Back to the Future

By Marc Schmalz
Illustrated by Ron Spencer

Despite the versatility of the Alternity® rules, most players concentrate only on serious, gritty settings full of gray morality and conspiracy in the vein of *Aliens*, *X-Files*, or *Blade Runner*. As great as those settings and stories are, some of the most interesting science fiction is idealistic, light, and even comedic or downright campy. It's the science fiction from the Late Late Movie or, more to the point, the science fiction found through *Mystery Science Theater 3000*—the science fiction of 1950s cinema.

Fifties-themed science fiction stories have the feel of movies like *This Island Earth* and *Them!*, or even *Prince of Space* and *Fire Maidens from Outer Space*. By following a few guidelines, you can capture that atmosphere in your own Alternity game.

Setting

While a lot of '50s science fiction takes place on contemporary Earth (on the cusp between Progress Levels 4 and 5), many films either confront contemporary Earth with the existence of an advanced civilization or take place in the far-flung future, the now-ridiculous PL 7 and PL 8 cultures of the year 2000.

History: Pick a date in history to use as the release date for your "movie," and ignore history after that point. Depending on the tone of the game, this could be the most challenging roleplaying element for players. No one should have a clue that Kennedy will be assassinated in the '60s, that men will land on the moon, or that the Mars lander will start sending back pictures of the red planet. Instead, the GM should choose a few landmark events that might affect the game.

For example, The narrator at the opening of *Forbidden Planet* says that humans reached the moon at the end of the 21st century. That's as much "ancient history" as the players need to start playing. Historical depth, if there is any, should be limited to the heroes' lifetime; the distant past is of no concern.

Names: Period names are also needed to give a setting the right feel. The sidearm carried by a Combat Spec might have statistics identical to that of a laser pistol, but it's better to call it a ray gun or atomic blaster when looking for that '50s feel. While the denizens of the retro setting wear togas, the spacecloth from which they are made probably has the same properties as a CF softsuit. Adding a '50s adjective to a normal device usually does the trick.

What's in a Name?

Your villain can't threaten the heroes properly with a garden-variety laser. Instead, he'll unleash the cosmic mega-stellar particle beam!

If you're stumped for fantastic adjectives for your props and weapons, roll on this chart for inspiration. Greek letters and the names of many elements also make great '50s-style super-science adjectives!

d10	Adjectives	Prefixes
1	cosmic	mega-
2	super	electro-
3	neutron	X-
4	radio	holo-
5	death	micro-
6	astro	magneto-
7	positron	ultra-
8	space	sub-
9	stellar	bio-
10	atomic	meta-

Location: The physical location of the setting is meaningless. What matters is the look and feel of the setting, reflected in the clothing and architecture—in short, the fashion—whether on Earth or in the stars. Advanced civilizations fall into one of two fashions: *retro-futuristic* or *ultra-futuristic.*

The *ultra* setting is typified by silver lamé jumpsuits and art-deco architecture. The lines are sleek and smooth, and the buildings often extend impossibly high, defying gravity. Everything shines and shimmers. Men wear belted jumpsuits, while women wear either the same jumpsuit or a similar top with a mini skirt. Clothing variations include sashes,

Atomic Heat Ray

	Handgun	Rifle
Availability	Military	Military
Payload	Stream of Atomic Heat	Stream of Atomic Heat
Type/Firepower	En/G	En/O
Accuracy	+4	+1
Mode	F	F
Type/Firepower	En/G	En/O
Actions	2	2
Skill	Modern Ranged Weapons	Modern Ranged Weapons
Mass	2 kg	4 kg
Length	25 cm	55 cm
Damage	1d4w/2d4w/1d4+1m	2d4w/2d4+2w/2d4m
Range	6/12/24	12/24/48
Hide	–2	—

The atomic heat ray fires a devastatingly powerful split-second beam of pastel blue light, but it is wildly inaccurate as well, imposing a +4 step penalty to all attacks. If damage from the atomic heat ray manages to cause all of a living target's wound or mortal boxes to be checked, that target is vaporized. The Gamemaster should leave behind a portion of the target when thematically appropriate—anything from a piece of its clothing to a full skeleton.

small insignia, and hats to indicate social or military rank. The ultra look is perfect for a species from Mars or Jupiter that has come to conquer the Earth or for the humans of the year 2000.

