-faced Man has created a hideout in the very hydroelectric dam used to power New York City. They rush to the scene, where they must face several more henchmen, a robot powered by a human brain, and the Doll-

faced Man and his dreaded Telecution Helmet. They must stop this villain before his plan to destroy New York City comes to fruition!

Prologue - The Cortez

This scene is completely unrelated to the rest of the adventure and is intended to jump-start the scenario with a lot of action. The reason the heroes are aboard the ship can be left up to the gamemaster, and can be used as inspiration for further adventures or to finish up a previous adventure. Perhaps the PCs are trying to retrieve a stolen artifact, or the ship was supposed to take them to some far off location. Whatever the GM decides is fine, as long as it is exciting!

The game begins *in media res* on the deck of the tramp steamer Cortez off the coast of Long Island. The heroes are duking it out with a crew of pirates who have them surrounded. The pirates are all mooks, and carry knives and small clubs. The deck of the ship heaves in the rough seas; each character must make an **Agility** roll at the beginning of their turn or fall prone. The area of the deck is 25' wide and 80' long, with a pilothouse at the stern and a forecastle deck at the bow. The ship is littered with ropes, booms, chains, and crates, which give the characters plenty of opportunities to climb on the scenery.

Pirate Mook (2 per Hero)

STR 10 CON 10 SIZ 12 APP 9

DEX 8 INT 9 POW 9

Defense Roll: 19%

Damage Bonus: none

Attacks: Club, Small 25%, 1D4+db (Crushing)

Knife 25%, 1D4+db (Impaling)

As the scene opens, a lantern shatters in the middle of the deck and burning kerosene flows toward a stack of crates near the forecastle. A successful **Spot** roll reveals that the crates are marked **DANGER EXPLOSIVE** and **TNT**! The burning liquid will reach the crates in five rounds; the heroes need to get off this hulk be-

Dynamo of Doom!

fore she goes up like a roman candle! The pirates do their best to impede their escape or any attempt to put out the fire (they are mooks and only want to capture the PC's). When a hero is finally able to jump overboard, they need to make a successful **Swim** roll to stay afloat in the rough seas, unless the player specifically states that they grabbed a life ring or other flotation device.

After five rounds the fire reaches the crates and the ship explodes. BOOM! Luckily the heroes are very close to shore and can swim to safety with a successful **Swim** roll. Once ashore they can easily find a ride back to New York City.

Scene 1 - Into the Mix!

Once the heroes get into Manhattan, allow them some time to get acclimated; maybe they get a hotel or call friends they know in the city. At some point they are going to get hungry, and just happen to be passing an Automat (yes it is a little railroad-y but it's all in good fun).

Mistaken Identity

As the heroes enter the Automat they see that it is empty except for the staff. Give them some time to make their choices and interact with the change girl, Alice, who can make plenty of recommendations of what's good tonight.



Alice

After a few moments Alice comes out from her booth, refreshes their coffee, and whispers into the ear of the oldest male character (hereafter referred to

as the Doppelganger):

"Don't you worry Professor, I still have it safe and sound."

With a wink, she returns to her change booth. This should dumfound the heroes, and with

The Automat

The Automat is a type of self-serve restaurant where the walls are lined with coin-operated cabinets. Inside the cabinets are a variety of different food such as hamburgers, meatloaf, turkey dinners, salads and pies. You insert your nickels and open a little door to remove your item. There is a full kitchen behind the shelves where cooks constantly restock the different food items. There is also a "Change Girl" at the front of the restaurant where you can change bills to nickels and dimes. The Horn & Hardart Automats are the most well known, and go by the simple moniker H&H.

good reason: Alice seems thinks the PC is someone else.

A short time afterward, have the heroes attempt a **Listen** roll. If successful, they hear a muffled thud come from kitchen area behind the cabinets. Alice leaves her booth to go back into the kitchen. She calls out: *"Harry, are you okay?"* then screams!

The front door bursts open and several masked thugs rush in, brandishing pistols. There is another thug in the kitchen area behind the cabinets. The leader points at the Doppelganger and yells: *"Grab him! Don't let him get away!"* Let the fight play out and encourage the heroes to use the setting; there are plenty of tables and chairs to be knocked over, coffee carafes to spill, and pies to be thrown.

Thug Leader

STR 16 CON 14 SIZ 14 APP 9
DEX 12 INT 10 POW 11

Move: 10 (6/12)

Hit Points: 14

Damage Bonus: +1D4

Armor: None

Attacks: Medium Revolver 35%, 1D8 (Impaling)

Knife 40%, 1D4+db (Impaling)

Skills: Fast Talk 45%, Hide 50%, Persuade 35%, Spot 35%, Stealth 40%



The Doll-Faced Man Appears...

Thug Mook (1 per Hero)

STR 10 CON 10 SIZ 12 APP 9
DEX 8 INT 9 POW 9

Defense Roll: 19%

Damage Bonus: none

Attacks: Medium Revolver 20%, 1D8 (Impaling)
Knife 25%, 1D4+db (Impaling)

Near the end of the battle a thug in the kitchen emerges holding Alice as a hostage. He uses her as leverage to escape the situation. Alice looks into the eyes of the Doppelganger and pleads for help. The heroes have to figure out how to deal with this tricky situation. Once she is saved she rushes to the side of the man she calls “Professor.”

When the battle is over the heroes only have a few moments before the Police arrive. If they have managed to capture any of the thugs, they can attempt to interrogate them. No matter what skill they use, or how badly they roll, the dazed thug looks up and says:

“It’s too late for all of youse! The Doc is gonna blow this city sky high!”

Suddenly a bolt of electricity lights up the room! It comes from the open door, striking the thug in the chest and killing him instantly. When the heroes look up, they see what can only be described as a “Doll-faced Man” standing in the doorway wearing a strange brass mask. He turns and disappears into the gathering crowd of onlookers and police. If any of the heroes attempt to run after the stranger, allow them **Spot** or **Tracking** rolls, but no amount of successes can find him.

If the heroes search the pockets of the thug they find a business card that reads “Dynamo Supply Ltd., Brooklyn, NY.” On the back of the card is written “Midnight.”

What Alice Knows

When the heroes finally get around to asking Alice some questions, she insists that the Doppelganger hero is the “Professor,” and that she has been serving him at the Automat for two years now. She is very confused and almost hurt that the “Professor” doesn’t recognize her after so long.

Once the heroes explain to Alice that they aren’t who she thinks they are, she is visibly relieved, but then becomes quite concerned when she realizes that this means she hasn’t seen the Professor today, and he eats all of his meals at the Automat.

If the characters ask who the “Professor” is, Alice tells them she only knows him as “Professor” and that he looks exactly like the Doppelganger hero.

If the heroes ask her what it is that she is keeping safe, Alice fishes a key out of her pocket and shows them. There is a brass tag on the ring with the inscription “Nebraska Bld. 1013.” With a successful **Know** roll, the hero realizes that the Nebraska building is just four blocks away.

After the heroes finish questioning Alice she grabs her coat and says “Well, what are we waitin’ for?” If the heroes ask her what she

Dynamo of Doom!

means, she says “Looks to me like the Professor’s in trouble and we gotta save him.” If the heroes protest and tell her that they should let the police take care of it, she takes the key and starts walking towards the Nebraska building. If the heroes tell Alice to stay put she will, as long as they go after the Professor.

Alice can be used as a *deus ex machina* for the rest of the scenario. If the PC’s get into a jam, feel free to have Alice show up in the nick of time to save the day.

Scene 2 – Out of the Frying Pan

Decisions

The heroes have two leads: the key and the business card. It is nearing 8 pm by the time the characters leave the Automat. Allow the heroes to go to whichever location they want.

The Nebraska Building

The Nebraska building is an 18-story Art Deco office building in the heart of Manhattan. Once inside, the heroes take the elevator to the tenth floor. The elevator door opens on a long hallway of offices. A wood and frosted-glass door at the end of the hall is number 1013, and ‘H. Stockton’ is painted on the glass. As the PCs approach, a successful **Spot** roll notices a shadow pass across the window of the door. If the heroes wish to approach the door quietly, they need to make a successful **Sneak** roll.

The door is locked. They can attempt a **Fine Manipulation** roll to pick the lock (assuming they have a hairpin or other kind of wire). Otherwise, the heroes have to break the glass to get inside. Once the door is open they find a darkened laboratory filled with Jacob’s Ladders, Tesla Coils and other classic electrical devices that go “Zzzzzzzzzt!” (none of them are turned on – yet). Looking around the room, there are several tables and workstations, and a pair of French doors that lead out onto a balcony overlooking the city. There doesn’t seem to be anyone in the room.

A successful **Know** roll reveals that this is a laboratory for the study of electro-physics.



The Nebraska Building Laboratory

As the heroes move further into the lab, they find a corpse on the floor, hidden by a table! A **Sanity** Check (0/1) is necessary to avoid getting sick. The man has been decapitated and his head is nowhere to be found, nor is there any blood on the floor. A successful **Medicine** roll shows that the wound on the neck has been completely cauterized.

A successful **Spot** roll finds a letter clutched in the hand of the corpse (*Handout #1*).

Suddenly all the electrical devices spark on, and in the blue arcing light of electricity the heroes see the Doll-faced Man standing near the balcony doors with his hand on a large switch. A metallic voice emanates from his unmoving mouth:

“You have meddled in my affairs for the last time. In thirty seconds the electrical generator will overload, causing the Tesla coils to arc uncontrollably! Unless you wish to be a lightning rod, I suggest you leave.”

He takes a wooden box off a table, runs out onto the balcony and jumps over the low wall.

The heroes have several choices: they can run away, try to turn off the electricity or go after the Doll-faced Man.

