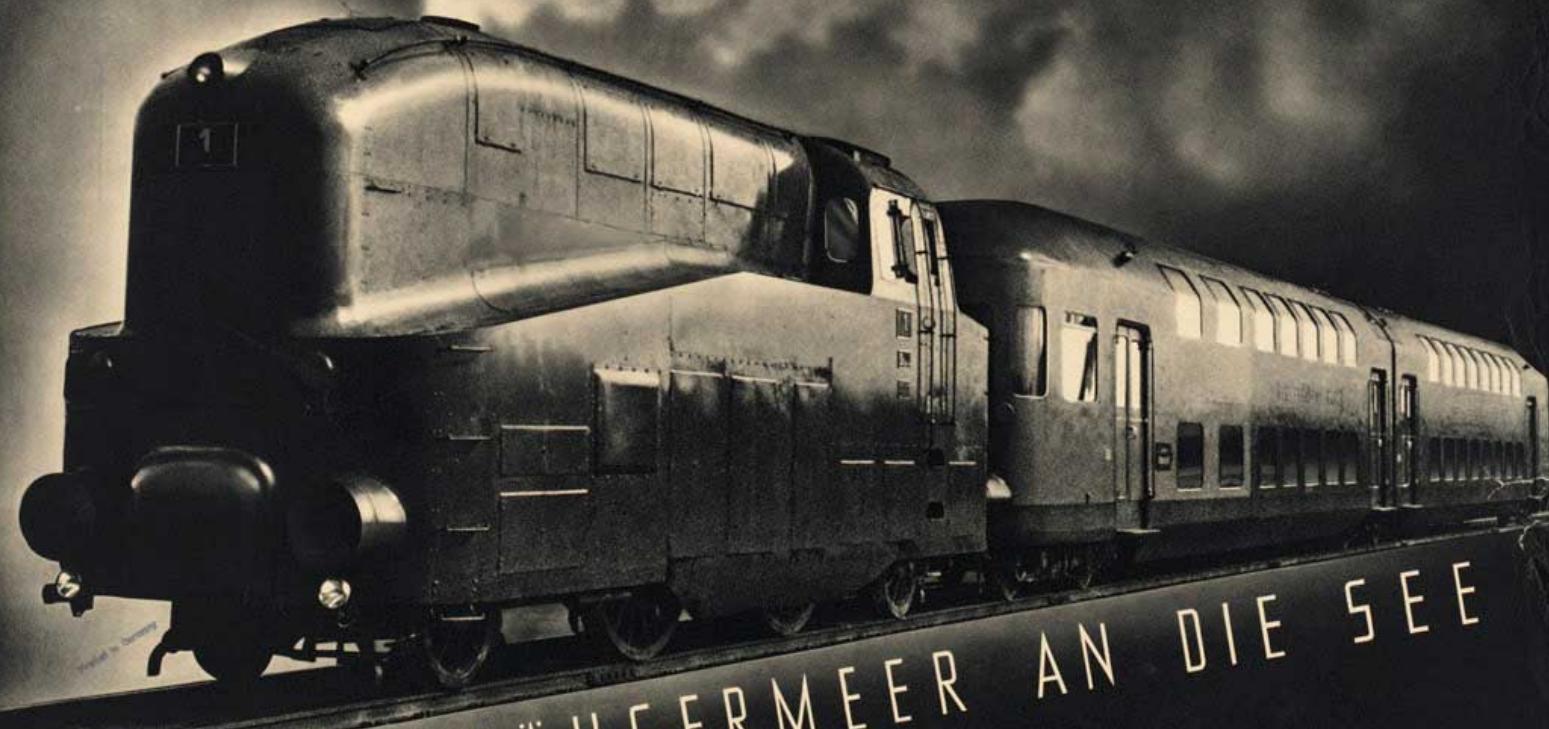


GATEHOUSE GAZETTE

DIESELPUNK AND STEAMPUNK MAGAZINE

DOPPELDECKZÜGE

HAMBURG LÜBECK TRAVEMÜNDE



AUS DEM HÄUSERMEER AN DIE SEE

LÜBECK-BÜCHENER EISENBAHN

SCHNELLZÜGE 2. UND 3. KLASSE - OHNE ZUSCHLAG



Be the detective!

In her Steampunk Wardrobe column, Hilde Heyvaert describes *noir* fashion as one of the more accessible dieselpunk styles. **10**

6 European Steampunk Convention
By *Marcus Rauchfuß*

7 It's Not the Years, Honey, It's the Mileage
By *Tome Wilson*

15 Older Than You Think
By *Lorenzo Davia*

18 Raymond Chandler
By *Starr Spencer*

22 Dieselpunk and the Shadow of Nazi Aesthetics
By *Marcus Rauchfuß*

24 Spanish Steampunk 2012 AD
By *Jose F. Alfaya*



DON'T JUDGE: Dieselpunks are in it for the looks, not the Nazis' atrocities

31 Third Reich Victorious
By *Larry Amyett*

39 Swing Low, Sweet Chariot
By *Amanda Stock*

44 Driving Down Sunset Boulevard
By *Nick Ottens*

5 Editorial

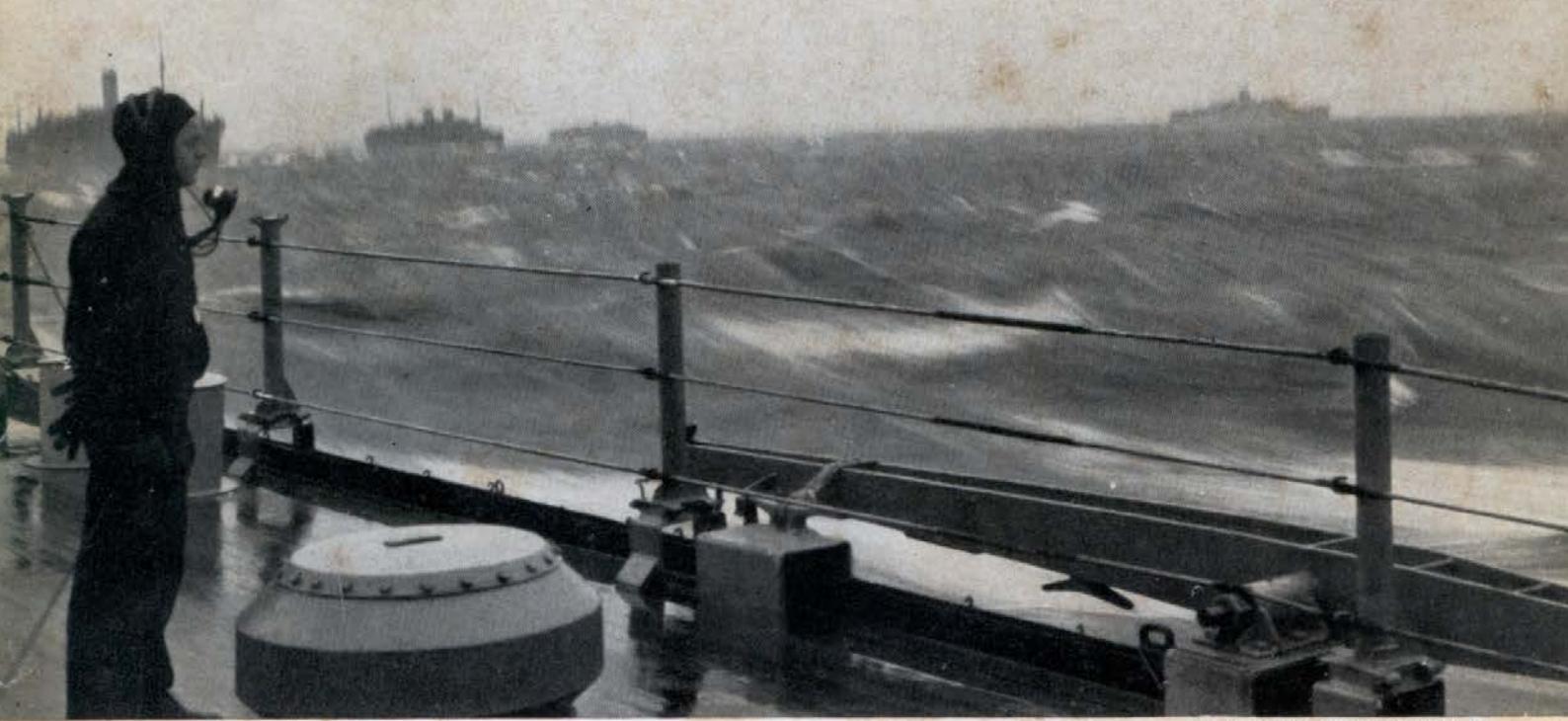
14 Fashion photos

30 Reviews

For more information and to download back issues of the magazine for free, visit www.ottens.co.uk/gatehouse/gazette

© 2012 Gatehouse Gazette. All rights reserved. Neither this publication nor any part of it may be reproduced, stored in a retrieval system, or transmitted in any form or by any means,

electronic, mechanical, photocopying, recording or otherwise, without the prior permission of the Gatehouse Gazette. Contact the editor at n.ottens@gmail.com.



U. S. NAVY OFFICIAL PHOTO

"ADOLPH, did you mean it?"

FORTUNE, JULY 1939

The Gateway to Germany

AMERICA'S great network of railroads, air-lines and highways terminates at New York. From here the sea and air lanes lead across the Atlantic. Every one is a road to Germany.

Less than four short years ago you inserted this travel ad in one of our finest magazines.

Remember it? You actually invited us. Now, take a good look at that convoy on one of the sea lanes, crossing the Atlantic . . . to Germany. The air lanes are open, too.

And we, Adolph, are doing our utmost to produce a sufficient amount of materiel* so that our "travellers" will not disappoint you.

*Typical users of UTC materiel are . . . RCA, G.E., Western Electric, Westinghouse, Bendix, Farnsworth, IBM, Philco, etc....

UNITED TRANSFORMER CO.

150 VARICK STREET



NEW YORK, N. Y.

EXPORT DIVISION: 100 VARICK STREET NEW YORK, N. Y. CABLES: "ARLAB"

CHAUVINISM IN STEAMPUNK

By NICK OTTENS

LATE LAST YEAR, WHEN AN IMAGE OF TEENAGE pop star Justin Bieber wearing something of a steampunk outfit appeared online, the vast majority of steampunk fandom seemed appalled. For such an icon of contemporary pop culture (or lack thereof) as Justin Bieber to delve into the steampunk aesthetic was anathema to steampunks' self image as defying the mainstream culture. Some said this marked the end of steampunk as an alternative culture altogether.

That in itself, our Marcus Rauchfuß observed at *The Gatehouse* blog, was evidence of steampunk having gone mainstream already. "When a scene is truly underground," he wrote, "new members are always welcome. People are excited about and very welcoming toward newcomers. The scene has to grow to a certain point for a style-police to emerge." Yet that has happened to steampunk. And it's not something we can blame Justin Bieber for.

There have been debates about what is and what isn't steampunk for several years. Especially in the fashion area, there are rather authoritarian figures who seem to believe that they can individually decide what colors and styles qualify for a steampunk outfit and which do not. The devil wears spats, you might say.

To an extent, this may be necessary. Yours truly is no fashion expert but I do see outfts being labeled "steampunk" quite often that, as far as I'm concerned, clearly are not. Not everything can be steampunk even if people want to be part of it. There have to be limits to what can be considered steampunk else the very concept is meaningless.

It's not the style I'm particularly interested in here though. It's the attitude. Marcus lamented what he saw as an "elitism" in his blog post. I would say it's more like chauvinism – an exaggerated pride if not sense of superiority on the part of some steampunk enthusiasts who look down on those who see it "merely" as a hobby.

Herr Döktor summed it up pretty well when he wrote at *The Steampunk Forum* in April, "If you can live a 'steampunk' lifestyle 24/7, please go and do so, and stop telling those of us that can only manage a few hours a day that we're just pretentious dilettantes!"

It's this appropriation of the culture by some who take it more seriously than others that I worry about. Some of the writers and undoubtedly many of the readers of this magazine have considered themselves fans of steampunks for years yet by the definition that seems to be prevalent in some quarters now, they wouldn't be considered "proper" steampunks because they don't wear a pair of goggles to work!

This is ridiculous. And it's hypocritical. If they want steampunk to be a lifestyle and believe that the ideas encapsulated in the

**"If you can live a
'steampunk' lifestyle
24/7, please go and
do so, and stop telling
those of us that can
only manage a few
hours a day that we're
just pretentious
dilettantes!"**

genre will somehow make the world a better place, shouldn't they applaud the likes of Bieber for promoting the steampunk aesthetic? Yet they denounce his "shallow" appreciation of steampunk and insist that they alone know what it means to be a "true" steampunk.

Steampunk has boundaries, however difficult they are to define, but we should be on guard against attempts to monopolize the culture. Also, we should be careful not to let a few who want to "be" steampunk spoil it for the rest of us. If that means standing up for Justin Bieber, well, I'll be damned but I must! ■



EUROPEAN STEAMPUNK CONVENTION

By MARCUS RAUCHFUß

IT HAS BEEN ALMOST A YEAR IN the making from the first idea to the first planning stages to what will actually happen at the end of September but the European Steampunk Convention is ready.