The *retro* setting is typified by togas and Roman columns. This fashion is easiest to envision and explain to players, since everyone has a basic concept of Roman culture. Just change the white togas to silver or gold lamé, and make the columns out of a futuristic material. Colored sashes and brooches or other jewelry can be used to indicate rank, and the highest officials should certainly wear laurel wreaths even if their title isn't "King" or "Emperor."

The retro look also requires variations for the military. The basic Roman foot soldier image will do, if the clothing is made of futuristic materials. The gladius can even remain at the hip, but add an atomic heat ray gun as well. If the heroes happen to discover the continent of Atlantis, on Earth or in space, the retro look will probably be vogue that season—and every season.

Messages and Morals

Whether the plot concerns giant monsters, an alien invasion, or robots from the future, there is a set of messages that almost all American-made '50s science fiction presents to its audience. A '50s setting falls flat without these messages. It's impossible to capture the feel without a moral.

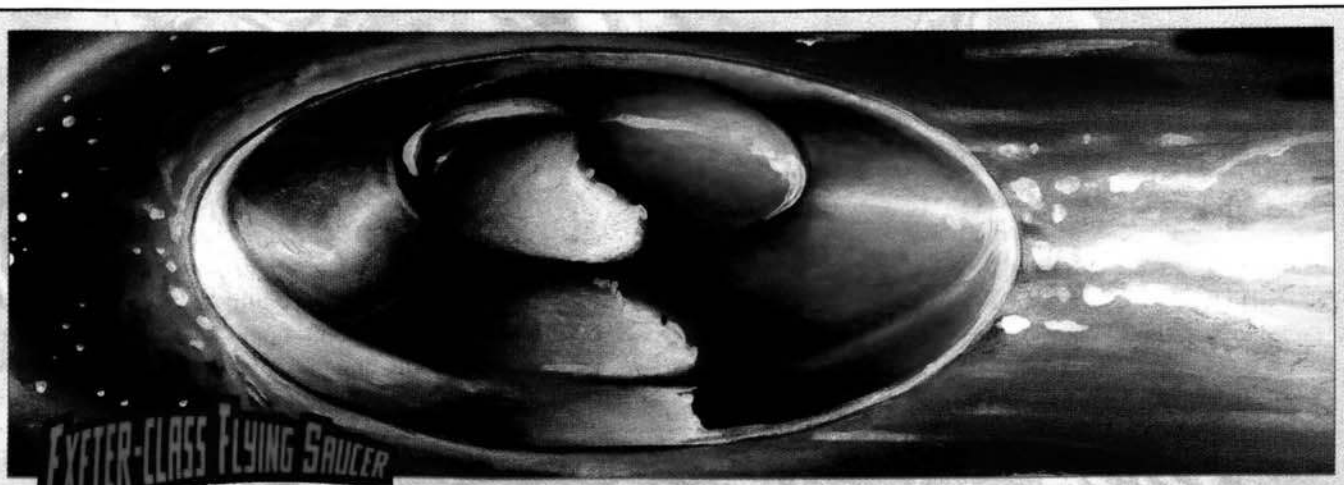
Gender Roles: While there were larger issues in film, one of the hardest to deal with in a modern game is gender roles. The message sent is a little duplicitous, too.

The strong, professional female is a staple of '50s science fiction. There are plenty, usually in the form of Tech Ops (research scientists) and Diplomats (journalists). The message to males in the audience is that women are capable of being as professional and dedicated as any male, and that they'll be better off when they recognize this fact and let women work in the new roles they've carved out for themselves. This is the '50s, and women have already proved themselves in the workplace while so many men were overseas during World War II. Chunk-headed Combat Spec and Free Agent males in the cast can exhibit a little character development as they come to understand the nature of the modern woman.

The other half of the message is a little less politically correct. Females are told over and over that women can't forget that they are female even though they might be working in traditionally male jobs. Character development for these strong women usually involves the thawing of their frigid, businesslike demeanor as they fall in love with the male lead. The message is clear: Despite a woman's professional development, her primary role in life is loving a man, and few science fiction movies of the period let an audience forget that. *It Came from Beneath the Sea* serves as an exceptional illustration of these gender roles.

The American Way: Nationalism rides high during the '50s. With WWII only a few years in the past, plus the threat of communism and the start of the Cold War, civic pride runs high even in film. Introducing an element of patriotism and creating enemies that present a cultural threat as well as a physical one can help give a setting a '50s feel.