Running Away

If the PC's decide to run, they can reach the elevator without any problems, but seconds after the doors close the power in the building surges, causing the elevator winch to fail. The elevator car plummets down the shaft! Use the Deathtrap Hazard rules on page 66. There is a trapdoor in the ceiling of the elevator car that leads out onto the roof of the car, and the doors of the elevator car can be pried open with a successful **Effort** roll. These details can help the heroes out of this very deadly situation.

Turning off the Electricity

If the heroes decide to turn off the surging electricity, they need to make three successful **Repair: Electrical** rolls to turn off the various instruments and devices. If any of the rolls are fumbled, an arc of electricity shatters a glass

beaker of kerosene and starts a fire! There is a fire extinguisher by the main door, but to reach it through the arcing electricity requires a successful **Dodge** roll. If the roll fails the hero takes 1D6 damage and needs to make a successful **Stamina** roll or fall to the ground, stunned for 1D4 rounds.

Chasing the Doll-Faced Man

If the heroes chase the Doll-faced Man out onto the balcony, they discover the villain has leapt onto a window-washer's scaffolding and is now heading towards a fire escape. If the heroes wish to follow him they need to make several successful rolls to attempt to catch him:

- **Jump** from the balcony down to the window washer's scaffold.
- **Jump** from the window washer's scaffold to the fire escape.
- **Agility** to safely run down three levels of the fire escape.
- **Jump** to leap from the fire escape to the roof of the building across the alley (this roll

Chasing The Doll-Faced Man across the City



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is a Difficult task. The Doll-faced Man makes this leap with super-human ease).

If a character fails any of the rolls, they hesitate and fall behind in the chase. The hero must attempt the roll a second time to continue. If the hero fumbles a roll, they have slipped or fallen and end up in a precarious situation over the streets of Manhattan (hanging on to the railing of the fire escape by one arm or just grabbing the edge of the building and hanging on by their fingertips).

When the Doll-faced Man reaches the other building's roof he disappears behind a low wall and is not seen again. Even if the characters manage to get over to the other building they find no sign of him. He has escaped.

Dynamo Supply Ltd.

The heroes arrive at a warehouse on the wharfs in Hell's Kitchen. Painted on the side of the building is "Dynamo Supply Ltd." There are no lights on in the building, and the large loading dock doors are padlocked shut. There is a smaller door to the left of the loading dock, also locked. There's no-one around the warehouse at this time of night.

The heroes might want to stake out the location while waiting until the midnight deadline. If they want to wait in their car, a successful **Spot** roll reveals there is an alley across the street where they can hide it.

If the characters wish to investigate the warehouse first, they need to find a way in. Unlocking either door requires a successful **Fine Manipulation** roll. If the heroes want another way in, a successful **Climb** roll gets them to the roof, where they find an open skylight.

CONSOLIDATED EDISON COMPANY INC.

KINGSTON, NEW YORK

My dear Harold,

It is with great pleasure that I inform you that your time is coming soon. Yes, your old friend and partner has returned. After the fire everyone gave me up for dead but you never found a body? Were you so ready to be rid of me?

For all of those years you belittled my concepts, my genius! The Telecution Helmet and the experiments with the rats! I told you the human mind can control the power of electricity! Now you will become my greatest experiment and I will get my revenge on the city itself!

I'll be seeing you soon.

Your friend,

Gustav

Handout #1

The characters need to make another **Climb** roll to get down into the rafters of the warehouse, where they can attempt a **Jump** roll to land on the top of a pile of crates. Or the heroes can use a rope (and a successful **Climb** roll) to rappel down onto the floor of the warehouse, where they can easily open the outside doors. If any of the **Climb** or **Jump** rolls are failed, the hero falls and takes 1D6 damage.

Looking around, the heroes see dozens of large crates containing various parts for large hydroelectric and coal-powered dynamos. The crates create a veritable maze in the warehouse.

Near the exterior door there is a small office containing a desk and a filing cabinet filled

with the warehouse records. Anyone wanting to search the desk or the cabinet can make a **Research** roll. If successful, the PC discovers that a crate containing a custom-made Tesla coil from the Bremmen Elektrizitat company arrived this morning for someone named “G. Beckman.” A second successful **Research** roll reveals that the crate is in a stack near the loading dock. If the heroes wish to find the crate, they need to make a successful **Spot** roll.

Just as the characters discover the crate, have them all attempt a **Listen** roll. Those that make it hear the sound of a truck backing up to the warehouse door and muffled voices outside. If the heroes wish to hide among the crates, allow them **Hide** rolls. Once the PCs are in position they hear the sound of a bolt-cutter making short work of the padlock. The loading dock doors open to reveal a large truck with several thugs standing in the back. Once the doors are open the men turn on flashlights and enter the warehouse. The leader says:

“Okay boys, look for a crate labeled ‘Bremmen Elektrizitat’. The boss said it came in this morning so it should be close to the door.”

The thugs search all the crates, and before long they find the one they are looking for. They begin loading it onto the truck. If the characters want to move around to get a better look, they need to make a successful **Stealth** roll to remain unnoticed. If someone fails, the thugs hear something and two of them draw their guns and go check it out. If the heroes are discovered, several thugs and the leader draw their weapons and fend off the PCs while two remaining thugs continue loading up the crate onto the truck (they only need two rounds to complete the task).

Thug Leader

STR 16 CON 14 SIZ 14 APP 9
DEX 12 INT 10 POW 11

Move: 10 (6/12)

Hit Points: 14

Damage Bonus: +1D4

Armor: None

Attacks: Medium Revolver 35%, 1D8 (Impaling)

Knife 40%, 1D4+db (Impaling)

Skills: Fast Talk 45%, Hide 50%, Persuade 35%, Spot 35%, Stealth 40%

He is accompanied by 1 thug mook (page 56) per player character.

It is important that the thugs escape with the crate. If it looks like the heroes are going to win the battle, a sudden bolt of electricity erupts from the power lines in the warehouse and strikes in the midst of the characters. The heroes all need to make successful **Stamina** rolls to remain standing. Those that fail are stunned for 1D4 rounds. Any character making a successful **Spot** roll sees the Doll-faced Man standing in the back of the truck. He is wearing the Telecution Helmet and is a very dangerous opponent. Use the stats on pages 94-95.

When the truck is loaded, it speeds away from the warehouse followed by a black sedan. If the heroes want, they can chase the speeding vehicles. Once the characters get into their car they begin the chase *In Sight* of the truck (Range 4 in the Chase rules on *BRP 216*). Again, it is important that the truck escapes. The thugs in the black sedan do everything in their power to stop the heroes. There are four thugs in the car: three mooks and the driver; use the stats above.

Whether the player characters give chase or not, there should be at least one mook who is conscious enough for the heroes to question before he kicks the bucket. The thug will either be among the crates at the warehouse, or in the wreckage of the black sedan. As the PCs approach, he looks up, smiling, and says:

“You’re too late. The boss will get the gizmo to the reservoir and there will be nothing that can stop him!”

The thug weakly laughs for a few moments, then expires.

Dynamo of Doom!

Scene 3 - Out in the Country

Putting the Pieces Together

Using the letter found at the laboratory and the dying mook's mention of a "reservoir," the PCs can go to a library or the Hall of Records and attempt a **Research** roll in the morning. If successful they discover that the closest reservoir with a hydroelectric dam in the area is the Ashokan Reservoir in Kingston New York, about 95 miles north of the city.

If the heroes investigate the name Harold Stockton, they need to search either a library or the archives of one of the newspapers in town. Once there they can attempt to make a **Research** roll. If successful they find an article about the scientific partnership of Harold and Gustav leading up to the point of the fire, as explained in the background section of the scenario. The article does not go into great detail about their experiments, but does cover the various awards they won in the field of electrical theory.

Getting There is Half the Fun

It is left to the heroes to decide how they get to the dam. The fastest way is by air, but looking at the map the heroes can see that the closest airfield is north of Kingston near the river (5 miles from the reservoir). The reservoir is large, and if a character has a seaplane they can land in the water. If the characters don't have a plane, or if none of the heroes are pilots, they can spend an Action Point to be able to borrow their buddy's plane or know a pilot willing to fly them to Kingston. The train only stops in Kingston, still 15 miles from the dam. A road crosses over the dam, allowing heroes to take their cars right to the reservoir.

However they decide to get there, just as they are about to leave a heavy thunderstorm begins. This should give the players a little non-combat action to break up the adventure. See the following sections for how this affects travel.

By Train

The train leaves the heroes in downtown Kingston. They can rent a car for the remainder of the journey, but no cabs will take them out that far in this weather. They'll face the same hazards as going by car, below.

By Car

Should the heroes head off to Kingston by car, the road takes them up the Hudson River Valley. It is slick with rain, and sporadic flashes of lightning illuminate the sky. There are few other vehicles on the roadway. The following events occur as they make their way towards their destination:

Hydroplane. The car hits a deep puddle and the driver loses control! The driver must make a successful **Drive** roll or slide into the ditch. If they do end up in the ditch, another successful **Drive** roll gets the car unstuck.

Falling Tree. As the heroes are speeding along, a large tree falls right into the path of the car! A successful **Drive** roll misses the tree. Otherwise the car runs into the tree, everyone inside must make a successful **Agility** roll or take 1D4 damage. A successful **Repair** roll is needed to get the car moving again.

Washout. As the heroes are speeding along they can attempt a **Spot** roll. If successful, they see that a section of the road has been washed out from the rain! If not, the driver must make a **Drive** roll to avoid the danger. If the driver misses the roll, the car hits the washout and stops, precariously balanced over the edge of the roadway, threatening to tumble into the Hudson River. Each PC needs an **Agility** roll to escape from the teetering vehicle. A Difficult **Drive** roll allows the driver to back the car out of this situation.