If you have not heard of the European Steampunk Convention before, this is the idea in a nutshell: We want to host as many events, parties and meetups all over Europe on the last weekend of September of this year. Then we connect them via the Internet. There will be a chat and hopefully a video chat so people can get in touch with each other live.

The idea

The idea for the European Steampunk Convention developed during a conversation between myself and Lavie Tidhar of *The Bookman Chronicles* fame on Twitter. Lavie suggested Europe needed a big convention, I agreed and so set about getting something going.

The way has been long but remarkably smooth. After first putting the word out, I got immediate replies from people who wanted to participate or host an event. Within a few days, I had replies from Austria, Spain to Russia. Then, things started getting weird.

The avalanche

One night, the window was pushed open by a cold, freaky gust of wind and I had the frightening sensation

that someone was standing in the room. When I turned on the light, there was no one there but the computer was switched on, the mail program running and I found a message from Transylvania in my inbox (the last thing is a fact).

Next came a dedicated website and more emails were coming in. The word spread like the tentacles of a hungry air kraken.

I knew there were steampunks all over Europe but I had not expected the form of feedback I received. There will be things going on from Scandinavia to the Mediterranean and from the Pillars of Hercules to the Urals. We even have people from the other side of the Atlantic interested: Pip Ballantine and Tee Morris of The

developments, I will most likely go to Vienna.

Which brings me to the one issue we are facing: One of the main events is in Luxembourg. The place is a historic train depot, very fitting and atmospheric. There is one catch, though: Right now, there is no Internet connection there. We have been trying to get mobile Internet equipment via the local hacker space people. Unfortunately, they are themselves unable to get that equipment. To clarify: What we need is live-streaming equipment, not just a UMTS-stick. So if any reader could help us out or point us to a place we could turn for help, it would be highly appreciated! Visit www.eurosteamcon.com for contact information.



Ministry of Peculiar Occurrences have told me in a recent podcast interview that they are up for an online chat.

Where things stand

The more sizeable events (the ones that I am aware of) will be happening in Barcelona, Ljubljana, Luxembourg, Madrid, Moscow, Prague and Vienna.

On top of that, I am aware of BB Black Dog doing a gig in Britain, there will be a party in Porto and in Paris, a friend of mine is planning something in Germany and there are several things going on in Scandinavia. There will also be an event in Croatia!

I had initially planned to go to Luxembourg but due to recent

Let's do more

We already have a lot going on, but we can do more still. You do not need to host a party, just connect! Drop us a note at the website and like us on Facebook, all the updates are posted there. Since there will be things going on online, you can join the convention from wherever you are. If you are able to organize a meetup in your area, even better. All you need to do is join us on September 29 and 30.

What we also want to do is create a compilation of footage from the various events and make a DVD. So, if you can film the events where you are and share IT, we will love you forever!

Finally...

Before I forget: Special mention and praise goes to Alex White. He is the mastermind of the excellent audiobook *The Gearheart*. The European Steampunk Convention will have its own theme song and Alex is responsible for that one.

So, steampunks of Europe, let us create an event that will go down in the history of steampunk, something that unites us all across political and linguistic borders. Let's celebrate together! ■

IT'S NOT THE YEARS, HONEY, IT'S THE MILEAGE

DIESELPUNK DIDN'T START with a bang. It started with the crack of a whip.

When Indiana Jones blazed his way onto the big screen in 1981, he popularized a postmodern style of art that has continued to evolve over the past three decades. Looking back at Indy and the other proto-dieselpunk milestones, we can finally understand where the dieselpunk style came from, how it faltered in the late 1990s and see how it has finally grown into its own thanks to a worldwide subculture of artists and fans. To really look back though, we need to know what we're looking for.

Dieselpunk as a style is best described as contemporary art strongly influenced by the pop culture and technology of the 1920s through the 1940s. Instead of recreating the past, dieselpunks incorporate modern technology, punk rock attitudes and postmodern storytelling techniques in their work, making the past a starting point rather than a destination. This last point is helpful in that it helps separate the "retrofuturistic" dieselpunk style from its cousins: Retro and Reenactment.

Raiding the past

In 1981, *Raiders of the Lost Ark* mined the cliffhanger style of Republic Serials with the iconic characters of 1930s pulp adventure novels to create a feature length Hollywood blockbuster.

Although toned down due to budgets, Steven Spielberg and George Lucas were still able to mix a lot of the core tropes of dieselpunk into the work including an occult MacGuffin, two-fisted action and super science as the norm. It was the huge success of *Raiders of the Lost Ark* that successfully planted the seeds of high flying pulp adventure

Dieselpunk milestones in popular culture

By TOME WILSON

repeatedly harvested by dieselpunk and proto-dieselpunk artists ever since, most notably in the 1982 live action television show *Tales of the Gold Monkey* and that show's animated successor, *Disney's TaleSpin* (1990).

I want my MTV

It's impossible to talk about dieselpunk's roots in the early 1980s without mentioning the influence of pop music and music videos. When self-identified dieselpunk Thomas Dolby hit the idiot box in 1982 with his videos for the synthpop songs "She Blinded

Me with Science" and "Airwaves," he was forging a path for dieselpunk's visual style. His efforts were followed in 1983 by some of the earliest examples of dieselpunk music including Taco's synthpop reimagining of Irving Berlin's *Puttin' on the Ritz* and The Broads' laughably dated take on Louis Prima's *Sing Sing Sing*.

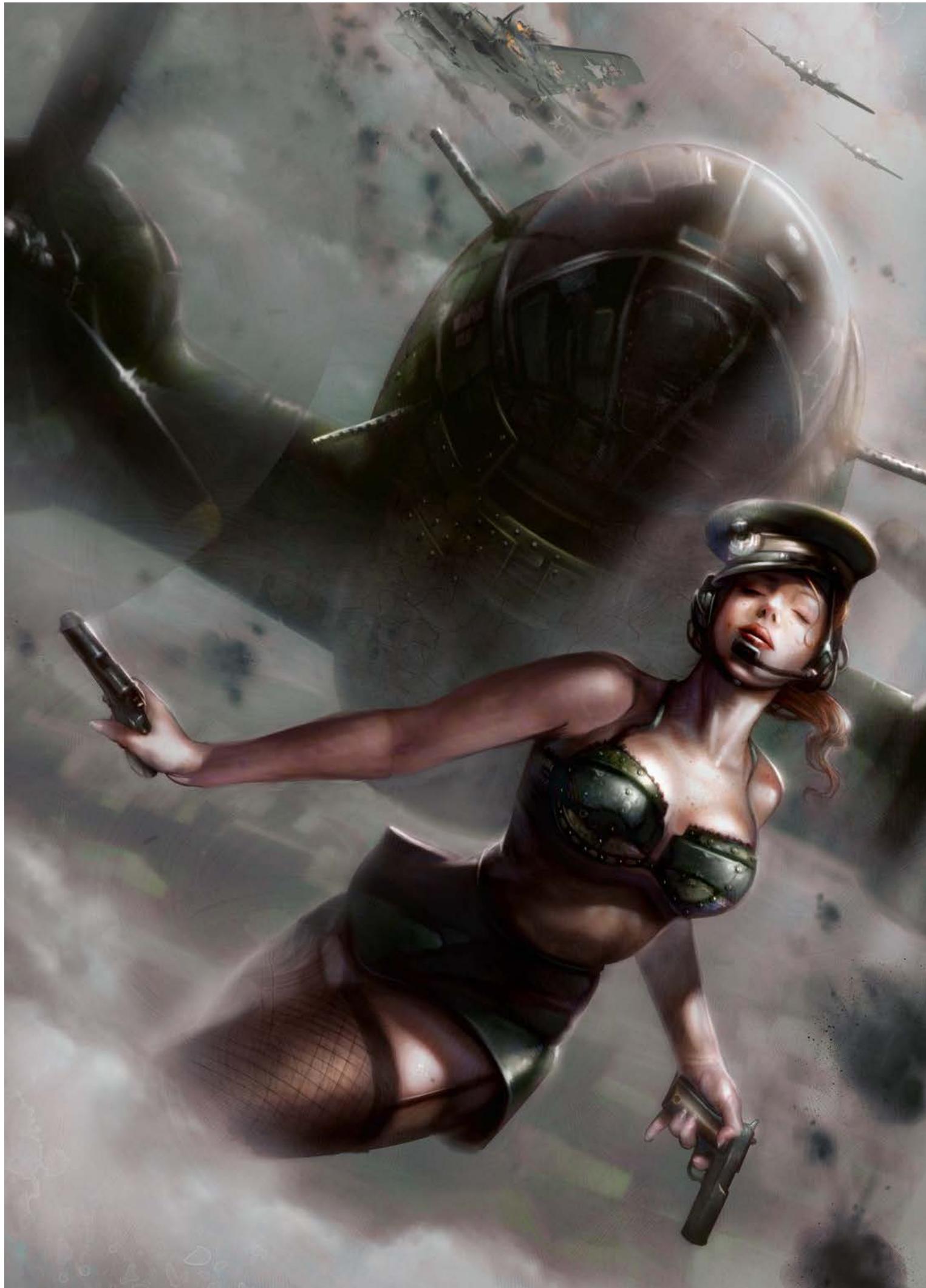
This flare-up of dieselpunk one-hit-wonders was short lived however, and the style laid low through the 1980s with the notable exceptions of Terry Gilliam's dystopian sci-fi classic *Brazil* in 1985 and the animes of Hayao Miyazaki.

The 1990s Swing revival

At the end of the 1980s, a third wave of ska music revived the horn player's role in popular music, and with it an explosive return of the classic big band sound. Ready to



BIG BAD VOODOO DADDY: Swinging new life into the Jump Blues style





CONCEPT ART: The character that became Toht in Raiders of the Lost Ark was originally depicted as a uniformed Nazi officer with a radio antenna built into his head and a mechanical arm that doubled as a machine gun.



swing new life into the Jump Blues style were Los Angeles' own Royal Crown Revue and Big Bad Voodoo Daddy. These two bands, accompanied by the punk crossover bands Cherry Poppin' Daddies from Oregon and Wolfgang Parker from Ohio, set the stage in the mid-1990s for a diesel-powered boom none of us expected. With Swing era inspired movies like *Newsies*, *Swing Kids*, *The Mask*, *Swingers*, *The Rocketeer* and *The Shadow* and television shows like *The Big O* and *Batman: The Animated Series* swamping the mass market, Hollywood was filling its piggy banks.

For a short time in the 90s, you couldn't throw a Louis Prima record down the street without hitting a band ready to *Jump Jive and Wail*. We had Gap kids doing the Lindy Hop, Squirrel Nut Zippers on the radio telling us to "Put a Lid On It," and Big Bad Voodoo Daddy tearing

it up at Super Bowl XXXIII. By the end of the millennium though, the scene imploded.

Bar owners didn't want dancers, they wanted drinkers. Club owners didn't want to pay a practiced horn section when they could have a DJ for a fraction of the rate. Worst of all, the scene cannibalized itself and what was once lauded as originality faded into a parody of itself. The artists that started it all marched underground. Those who could no longer make a living at it slipped into obscurity. It wasn't until the emergence of social networks that these artists would find their voice again with the help of their fans.

As the Swing craze slipped back into obscurity, the roots of the style sprouted again; this time entwining itself with the growing retro sci-fi market. In 2001, we saw dieselpunk performance artist Dr Steel release his first album, and we finally saw the word "dieselpunk" printed, describing Lewis Pollak's sci-fi fantasy roleplaying game *Children of the Sun*. However, it wasn't until 2004 that we saw a definitive expression of dieselpunk splash across the world.

Capturing the world of tomorrow

When Kerry Conran's *Sky Captain and the World of Tomorrow* hit the big screen, it really defined what we now know as the dieselpunk style. Using a CGI backdrop and A-list actors like Jude Law, Gwyneth Paltrow and Angelina Jolie, the movie brought a retrofuturistic vision of 1939 that had never been seen before. With obvious nods to the original period, *Sky Captain* always felt fresh without being derivative. It had high flying action, a cold war between mad scientists and a period setting that exemplified practically all of the tropes of modern dieselpunk.

While *Sky Captain*'s pricetag prevented it from becoming a hit in Hollywood, dieselpunk's influence could still be felt around the net. With fans and artists coming together at an exponential rate



THOMAS DOLBY

thanks to the social networks in 2005, we saw a new wave in the style that captured all of the imagination and talent that the Internet could offer. Artists like Aaron Diaz (*Dresden Codak*), Keith Thompson, ixrlxi, Sam Van Olffen, Marcin Jakubowski, Tom Floyd, David Brown, John Picha and Stefan Paris were creating original work in the dieselpunk style and thanks to the web, the fan base finally solidified.

Pulling these fans together into an online community was an enormous task. Even with *The Gatehouse* website and now defunct *Flying Fortress* feeding the fans, we saw a surge in popularity and fans were hungry for dieselpunk like never before. They were boosted by the growing popularity in retrofuturism thanks to *The New York Times* bestsellers *Leviathan* and *The Company Man*, 2007 Game of the Year *BioShock* and Marvel's best selling *Noir* line of comics.