No one seems to question the motives or integrity of the U.S. military in film during this period—those are the men who risked their lives to bring the threat of fascism to an end, and now they're vital in our efforts to check the spread of communism. They're the defenders of the American way of life. On rare occasions, the top brass might have their principles called into question, but not foot soldiers. In the '50s, everyone still had a friend or relative in the military or had memories of those lost in battle. Many of the heroes of these films hold military rank. In *The Giant Mantis*, for example, not only was the person who killed the mantis in the military, but the producers established the paleobiologist's military background early in the



Exeter-class Flying Saucer

Compartments: 6
Maneuvering Rating: 0
Cruising Speed: 1.5 AU/hour
Durability: 32
Acc: 2 Mpp
Berthing: 6

Armaments: Caustic Vapors, Atomic Heat Ray
Defenses: Diamond-bonded Martian Steel Plating
Computer: Ordinary Core
Q-Radar with Atomic Tele-Viewer (Communications and Sensors)
Engines: Atomic Rocket Drive (treat as Induction Engines, if needed)
Anti-gravity Pods (treat as Planetary Thrusters, if needed)
Power: U238-Fueled Atomic Fission Reactor (8 power factors)
Cost: 1,000,000 SKMU*
Life Support: Oxygen Tanks

Roll	Compartment	Systems (Dur/Pow)	Dur
1–2	Command	Ordinary Computer Core (1/0)	4/4/2
		Q-Radar w/ Atomic Tele-Viewer (1/0)	
3–4	Crew	12 Wall-Mounted Bunk Bbeds (1/0)	6/6/3
		Captain's Quarters (1/0)	
		Atomic Medi-Bed (1/0)	
5–7	Cargo	U238 Storage Units (1/0)	4/4/2
		Life Support (Oxygen Tanks) (1/0)	
8–10	Engineering	Atomic Fission Reactor (2)	12/12/6
		Atomic Rocket Drive (2/2)	
		Anti-gravity Pods (2/2)	
11–14	Weapons 1	Caustic Vapors Emitter (1/0)	2/2/1
15–20	Weapons 2	Atomic Heat Ray (2/2)	4/4/2

Weapons Data

System	Acc	Range	Type	Damage
Atomic Heat Ray	+2	6/12/24	En(e)	d4+2w/2d4+2w/2d4m
Caustic Vapors Emitter	n/a	n/a	Special	d4–2w/d4w/d4–2m

The Atomic Heat Ray operates much like the hand-held version, except that it suffers only a +3 step penalty to attack.

The Caustic Vapors Emitter sprays a highly acidic cloud of gas into space directly behind the saucer. The pursuing pilot must make a Vehicle Operation—*space* roll, modified by the amount of time he or she has to react, to avoid the worst of the gasses. An Amazing success indicates that the pilot completely avoids the vapors, a Good success is treated as an Ordinary hit by the vapors, an Ordinary success is treated as a Good hit, and a Failure is treated as an Amazing hit.

* Standard Krankorian Monetary Units

TORGON

The Torgon species are large, humanoid insects, strongly resembling mantises (or guys in big mantis suits). They're slow and lumbering, but dangerous in close quarters and tough as nails thanks to their thick exoskeleton.

A Gamemaster can use Torgons in a number of ways. They might be an alien species, indigenous to the first planet humankind explores after leaving Earth, the result of radiation affecting a mantis colony, or the slave race of an advanced civilization.

STR:	14	[+2]
DEX:	8	
CON:	14	
INT:	4	[–2]
WIL:	10	
PER:	4	

Attacks

	Skill Score	Damage	Type
Pincers	14/7/3	d4s/d4w/d4–2m*	LI/O
Mandibles*	20/10/5	d6+1w/d8+2w/d4+1m	LI/O

*When a Torgon scores an Amazing success with one of its pincers, it has managed to clamp onto its target. During the next round, it has the option of attacking that target with its mandibles. Breaking a pincer hold requires complex Strength feat check (4 successes). Three failures during this check indicates that the Torgon has managed to regain a Good hold on the hero, and the escape attempt must start over again.

Torgon exoskeletons provide natural armor ratings of d6 (LI)/d6 (HI)/d4 (En).

film. If it was a contemporary '50s role for an able-bodied young man, chances are that the character had some military background. Uncle Sam didn't want just you; he wanted most of your male friends and relatives, too.