By Air

If the heroes decide to travel by air, they still face the dangers of the storm. The plane takes off from the docks along the lower west side of



How will our Heroes Survive the Dynamo?

Manhattan. The river is choppy and makes for a very bumpy takeoff. To reach their destination the pilot needs to make 3 successful **Navigate** roll (one before each of the dramatic actions). The following events occur as they make their way towards their destination:

Turbulence. The plane hits a patch of rough air! The pilot must make a successful **Pilot Aircraft** roll to steady it. If the roll fails everyone on the plane takes 1D3 damage from being tossed around.

Sputtering Engine. Jimmy the mechanic didn't tell you about engine trouble! The engine (or engines, depending on the type of plane) sputters and could stall out! One of the heroes needs to make a successful **Repair** roll to get it going again. If the roll fails, the hero can attempt it again but this time it is a Difficult roll. If that roll also fails, the plane stalls out and the pilot needs to make a successful **Pilot Aircraft** roll to put it down safely. Unfortunately, the player characters are still 10 miles from their destination.

Dynamo of Doom!

Lightning Strikes. As the plane approaches the dam at the Ashokan Reservoir, a bolt of lightning suddenly strikes the plane! Any hero that makes a successful **Spot** roll knows that the lightning came from the dam and not from the sky! The strike holed the wing. The pilot needs to make a successful **Pilot Aircraft** roll with a -20% modifier to safely land the plane in the water. If the roll fails the characters suffer the effects of a rough landing; all aboard take 1D6 damage.

Scene 4 - The Dynamo of Doom

When the heroes finally arrive at the reservoir and approach the dam and the building that houses the dynamo, they should attempt a **Spot** roll. If successful, they notice a corpse floating in the water. A closer look reveals a naked male of around 40 years of age, shot in the back of the head (**SAN** 1/1D4). There are no distinguishing marks on the body. Once they have dealt with the corpse, the PCs can continue into the Dam Building.

A. Entry Way. The steel door is locked and requires a successful **Fine Manipulation** roll to open. Beyond the door is a small room with a few lockers and some coat hooks along the opposite wall. A **Track** roll reveals that there has been plenty of foot traffic lately. A second **Track** roll shows that something was moved through this room on a cart of some kind.

B. Machine Room. This room is filled with the dynamos of the hydroelectric generators. The noise from the dynamos is deafening, and any communication between the characters must be shouted and requires a successful **Listen** roll to make out what was actually said. As the heroes enter the room they surprise two thugs installing the large Tesla coil that was taken from the warehouse. When they see the characters, the mooks leap to their feet to attack with the large wrenches they were using. There is no visible way out of this room, but any hero succeeding on a Difficult **Spot** roll discovers a secret door

Dynamo of Doom!

that leads to a dark stairwell descending into the earth.

Thug Mook (2)

STR 10 CON 10 SIZ 12 APP 9

DEX 8 INT 9 POW 9

Defense Roll: 19%

Damage Bonus: None

Attacks: Wrench, Large 25%, 1D6+db (Crushing)

C. The Death Trap. The stairs end at an unlocked steel door. Opening it, the characters see a small square room that holds a few wooden crates and a single chair. On the opposite side of the room is another steel door. Searching



The "Professor"

through the crates only reveals a few random machine parts, but nothing very useful. When the heroes approach the other door, the entry door slams shut! They hear the sound of both doors being barred and the room begins to fill with water from pipes hidden in the ceiling! Use the Death Trap rules found in the Hazard

section on pages 66-68. Skills that can be used to escape include **Repair**, **Sense**, **Spot**, **Climb**, **Swim**, **Effort** and **Stamina**. If, for some crazy reason, the heroes do nothing to escape this perilous situation they drown in five rounds. When they finally escape the death trap, the door leads to a long hallway lit with bare light bulbs hanging intermittently from the ceiling.

D. The Cave. Fifty yards down the hallway it opens up into a large cave stacked with dozens of crates and barrels. There are two large hallways leading out of this room: one directly across from the entrance and one in the middle of the wall to the right. As the characters look around they can attempt to make a **Listen** roll. If successful, they hear a strange mechanical



Zzzzz...whirrrr...Zzzzzz

buzzing and the thudding of heavy mechanical footsteps. Looking toward the archway to the right, a long shadow slowly grows larger and larger. Give the heroes a round to prepare for whatever is coming. A few moments later an eight-foot tall mechanical man lumbers into the room. As it walks into the light the heroes are stunned as they see a liquid-filled bubble where the steel monster's head should be. More astounding is that inside the glass is a human head that looks exactly like the Doppelganger character (**SAN** 1D3/1D6)! Once they have dispatched the robot the heroes can attempt a **Listen** roll to hear the sounds of hideous laughter coming from the hallway across from the entranceway.

Robot

STR 20 CON 19 SIZ 15

DEX 10 INT 7 POW 7

Move: 8 (5/10)

Hit Points: 17

Damage Bonus: +1D6

Armor: 12-point steel plating

Attacks: Claws 25%, 1D6+db (Crushing)

Skills: Listen 50%, Spot 50%

E. Robot Storage and Repair. This chamber has a large battery power supply and a workbench filled with tools for electrical and mechanical repair.

F. The Evil Headquarters. The hallway leads another forty feet and ends in a very large chamber filled with a massive electrical device. A successful **Sneak** roll allows the heroes to approach unnoticed. Several thugs are working on the device while the Doll-faced Man, aka Gustav Beckman, walks along a steel catwalk overseeing his minions at work. In a mere 3 rounds, Gustav will don the Telecution Helmet, power up the dynamo and destroy New York City! If the heroes fail their **Sneak** roll or make

their presence known, Doctor Beckman laughs maniacally and informs the characters that they are too late! All he need do is think of Manhattan and a massive bolt of electricity will travel from his mind to the center of the city, destroying the island. He throws the switch, powering up the dynamo (it takes five rounds to build up enough power) and orders his thugs to attack!

Gustav Beckman, The Doll-Faced Man, Mad Scientist

STR 8 CON 8 SIZ 10 APP 10

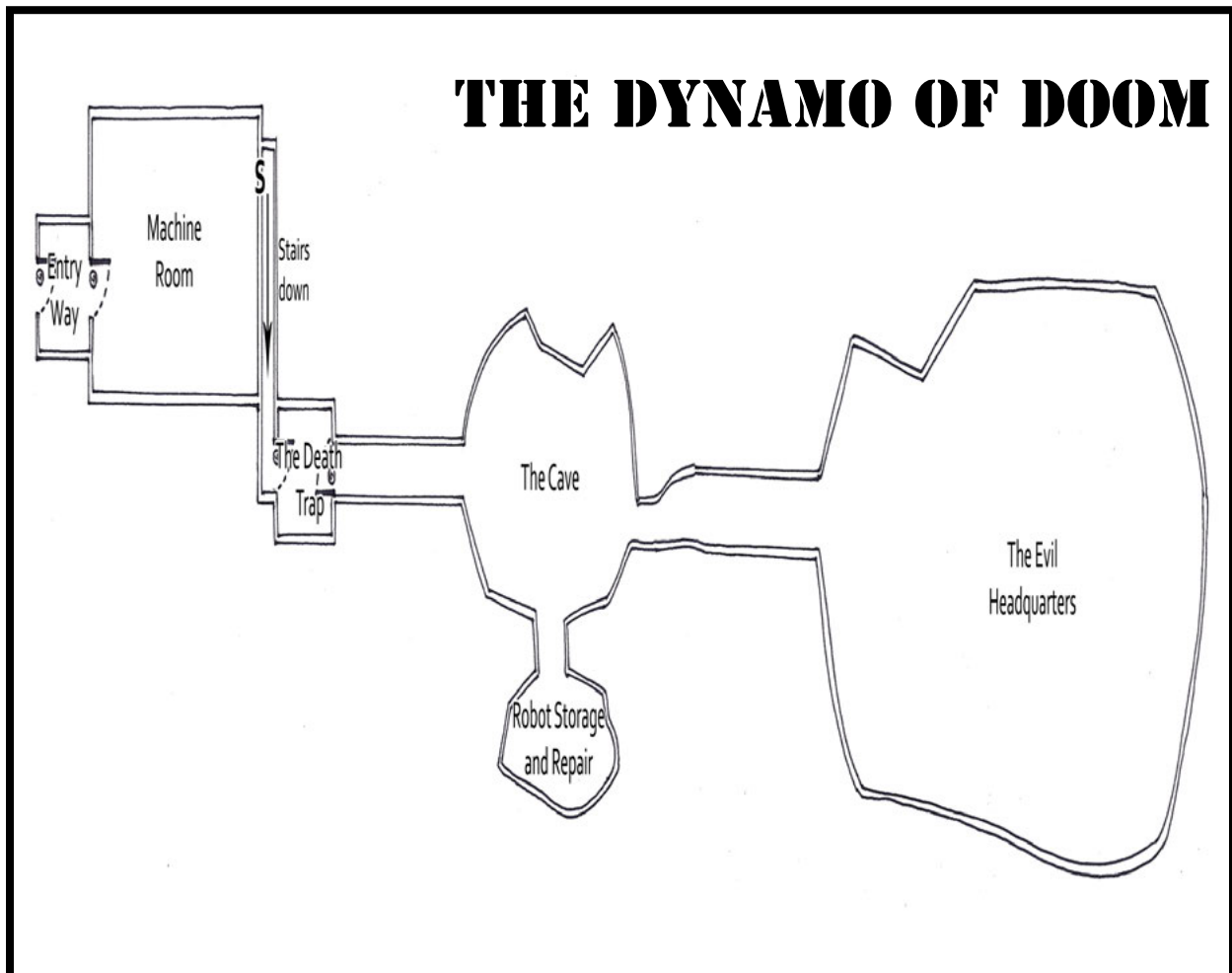
DEX 14 INT 19 POW 18

Move: 10 (7/14)

Hit Points: 9

Damage Bonus: None

Armor: None



Dynamo of Doom!