With dedicated social events and conventions and growing Internet communities like *Dieselpunks.org* hitting the web in 2009, the future of the past as it stands today looks as bright as we can make it.

As long as we keep looking ahead and sticking to what we love, there will be plenty more milestones down the road. ■

Be the detective!

By HILDE HEYVAERT

WE ALL KNOW THE IMAGE OF THE *FILM NOIR* detective. The gritty down to earth, hardened by life dark and often handsome hero who saves the day from a downtown office while wearing a classy suit, fedora hat and a long trench coat. Often called upon by damsels in distress with perfect hair and little suits and dresses that make man a fan of the genre and time (1940s mainly) green with proverbial envy.

It is exactly that time period that one needs to look at, as well as the movies of course, do have fun while conducting research, to figure out how to put together the perfect *film noir* fashion outfit.

Keep in mind that you're not entirely stuck to that, perhaps even a little cliché, image. There are many fine contemporary and almost pop cultur icons of the detective noir genre that could influence you equally. Think of John Taylor (*Nightside* books series by Simon R. Green), *The Spirit* (either the comics or the movie adaptation) and that fantastic detective *noir* themed episode of *Castle* ("The Blue Butterfly," episode fourteen of the fourth season) to name but a few.

For the women, the classic 1940s (although if you prefer you could easily substitute with 30s or 50s style garments) dresses and suits consisting from pencil type skirts, blazer and lovely shirt. You can still find pussy bow blouses on high street stores here and there even if the height of that hype has passed but those are very appropriate for the style. Alternatively, you could buy a nice classy blouse and tie a foulard type scarf in a bow to create the same effect. And you can absolutely wear a contemporary suit instead of a vintage style one, there are plenty nice figure hugging suits on the market for all kinds of budgets that provide a perfectly acceptable alternative.

As is the case with many styles, footwear is important. Choices are a bit more limited than with many other styles but thankfully the limitation is in the type of shoe rather than in the availability.

Of course the high heeled pump is the quintessential shoe worn by ladies in the detective *noir* genre but that doesn't mean you absolutely have to go for this. If you're not one for heels then you could wear the flat variety or a lovely classy ballerina. Some kinds of stylish (ankle) boots are

also suitable but I'd take some time to look into women's boots of that era before you go out and buy a pair because only some styles are appropriate. The advantage, however, is that you can find both pumps and flats on any budget, especially this time of year.

Boots may be a bit harder but there are budget alternatives, it just requires more looking around for the exactly right pair.

If you can, don your hair in a coiffure of the era. There are plenty of tutorials online that will explain to you how exactly to achieve the proper look. Especially rockabilly hairstyle tutorials will get you on the right track as they tend to delve into the same era for the basics of their fashion.

Look for classic style and vintage inspired hats (or proper vintage) if you wish to go for headwear. I know back in the day, real fur stoles were very popular but bear in mind that those are entirely optional. If you want to go for one, go for it, but you may choose to go for faux fur alternatives just as well. Chains such as H&M carry very affordable and good quality (rinse wash and air dry and they last for years) faux fur alternatives.

Men can either chose from an historical style suite good old days such as the zoot suit associated with





GORDON PARKS



NOT ALL NOIR: Combine dark colors with a lighter shirt

gangsters from the era or decide upon a nice modern day alternative. A suit and tie are key but there's no set in stone rule that claims you should wear one that is historically correct or expensive. If you're on a budget and still want to go for this look, take a look around high street stores. They may even have that typical detective trench coat and most do offer a far more affordable alternative to the fedora than you'd find at a proper hat shop.

Women choosing to wear a men's style will no doubt already know that they simply have to go for the feminine answer to the men's suit.

Remember: style and class are key for both men and women, depending on whether you want to be a modern day or historical detective that looks like he stepped right out of a grimy and gritty *noir* setting. Dark colors combined with a lighter blouse or shirt are preferred but you can easily go for all dark. Or if you really want to be a cliché: wear a white trench.

Accessories are like the outfit, footwear and hair: classy. A nice wrist watch, a leather gun holster (because a detective is known to pack heat), a proper tie, whether it's standard, narrow or skinny is up to you. Be mindful though, if you're going for an historic style outfit, wear a standard tie as that was the style of the day, a tie pin, handkerchief in your breast pocket, a

(hip) flask for your booze (or nonalcoholic drink of choice), sock garters, etc.

If you wish to wear jewellery, again, make it match the era you're going for. While piercings and modern day designs can be incorporated in a contemporary outfit well enough, they don't particularly match up all that well with a proper olden days detective. If you want to keep piercings, make sure you are wearing subtle jewellery in them that is not obtrusive.

Necklaces, bracelets and rings were delicate and subtle, often finely designed, so that's the sort of thing you should be on the lookout for. If at all possible, try wearing frames reminiscent of that period too if you want or have to wear glasses. Think thick horned rimmed or fine round spectacles for the gentlemen and fabulous cats eyes frames for the ladies. Geek specs make for a great modern alternative.

Detective *noir* may sound like a lot of hard work but it's actually one of the easier styles of dieselpunk because of its wide range of opportunity for outfits. Yes, you will need a certain budget if you wish to go for a proper historical style outfit like the ones you see in classic Hollywood movies (or contemporary versions thereof), especially if you can't sew but there is a modern day alternative that is accessible even for those on a tight budget, which makes it a very inclusive and gratifying style to wear. And one of the main advantages is that you can wear it in your day to day life. I can't think of many nonuniform work places that would object to their employees showing up dressed to the nines. It is also excellent for beginners in the dieselpunk fashion and those looking for a more casual, classic alternative to the full military or dystopian fashions that dieselpunk is generally known for. ■

FEMME FATALE: Ava Gardner in *The Killers* (1946)





QUESTION:

What car body opens the door to beauty as well as surpassing safety and traveling comfort?

ANSWER: Naturally, it's the car body voted first choice by most people. For here is more than the highway

smartness loved by the fashion-wise. Here is rich comfort whose luxury you leave with reluctance. Here is the good solid sturdiness of steel welded to steel from Turret Top to floor in one safe unit. Here is, in short, Body by Fisher—endowed with all the fine craftsmanship of 40 years of quality coachmaking. Yes, you ride in beauty—in comfort—in security—when you go places in a Body by Fisher.

Insist on it in your next car.

HI-TEST

SAFETY

PLATE GLASS

The Unisteel Turret Top Body by Fisher has safety plate glass all around—an advantage enjoyed by owners of General Motors cars. No "wavy" distortions to cause eye-fatigue which sometimes occurs with lower-cost safety sheet glass. Enjoy greater safety, better "see-through" vision from safety plate glass where it counts—another reason why your next car should have Body by Fisher.

Body by Fisher



BETTER BY FAR.

FOUND ONLY ON GENERAL MOTORS CARS - CHEVROLET - PONTIAC - OLDSMOBILE - BUICK - CADILLAC



PHOTOGRAPHS BY (CLOCKWISE): Andy Silvers of silversfoto.com with outfit by Black Mirror Design, blackmirrordesign.net; Gordon Parks, 1951; Christian Dior; Vanity Fair, December 1953



HERE IS THE COMMON CONCEPTION THAT technological advancement is a linear phenomenon, consisting in the invention of new technologies, their development and spread before being replaced by newer, better inventions.. Unluckily, it doesn't always work that way and the world is full of Antikythera Mechanisms, Baghdad Lamps and Babbage Engines to prove this: inventions are used and forgotten and progress is more a tree full of branches with many possibilities and dead ends than a straight line.

In this feature, we will see examples of technologies that were present during the 1920s through the 1940s but which, for various reasons, we believe to be more recent. Their modern success has obfuscated the complicated technical path leading to them while sometimes, digital versions have made us forget about the old analogical counterparts at all.

OLDER THAN YOU THINK

By LORENZO DAVIA

Microwave oven

THE IDEA OF USING HIGH frequencies electric fields for heating materials was first presented in 1934 while there is a patent from 1937 by Bell Telephone Laboratories for an invention "to heat [...] materials simultaneously throughout their mass by means of the dielectric loss produced in them when they are subjected to a high voltage, high frequency field."

However, it wasn't until 1945 that someone came up with the idea of heating food with microwaves. Percy Spencer, an engineer employed at Raytheon, was working on a magnetron, a relevant component of the Radar systems. It was a vacuum tube used to produce microwaves and Spencer noticed that the magnetron melted the Mr Goodbar candy he had in his pocket. He repeated the experiment with popcorn kernels and, the day after, with an egg. The energy was enough to make the egg explode.

After this discovery, in 1947, Raytheon presented the Radarange, the first commercial microwave oven. They made their way into the average American household in the decade thereafter.

Gegenseh-telephone system

RIGHT AFTER THE INVENTION OF the telephone, inventors started thinking about transmitting sounds and images via telephone. In 1878, two years after the telephone was patented, appeared the first reference of a telephonoscope and such devices are present also in Albert Robida's works.

We have to wait until 1936 for the first public service of video telephone. In that year, on the occasion of the Olympic Summer Games, the German Postal Office opened in Berlin special branches called *Fernsehsprechstellen* where customers could talk to and see other people in Leipzig using the Gegenseh-telephone system device. The service was extended the following years in Hamburg and Munich. Video images were created by scanning the person with a mechanically-controlled light beam and using a photocell capable of capturing forty thousand pixels. The resulting image appeared good with a 180-line definition. The head and shoulder of the person were clearly reproduced. The device was also for Nazi propaganda.

The service was interrupted in 1940 due to the war.

Fax since 1800

SINCE 1800, INVENTORS STUDIED how pictures and writings could be transmitted between devices. In 1843, Alexander Bain, a clock maker by trade, patented the first device able to send and reproduce writings. The sending device had a pendulum connected with an "exploring" needle that read the letter in relief and transmitted a corresponding signal through metal wire to the receiving device which had a "writing" needle.

With the introduction of telegraph, other inventors tried to use the existing telegraph wire system to transmit more than Morse code messages. Giovanni Caselli patented his Pantelegraph in 1861 which worked in a similar way to the Bain device. The first regular fax service using the Pantelegraph was established in France in 1865.

To send messages through wire was not enough though. In 1924, Richard H. Ranger invented the Photoradiogram which used radio to send pictures. The first photo to be sent across the Atlantic from New York to London was one of President Calvin Coolidge. AT&T started selling its Telephotography machine that year, which sent images across telephone lines.



Electric car

THE FIRST ELECTRIC CARS WERE DEVELOPED IN the 1830s by various inventors but it was only after the development of reliable batteries in the 1860s that the electric car became competitive. It was used in mines because it didn't consume oxygen and in countries like Switzerland where there wasn't an abundance of fossil fuels. In 1900, 40 percent of American vehicles (on a total of 4192) were powered by steam, 38 percent by electricity and 22 percent by gasoline.

The electric car had many advantages in respect to its competitors: it didn't have the noise and smell of gasoline engines nor the long startup of steam vehicles. During the 1920s, the electric car lost the race against

gasoline nevertheless. The invention of the electric starter made the gasoline car much more practical. The wide road system developed in the United States called for longer range vehicles. The mass production of gasoline cars implemented by Henry Ford lowered their prices while electric cars had them increased. In addition, gasoline prices dropped thanks to the discovery of new petroleum reserves in Texas.

The following decades saw the demise of the electric car but it made a comeback in the 1960s when alternative power sources were explored to reduce American dependence on foreign oil. Today, we have the final revival of this technology. Time will tell the final destiny of the electric car. ■



OLD AND NEW: A Peugeot VLV from 1942 and the 2011 Takayanagi Miluira Retro EV

Cadillac



Cannon on a rampage ... at 30 miles an hour!

Here's a picture of something that the enemy doesn't like! It's a 75-millimeter cannon—roaring along at thirty miles an hour—maneuvering for position from which to pour its high-explosive shells on a moving target.

Utilizing a Cadillac-built tank chassis—which is powered by two Cadillac V-type engines with Hydra-Matic transmissions—this M-8 Howitzer gives to demolition artil-

lery a degree of mobility it has never known before. For the M-8 is not only *fast*—it is highly maneuverable as well.

This is but one of the weapons Cadillac has built for the Allied arsenal. Cadillac also helped to design the M-5 light tank—and produced it in quantity. And, for more than five years, Cadillac has built, in great volume, many precision parts for the Allison engine.

"Victory is our business" here at Cadillac. In 1939 we began working in co-operation with Army Engineers on our first wartime assignment. And since that time we have labored night and day to help give the world's finest fighting men the world's finest armament.

Every Sunday Afternoon . . . GENERAL MOTORS SYMPHONY OF THE AIR—NBC Network

CADILLAC MOTOR CAR DIVISION



GENERAL MOTORS CORPORATION



LET'S ALL

BACK THE ATTACK

BUY WAR BONDS

RAYMOND CHANDLER

By STARR SPENCER

HAD AN OIL EXECUTIVE NOT BEEN FIRED during the Great Depression eighty years ago, some of the greatest 1940s *film noir* detective movies might have never been made and screen greats Humphrey Bogart and wife Lauren Bacall might never have achieved such renown as one of Hollywood's most sizzling couples of that era.