Tampering in God's Domain: The dominant religion of American science fiction is a rather nebulous Christian deism. With each experiment gone awry, the theme is, "God set in motion a natural order for all things, and tampering with the natural order will bring only disaster." This applies to almost any advanced technology.

Special Effects

Chances are that a 1950s science fiction film is operating on a shoestring budget, and special effects are expensive. To maintain the feel, make an effort to skimp on the session's budget, too. The easiest way to save is to re-use special effects. Write up a detailed description of a common occurrence, like a rocket ship landing on a planet. Whenever a rocket ship lands during the campaign, read that description verbatim, re-using that great special effect. Other directors actually reverse film to save money. For example, they might simply reverse the rocket take-off footage to show the landing of a ship. To make this really effective, the description would have to be a palindrome. That's a lot of time and effort—read "budget"—for a '50s campaign, so it's probably outside the means of the game's "producer." Reversed film usually looked pretty bad. (It's amazing how the smoke and fumes are actually being absorbed back into the rocket!) The Gamemaster can simply read the description backward once and see if the players get it.

Nuclear Power: Yep—it's tampering in God's domain. It would be an understatement to say that the world was preoccupied with the power of the atom during the 1950s. The plot of *This Island Earth* centers on another planet's enormous appetite for atomic power. From *Godzilla* to the ants of *Them!* to the title character in *The Amazing Colossal Man*, almost every cinematic pituitary problem has atomic power at its origin. A civilization's splitting of the atom leads to its greatest threat ever. On the surface it might seem strange to receive an anti-tech message from a science fiction film, but at least humanity comes out on top … usually.

It's easy to compare the use of atomic power in the '50s to modern films that deal with pollution or genetic engineering. These are hot issues today, and the general populace doesn't understand them fully. Humans fear that which they don't understand. Cancer is the big bogeyman of radiation, not giant mutated monsters, because society better understands the effects of radiation today. The real ramifications of ozone depletion, deforestation, and genetic engineering aren't understood and therefore make good monster origins. For example, the bugs in *Mimic* are the result of an unnatural genetic hybrid that kept evolving. In the '50s, the bugs' origin would have revolved around uranium rather than DNA tampering.

Atomic devices are rarely seen in '50s science fiction, but a smart Gamemaster can still make good use of his or her special effects budget here. Dig into the cultural knapsack of '50s technological imagery, and find some interesting contraptions that either produce or are fueled by atomic power. Make sure that radioactive items glow in the dark or are hot to the touch. Finally, everyone knows what a mushroom cloud looks like, and it remains an ominous, threatening image even today. Use it.

Radar: If atomic power is the technological pariah of '50s science fiction, radar is its antithesis. No matter the problem, radar is the solution. In the same way that radiation was the misunderstood bogeyman released by WWII, radar is the mistaken savior. A careful listener can probably find several references to radar shields in '50s movies, indicating a function similar to the ALTERNITY game's Deflection Inducer or Ablative Shield defensive systems. In *Prince of Space*, the Phantom Dictator of Krankor uses X-radar to detect just about everything, including the presence of the disguised Prince of Space on a busy street.

How is this applied to a '50s setting? Well, it saves a lot of time on making up sensory systems for ships and planetary explorers. Add a letter to the front of the word "radar" and have it detect whatever is convenient or applicable to your

game. Ignore what everyone now knows to be true of radar and accept it as the heroes' key to near-omniscience … if they know what they're looking for.

Robots: The defining characteristic of '50s robots is that they are all roughly human in size, shape, and function. There wasn't a lot of choice—directors had to stick people in robot costumes to get them to work. Giving robots human form also leads to their cephalization—every robot has its CPU in its head, and destroying its head "kills" the robot. This factor remains true from '50s to the present. While R2-D2 wasn't human in form, C-3PO definitely had his CPU in his head. The same was true of the T-100 from the *Terminator* movies. Some clichés die hard.

Fifties robots are rarely meant for subtle, exact work. They're unstoppable muscle, the Tin Woodsman on steroids. Often they have higher functions as well, but even though Robbie the Robot could synthesize acres of lead plating in an evening, his primary function in *Forbidden Planet* was his potential physical threat to the human soldiers. Gort's role as enforcer in *The Day the Earth Stood Still* is plain, as well.