Attacks: Telecution Helmet 45%, 2D6 (as Energy Projection power), 6 uses per day.

Skills: Fine Manipulation 40%, Heavy Machine 40%, Repair 65%, Science (Chemistry) 85%, Science (Physics) 85%, Technical Skill (Electronics) 70%

There is one Thug mook (page 86) per player in the room with him.

If any of the heroes specifically search for a way to stop the machine, a **Repair** or Difficult **Spot** roll reveals a red knife-switch at the base of the machine. If they throw the switch, the machine might just stop. All they have to is fight their way to it.

The heroes finally make it to the switch, but as they are about to throw it the Doll-faced Man screams “No! You fools! You’ll blow us all to atoms!” When the switch is thrown, sparks arc from the surface of the machine and all the dials exceed the red line. The device will overload shortly! The characters only have a few minutes to escape before a massive explosion rips through the cave!! As the heroes run for their lives, have each PC attempt a **Luck** roll. If anyone rolls a fumble, there is some kind of delay in their escape – a twisted ankle, a chunk of the ceiling collapses, or they have to make it past some broken high-pressure water pipes.

As the heroes finally make it to the surface, there is a terrible explosion from deep underground. They can only assume that Doctor Beckman was destroyed along with all of his terrible creations.

If the heroes don’t want to stick around, they have 30 minutes before the authorities arrive and question everyone in sight. When they finally reach New York they are exhausted, but secure in the knowledge that the city is once again safe from harm.



Gustav Beckman

Epilogue

Several days later the heroes are eating at the Automat where this tale began. They tell Alice, again, the story of the events at the dam. As she fills their coffee the heroes look up just in time to see a figure walk by the window. He turns slightly, flipping up the collar of his overcoat, almost concealing a very familiar Doll-like face! When they rush out the door, he is nowhere to be seen; there are only the bustling crowds of midtown Manhattan.

The God of the Airwaves

Will our Heroes be able to stop the summoning of a Dark God?

Introduction

During a seemingly normal day, the heroes are propelled into danger by a most unlikely source. A pattern of bizarre murders unfolds because of messages delivered by way of modern radio technology. Perhaps the critics are right; radio programs *can* rot your brain.

Background

Radio is king in the 1930s; the majority of households have at least one radio. Listeners loyally tune into their favorite programs and actively participate in the various contests and sweepstakes the shows sponsor.

WABZ radio is the most popular station in town. Located on the top floors of the Conrad building, this station produces dozens of comedies, dramas, and mysteries every week. People flock to the station nightly to watch the live broadcasts of their favorite shows in the 700-seat auditorium in the WABZ studios. Recently, the radio station procured a new and more powerful transmitter, allowing their programs to be heard in a fifty-mile radius!

The success of WABZ does not belong to the talents of the actors, producers, or writers. The radio station owes most of its success to an ancient Sumerian god known as Xhuul.

At the height of the spiritualist movement of the 1920s, a man named Earl Conrad designed and built a twenty-one story building in the modern Art Deco style. Secretly, Conrad was a member of a cult that worshiped an ancient Sumerian deity of destruction named

Xhuul. The young architect added a secret temple within his design, so he and the rest of the followers could practice their ancient rites high above the city; their ultimate goal was to summon their forgotten god back into his rightful realm and destroy the decadence of the modern age.

Earl Conrad was never to see his plan come to fruition; he was killed in a car accident in 1929. This calamity, coupled with the crash of the stock market, caused the cult to disperse, leaving only one loyal follower in its wake; a young aspiring writer named Phillip Howard. In 1931 the top two floors of the Conrad building were rented to WABZ radio, which began broadcasting in early 1932.

Though not initially successful, WABZ really took off when they hired Phillip Howard as their head writer. It seemed there was nothing this young wordsmith couldn't produce. Romance? Not a problem. Comedy? Give him a few minutes. Mystery? It's ready to go. But where Mr. Howard truly excelled was in the realm of horror. His show, "The Night Watchman," has consistently been the highest-rated program since he was hired at WABZ. The show revolves around a globe-trotting adventurer named Guy Garrett who seeks out the strange and unusual to save the world from evil.

The program is so popular that it has an official club, "The Order of the Watchmen." Kids of all ages can send in to receive a secret decoder badge and an official certificate which states they must swear in blood (so the certificate says) to be vigilant servants of the

God of the Airwaves

Order of the Watchmen. There are over two thousand members of the Order throughout the city. Of course, radio programs do this all the time and it is all in good fun, right?

When Phillip Howard joined WABZ, his first order of business was to locate the entrance to the secret temple that was covered up when the radio station moved into the building. He discovered the doorway covered by some shelves in a storage closet, and with a few weeks of “working late,” Phillip rigged the shelves to open with a secret latch and restored the temple to his beloved god Xhuul.

The next step in Mr. Howard’s plan was to introduce small segments of the sacred text of Xhuul in his Night Watchman scripts, so his listeners were slowly prepared to accept the commands of the ancient Sumerian god. After a full year of secret indoctrination over the radio, Phillip was certain his new “followers” were ready to begin the mass sacrifices necessary to open the gate, allowing Xhuul to enter this world and bring about a new age dominating the world.

One week ago, immediately following the weekly airing of *The Night Watchman*, the Forests, a poor family living in a tenement building, fell under Mr. Howard’s spell. They blocked all exits to the tenement and set the building on fire, killing all twenty-three people living there. When the police found the Forests, they were standing in front of the burning tenement staring into the flames and repeating the word “Xhuul, Xhuul.” The members of the family were taken into custody and deemed insane. They are currently held in the local sanitarium. The police have found no motive in the case, and have shelved it for the time being, content to know that the Forests are incarcerated.

A week has passed, and tonight the next episode of *The Night Watchman* will be broadcast. This evening the heroes might just become unwilling sacrifices to an ancient god.

Adventure Summary

The heroes are enjoying a fine spring evening downtown when an out of control car runs people down along the sidewalk! They gain control of the car, only to discover that it is being driven by a little old lady who seems to be under a strange spell of some sort, repeating one nonsense word over and over again.

Investigating her house, the PCs discover that she is a big fan of radio, but nothing more.

As the heroes leave the house they hear the same word the old lady was saying, chanted by a group of children gathered nearby. On investigation, the player characters find the kids attempting to sabotage the railroad tracks! Once they are stopped, the kids snap out of it. Questioning the kids, the heroes find that the children are all fans of one particular radio show.

The heroes make their way to the radio station just as the program is about to start. Investigation reveals that the head writer is a cultist attempting to summon an ancient god back to this world by using listeners to commit sacrifices in the name of his god! To make matters worse, the building has a secret temple to the Sumerian god in a secret floor above the radio station.

The heroes must do what they can to stop this horror.

Getting the Heroes Involved

God of the Airwaves can be set in any large city in the United States with its own radio stations and a few skyscrapers. Chicago, New York, Los Angeles or San Francisco would all work, but feel free to set it anywhere that fits into your campaign.

Scene 1 —Runaway Car

This first scene is *in media res*; the characters get right into the action.

On a beautiful spring evening the heroes are walking down the sidewalk towards some destination; perhaps dinner, the movies or a



“Xhuul...Xhuul...Xhuul...”

meeting with the Mayor. Let your players decide what their characters are up to. As the heroes are walking along the avenue read the following aloud:

The night air is crisp and clean as you walk along the avenue. The sidewalk is crowded tonight as people rouse from a long winter hibernation. Suddenly, screams and the roar of an engine shatter the air. Looking ahead, you see the crowd splitting, trying to dodge out of the path of a runaway car barreling down the sidewalk, hitting anyone unable to get out of the way! Someone needs to stop this maniac!

The heroes have several options on the next actions to take: they can just attempt to get out of the way of the oncoming automobile with a **Dodge** roll. They can try to help other victims escape the onslaught with a successful **Effort** or **Command** roll. Finally, they can attempt to stop the car. To do so, the characters must perform the following actions to bring the car to a halt. After each action, the old woman swerves the car to try to dislodge the hero, requiring an **Agility** roll to avoid taking 1D2 points of dam-

age from being tossed around. If the character fumbles the **Agility** roll, they are thrown from the car and take 1D6 damage from the fall.

- The hero must first jump onto the running boards of the car. To do this they need a successful **Jump** roll. Once the PC is on the car they realize that the driver is a little old lady, who has a glazed look in her eyes and is repeating something over and over again. The radio is on, so the hero must make a successful **Listen** roll to recognize she is saying the word “Xhuul.”
- The hero must now try to gain control of the car, but once the character enters the car, the elderly woman draws a large kitchen knife from her purse and starts slashing at him with her right hand, still driving down the sidewalk and hitting anyone in her way. The PC needs to fight the old woman, or try to pull her out of the driver’s seat with a successful **STR vs. SIZ** roll (she gets a free attack roll against the hero), or attempt to throw the car out of gear with a successful **Drive** roll.
- If the hero manages to get behind the wheel of the car, a successful **Drive** roll brings the vehicle to a stop.

Once the car is stopped the heroes have to deal with the old lady (unless she was subdued in the car), who repeats “Xhuul” and brandishes the kitchen knife.

CRAZED LITTLE OLD LADY

STR 7 CON 7 SIZ 9 APP 8
DEX 10 INT 10 POW 9

Move: 10 (5/10)

Hit Points: 8

Damage Bonus: -1D4

Armor: None

Attacks: Punch 20%, 1D4+db (Crushing)

Knife 15%, 1D3+1+db (bleeding)

Skills: Drive 42%

God of the Airwaves

When the octogenarian has been subdued, the police and ambulances arrive and question everyone about what happened.