The booted out oil executive was Raymond Chandler, one of the greatest writers of hardboiled private eye fiction, who penned such classics as *The Big Sleep*, *Farewell My Lovely* and *The Long Goodbye*.

Chandler, who had studied accounting, went to work as a bookkeeper in the early 1920s for the Dabney oil syndicate, managed by oilman Joseph Dabney. The syndicate financed oil drilling projects in California. Dabney struck it big at the Ventura field west of Los Angeles and became one of the most prominent small operators there.

The syndicate also was active in the area of Signal Hill, a 365 foot mound behind Long Beach, south of Los Angeles and site of a large oil find by Shell. Chandler, who eventually became a vice president of the Dabney syndicate, worked in its Signal Hill office.

Tom Hiney claims in his biography *Raymond Chandler* that Signal Hill, a few years after Chandler began work there, was producing 20 percent of the world's oil. Hiney's account of California oil ventures in the 1920s shows a rough and tumble industry rife with corruption and ballyhoo. He writes: "Most California oil ventures were funded by the sale of shares to the public, advertised in city newspapers and at 'picnic' open days... Some advertised ventures would be deliberately over issued and some were fraudulent from the start, with shares sold in fields that were known beforehand to be 'dry.' It was a maverick led industry but no amount of scandal seemed capable of dampening the public's fever to speculate."

In fact, the oil boom on Signal Hill was so frenzied, that "next of kin persons buried in the Sunnyside Cemetery on Willow Street would eventually receive royalty checks for oil drawn out from beneath family grave plots," Daniel Yergin wrote in his Pulitzer award-winning book *The Prize*.

"True believers thought they could get rich buying



a one five hundred thousandth share of a one-sixth interest in an oil well that had not yet even been drilled," Yergin wrote. Yet "Signal Hill was to prove so prolific that, almost unbelievably, some of those buyers actually made money on their investments."

Chandler was fired from Dabney in 1932 for alcoholism and absenteeism. The loss to the oil industry became popular fiction's gain. Chandler quickly sharpened his writing skills and sold a detective story to a pulp magazine the following year. He became known for his snappy oneliners; for example: "If you don't leave, I'll get someone who will," and "He wanted to buy some sweetness and light and not the kind that comes through the east window of a church."

Chandler went on to write some of the best known novels of his day. Then Hollywood beckoned and he turned others' detective novels into some of the most heralded movies of the 1940s. William Faulkner co-wrote the screenplay for *The Big Sleep*, a movie whose convoluted plot is almost indecipherable at times; even Chandler, asked during filming by director Howard Hawks to explain its assorted twists and turns, confessed he didn't know some of the plot lines.

Both *The Big Sleep* and Chandler's screen treatment of fellow *noir* author James Cain's *Double Indemnity* contain references to the California oil fields. In fact, the two protagonists in the latter are able to freely conspire because their victim spends so much time out in the Long Beach oilfields.

For *Double Indemnity*, the disgraced former oil executive was nominated for an Academy Award in 1944 for best screenplay but did not win. Still, the film set the stage for later *noir* movies of private eyes that contained plenty of hardboiled realism. ■





m-h Electrons ARE COMING!

ELECTRONICS applied to Temperature or Industrial Control is a Minneapolis-Honeywell development. Based on peacetime experience in these two important fields, Minneapolis-Honeywell engineers have been able, at the call of our armed forces, to apply electronics to vital combat and protective devices now in active use on our fighting fronts. Laboratory research and wartime testing definitely point the way to the creation of revolutionary M-H

Electronic Temperature Controls, which promise, for every home-owner, a new kind of effortless comfort; and M-H/Brown Electronic Instruments for Industry, which promise, for every manufacturer, vastly more efficient and economical production. M-H Electrons, your silent super-servants are coming! Minneapolis-Honeywell Regulator Co., 2720 Fourth Ave. S., Minneapolis, Minn. In Canada: Toronto. In Europe: London, England, and Stockholm, Sweden.



INSTRUMENTS BY **BROWN** FOR INDUSTRY
MINNEAPOLIS-HONEYWELL
TEMPERATURE CONTROLS



WEAVING THE WORLD OF SPEECH

DAILY, as upon a magic loom, the world is bound together by telephone. There, in a tapestry of words, is woven the story of many lives and the pattern of countless activities.

In and out of the switchboard move the cords that intertwine the voices of communities and continents. Swiftly, skilfully, the operator picks up the thread of speech and guides it across the miles. Constantly at her finger-tips are your contacts with people near and far.

She moves a hand and your voice is carried over high mountains and desert sands, to moving ships, or to lands across the seas. London, Paris, Berlin—Madrid, Rome, Bucharest—Cape-town, Manila, Sydney—Lima, Rio Janeiro

and Buenos Aires—these and many other cities overseas are brought close to you by telephone.

Every day go messages vital to the interests of nations, the course of international business, and the affairs of individuals. Fifty operators, speaking a dozen languages in all, work in relays at the overseas switchboard in New York.

Great progress has been made in the past few years in extending the scope of this service, in speeding connections and in giving clear transmission. Today, more than 90% of the world's telephones are within reach of your Bell telephone.

AMERICAN TELEPHONE
AND TELEGRAPH COMPANY



DIESELPUNK AND THE SHADOW OF NAZI AESTHETICS



By MARCUS RAUCHFUß

IF YOU HANG AROUND THE dieselpunk crowd long enough, sooner or later you will hear someone retelling an experience about them being called a fascist or Nazi sympathizer because of the way they dress.

Granted, it seems if you are into dieselpunk, you can only go one of two ways: Either you use the Jazz era American style (civilian and military) or you play with German interbellum designs, in which case there seems to be no nonuniform option whatsoever (which does not make sense in itself, mind you).

Obviously, the people accusing dieselpunks of being Nazi sympathizers have in all likelihood met dieselpunks of the second variety, i.e., "German" dieselpunks.

There are two questions here: 1. If I play with Nazi (or general totalitarian) aesthetics, does that make me a sympathizer? 2. What could motivate a nonsympathizer to

adopt the style?

The answer to the first question is quite obviously "No." Wearing something does not make you a sympathizer of anything. There will be some who play with the style because they admire the scum who plunged Europe and the world into the most devastating war mankind has ever known but I am convinced that they are a minority among us. The others most likely do it for one very simple reason. I know I will draw a lot of flak for this statement but it is an inconvenient truth: The uniforms from which dieselpunk takes its inspiration look great and have an aura of power bordering on the intimidating.

Let me elaborate: Totalitarian regimes in general and Nazi Germany and Stalin's Soviet Union

in particular, got one thing right: Branding.

Everything those two regimes put out to represent them, such as propaganda, uniforms and architecture was and still is memorable, powerful and stylish in an intimidating way.

Everything the Nazis put out to represent them, such as propaganda, uniforms and architecture was and still is memorable, powerful and stylish in an intimidating way.

SS and Waffen-

SS uniforms in particular have, for lack of a term that is more to the point, badass written all over them.

The branding effect still lasts. It is recognizable even sixty and soon seventy years after the national socialist regime in Germany collapsed.

A modern example for the still noticeable effect of this branding is the German rock and metal band Rammstein. If you ever had the pleasure of attending one of their concerts in the late 1990s, you

could not help but realize they were playing with Nazi aesthetics as Hitler's "court photographer" Leni Riefenstahl depicted them.

This leads me to answer the second question: There is a certain dark fascination that radiates from totalitarian design and styles that people are attracted to. It is something that spells power and if you partake in it or use part of it, such as uniforms and designs, you, too, can radiate this power. So to answer why nonsympathizers dress up in a style that is reminiscent of Nazi Germany is that those uniforms and the decorum derived from it look darkly powerful and people like wearing it.

There is another aspect one should not ignore in this debate: Some of the people you accuse of being Nazi sympathizers because they adopt a certain style of dress may not be sure what you are talking about.

I know this will come as a shock to some of our readers but the memory of the Second World War is fading. Those of us who are in their twenties or older most likely still had the chance to talk to someone who was actually there when it happened. This is not necessarily true for those below twenty and our children will most likely never meet someone who fought in the war.

Many today just see the uniforms in history books or on the Internet and fail to make the connection. To them, it is simply a uniform that is really impressive and that is that.

I have two anecdotes to share which illustrate my point, one is rather appalling, the other one just strange.

In 1989, I participated in a student exchange with a high school in the United States. Fate conspired to put me in history class just in time to indulge in my favorite subject: World War II. Then came the day when June 6, 1944, Operation Overlord, was on the agenda. The following is what happened, almost verbatim. Brace yourselves.

Teacher: "What was the aim of the allied forces invading Normandy?" Several hands go up, teacher picks one.

Pupil: "To beat the Russians out of Germany."

That was the point when I fell off my chair and rolled over the floor.

The other encounter went like this: While living in Britain, I participated in Second World War reenactment for a while as a member of the Royal Army Medical Corps. During one of the meetups, I had a chat with a couple of reenactors portraying a Waffen-SS



POWER: Even Mickey Mouse looks intimidating in Nazi style (bopchara)

unit. As it turned out, one of the Waffen-SS guys was Jewish.

These examples may be a bit extreme but they show that the temporal distance is already having some effect. As I said, some dieselpunks may not be aware of where the uniforms they emulate the style of have come from. Others may be aware but simply do not care because they know they are just going for the style and not the ideology.

So, by all means, do not think dieselpunks are Nazi sympathizers. After all, do you accuse Old West reenactors of being supporters of

the slaughter of the Native Americans? Do you accuse people hosting renfaires of being in favor of witch burnings? To single out dieselpunks for scorn based on their dress is not only judgmental and insulting; it means giving all other subcultures settled in historical periods with horrible events a pass while putting the blame on something that is actually based in fiction (dieselpunk, after all is a fiction genre).

So, leave the dieselpunks alone, they are in it for the looks, not because of the atrocities. ■



Due to the chronological nature of steampunk, a summary approach to Spanish history is unavoidable. The political instability, the loss of the colonial empire and other internal problems such as a widespread illiteracy and a complete disregard for science, made of the nineteenth century a particularly tumultuous period in the history of Spain, a global power in decay.

Just to outline what "political instability" meant in this context, we need to bear in mind the French invasion, three civil wars, military coups, six kings, four republican presidents and five constitutions... in a period of one hundred years!

Despite the aforementioned difficulties, feudal structures vanished and a new liberal system was established: different constitutions settled people's sovereignty, separation of powers and civil rights. The nineteenth century was not a period of *grandeur* for Spain but precisely for this reason may be a challenging and exciting source of inspiration for the national and international steampunk community.

Fin-de-siècle art movements:

Modernism

A realist political and aesthetical ideology prevailed after Romanticism, receiving different names all over the world (Victorian era in Great Britain). From the 1870s onward, the ideas that history and civilization were inherently progressive and that progress was always good were increasingly attacked, questioning the axioms of the previous age. This was the seed of Modernism, a wide array of cultural movements derived from deep changes in the Western society of the late nineteenth and early twentieth centuries.

You have probably heard of Barcelona as the greatest exponent of Modernist architecture in Spain. It usually refers to the movements known in other countries as *Art Nouveau*, *Modern style*, *Jugendstil*,

SPANISH STEAMPUNK, 2012 AD

By JOSE FRANCISCO ALFAYA

Stile liberty, Sezessionstil, etc. It is a style derived from the English Arts and Crafts movement, the pre-Raphaelite movement, the Gothic Revival and the Aesthetic movement (a restrained prelude to *Art Nouveau*), as well as from Symbolism. It is characterized by the predominance of curves over straight lines, rich decoration and detail, the frequent use of vegetal and other organic motifs and a taste for asymmetry and dynamic shapes.

Parc Güell or *Sagrada Família* in Barcelona are just a couple of the most emblematic projects of Antoni Gaudí. In addition to this, many other Spanish cities have a rich Modernist heritage, like Madrid and my home town Vigo.

Steamy science

The nineteenth century gave birth to the professional scientist (the word scientist was first used in 1833 by William Whewell) and it



TONI CAMARA



BARCELONA: View from Parc Güell
(Fototerra.cat)

was an era of invention and discovery, with radical developments in the fields of biology, chemistry, mathematics and physics, among others.

We cannot obviate three intellectual factors that destabilized European society: Darwinism (the biological description of human nature), the Freudian theory (that pinned human action on primordial drives) and Einstein's theory of the physical world (that challenged the Newtonian world order).

As I have previously stated, science was not a priority for the Spanish in this period. However, there were some names that stand out on their merits. Instead of focusing on the most preeminent Spanish scientists of this period though, including Nobel laureate Santiago Ramón y Cajal (pathologist and histologist, considered by many to be the father of modern neuroscience), I would like to emphasize some "minor figures" that may surprise you.

You probably know that the French writer Jules Verne published the science fiction classic *20,000 Leagues Under the Sea* in 1870. This novel relates the adventures of Captain Nemo aboard the *Nautilus*, a submarine more advanced than any at the time. What you probably

do not know is that Jules Verne was a friend of two Spanish inventors.