Weaponry: Gamemasters who want to use energy weapons in the game should choose a form of beam appropriate to the genre. *Star Trek* phaser "glowing stream of light" effects don't appear often and are not common in earlier low-budget films and serials. The special effects guy simply scrapes the celluloid off the film to produce a white lightninglike "beam." There's also the lethargic blue energy bullet used in *Forbidden Planet*, apparently the thematic predecessor to the *Babylon 5* PPG discharge effect.

Weaponry sound effects can also be important for giving a session the right feel. For example, the atomic heat ray's lightning–beam might sound remarkably like a recording of a small car failing to start played at the wrong speed.

The feel is heightened with a good special effect for the destruction caused by energy weapons. Do the energy weapons cause a small smoking hole in someone's uniform, or do they evaporate their target in a puff of smoke? Leaving behind a marker of the carnage is a popular motif. As examples, consider that the weapons used by the Phantom Dictator of Krankor instantly disintegrated everything but soldiers' helmets, while the focusing disintegrator ray used by Derek and Thor in *Teenager from Outer Space* removed all flesh and clothing from a victim's skeleton. Gort's eye beam was even spiffier, leaving melted remains of machinery behind. The audience never saw it hit flesh, but all conjecture is rather gruesome.

Space Ships and Travel: In '50s film, there are some details worth developing and some that should be glossed over in favor of other plot elements. Unless used as a plot point, fuel or engine tech may simply be ignored. And while the universe can be mapped completely, no '50s serial or movie ever bothered to do so. Instead of developing a complex paradigm for faster-than-light travel and highly detailed star charts, generalize about how long it takes to get to and from important planets.

The standard cigar-shaped rocket ship is fine for Earthers and even some alien races (as in *Rocketship X-M* and *Fire Maidens from Outer Space*), but flying saucers also hold a lot of nostalgic value (*The Day the Earth Stood Still, Teenagers from Outer Space,* and *Forbidden Planet*). If the cigar model is used, remember that while they land vertically, fly horizontally, and have no specified artificial gravity systems, "up" is still always "up." It's one more example of the selective physics of '50s science fiction.

While energy weapons are common, energy shields are more scarce. Consider omitting energy weapons and shields completely; instead, equip ships with space torpedoes and armor plating.

Space travel is plagued by atomic rays, cosmic dust storms, and meteor showers—especially meteor showers. These are usually painfully obvious, quick, and pointless threats, the cinematic equiva-

Rocket Suit

This full-body armored suit has a built-in rocket pack, enabling Rocket Rangers to fly both inside and outside an atmosphere. Since control of the rocket pack requires strength and dexterity, the standard chart on page 39 of the *Player's Handbook* can be used to determine safe rocket pack movement rates for each Ranger.

The Rocket Pack is powered by a super-secret fuel that only needs to be replaced about once a month under normal usage. A rocket suit has enough oxygen to keep a Ranger alive in space for three hours, a built-in scrambled communication device (3km range), and a miniaturized Q-Radar unit that can detect an approaching enemy and beep out a warning to the Ranger. These advanced systems are why no Ranger would ever allow a Rocket Suit to fall into pirate hands.

The serrated fins running down the back of the helmet are symbolic of the Rocket Rangers. That design motif is also used on the Rocket Rangers' Humidor-class rocket ship.

Availability: Rocket Rangers Only
Cost: Classified
Mass: 10 kg
Composition: Cotton, plus classified materials
Environmental Tolerance:
Gravity: G0–G2 protected
Radiation: R0–R2 protected
Atmosphere: A0–A2 protected
Pressure: P0–G2 protected
Heat: H0–H2 protected
Action Penalty: +1
Toughness: Good
LI/HI/En: d6/d6/d6+2
Hide: —
Effective Strength: n/a
Skill (for flight): Armor Operation–*powered armor* or Vehicle Operation–*air vehicle* (+3 penalty)

Filmography

Before launching your new campaign, you have some research to do! Track down a few of these films for a Sci-Fi marathon with your players. Those marked with an asterisk also received the *Mystery Science Theater 3000* treatment.