It will be a while before the police get to the heroes, so they have a bit of time to examine the woman and the car. The characters can attempt **Spot** rolls while looking through the car. A successful roll discovers that the vehicle is registered to Gladys Mehr of 1114 Magnolia St. Only reveal the following information if the player specifically asks: the radio is tuned to WABZ. It is playing is dance music, if they ask further.

The police approach the heroes and ask them what they saw and how they were involved in stopping this devastating event. Allow the characters to tell the authorities their side of the story. If they role-play the questioning well, reward them with an Action Point.

The old woman is taken away in an ambulance, bound in a straitjacket.

Scene 2 —The Investigation Begins

The only lead the heroes have is the word Xhuul. If they wish to research the name, they can make their way to the library and spend some time searching through the stacks. The heroes can attempt a difficult **Research** roll. If successful, they discover that Xhuul is the ancient Sumerian God of Destruction. Once they have that information, a second successful **Research** roll indicates that the cult of Xhuul was very secretive in ancient Sumeria, but there is some indication that during the 1880s a small sect of spiritualists revived the cult and worshiped the god in Europe and America.

If the PCs decide to research the newspapers, a successful **Research** roll finds an article from a week ago describing the events of the Forest family burning down a tenement building down, as described in the introduction. The article notes that the family were all institutionalized. Witnesses all claim the family members only said the word “Xhuul” when questioned.

1114 Magnolia St.

If the characters investigate the home of Gladys Mehr, they find the house on a quiet street in the city. It is a small colonial house surrounded by a white picket fence and neatly-trimmed bushes. The door is locked, but a successful **Fine Manipulation** roll easily opens it and allows them inside.

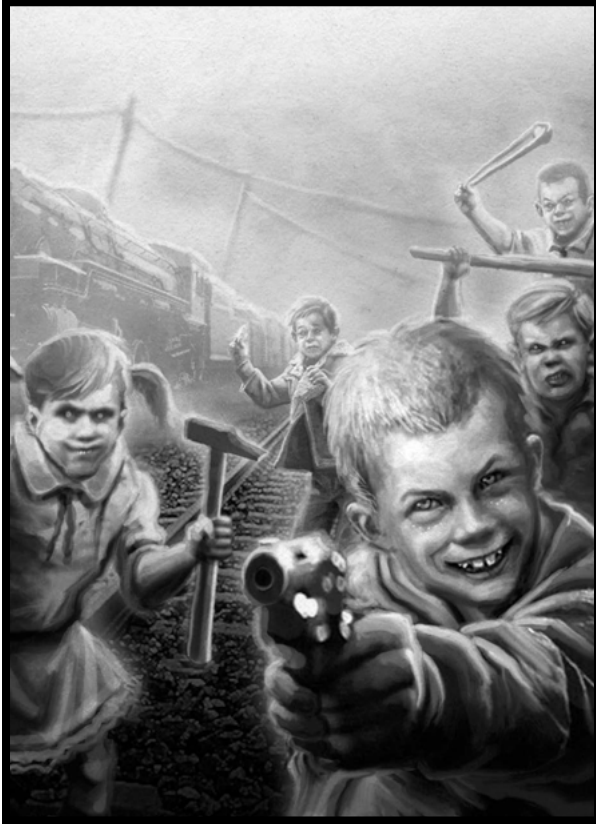
This seems to be a very modest home that has been lived in for a very long time. There are only two real places of interest in the house: the living room and the bedroom.

The Living Room

This room is set up like any other common American home; a sofa and chairs near a central fireplace, with a large radio off in the corner. There’s some unfinished knitting on the sofa and a folded newspaper stuck between the cushions. Examination of the paper reveals that it has been folded to show the radio program schedule. The radio is currently tuned to WABZ, if the players ask.

The Bedroom

On the second floor the heroes find the closed door to the bedroom. The door is unlocked and when opened the characters discover a simple bedroom. In the middle of the room is a full-sized bed. Pictures of a young Gladys and her husband hang on the wall over a dresser, opposite it is a closet door. If the heroes search the dresser call for **Spot** rolls, but they find nothing unusual. If they search the closet the PCs can attempt a **Spot** roll. If successful, they discover a manila envelope containing a certificate proclaiming that Gladys Mehr is a member of the Order of the Watchmen. The certificate is signed by Guy Garrett and contains some blood-curdling phrases and instructions. A **Know** roll indicates that it is a pretty standard Radio Club membership certificate. If the characters are locals they might know of the Order (or be members themselves!). There is no other information to be found.



“XHUUL! XHUUL! XHUUL!”

Scene 3 —The Kids are Alright

While the characters are walking back to their car, have them all make **Listen** rolls. If successful, they can hear some children playing, and distinctly hear one of them yell out “Xhuul!” A second successful **Listen** roll permits the characters to figure out where the sound is coming from: through an empty lot and over by the railroad tracks. As the heroes approach, read the following aloud:

Making your way through the bushes you spot a group of children playing on the train bridge that crosses a small creek. Looking closer, you are horrified to see that the kids are trying to pull out the spikes holding down the tracks, all the while yelling “Xhuul! Xhuul!” You hear a whistle blow, and the engine of a passenger train appears in the distance!

The heroes need to stop these kids before they wreck the tracks and cause a massive derailment! Let the players come up with a plan to stop the children, but when they approach the

kids rush the heroes, screaming “XHUUL!”, using hammers and pipes as weapons.

CRAZED CHILDREN, Mooks (10)

STR 7 CON 10 SIZ 6 APP 9

DEX 8 INT 9 POW 9

Defense Roll: 16%

Damage Bonus: -1D4

Attacks: Slingshot 20%, 1D3 (Impaling)

Hammer / Pipe 25%, 1D6+db (Crushing)

Any character who rushes past the kids to where they were sabotaging the tracks can see that they have pulled out two spikes; enough to make the tracks loose, and possibly cause an accident. The heroes only have two rounds to fix the tracks – they can’t stop the train in time. If they attempt to fix the tracks, have them make **Repair** rolls. Fortunately, the tracks aren’t as damaged as they look; whether the tracks are repaired or not, the train whizzes by as the heroes are dealing with the crazed kids.

This is a very dangerous situation as the characters wrangle the children on the slippery embankment of the tracks. Worse yet, the kids try to push the heroes into the moving train! Any time one of the characters is hit by a kid, they must attempt an **Agility** roll. If successful, they manage to keep their balance. If they fail they stumble close to the passing train! If they fumble, they fall into the train itself and are carried away (this will most likely kill anyone it happens to, so remind the players about cheating death with Action Points).

Once two of the kids are hurt or knocked out, the rest scatter into the bushes. If the heroes manage to capture one of the kids they can attempt either a **Command** roll or a **Psychotherapy** roll to snap the child out of his bizarre stupor. He looks around blinking his eyes, not understanding what is happening to him. When questioned, he tells them his name is Billy and the last thing he remembers was sitting in his living room listening to the radio. If asked what he was listening to before he blacked out, he will reply “The Night

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Watchman!” with great enthusiasm. If pressed about The Night Watchman, he shows the heroes his membership card for the Order of the Watchmen (signed by Guy Garrett) and explains that he and all of his friends are members of the Order. If asked what station the Night Watchman is on, he is quick to answer WABZ. That is all little Billy can tell the PCs.

Scene 4: The Radio Station

WABZ takes up the entire twentieth and twenty-first floors of the Conrad building in the downtown area of the city. Taking the elevator up, the heroes emerge into the lobby of the radio station.

Xhuul’s Minions. Phillip Howard has convinced the station’s janitors that they were chosen by his ancient god to be the protectors of the temple. Mr. Howard used a bit of dark magic to assist in this endeavor, which has resulted in six very obedient and fanatical servants. As the heroes sneak through the radio station, random **Sense** and **Spot** checks help build the sensation that they are being watched and followed by the janitors.

20th Floor

Lobby. The heroes arrive at WABZ fifteen minutes before the broadcast of The Night Watchman is scheduled to begin. The lobby is filled with audience members waiting to enter the auditorium. There is a bank of elevators opposite the auditorium doors, flanked by the Men’s and Women’s lavatories and stairways to the upper lobby. Several ushers take tickets at the auditorium doors and keep an eye on all patrons. Characters who wish to sneak backstage can do so through the side doors clearly marked “Backstage, Employees Only” on a successful **Stealth** roll. Those failing the roll are caught by an usher, who informs them they are not allowed backstage.

Auditorium. Including the balcony, the auditorium can hold a total 700 audience members. There are 400 seats on the main floor with aisles

in the center and down each side. The floor is gently raked toward the stage.