Jules Verne visited the Ria of Vigo for the first time in 1878, taking refuge from a storm. This gave him the opportunity to become familiar with this spot described in *20,000 Leagues Under the Sea* (where Captain Nemo plunders the wrecks of the Spanish treasure fleet, sunk during the Battle of the Ria of Vigo). It is not a coincidence that Verne came back in 1884 in order to repair his vessel *Saint Michel* in the shipyard of Sanjurjo Badía.

Antonio Sanjurjo Badía was born in Sada (A Coruña) in 1837, but he immigrated to Cuba when he was only sixteen years old. Five years later, he came back to Spain and settled in Vigo (Pontevedra), where he established a foundry first and later a shipyard. He was among the pioneers manufacturing steam engines and designed a fully functional submarine, tested in 1898, in order to protect the Ria of Vigo from the US Army (remember the Spanish-American War).

Verne seized the opportunity to visit another inventor, traveling to Santiago de Compostela. He was Manuel López Navalón, director of the Deaf-Mute Regional School of Santiago de Compostela, whose inventions in this field were exposed in several Universal Exhibitions (for example Chicago 1893 and Paris 1900). Verne was fascinated by this physical handicap



FUTURIST: Leopoldo Alas, "Clarín"

and kept in touch with both gentlemen. It is probable that the relationship between Jules Verne and Manuel López Navalón gave shape to *The Village in the Treetops*



ISAAC PERAL: Submarine builder

and 2011, *L'Extraordinaire Ville des Étoiles*.

If we bring up submarines, we cannot forget about Lieutenant Isaac Peral. This engineer, officer of the *Cuerpo General de la Armada*, conceived his *Peral* submarine in September 1884, when he wrote a paper which would become his *Proyecto de Torpedero Submarino* ("Project for a submarine torpedoboat").

The *Peral* submarine was the first practical submarine ever made and its performance was hardly equaled ten years later in other submarines. Unfortunately, a second project was rejected by the authorities.

Literary heritage: Time travel

We all know the classical precursors of the steampunk genre, such as Jules Verne and H.G. Wells but do we Spaniards have a literary tradition of our own to be inspired by?

At least, two works should be considered: *Ayer, hoy y mañana* ("Yesterday, today and tomorrow," 1863-64) written by Antonio Flores and *Cuento Futuro* ("Future Story,"

1886) written by Leopoldo Alas or "Clarín". These novels offer a broad and integrative vision of what tomorrow might look like. Flores designed a brand new society taking his contemporary world as point of departure, while Clarín explored an apocalyptic world caused by the misuse of technology.

There is a third novel that has to be mentioned: *El Anacronópete* (translated into English as "The Time Ship: A Chrononautical Journey," 1887), one of the most important works of Enrique Gaspar y Rimbaud. It is believed that Gaspar was influenced by the French astronomer and author Camille

Flammarion and his fellow countryman, the science fiction writer Jules Verne. This may surprise you but it was this little known Spanish writer who made

the first literary description of a time machine (predating Mouton's *L'historioscope* and beating Wells' *The Time Machine* by more than seven years). Gaspar's was an enormous, rectangular ship constructed of iron, propelled by electricity and appeared to be bigger on the inside

than the outside (resembling Dr Who's Tardis).

El Anacronópete, in the format of a *zarzuela* (a comic operetta) was written in China, where Gaspar was posted as diplomat. The machine

provided the setting for a story in three acts that probably wasn't meant to be a serious scientific exploration, except as a way of looking at the past or the future in order to satirize the present. Fortunately, this treasure was rescued thanks to the detective work of a Spanish sci-fi club in 1999.

The turn of the century saw an increase in Spanish science fiction interest. The translations of the Wellsian futurist narratives ("scientific romances") were very well received by both public and critics at a time when several Spanish intellectuals were looking for a more cosmopolitan world view as opposed to the traditional isolationism of the country.

As a result, many writers focused on sci-fi, delivering short stories, novels and plays: Unamuno, Azorín, Blasco Ibáñez, Agustín de Foxá, Ramiro de Maeztu and Jardiel Poncela.

MADRID: Palacio Real

The steampunk scene is concentrated in Barcelona and Madrid but technology has come to our aid to make communication easier.



The Spanish steampunk scene

Steampunk is relatively new in Spain and the scene is small yet, probably concentrated in the most populated cities of the country, Barcelona and Madrid. That said, I have to add that it enjoys perfect health and is represented all across the national geography. Technology has come to our aid to make communication easier.

First of all, the blogosphere has played an essential role since the very beginning. *Alrededor del Mundo Steampunk* ("Around the



CONQUISTADOR: Artwork by Maxime Kuppert

Steampunk World") is, as far as I know, one of the earliest endeavors documenting steampunk in Spanish language. The blog is not very active at present but other blogs like *Estética Steampunk*, *Steampunk y Otros Retrofuturismos*, *Mundo Steampunk*, *Tea in the Clockwork Yard*, etc. keep alive the blogging activity from a Spanish point of view.

Discussion boards have been the traditional meeting points for the Spanish community and deserve specific attention.

Running since 2008, *SteampunkSP* forum is by far the oldest one. It was founded by Elisabet Roselló, promoter of the Steampunk and Retrofuturistic Convention that takes place in Barcelona and will become The Steampunk and Retrofuturistic Week this November, including the first Spanish Steampunk Exposition at the Museu dels Invents de Barcelona.

Certain differences and disagreements caused the launch of *The Golden Gear* forum in 2011. Driven by Lady Elizabeth and Sir Jack Winchester, it has also found its place in the Spanish scene.

As important as virtual contact is to the steampunk scene, the community does not rely on technology alone. Gatherings are organized such as *L'Extraordinaire Uchronie*. This tribute to Jules Verne and other creators and artists of his time was successfully organized by *Sentinel Wardrobe* and brought a large group of steampunkers together in Santiago de Compostela on May 7 of last year.

Another point to consider is the existing relationship between the national and international steampunk scenes. Due to historical and cultural reasons, there is a remarkable link with the growing Latin American community; this is very enriching and opens up great prospects for collaboration. On the other hand, we cannot overlook the connections with the European steampunk scene. In fact I think that the imminent European Steampunk Convention has the potential to become the seed for a kind of European steampunk network.

Steampunk literature

Spanish steampunk literature is probably taking off right now. Daniel Mares has recently published *Los horrores del escalpelo* and Félix José Palma Macías (Félix J. Palma) is a critically acclaimed writer who is achieving an enormous success with his *Trilogía Victoriana* ("Victorian Trilogy"); the first two parts of it, *El Mapa del Tiempo* ("The Map of Time") and *El Mapa del Cielo* ("The Map of the Sky") have been translated into several languages and he is writing



SPANISH STEAMPUNK FASHION: Bibian Blue

the third part at present. Besides, Palma has edited an anthology of steampunk short stories written by several Spanish writers of wide renown, *Steampunk: antología retrofuturista*.

A second anthology is in the works: *Ácronos*. A key point is that *Ácronos* is going to give way to *Planes B*, a series of anthologies aimed to promote new authors



MINING CREW: Costume design by *El Costurero Real* (Rebeca Saray)

gathering together stories not included in *Ácronos*.

Another relevant initiative in this field is the publication of a book promoted by *The Golden Gear*, featuring steampunk creations.

If we go into roleplay, there is a work that has to be considered at least: *Brumas del Alba*, created by Rafael Ferrero Madriñán and María Fernández Hermidas. It takes place in a parallel world called Gea with Neo-Victorian and steampunk aesthetics in the zenith of the Industrial Revolution. *Brumas del Alba* has its own game methodology using twelve-sided dices.

With reference to the comic genre, Sergio García's *Amura* is a volume that we should not ignore. This collection of six black and white issues edited by Ediciones Glenat offers a genuine Spanish approach to steampunk.

Steampunk design

Spanish fashion is recognized all over the world and it seems that steampunk may not be an exception to this. There are two Spanish fashion designers that have acknowledged steampunk inspiration and stand out on their own: Bibiana Berenguer of Bibian Blue and Maya Carbajal Alex-Hansen of Maya Hansen, whose collections have been featured in magazines such as *Woman* and

Elegy with catwalks in events like Barcelona's Fashion Week. But this is not all. A handful of designers are willing to leave an imprint in the steampunk aesthetics: María Ángeles Guisado (aka Alassie) from *El Costurero Real*, Jacqueline Pingarrón from *Jacq The Rimmel*, Gema María Martín Barbero (aka Gem Von Tildod) from *SteamKatt*, Muriel Dal Bo from *Sublime Style*, Viveka Goyanes with her project *Amoelbarroco*...

I cannot help but dedicate some lines to a project I am directly involved in: *Decimononic*. Taking into consideration that finding fine jewelry with steampunk inspiration is not easy at all, my partner Irene López and I would like to mark a turning point in this field.

Talking about crafters, I have to say that there are many talented Spanish artisans (and some of them very well known beyond our borders). Two of the most famous are Félix Goggles and Rafa Maya of *Diarment Creations*.

Looking ahead

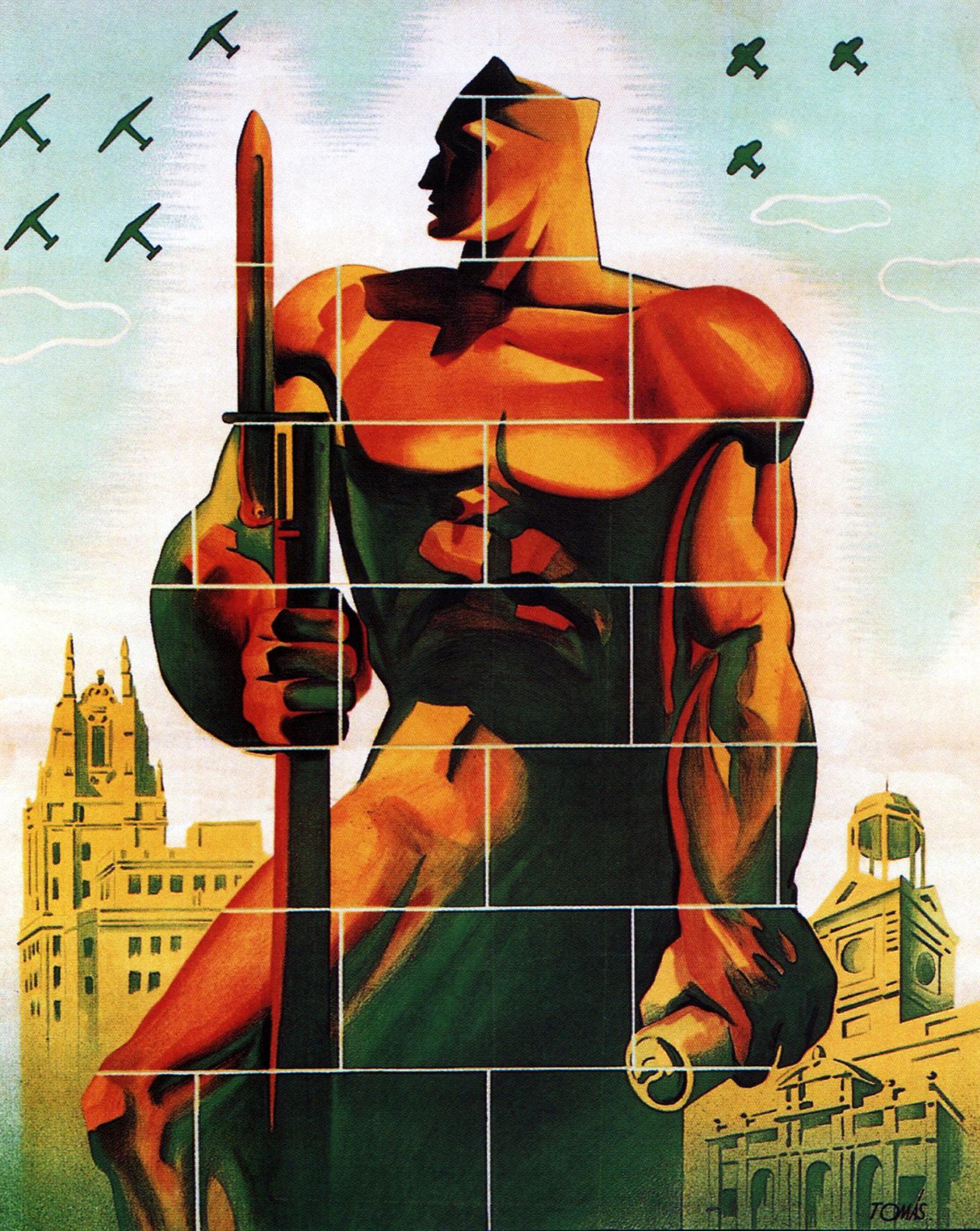
After reading all this, are you interested in learning more about the Spanish steampunk scene? In this case you should consider the possibility of visiting my country.