20 Million Miles to Earth. 1957. Morningside Movies.
Amazing Colossal Man, The. 1957. American International Pictures.*
Attack of the Killer Shrews. 1959. McLendon Radio Pictures.*
Beast with a Million Eyes, The. 1955. San Mateo Productions.
Crash of Moons. 1956. Official Films.*
Day the Earth Stood Still, The. 1951. 20th Century Fox.
Destination Moon. 1950. George Pal Productions.
Earth vs. the Spider. 1958. American International Pictures.*
Fire Maidens from Outer Space. 1954. Topaz Film Company.*
Forbidden Planet. 1956. Metro-Goldwyn-Mayer.
From the Earth to the Moon. 1958. Warner Bros.
Giant Gila Monster, The. 1959. McLendon Radio Pictures.*
Giant Mantis, The. 1957. Universal International Pictures.*
Gojira. 1954. Toho.
Incredible Shrinking Man, The. 1957. Universal International Pictures.
Invasion of the Body Snatchers. 1956. Walter Wanger Pictures Inc.
It Came from Beneath the Sea. 1955. Columbia Pictures Corporation.
It Came from Outer Space. 1953. Universal International Pictures.
It Conquered the World. 1956. American International Pictures.*
King Dinosaur. 1955. Lippert Pictures.*
Manhunt in Space. 1956. Official Films.*
Plan 9 from Outer Space. 1958. Reynolds Pictures.
Prince of Space. 1959. Toei.*
Radar Men from the Moon. 1952. Republic Pictures Corporation.
Revenge of the Creature. 1955. Universal International Pictures.*
Rocketship X-M. 1950. Lippert Pictures.*
Space Children, The. 1958. Paramount Pictures.*
Teenagers from Outer Space. 1959. Topor Corporation.*
Terror from the Year 5000. 1958. La Jolla Productions.*
Them! 1954. Warner Bros.
This Island Earth. 1954. Universal International Pictures.*
War of the Worlds, The. 1953. Paramount Pictures.

lent of an inflamed appendix. They can be a gripping initial threat, though—a means to grab the players' attentions and get them involved in the game. Then again, directors thought it was a good way to get the audience involved early in the show, and it never seemed to work very well. Use with caution.

Supporting Cast

Now for the antagonist. The genre has provided myriad variations on a few basic themes.

Giant Monsters: There are really two varieties of giant, typified by *Godzilla* and *Them!* Godzilla, if one believes the cartoon theme song, is 30 stories tall—over 240 feet high. The ants of *Them!* aren't anywhere near that size, but ants 9–12 feet long are still horrible, especially when they eat humans. The smaller terrors are probably better for an ALTERNITY scenario. Human-sized rabbits (*Night of the Lepus*), shrews (*Attack of the Killer Shrews*), and ants make for more personal, appropriate opponents.

In many cases, the nature of the monstrous creatures is a mystery through much of the movie. The ants of *Them!* were unseen for about thirty minutes, represented only by their tracks, sounds, and the smell of formic acid. Leave an air of uncertainty as the beastly antagonists are introduced. "Why, there are thousands of one-inch divots in the metal floor, Dirk! As if it was melted by red-hot pokers." "He didn't die from that wound. He has a massive amount of toxin in his blood—centipede venom. But to get that amount in his body, he must have been bitten by a thousand centipedes ..."

Aliens: H.R. Giger and Ridley Scott won't change the look of science fiction for another thirty years, but '50s films still offer a wide range of alien life forms. Perhaps most common are the aliens that look and sounds like humans, except for their clothing, of course. In *The Day the Earth Stood Still,* Klaatu looks and sounds enough like an Earthling to mingle among humans while the military conducted an active search. By humanizing the alien, the filmmakers allow the audience to identify with him; the same principle should hold true for the players.

There are also any number of completely alien creatures trying to take over the world. An alien can look like a giant lumpy clove of garlic with sharp, pointy teeth, a huge pile of animated rags, or giant insects. The mutant (sic) from *This Island Earth* (insect) and the title creatures from *It Conquered the World* (garlic) and *Night of the Blood Beast* (whatever) are examples of just how nutty aliens can appear.

Mad Scientists: Whether they're evil, power-mad, or just deluded, mad scientists are often the catalysts for science fiction adventures. While an evil genius can make a great antagonist, obsessive, monomaniacal, and socially shunned scientists can make exceptional henchmen for the opposition, too. Even the best-intentioned good scientist can be lead astray by outside influences or simple character flaws like pride and jealousy.

Characterization of scientists are important. Maniacal laughter and a sense of moral superiority are vital, and even Gamemasters with bad German or Russian accents should use them without worrying about quality—few '50s actors ever did.