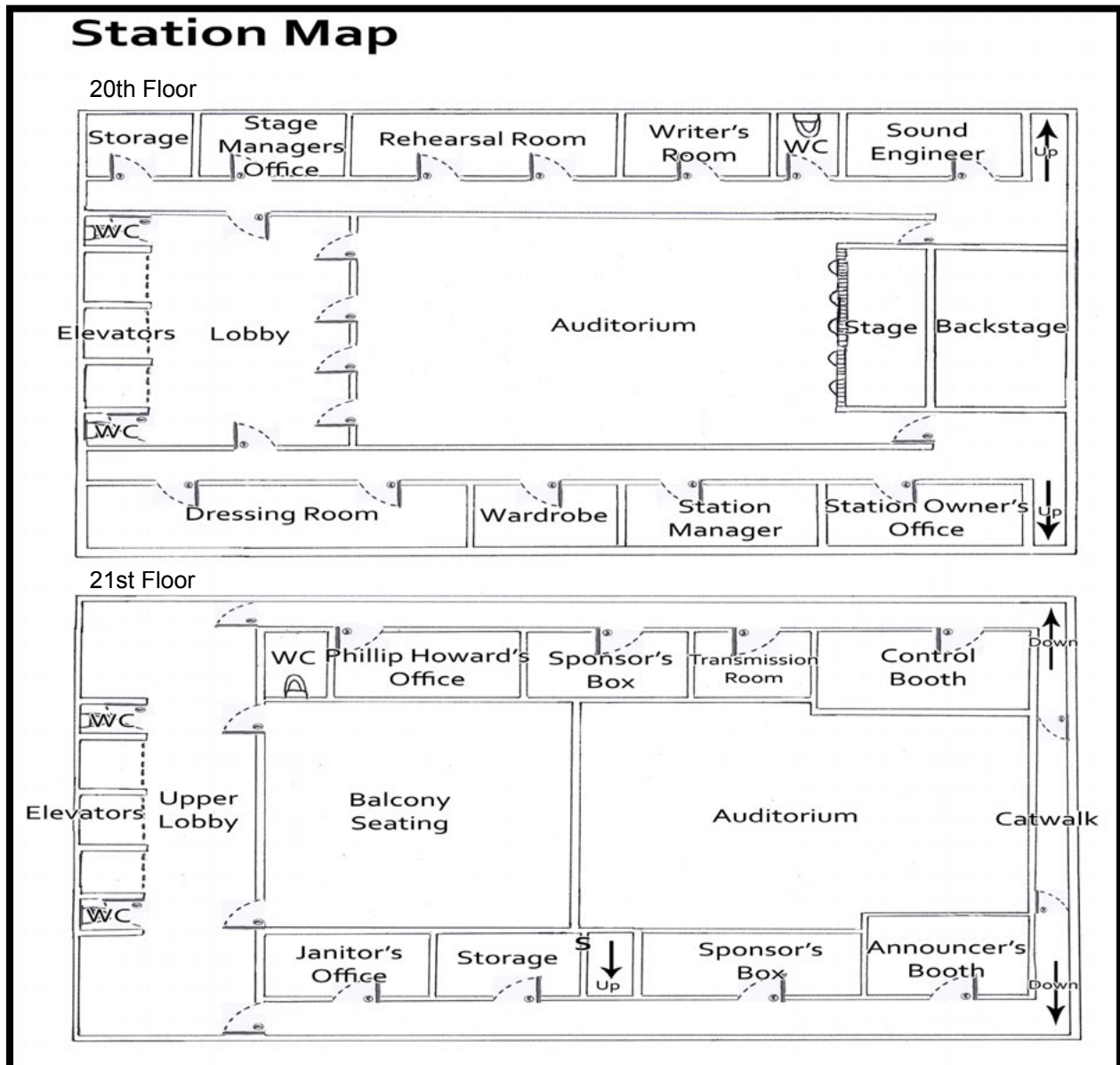
Stage. The stage is set up for the broadcast with microphones, band equipment and a table holding dozens of sound effect props. If the heroes think they can use one, let them! Who knows when a crash box might come in handy?

Backstage. The main stage area is cut off from the stage house by a thick velour curtain, which can be opened and closed on the stage left side. Also along the stage left wall is a pin-rail where the ropes to raise and lower other curtains are secured. The ropes use a simple counterweight system with sandbags to balance the weight of the curtains. Anyone cutting a rope brings a heavy curtain (and its batten) crashing down, causing 1D6 damage to anyone caught underneath.

Storage. This storeroom has several filing cabinets filled with old scripts and music scores. There are a few shelves stacked with old hand props and bits of set dressing. With a successful **Research** roll, the heroes can discover all the Night Watchman scripts. A second **Research** roll finds that the first references to Xhuul began fourteen months ago, when Guy Garrett discovered an ancient Sumerian manuscript in the middle of the desert. The plot line has progressed each week, with Guy translating it little by little. If a PC reads the combined translated sections and makes a successful **Knowledge: Occult** roll, they realize this is a ritual to summon the ancient god! With this revelation, followed by a successful **Idea** roll, the heroes understand that the recent deaths in the city were not murders, but sacrifices! While searching through the filing cabinets, the heroes can also attempt a **Spot** roll. If successful, they discover a set of blueprints for the Conrad building. By taking a half hour and making a successful **Research** roll, the characters can determine that there is another, secret, floor above the radio station, designed to resemble an art-deco version of an ancient temple; with columns and a dais upon which sits a large statue.

Stage Manager's Office. This cluttered room, filled with shelves stacked with scripts, schedules and books, belongs to the stage manager of WABZ; the very frazzled Richard Harrison. The tall, lanky redhead is constantly buzzing in and out of his office, trying to tie up all the loose ends before each live performance. Trying to talk with Dick requires a **Persuade** roll, but his answers are only a sentence or two, usually beginning with "Look, I'm really swamped right now but...". He doesn't know anything about Xhuul, and if asked he tells the heroes they should go and talk to Phil and the other writers.

Rehearsal Room. This is a wide-open room with mirrors on the walls and several wooden folding chairs set about the space. The outline of the stage in the auditorium is painted on the floor, showing the location of the band, the sound effects table and the placement of the microphones. If any of the character searches the room, a **Spot** roll finds a page of tonight's script for *The Night Watchman*. Anyone reading the page can make an **Language, Other: Sumerian** to translate the High Priest's line "ATI ME PETA BABKA MA WUSSURU XHUUL!" to read "*Gatekeeper, open your gate for me and release Xhuul!*"



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Writer's Room. When the door to this room is opened, a cloud of smoke billows out into the hallway. Through the haze of cigarette smoke can be found three staff writers (Tom Ajack, Charles Todd, and Curt Hoard), pecking away at their typewriters and arguing about plot lines and dialogue. Trying to ask them any questions is nearly impossible, as they bicker among themselves and ask the player characters their opinions about specific lines. This should be played as a fun role-playing moment and players who get into the scene should be rewarded with an Action Point. When the heroes finally do get a chance to ask questions, the writers tell them they don't know much about Xhuul; that was a creation of Phil, who has his own office.

Sound Engineer. This room is filled with wall-sized mixing and recording equipment and dozens of microphones, microphone stands and spools of audio cable. This is where Max Webb, the station's sound engineer, mixes the audio from the show as it goes out over the airwaves. Because of the number of vacuum tubes in the equipment, this room gets incredibly hot during a broadcast. Max sweats profusely as he listens through his headphones and tweaks the various audio channels as the show progresses. The only thing Max really knows about is sound, he isn't much help otherwise. If a hero wants to disrupt the broadcast, a successful **Repair: Electrical** roll allows them to pull out the right cable.

Dressing Room. The walls of this room are lined with make-up mirrors surrounded by bare light bulbs. There are some lockers along the opposite wall between the entry doors. During the broadcast this room is a flurry of activity, with performers running in and out. Any hero searching through the room can attempt a **Spot** roll. If successful they discover a full copy of tonight's script. If they read through it, they can attempt a **Research** roll. If they succeed, they discover that in this evening's script the audience will play the role of a cult by all chanting in unison "Xhuul!, Xhuul! Xhuul!" If the PCs have already read through the old scripts in the stor-

age room, they can make a **Knowledge: Occult** roll or a Difficult **Idea** roll to realize that this point in the script is in reality the final component of the ritual that summons Xhuul!

Wardrobe. Racks and racks of clothes and costumes fill this room, creating a labyrinth of fabric, sequins and feathers. Forty-eight year old Liz Sheridan is the wardrobe mistress for WABZ, and is quicker than a gunslinger with a needle and thread. When the heroes enter wardrobe, Liz is instantly at their sides taking measurements and asking what part of the show they are in. If they answer that they are not in the show, Liz pushes them out of the room and tells them she doesn't have time for foolishness.

Station Manager. The station manager is Frank Gruber, a thirty-six year-old former whiz kid who knows how to make a radio station run like clockwork and make a good profit. Frank's office is neat and tidy with every memo, letter, and pen exactly where it should be. If asked about Phil, Frank brags about how he discovered this amazing writer and how it was his own genius that really made WABZ the radio powerhouse that it is.

Station Owner's Office. This lavish office/lounge is really a place for station owner David Keller to bring guests and advertising partners before or after the broadcast. Apart from the large oak desk that dominates the room, there is a fully stocked bar along the far wall. If asked, Mr. Keller knows nothing about the subject matter of the shows on his station (he doesn't really like radio all that much) but he does know that it is making money and that advertisers are clamoring to sponsor shows like *The Night Watchman*.

21st Floor

Upper Lobby. Much like the lower lobby, this area is filled with patrons waiting to enter the balcony seating area. As below, several ushers take tickets at the auditorium doors and keep an eye on all patrons. As on the floor below, there are two doors marked "Backstage, Em-

ployees Only” that the heroes can go through with a successful **Stealth** roll.

Balcony Seating. Two side aisles flank the seating of the balcony that holds up to 300 patrons, and provides a clear view of the stage. The balcony is raked towards the stage and is twenty feet above the lower seating area.

Phillip Howard’s Office. Opening the door to this room, the characters are hit with a strong spice-like smell. An **Idea** roll recognizes the scent as some kind of incense, though none seems to be burning. The office itself is unremarkable. Shelves filled with books line the walls, and a desk sits at the far end with a typewriter and stacks of paper on it. Looking at the papers on the desk the heroes can make a **Spot** roll to discover a full copy of tonight’s script. As with the script in the dressing room, the heroes can discover the plot to summon Xhuul by reading this script. A successful **Research** roll when searching through Howard’s shelves unearths an older handwritten book. An hour of study and a successful **Own Language: English** roll will reveal the history of the Cult of Xhuul (as written in the Introduction) and Howard’s place in it.