You are not only going to find a welcoming steampunk community but a myriad of incredible points of interest. From the Palau de la Música Catalana in Barcelona to the Romantic Museum in Madrid, from the Jules Verne statue in Vigo to the Lara's Museum in Ronda... but there is one place that I have to recommend without hesitation. It is the only steampunk themed pub in Spain (as far as I know): *Ithilien*, a real *Wunderkammer* located in Chapinería, fifty kilometers from Madrid.

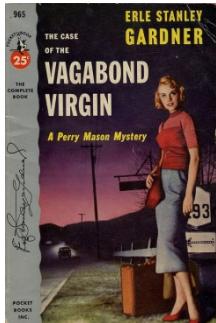
In closing, a key question arises: what challenges are Spanish steampunk enthusiasts facing in order to consolidate the local scene? My view is that we should make the most of Spain's heritage. Considering that the Victorian era is a period, not a place, how could the Spanish colonial empire promote a multicultural approach? Cuba, Equatorial Guinea, Philippines, Sahara... an outstanding array of influences to fuel the development process!

Moreover, we should expand the global presence of Spanish language steampunk. Spanish, after all, is the world's second most natively spoken language. Great opportunities await! ■





7 NOVIEMBRE 1936
M A D R I D



THE CASE OF THE VAGABOND VIRGIN

Author Erle Stanley Gardner
Published 1948
ISBN 9781842320976

FOR AFICIONADOS OF THE pulp detective genre, it doesn't get much better than a good old Perry Mason mystery. While it usually has none of the stereotypical hardboiled, noirish detectives, rather a cunning lawyer and his ever ingenious confidential secretary Della Street ("skeptical of unspoiled innocence," mind you), they are not only a must read for dieselpunk fans but often quite cheap as well!

I picked *The Case of the Vagabond Virgin* for this review because it was published in the late 1940s and the first Perry Mason novel I read. Gardner wrote nearly fifty of them between 1933 and 1973. Each typically involves an unusual case being dropped in the lawyer's lap who has acquired a reputation throughout the series for being able to get his clients (typically beautiful young women, all of them innocent, of course) acquitted against seeming insurmountable odds.

The Case of the Vagabond Virgin involves a business tycoon, John Addison, who picked up a hitchhiking young woman, Veronica Dale, who is subsequently arrested by police for vagrancy. Mason gets her out of jail but next, just a couple of hundred yards from where Addison found Veronica trying to catch a ride, he discovers the body of his client's business partner. "From that point on, the whole sizzling mess exploded into scandal, blackmail and the threat of more murder."

Which is all pretty common for a Perry Mason story. **Nick Ottens**



IRON SKY

Director Timo Vuorensola
Story by Johanna Sinisalo, Jarmo Puskala
Studios Walt Disney, Motion Pictures Finland, Polyband
Released April 2012

SPACE NAZIS WHO ESCAPED to the moon in *Reichsflugscheiben* in 1945 are coming back to conquer the planet!

That's it in one sentence but the plot has more to offer. The Nazi scouting party gets some really unexpected allies and helps change American politics; the schoolteacher from the Moon questions her loyalties and there is a really dirty space battle.

The film was produced on a rather tight budget and you do not really notice. The special effects are neither cheap nor phony but state of the art. I have to commend the Finish programmers responsible. A difficult job well done.

The film pulls no punches commenting on recent history and the state of world politics in general. The quotes and reactions by the American president alone are worth the price you pay to see the film, provided you like acidic satire.

Iron Sky is one action packed, darkly humorous, politically incorrect and brilliantly witty jewel of a movie.

Oh, and the soundtrack! Laibach is responsible for that one, the Moon anthem is a masterpiece, and if you know Laibach, you know why they were chosen. The music they created for *Iron Sky* could not have been better. Guess what the next download is I am going to purchase. Leibach's *Iron Sky* soundtrack deserves a separate review here.

And: Is the end, the very, very end, a hint at a sequel? I certainly hope so!

Marcus Rauchfuß



THE SPIRIT

Director Frank Miller
Story by Frank Miller
Starring Gabriel Macht, Samuel L. Jackson, Scarlett Johansson
Studio Lionsgate
Released December 26, 2008

LOOSELY BASED ON THE comic books by Will Eisner bearing the same title, director Frank Miller takes the audience to Central City where rookie cop Denny Colt has been killed on the job and come back from the grave as The Spirit (Macht): a masked vigilante out to protect his city and the good citizens inhabiting it. His goal: stop the Octopus (Jackson), a scientist so mad he's mad with a capital "M," brilliant, genius, stylish (going from the over the top pimp style, an African warlord Mbutu style, a Japanese warlord in traditional garb to a Nazi commander, and always matching his lovely assistant Silken Floss' (Johansson) outfit because whatever they do, they do it properly and equally well styled).

Albeit a contemporary movie, *The Spirit* has all the feel and character of a classic *film noir*. It isn't filmed so much in black and white, rather in dark tones and grey colors. The characteristic color splashes that Frank Miller is famous for since *Sin City* are also present, if to a lesser extent. It's quite marvelous to see how they switch from greyed to a mix or only greyed tones but throw in sepia tones and pure cartoon and comic style black and white. It may sound jumbled but it gives a truly fantastic visual aesthetic to the film.

So, a strong plot, beautiful aesthetics, a fantastic cast and fabulous outfits, not traditional 1940s but nearly every character does have strong elements of the garments of that time to their costumes.

Hilde Heyvaert



THIRD REICH VICTORIOUS

Edited by Peter G. Tsouras
Published 2007
Publisher Presidio Press
ISBN 9780345490155

WHILE WE OFTEN DON'T think about it, every moment we make decisions that might have serious consequences. For example, if I had not taken a specific college course in a specific semester, I would have never met the woman of my dreams whom I would someday marry.

Taking this further, if I had never met the jewel of my eye, our daughter would have never been born. Not only was our meeting necessary for her existence but how many lives has she also touched?

One can only imagine the domino effect as those individuals

affected by their interaction with our daughter go on to influence others in ways that we can never know. Choosing that particular course at that particular time had long range consequences far beyond just my own life.

We can play these same kinds of mind games with grand historical events. How advanced would

humanity be today if the Library of Alexandria had survived? What would have happened if Constantine had never converted to Christianity? If John Wilkes Booth had failed to assassinate President Abraham Lincoln, how would Reconstruction, along with race relations, have unfolded in the United States after the Civil War?

Such speculations on the twists and turns of history aren't new.

According to Harry Turtledove in his introduction to *The Best Alternative History Stories of the 20th Century*, the oldest published story of an alternative history was

by the first century AD, the Roman historian Titus Livius Patavinus in his *Ab Urbe Condita* ("History of Rome"). Though much of his classic work has

been lost, in one surviving fragment Livy wondered what would have happened if Alexander the Great had turned his attention to the Roman Republic in the fourth century BC rather than east to Persia. Of course, Livy concluded that the Romans would have been victorious (considering the political atmosphere of his time, speculating otherwise might have been dangerous for him).

"Logical consequences are the scarecrows of fools and the beacons of wise men."

THOMAS HENRY HUXLEY





WHAT IF: Hitler survived (Andrzej Dragan)

While Livy invented alternative history as a literary form, with a few exceptions, it largely slumbered for over 1800 years until the French began writing novels speculating on the consequences of a victorious Napoleon rather than one whose chances of world conquest ended at Waterloo.

In April 1845, Nathaniel Hawthorne wrote a short story titled "P.'s Correspondence" for *The United States Magazine and Democratic Review*. The storyline consisted of a diary kept by a man considered insane and institutionalized for claiming to coexist in both our reality and in alternate worlds where great men of history such as Lord Byron still survived. In the story, he follows their alternative lives and the results on society in these other realities.

Turtledove further states that alternative history literature's modern form began with the pulp fiction story "Sidewise in Time" by Murray Leinster. There was also the great science fiction writer L. Sprague de Camp's classic "The Wheels of If" along with his novel *Lest Darkness Fall*.

Modern speculations in alternative history aren't limited to pulp and science fiction novels but are also in mainstream publications. For example, Winston Churchill wrote an essay titled, "If Lee Had Not Won the Battle of Gettysburg"

that was published in *Scriber's Magazine* in 1930 which explored an alternative ending to the American Civil War. In the opening paragraph he wrote, "The quaint conceit of imagining what would have happened if some important or unimportant event had settled itself differently has become so fashionable that I am encouraged to enter upon an absurd speculation."

Not only did Churchill give credibility to alternative history as literature but modern physics has the potential to give it additional respect as well. The acclaimed physicist and Noble Prize winner Murray Gell-Mann wrote, "If we look at the way the universe behaves, quantum mechanics gives us fundamental, unavoidable indeterminacy, so that alternative histories of the universe can be assigned probability." While there is debate about whether Gell-Murray is actually a supporter of the Many Worlds Interpretation of quantum physics, if it is correct then alternative history literature isn't mere speculation but a method of legitimately exploring what has possibly occurred in some other reality.

The subject of this special issue of the *Gatehouse Gazette* is the 1940s, which is certainly fitting because starting in 2011, we began reading every day about the seventieth anniversary of various major battles of World War II. In addition, the Greatest Generation that fought in those epic battles is quickly dying off and it won't be long before the last of those heroes has faded away. Therefore, I felt it would be appropriate that I review some select alternative history stories of World War II.

While there are many stories and essays that explore alternative histories to World War II, the most widely referenced novels in the dieselpunk community are *The Man in the High Castle* by Philip K. Dick and *Fatherland* by Robert Harris. Though both of these stories are indeed impressive, I decided to go in a different direction.



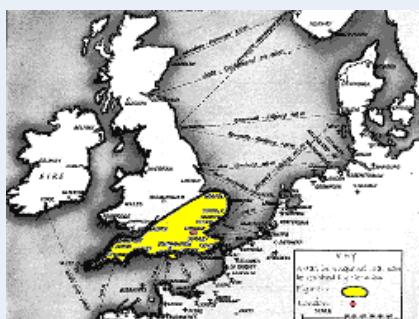
OPERATION SEA LION was the codename for the German invasion plan of Great Britain. The plan was abandoned in September 1940 because the German leadership determined that the British possessed air and naval superiority which would have doomed an invasion attempt from the start.

The British Home Fleet enjoyed a numeric superiority over the Germans who were ill prepared for an amphibious assault on the scale that *Sea Lion* required. The *Kriegsmarine* lacked purpose built landing craft and practical experience in amphibious warfare.

In recognition of the German navy's shortcomings, the original invasion plan, which had called for landings from Dorset to Kent, was scaled down. The final version of *Sea Lion* called for nine divisions to make an amphibious landing with some 67,000 men in the first echelon and an airborne division to support them. Once the coast was secured, German forces were to push north and encircle London. After conquering the capital and pushing up to Northampton, the Germans expected the British to surrender.

Plans for occupation included the division of the United Kingdom in six military command zones with German troops stationed primarily in southern England. Provisions for post-occupation were also provided, suggesting that the Nazis had no intention of drawing the British Isles into the Greater German Reich.

Throughout the summer of 1940, the British believed that an invasion was imminent. By September, Hitler had become convinced that the operation wasn't viable, however. He had won no control of the skies while coordination among the three branches of his armed forces was lacking. After the Blitz, he turned his attention to invading the Soviet Union.



The subject of my article will be a review of the anthology of short stories published by Peter G. Tsouras, *Third Reich Victorious*. Lieutenant Colonel Tsouras was a military historian for the Defense Intelligence Agency for which he was also the senior intelligence officer.

I should advise the reader that these stories collected by Tsouras are not standard fiction. Each story reads as though it's an accounting of an actual historical event. For example, in one story rather than a sentence reading, "I decided to lead my Panzer division over the grassy ridge to my right where we awaited our enemy," the sentence might read, "Rommel decided to proceed north to Franklin Hill with plans to cut off the advancing Third Regiment of the BEF." Because of this style of writing, at times I had this eerie feeling that I was reading actual articles from a history magazine published in an alternate universe.

To add realism to the articles, sprinkled among the stories are references to real world sources along with maps of battles as well as a section with photographs. Unlike the novels of Dick and Harris, Tsouras' anthology is literal alternative history in its truest meaning of the term.

Third Reich Victorious opens with a story titled, "The Little Admiral" by Wade G. Dudley, which is an obvious nod to the Charlie Chaplin classic film *The Great Dictator*. While it's widely known that Adolf Hitler was a corporal in the German army, which many might think to be trivial, the author speculates that this detail of Hitler's life played a major role in the outcome of World War II.

In the 1930s



LORD HALIFAX: *The man who could have been prime minister (Abbie Rowe)*

and 40s, the United Kingdom ruled the waves with the greatest navy the world had ever seen. Its sea power was so great that it made the short distance across the English Channel into such a hurdle that Hitler knew his forces would be unable to cross it by sea, at least without being ripped to shreds by the dreaded British navy.

In this story, Dudley provides a scenario in which the army had turned Hitler down so that instead he decides to join the navy. The author paints a picture in which his navy experience changed his way of thinking militarily so that not only did the military buildup of Nazi Germany have an emphasis on building a fleet capable of taking on the Royal Navy but also a better understanding of how to efficiently use naval power. Such an emphasis and better

understanding might have given the German dictator enough of an edge to have turned the course of the war in his favor.