Plot Briefs

Period plots can be pretty thin, sometimes a film genre formality—the carrier wave used to deliver overdoses of '50s morality and cheesy special effects. Because so many elements overlap in this genre, it should be easy to mix and match ideas from above with one of these simple plot templates.

The first two briefs work best when used as stand-alone adventures, since their capacity for a long-term campaign can be pretty limited. The last brief is most appropriate for a running cam-

paign, since it's the same basic premise as many serials.

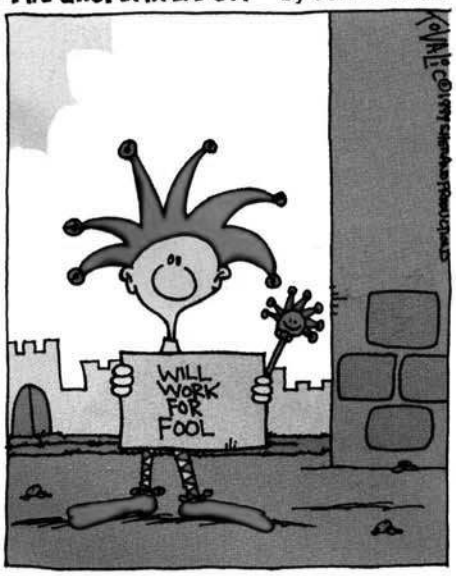
First Men in Space: The heroes are members of the first manned space flight. Their mission: Explore the planet found orbiting the sun directly opposite the Earth. After a crash, the heroes must help the natives with a serious social or technical problem before they will be allowed to leave.

Scolopendrida: Government time-travel experiments have gone horribly wrong, and giant radioactive centipedes have come back through time. The heroes must track and eliminate the creatures before they threaten the lives of people in a nearby city.

Space Rangers: In the far-flung future, the heroes are part of the Rocket Rangers space police force. Unfortunately, the notorious space pirate Julian LeFevre has broken out of space prison, and the Rangers' must follow leads on each of Julian's old cronies and try to recapture him before he becomes a threat once again.

"This article marks the first time that Marc Schmalz, a web developer by profession, has been able to make productive use of his BS in History. He hopes his old college professors are proud."

The Unspeakable Oaf by John Kovalic



Hero Templates

These four "kits" hold the basics for some stereotypical '50s hero types. The skills are listed in order of importance to the hero.

Rocket Ranger

(Combat Spec, futuristic)

A member of the highly trained elite Rocket Ranger Space Police Force. While this Ranger is a Combat Spec character, the force is made up of all types.

Skills: Armor Operation–*powered*; Vehicle Operation–*air*; Ranged Weapon, Modern–*rifle*; Athletics; Melee Weapon; Unarmed Attack; Resolve

Perks: Tough as Nails; Fists of Iron

Flaws: Temper or Code of Honor

Equipment: Rocket suit, Atomic Heat Rifle

Government Scientist

(Tech Op, contemporary '50s)

The driven professional, bent on proving any number of civilization-sharing theories while equipped with a wide array of scientific skills.

Skills: Life Sciences–*biology* and/or *botany*; Medical Science; Physical Science–*physics*; Knowledge–*first aid*; Investigate–*deduce*

Perks: Photographic Memory

Flaws: Obsessed

Equipment: Lab coat, clip board, glasses

Space Pilot

(Free Agent, any setting)

After proving herself as a fighter pilot, she is singled out to shepherd explorers into space on a vital mission.

Skills: Vehicle Operation–*air*, *space*; Dare-devil–*flight*; Navigation; Ranged Weapon, Modern–*pistol*; Unarmed Attack; Technical Science–*repair*

Perks: Danger Sense; Reflexes

Flaws: Old Injury

Equipment: Pistol, aviator jacket, cap and goggles, compass

Wealthy Socialite

(Diplomat, contemporary '50s)

Raised in a privileged family by eccentric parents, this tomboy had the freedom to grow outside "a female's station" but has developed into a desirable young woman.

Skills: Animal Handling; Acrobatics–*animal riding*; Ranged Weapon, Primitive–*bow*; Awareness; Entertainment–*dance*, *instrument*, and/or *sing*; Interaction–*seduce* and/or *charm*; Deception–*bluff*

Perks: Great Looks; Filthy Rich

Flaws: Bad Luck

Equipment: Horse, saddle and riding clothes, evening gown, lots of cash