Looking through the desk drawers, the characters can make a **Spot** roll to discover a small locked wooden box that smells strongly of incense. A successful **Fine Manipulation** roll or a **STR vs. STR 5** opens it, revealing a small clay statue of a multi-eyed human with six tentacles where its arms and legs should be. **Knowledge: Occult** or **Archeology** recognizes this as the god Xhuul. The box also contains several small cones of incense.

As the heroes are in the middle of searching the office, the door opens and a janitor walks in holding a mop. He says nothing if spoken to, but starts chanting “Xhuul” under his breath and attacks the characters.

JANITOR CULTIST, Mook

STR 10 CON 9 SIZ 10 APP 9
DEX 12 INT 12 POW 9

Move: 10 (6/12)

Defense Roll: 19%

Damage Bonus: None

Attacks: Pipe Wrench 25%, 1D4+db (Crushing)

If the Janitor is searched after he is defeated, the heroes discover a note in his coveralls pocket that reads:

“I’ll be watching from the catwalk until the audience starts chanting. After that meet me in the storage room and we’ll proceed to the temple.”

Sponsor’s Box. There are two rows of four seats in this small room. The far side is open to the auditorium, with a great view of the stage. Along the side walls are small tables with refreshments. During the performance, each of the Sponsor’s Boxes are occupied by wealthy patrons.

Transmission Room. The door to this room is locked, but can be opened with a successful **Fine Manipulation** roll. A **Listen** check hears a constant hum coming from beyond the door. Once inside, the heroes find the room is filled with the electrical equipment and transformers needed to broadcast from the station. A large conduit extends out from the top of the machine up through the ceiling. A **Knowledge** roll indicates that the conduit probably leads to the antenna on the top of the building. A **Repair: Electrical** roll, or cutting the conduit, can immediately halt the transmission.

Control Booth. When the characters open the door, they are immediately “shushed” and told to leave. The director is busy conducting the broadcast from this room. The far wall is a window looking out over the stage and the auditorium, giving a clear view over the entire production. Wall-mounted speakers allow the director to hear exactly what is going out over the airwaves, as he gives directions over the intercom to the stage manager backstage.

Catwalk. This rickety wooden bridge crosses the ceiling thirty feet above the stage floor. There are several spotlights clamped to a

God of the Airwaves

pipe on the downstage side, and tied-off ropes leading to sandbags hanging over the stage itself. The curtain downstage is closed, blocking sight of the audience, but the show can be clearly heard. When the characters walk out on the catwalk they see a man in the middle of the expanse listening to the show. This is none other than Phillip Howard, who looks up at the heroes with a menacing glare. Just as they encounter Mr. Howard, the entire audience begins chanting “Xhuul! Xhuul! Xhuul!” An evil smile crosses Phil’s face as he tells the heroes:

“It’s too late now! The words are going out over the air to thousands of listeners! Soon, the sacrifices needed to bring the master back to his rightful place will occur and there is nothing you can do to stop it! Hahahaha!!!”

If the heroes entered the catwalk from the Control Booth side he runs off in the other direction and heads towards the storage room. If the heroes enter from the Announcer’s Booth side, Mr. Howard draws his pistol and demands that they let him pass. He doesn’t want to fight just yet; he needs to get to the hidden temple unscathed. If the characters try to grab him or refuse to move out of the way, Phil suddenly grabs one of the ropes and jumps off the catwalk, using the sandbag as a counterweight to lower himself safely to the stage floor, where he can take a side hall and the stairs to get back up to the storage room.

Announcer’s Booth. The door to this room is locked and can only be opened with a **Fine Manipulation** roll. Once inside, the heroes are met by Don Waxman, the announcer for WABZ, who covers the microphone as he demands that they leave. The room itself has been made practically soundproof, and has windows along the far wall allowing a clear view of the control booth and the stage.

Storage Room. This room is filled with various props, crates of light bulbs, and other supplies needed to run the radio station. Hiding behind some crates in the far right corner is another janitor, sent here to guard the secret door. He wields a pipe wrench as a weapon.



Phillip Howard watches from the catwalk

JANITOR CULTIST, Mook

STR 10 CON 9 SIZ 10 APP 9
DEX 12 INT 12 POW 9

Move: 10 (6/12)

Defense Roll: 19%

Damage Bonus: none

Attacks: Pipe Wrench 25%, 1D4+db (Crushing)

Behind a shelf against the far right wall is a secret door. It can only be found if a hero is searching the area and makes a successful **Spot** roll. Once opened, the heroes discover a stairway going up to a hidden chamber at the top of the building.

Janitor’s Closet. This small room holds all of the janitorial equipment to keep the radio station clean. A slop sink, several brooms, and other cleaning supplies line the walls. In the middle of the room is a small table with three folding chairs set around it. A successful **Spot** roll discovers a slip of paper tossed on the floor that reads:

“I’ll be watching from the catwalk until the audience starts chanting. After that meet me in the storage room and we’ll proceed to the temple.”



God of the Airwaves

The Secret Temple of Xhuul

Reaching the top of the stairs, the heroes find themselves in a strange, inverted pyramid-shaped chamber, filled with the same incense found in Howard's office. Across from the entrance stands a ten-foot tall marble statue of a human with six eyes and six tentacles where its arms and legs should be. Phillip Howard kneels before the statue, holding a large book and calling out to his god. If the PCs make a successful **Spot** roll they notice that the statue seems to be flickering with energy; if any made a critical success they also notice that the veining in the marble seems to be pulsing (**SAN** 0/1).

The remaining four Janitors act as Howard's guards and immediately attack the characters using the tools they have at hand.

JANITOR CULTISTS, Mooks (4)

STR 10 CON 9 SIZ 10 APP 9
DEX 12 INT 12 POW 9

Move: 10 (6/12)

Defense Roll: 19%

Damage Bonus: None

Attacks: Pipe Wrench 25%, 1D4+db (Crushing)

PHILLIP HOWARD, Cult Leader

STR 10 CON 10 SIZ 10 APP 14
DEX 10 INT 14 POW 15

Move: 10 (5/10)

Hit Points: 10

Damage Bonus: None

Armor: None

Attacks: Medium Pistol 20%, 1D8 (Impaling)

Skills: Command 40%, Knowledge (Occult) 50%, Persuade 50%, Spot 35%, Status 55%, Stealth 35%

Once Howard's henchmen have been taken care of, Howard stands and proclaims that they are too late! The summoning is complete and there is nothing that can stop the return of Xhuul to this world! Howard attacks the characters using

both his pistol and his magic. Two rounds into the battle with Howard, the heroes are faced with another menace as Xhuul's tentacles begin to grow and flail about, attacking all of his enemies as he slowly enters this world. All of the PCs must make a **Sanity** check or lose 1/1D8 sanity.

XHUUL, Awakening God

STR 45 CON 70 SIZ 30

DEX 8 INT 0 POW 50

Move: 8 (4/8)

Hit Points: 50

Damage Bonus: +4D6

Sanity Loss: 1D3/2D6

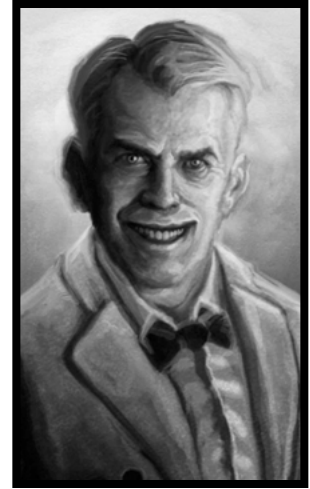
Armor: None but normal weapons only cause 1/2 damage.

Attacks: Tentacle Smash 30%, 8D6 (Crushing)

Skills: Sense 75%

If any of the heroes manage to get a hold of Howard's book, they can attempt a **Research** roll to discover that there is a way to send Xhuul back to the netherworld. A hero can complete the Dismissal ritual by making five successful **Knowledge: Occult** rolls. If the character rolls a critical success, count that as two successes. If the hero rolls a fumble, things go from bad to worse. Perhaps one of the tentacles breaks out part of the wall and holds another character out over the street twenty-two stories below. This scene should be exciting and desperate as the heroes fight to save the world from the bizarre horror.

Once the Dismissal ritual is completed, a bizarre scream fills the air as the moving tentacles retract into the marble statue, causing it to shatter to the floor. The heroes have thwarted a horror beyond belief and saved the world.



Phillip Howard

When they descend back into the radio station, they discover that the audience is being evacuated out of the building by security, as they believe that the building has been struck by lightning causing a fire in the transmission room and possibly damaging the structure of the building itself.

Epilogue

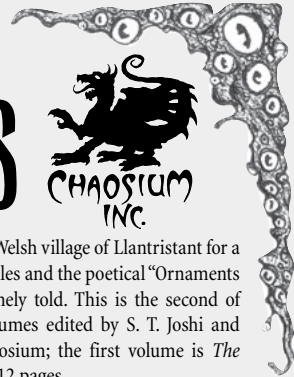
For the next several weeks the Heroes are aware of stories around the area of bizarre attempted murders during that fateful broadcast; all of which include the perpetrator chanting the name “Xhuul.”

After repairs are made to the equipment and the building WABZ eventually returns to the airwaves with one noticeable absence in the programming, The Night Watchman is no more. It has been replaced with a new show about space exploration called Dex Daring: The Atomic Flyboy!

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This massive collection brings together the entire body of Robert W. Chambers' weird fiction works including material unprinted since the 1890's. Chambers is considered a landmark author in the field of horror literature for his King in Yellow collection, which itself represents but a small portion of his weird fiction work. These stories are intimately connected with the Cthulhu Mythos introducing Hali, Carcosa, and Hastur.