In the next story, "Disaster at Dunkirk", by

Stephen Badsey, the author explores the question of how important one person might be in the course of history. He speculates what would have happened if someone other than Winston Churchill had become prime minister, once Neville Chamberlin's naiveté in appeasing Hitler had become evident.

Sometimes we fall into the trap in thinking that Churchill as prime minister was preordained but there were many reasons that he might not have been. Churchill had a habit of making enemies through his bluntness and demeanor. In addition, while looking back we admire his leadership in World War II, his record during World War I, such as the Gallipoli debacle (which he himself admitted to be his greatest failure), was far from perfect and he had few friends in the British Government. Therefore, while his credentials would have been good enough to place him on the short list of replacing Chamberlin, his appointment wasn't



WARTIME LEADER: *Winston Churchill, 1942*

As prime minister, Halifax likely would have made important choices that differed from those of Churchill's with dire consequences.

a guarantee.

If Churchill wasn't the first choice for prime minister, one has to ask who was the most likely alternative. Badsey proposes Edward Frederick Lindley Wood, first Earl of Halifax, or Lord Halifax. He had all of the credentials that appealed to the aristocracy as well



The **AFRICAN CAMPAIGN** took place between June 1940, when British forces in Egypt attacked the Italians in Libya, and May 1943, when the German *Afrika Korps* was surrounded in Tunisia and forced to withdraw.

German military involvement in North Africa initially came to the aid of the embattled Italians who proved no match for British Commonwealth forces. Erwin Rommel arrived in February 1941 with orders to hold the line but soon pushed the Allies back to the Egyptian border. By the end of April, he had taken the Halfaya Pass in Egypt and was besieging the Australians at Tobruk.

The Allied garrison in Tobruk was encircled by Axis forces but continued to receive supplies from the Royal Navy. Rommel's failure to take the port proved decisive. His supply lines stretched all the way back to Tripoli. With no port nearer to his forward positions, Rommel couldn't advance into Egypt.

The Allies tried and failed twice to relieve the siege at Tobruk before they managed to push the Germans back to El Agheila in January 1942. The battle remained at an impasse until the British Eighth Army, under the command of Bernard Montgomery, defeated the Germans and Italians at El Alamein in October 1942. They captured Tripoli in early 1943 which doomed the Axis war effort in North Africa.

Although no detailed German plans existed for a colonial effort in Africa, Hitler dreamt of an empire. The possibility of an *Afrika Reich* was explored in an alternate history novel by Guy Saville in 2011. It has the British defeated at Dunkirk in 1940 and forced to submit to a peace treaty. Africa is subsequently carved up between the British, who maintain Egypt, Kenya, Nigeria, Rhodesia and the Sudan; Italy, which holds Abyssinia and Libya; Spain, which possesses Morocco; and Germany occupying the rest, including a "Jewish" Madagascar, administered by the SS. South Africa is independent and neutral.

as the necessary political connections. He nearly became prime minister at a meeting with Churchill and Chamberlain but didn't press his case. The author speculates on what might have happened if Halifax had. Based on his life experiences, in the real world, as prime minister, he likely would have made important choices that differed from those of Churchill's with dire consequences.

In the story, "Battle of Britain" by Charles Messenger, the author explores the historical consequences of specific decisions. In a speech given on August 20, 1940 concerning the heroism of the pilots of the Royal Air Force, Prime Minister Churchill uttered one of most famous public statements ever made, "Never in the field of human conflict was so much owed by so many to so few." While it's true that not just the British people but the whole world owes a debt of gratitude to the bravery of those amazing pilots, it was also partially propaganda for what he failed to

mention was the impact of the wasted opportunities and bad decisions made by the Germans.

Just before the famed Battle for Britain, the odds looked bad for the British. The *Luftwaffe*, though battered by the Battle for France, was still a formidable and dangerous force. In addition, the Royal Air Force was in a much worse shape than the British Government was willing to admit publicly.

In our reality, Hitler made two tactical mistakes. First, he delayed a wide scale attack on the United Kingdom largely out of lack of knowledge of the RAF's poor condition. Second, he failed to use the *Luftwaffe* properly to take out the radar stations, which would have blinded the British. These two errors made the Germans abandon the invasion of Britain, which was code named Operation Sea Lion. Messenger explores the devastating effects had Hitler not made these errors.

In the story, "The Storm and



BRITISH ARMY ON THE ROLL: The crew of an M3 Grant tank pass a German Penzerkampfwagen during the war in North Africa, June 6, 1942 (Captain G. Keating)



STRATEGIST: Georgy Zhukov proposed a preemptive strike against Germany

the Whirlwind" by Gilberto Villahermosa, we turn our attention to the East. The Russian people have long understood that one of their greatest defenses is Russia's land and climate. Her sheer vastness and harsh winters not only created a strong people but presented a major challenge to any who dared to invade, which history

proved repeatedly over time.

In 1941, against the recommendations of his officers, Hitler decided that if he could recreate the *Blitzkrieg* and move fast enough, he could outrun Russia's natural advantages. Ultimately, in our reality, he was wrong and his invasion of Russia resulted in Germany committing what historians view as one of the worst military blunders of all time.

Villahermosa raises an interesting question in his story. What if Russia had forgotten her advantages and had made a preemptive strike rather than waiting for Germany to make the first move? This possibility isn't pure speculation for General Georgy Zhukov had made such a recommendation to Stalin in 1941 who turned it down. The author speculates on what would have happened had Russia made the first strike based on the belief in the invincible power of its own armed forces and the devastating consequences that such hubris

could have brought.

Paddy Griffith in the story "The Hinge" focuses on one of the most famous personalities of World War II. The German people deified Erwin Rommel while his opponents both feared and respected him. He well earned his nicknamed of Desert Fox because few men in history have shown the military shrewdness and capacity to outwit his enemy as him. However, even though he was a military genius, history would have him fail in Africa, which was one of the most important campaigns of the war.

Griffith shows that history's verdict could have been very different. All it would have taken were one or two key decisions made by both sides and the Desert Fox could easily have won the campaign. With a victory in Africa, the oil fields of the Middle East would have been in the hands of the Axis powers which could have had devastating consequences for the Allies.

The Great War had seen



RIA NOVOSTI



NEUTRAL: President İsmet İnönü kept Turkey out of the Second World War

Turkish power devastated with the loss of the Ottoman Empire. Germany made repeated offerings to Turkey to join the Axis but it never did. Indeed, at the very end of the war, in a purely ceremonial fashion, they officially signed on with the Allies. In the story "Into the Caucus," John H. Gill explores what would have happened if Turkey had not sat out the Second World War but joined the Axis instead which would have turned the war in favor of Germany on its Eastern Front against the Russians.

In the story "Known Enemies and Forced Allies," John D. Burtt explored the possibility that Hitler didn't always make irrational choices when it came to military

strategy. In this story, Hitler reassessed his decision to defend Tunisia at all costs in 1943. By showing greater flexibility, Hitler could have turned what in our reality was a disaster for the German army into a major victory that would have knocked Russia out of the war.

I found David C. Isby's story "Luftwaffe Triumphant" out of place with the theme of the book. Rather than risk spoiling the story's conclusion, I will say that Isby raises the interesting question of the tactics and philosophy of war. In "Luftwaffe Triumphant," he presents a scenario where the tactics the Axis and Allies decided to wage war with are flipflopped. The story explores the question, what if the Germans had tapped into their tradition of engineering excellence to place greater emphasize on quality over quantity in their aircraft while the Allies had squandered their own ingenuity in their use of air power?

"Hitler's Bomb," Forrest R Lindsey's short story, has a title worthy of nightmares. Early at the start of the war, the Allies knew that the Germans were working feverishly to develop an atomic weapon. At the start of the war, Albert Einstein sent a letter to President Franklin D. Roosevelt warning him that such a device was feasible. If Hitler developed it first, no one doubted that he would use



The **GERMAN NUCLEAR PROJECT** started under the auspices of the *Wehrmacht* on the day the Second World War began, September 1, 1939, and was terminated in January 1942 when the army determined that nuclear fission would not contribute significantly to winning the war.

It was not the end of Germany's quest for nuclear weapons, however. Nine different programs emerged, the most notable of which was led by the physicist Werner Heisenberg who became director of the *Kaiser Wilhelm Institut für Physik* (KWIP) and situated his research on the edge of the Black Forest. Heisenberg was taken into custody by the Americans after the war who took possession of Germany's nuclear efforts.

To what extent the German nuclear program advanced remains uncertain. As late as November 1944, an American army research team discovered that the Germans were producing uranium. They bombarded the site in question to prevent it from falling into Soviet hands after the war.

The Soviets, for their part, recruited several Germans scientists to work on their own atomic bomb research.

Different authors have alleged that the Germans were successful in their attempts to create an atomic weapon. Rainer Karlsch's 2005 *Hitler's Bomb* and Geoffrey Michael Brooks' *Hitler's Terror Weapons* (2002) both claim that the team led by Kurt Diebner, Heisenberg's predecessor as head of the KWIP, successfully detonated a nuclear device near Ohrdruf, Thuringia in March 1945 but experts dispute their findings.

Brooks speculates that the Ardennes Offensive in the winter of 1944 was inspired by Germany's need to maintain launch sites for V-2 rockets in the Low Countries which could target London. The idea, he believes, was to equip the rockets with uranium bombs and try to force the British out of the war at the last moment.

The only vehicle capable of targeting the mainland United States would have been the A9/A10 rocket. Its development was resumed in late 1944 as the *Projekt Amerika*. Test sites were prepared at Peenemünde but it was too late. Germany surrendered on May 8, 1945.



GERMAN MENACE: A Junkers Ju 88 fighter aircraft in France, 1941 (Bundesarchiv)

it. How close were the Germans in developing such a weapon? Lindsey presents a scenario that shows how the horror of a Nazi atomic bomb could have become a reality.

In the last story of the anthology, Peter G. Tsouras includes his own short story titled "Rommel versus Zhukov." In our reality, Rommel died from suicide due to his associations with those involved in the failed attempt to assassinate Hitler in 1944. Tsouras follows a different path in history by first speculating on a German success at Normandy. Failure at Normandy was certainly a possibility and, in fact, General Dwight Eisenhower had, prior to the invasion, prepared a speech in the event that D-Day failed.

In Tsouras' story, after a German victory at Normandy, Hitler promotes Rommel into the inner circle of the German high command. However, since the Desert Fox was loyal German but was disgusted with the Nazis, by placing Rommel

in such a central position, it allowed him to succeed at removing Hitler from power, dismantling the Nazi regime and suing for peace with the Americans and British. The problem Rommel then had was with Stalin who refused to end the war, which is the central setting for the story.

One will find that in nearly all human conflicts each side, regardless of which higher power one chooses, the declaration is always the same. Each declares that Providence, either Divine or History, is with them and therefore they cannot fail.

However, the Japanese warrior

Miyamoto Musashi warned, "Respect Buddha and the gods without counting on their help."

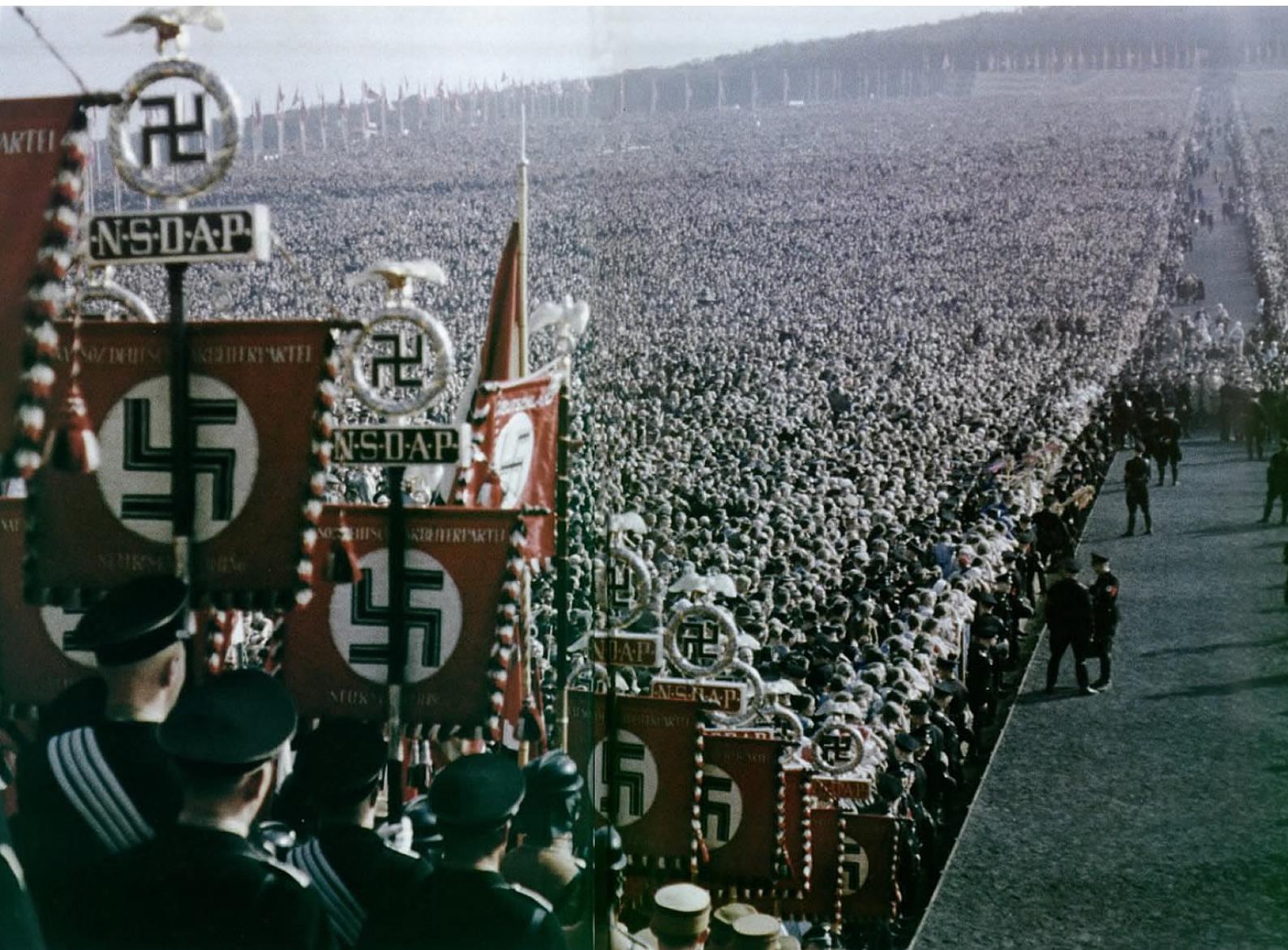
The stories published in *Third Reich Victorious* help remind us that it's not Providence that decides