This book contains all the immortal tales of Robert W. Chambers, including "The Repairer of Reputations", "The Yellow Sign", and "The Mask". These titles are often found in survey anthologies. In addition to the six stories reprinted from *The Yellow Sign* (1895), this book also offers more than two dozen other stories and episodes, about 650 pages in all. These narratives rarely have appeared in print. Some have not been published in nearly a century.

A Chambers novel, *The Slayer of Souls* (1920), is not included in this short story collection.

The White People & Other Tales

#6035 ISBN 1-56882-147-6 \$14.95

THE BEST WEIRD TALES OF ARTHUR MACHEN, VOL 2. — Born in Wales in 1863, Machen was a London journalist for much of his life. Among his fiction, he may be best known for the allusive, haunting title story of this book, "The White People", which H. P. Lovecraft thought to be the second greatest horror story ever written (after Blackwood's "The Willows"). This wide ranging collection also includes the crystalline novelette "A Fragment of Life", the "Angel of Mons" (a story so coolly reported that it was imagined true by millions in the grim initial days of the Great War), and "The Great Return", telling of the stately visions

which graced the Welsh village of Llantrissant for a time. Four more tales and the poetical "Ornaments in Jade" are all finely told. This is the second of three Machen volumes edited by S. T. Joshi and published by Chaosium; the first volume is *The Three Impostors*. 312 pages.

CALL OF CTHULHU RPG

CALL OF CTHULHU is a horror roleplaying game set in the world of the Cthulhu Mythos, as described by H. P. Lovecraft, the father of modern horror.

Call of Cthulhu, sixth ed.

#23106 ISBN 0-56882-181-6 \$34.95

CORE PRODUCT — The Great Old Ones ruled the earth aeons before the rise of humankind. Originally they came from the gulfs of space and were cast down by even greater beings. Remains of their cyclopean cities and forbidden knowledge can still be found on remote islands in the Pacific, buried amid the shifting sands of vast deserts, and in the frigid recesses of the polar extremes. Now they sleep — some deep within the enveloping earth and others beneath the eternal sea, in the drowned city of R'lyeh, preserved in the waters by the spells of mighty Cthulhu. When the stars are right they will rise, and once again walk this Earth.

Call of Cthulhu is Chaosium's classic roleplaying game of Lovecraftian horror in which ordinary people are confronted by the terrifying and alien forces of the Cthulhu Mythos. *Call of Cthulhu* uses Chaosium's *Basic Roleplaying* system, easy to learn and quick to play. This bestseller has won dozens of game-industry awards and is a member of the *Academy of Adventure Game Design Hall of Fame*. In 2011 *Call of Cthulhu* celebrated its 30th anniversary. In 2003 *Call of Cthulhu* was voted the #1 Gothic/Horror RPG of all time by the Gaming Report.com community. *Call of Cthulhu* is well-supported by an ever-growing line of high quality game supplements.

This is a softcover 6th edition of this classic horror game, completely compatible with all of previous editions and supplements for *Call of Cthulhu*. This is a complete roleplaying game in one volume. All you need to play is this book, some dice, imagination, and your friends.

Call of Cthulhu Keeper's Screen

#23120 ISBN 1-56882-345-2 \$15.95

A 3-Panel Keeper's Screen mounted on thick hardcover stock that folds out to

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33 inches wide. One side, intended to face the players, portrays an investigative scene. The other side collects and summarizes important rules and statistics, to help ease the Keeper's task. The package includes a 22"x34" *Mythos Vade Mecum* poster by the mad french artists Christian Grussi and El Théo, postulating relationships between the deities and minions of the Cthulhu Mythos.

H. P. Lovecraft's Arkham

#8803 ISBN 1-56882-165-4 \$28.95

"Behind everything crouched the brooding, festering horror of the ancient town . . . the changeless, legend-haunted city of Arkham, with its clustering gambrel roofs that sway and sag over attics where witches hid from the King's men in the dark, olden days of the Province.

It was always a very bad time in Arkham . . ."

—H. P. Lovecraft

Arkham is a small town along the Massachusetts coast—the setting favored by author Howard Phillips Lovecraft in his tales of monstrous horror. All in all a quiet place, Arkham is best-known as the home of Miskatonic University, an excellent school becoming known for its esoteric and disturbing volumes residing in its library's Restricted Collection. These tomes form the foundation of all current efforts to thwart the dire desires of the Mythos legion.

H. P. Lovecraft's Arkham contains extensive background information about this haunted New England town — written to be used by serious investigators as a base from which to further explore the mysteries of the Cthulhu Mythos. Pertinent buildings, useful people, and important locations are described in depth. A 17x22" players' map of Arkham is bound into the back, and four thrilling adventures complete the package.

Includes the H.P. Lovecraft short story "The Dreams in the Witch-house" (1933).

H. P. Lovecraft's Dunwich

#8802 ISBN 1-56882-164-6 \$25.95

Dunwich is a small village located along the Miskatonic, upriver from Arkham. Until 1806, Dunwich was a thriving community, boasting many mills and the powerful Whateley family.

Those among the Whateleys came to know dark secrets about the world, and they fell into the worship of unwholesome creatures from other times and places. Retreating to the hills and forests surrounding the town, they betrayed their uncorrupted kin.

Prosperity fled, and a dark despair seized the people. What remains is a skeleton town, mills closed, its citizens without hope or future. However, secrets of the Mythos survive, to be discovered by brave and enterprising investigators.

H.P. Lovecraft's Dunwich begins with "The Dunwich Horror," Lovecraft's masterful tale of life in the town and its surrounds. It expands upon the story with extensive information about the town: pertinent buildings, useful people, and important locations are described in detail. A 17x22" map depicts the area for miles around, and two scenarios are included. All statistics and gameplay notes for d20 Cthulhu are also provided.

Keeper's Companion II

#2395 ISBN 1-56882-186-7 \$23.95

A CORE BOOK FOR KEEPERS, VOL. 2—New to Call of Cthulhu? A battle-scarred veteran of many campaigns? Here are essential background articles useful to most keepers.

"The History Behind Prohibition" — A lengthy article bringing anti-alcohol advocates, law enforcement, gangsters, rum-runners, and consumers into focus. Lots of good stories.

"The Keeper's Master List of *Call of Cthulhu* Scenarios" — Lists are alphabetical by the following topics: scenario era; creature / maniacs / great old ones; legendary heroes and villains; cults / sects / secret societies; Mythos tomes; fictitious locations; and Mythos books from publishers other than Chaosium.

"Iron: a Survey of Civilian Small Arms Used in the 1890's, 1920's, and the Present". Practicalities of firearms; common malfunctions; new skills Handloading and Gunsmithing. Firearms considered are likely to be encountered or thought specially useful by investigators. Insightful discussions of nine specific rifles, five shotguns, ten handguns, a sniper rifle, and the Thompson submachine gun. Hot load damage values for most weapons, along with comparative ratings for noise, maintenance, powder, reloading per round, more, plus standard stats.

"Medical Examiner's Report" discusses the unusual corpse recovered by the Essex County Sheriff's Department, as does "Dr. Lippincot's Diary" from another point of view. Also a short article on deep one / human reproduction.

Brian Sammon's "Mythos Collector" submits write-ups for the *Book of Loä*, *Chronike von Nath*, *Confessions of the Mad Monk Clinthanus*, *Letters of Nestar*, *The Nyhargo Codex*, *Soul of Chaos*, *Testament of Carnamago*, *The Tunneler Below*, *Visions From Yaddith*, *Von denen Verdammten*, as well as for more than a dozen new spells.

And More: "Mythos ex Machina" gathers about forty examples of alien technology from Cthulhu supplements. Gordon Olmstead-Dean outlines the odd connections between H. P. Lovecraft and the Satanists HPL never knew, in "LaVey, Satanism, and the Big Squid". Indexed.

Basic Roleplaying

Welcome to Chaosium's *Basic Roleplaying* system, a book that collects in one place rules and options for one of the original and most influential role playing game systems in the world.

Basic Roleplaying

#2026 ISBN 1-56882-347-9 \$44.95

A CORE HARDCOVER BOOK—This book comprises a roleplaying game system, a framework of rules aimed at allowing players to enact a sort of improvisational radio theater—only without microphones—and with dice determining whether the characters succeed or fail at what they attempt to do. In roleplaying games, one player takes on the role of the gamemaster (GM), while the other player(s) assume the roles of player characters (PCs) in the game. The gamemaster also acts out the roles of characters who aren't being guided by players: these are called non-player characters (NPCs).

From its origin, *Basic Roleplaying* was designed to be intuitive and easy to play. Character attributes follow a 3D6 curve, and the other *Basic Roleplaying* mechanics are even simpler. Virtually all rolls determining success or failure of a task are determined via the roll of percentile dice. This means that there's less fiddling with dice of different types, and the concept of a percentile chance of success is extremely easy for beginners and experienced players to grasp. There aren't many easier ways to say a character has a 70% chance of succeeding at an activity.

The system is remarkably friendly to newcomers. It is easy to describe the basics of the game system, and the percentile mechanics, to non-gamers.

Players of other game systems often find *Basic Roleplaying* to be much less mechanistic and less of a barrier to the actual act of roleplaying. Less time spent on game systems usually equals more time available for roleplaying and thinking "in character."

Characters tend to evolve based on practicing the skills they use the most. They do not arbitrarily gain experience in skills and qualities based on ephemeral elements such as levels or experience ranks.

Combat can be very quick and deadly, and often the deciding blow in a conflict is the one to land first.

Basic Roleplaying is remarkably modular: levels of complexity can be added or removed as needed, and the core system works equally well with considerable detail as it does with a minimal amount of rules.

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