human history but the decisions made by man. Such knowledge is important right now because, at this time, humanity has to make tough choices that will have lasting consequences for generations to come. Our species has to stand up and accept responsibility for the consequences of our actions and

that is the ultimate lesson that we must take away from alternate history fiction.

Larry Amyett

The stories published in *Third Reich Victorious* help remind us that it's not Providence that decides human history but the decisions made by man.





國防科學學會會質大博

會期一月四日・五月末

急阪宮西場球及園外塚宝第

主催人法人賊團

催

省道鐵省信遞省郵文省工商省軍海
院護保事軍院畫企省林農省生厚
所議會工商戶神・阪大・都京市阪大縣庫兵

省軍陸省藏大
後援府阪大

會協員動學科
社聞新業工刊日

SWING LOW, SWEET CHARIOT

How the war changed Swing and how Swing changed the war

By AMANDA STOCK

IT IS A SCENE THAT HAS BEEN ROMANTICIZED IN countless films, books and pictures: a dashing young soldier in his freshly pressed uniform, having one last moment with his sweetheart or the gorgeous girl from town, hair curled and decked out in a swishy, brightly colored dress, as the refrain of a classic tune meanders out of the dance hall.

Swing music was the aural background against which the dramas of the Second World War played out. Although it originated from the large orchestras of the 1920s and differentiated itself from them, coming into its own and reaching its peak during the 1930s, most people think of big band Swing as fundamentally inseparable from the final decade during which it made up most of popular music—the 1940s.

Your author recently had the honor and pleasure of speaking with Norma Miller, the last surviving member of Whitey's Lindy Hoppers, the most famous dancers from the Savoy ballroom during the Swing era. She is ninety-two years old now and still energetic and full of passion. Among her reminiscing about how incredible it was to dance at the Savoy to the sounds of Count Basie and Chick Webb (boy, could she ever evoke memories of a time you'd never actually experienced!), she mentioned how difficult the years leading up to the war and the years after the draft were for those who lived and breathed Swing. The late 1930s and early 40s represent a transition period in the history of Swing, where the music and dancing were being shaped considerably by the *zeitgeist* of the period and the social changes occurring at a local and global level.

A NOTE ON THE TITLE: The title of this article was taken from a song recorded by Glenn Miller in 1944, the year he died. It seemed fitting to use a Swing rendition of a gospel song by one of the most famous band leaders of the Swing era who proudly enlisted in the United States Armed Forces and encouraged the rest of his band to do so. It was also recorded by numerous other Swing musicians, including Benny Goodman (one of the first to head a mixed-race band), Duke Ellington, and Fats Waller, to name a few. May their music and the dancing of the Swing era continue to live on and inspire new generations to overcome hardships at both a personal and global scale and to break down prejudices and judge people on their merits, not other superficial characteristics. After all, it don't mean a thing if it ain't got that Swing...



LIFE

Setting the stage: Swing through the decades

Swing music and Swing dance emerged together from previous incarnations of Jazz music in the early 1930s. They shaped and reinforced each other in a mutual way, with dancers and musicians having a sort of nonverbal conversation, which solidified the ways in which each was approached while allowing room for improvisation and creativity to be maintained.

By the mid-thirties, when many dance troupes were traveling the country to perform (just as the largest musical acts did), Swing was becoming a part of the mainstream cultural atmosphere and national identity in America. It was featured in national dance competitions such as the Harvest Moon Ball, as well as exhibitions like the World's Fair.

The biggest dance of the Swing era, which lasted the longest and truly defined the movements of the time, was the Lindy Hop. Named for the way dancers moved, which was much more energetic than traditional ballroom dances and involved more of a pulse and hop-like steps, the term was borrowed from famous aviator Charles Lindbergh's "hop" across the Atlantic Ocean in 1927. The Lindy Hop was influenced by and incorporated elements from the dance crazes of the previous decade: the Charleston, the Black Bottom, animal dances, regional fads and traditional Jazz and tap steps. It was made to suit the musical structure and syncopated rhythm of the Jazz being played at the time.

The Lindy Hop and other Swing dances continued gaining popularity throughout the 1930s and into the early 40s. By this time they had become a standard activity which much of the population was able to do or was at least familiar with, especially among the youth of the generation. There were all manner of regional differences which became popular in local dance halls but the basics could be found from coast to coast.



QUEEN OF SWING: Norma Miller still swinging in 2009 (Joe Mabel)

A need for escape

Probably the most driving factor in the continued popularity of Swing music into the 1940s was a pervasive desire to transcend the difficulties of everyday life. After the Depression of the 1930s, during which Swing was born and thrived as a respite from the grind of trying to get by in tough economic times, there were only a few short years before the country was affected by the tensions of global conflict.

For anyone who has ever been out to a Swing dance with a live Jazz band and a lot of people, this will not be an unfamiliar feeling. The ability of music and dance to transport a person to what may as well be a different dimension, is paralleled only by mind altering substances. The overwhelming sensations produced by seeing and hearing a big band ensemble which knows how to work a room, combined with the intense full body exertion of dancing end up producing a state of euphoria. Any residual anxieties from the work week roll right off one's shoulders. It's no small wonder that Swing captured the hearts of a generation which grew up in a state of constant hardship.

A night of dancing was also one of the most affordable evening social activities for a young person to go out and enjoy. It was where friends and lovers met in the days before social media and online dating.

Finally, it was the great equalizer. It didn't matter what your skin color was if you were in the Savoy ballroom; what mattered was how well you could cut the rug. Black and white musicians both played the room, frequently in mixed ensembles. Blacks and whites could even dance together on the social floor.

That isn't to suggest that racism wasn't still prevalent elsewhere in society at the time. Even great black dancers and musicians who had successful careers performing were often subjected to atrocious treatment by the white

establishments which would hire them. Yet Swing still represented a beacon of hope and a sign of things to come in the fight for equality.

Boosting morale among the troops

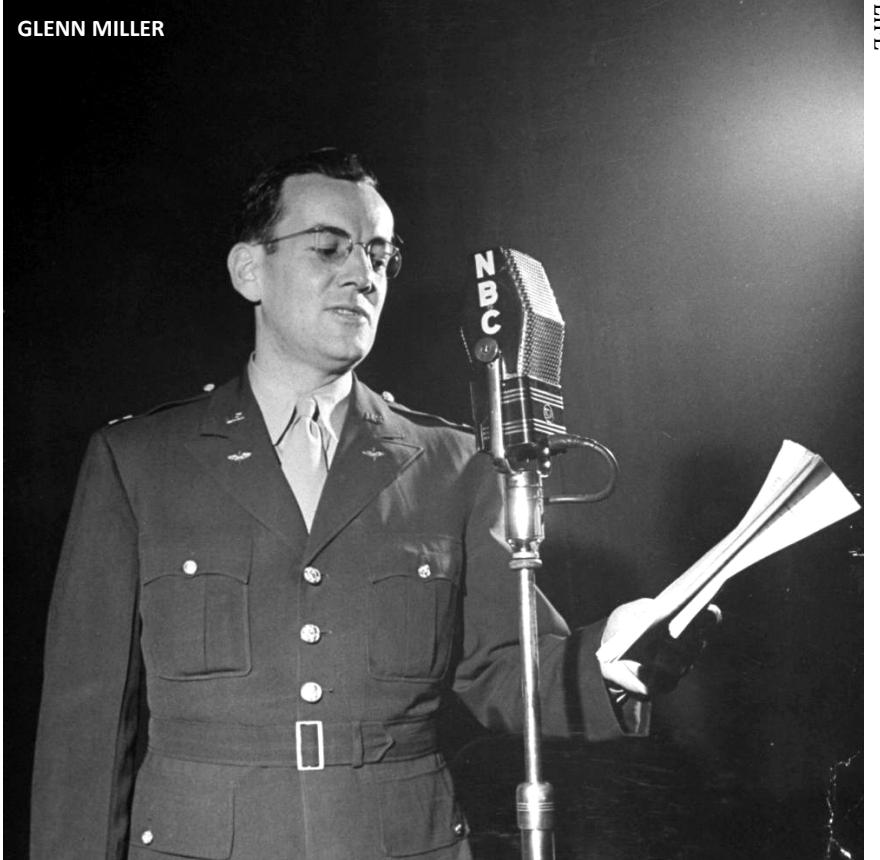
Musical entertainment was the main distraction for soldiers at home in training or overseas during the war. Swing bands, Jazz crooners and other popular music acts, often fronted by a beautiful songstress, traveled crosscountry and across continents in order to meet the demand for evening shows. Famous movie stars of the period also traveled the circuit of military bases and established encampments.

The American roots of Swing music made it the perfect tool for promoting patriotism and high morale among American soldiers once they entered the war. The sounds of Swing seemed as sweet as mother's apple pie to a soldier stationed in a foreign land. Swing and other Jazz-based entertainment represented an effective way of reminding the troops what they were fighting for and lifting their spirits.

Dances also represented one of the few times when mostly male soldiers were able to socialize with women and were thus looked forward to with great anticipation. Going into the nearest town and finding a nice girl to take to a dance was one of the best escapes from the boredom and drudgery of military life. Many soldiers formed relationships with the women they saw at dances when stationed in one place for an extended period. The sexual openness of Swing music was a release from the uptight, regimented lifestyle soldiers led during the day.

Youth rebellion in Germany

Swing was also a radical notion if you happened to live in Germany during the late 30s and into the 40s. Part of German national socialist policy was creating a uniform



culture which celebrated the creative outputs of Germans over any imported entertainment. Bans on playing American Swing music over the radio were brought into effect in 1935 and lasted for many years, eventually extending to the sale of Jazz music. Swing was particularly abhorred by the Nazis because of the African roots of the music and dancing, as well as concerns over the involvement of Jewish media moguls in the production of the records. However, records were still distributed using subterfuge: "Germanized" or fake labels and sleeves disguised the real content of the discs. Such activities were carried out by members of the German resistance in defiance of Adolf Hitler and his Nazi regime.

Dance halls were supposed to be playing polkas and waltzes but many underground clubs attracted their clientele by playing the latest in American Swing. The unbridled energy and novel rhythms of big band Swing were unlike anything officially approved of by the government and grew in popularity among the youth of Germany, popularly portrayed in the 1993 film *Swing Kids*. Swing music and dancing made up a large part of youth culture in the years leading up to the war, and continued to thrive throughout, made obvious by the amount of anti-Jazz propaganda which continued to be produced.

Swing kids were very visible as a resistance group in mainstream German society at the time and could be identified by their Swing club lapel badges. Rebellious young men wore their hair long in the style of Hollywood stars and young women wore their hair free and often waved or curled, in contrast to the traditional braided styles, as well as applying makeup. In 1940, the arrests began and any young people found listening or dancing to Swing music were incarcerated. Dance hall raids were not uncommon up until 1944 when many clubs were forced to close due to the way the war was going.

The loss of legends

The war took its toll on Swing. Instruments may not have all been melted down to furnish the raw materials for fighting but many of those once played by famous hands fell silent when their owners were killed in service. Most famously, Glenn Miller, an American band leader who also headed the Army Air Force Band—a fifty piece ensemble which gave over eight hundred



SWING TIME: *Ginger Rogers and Fred Astaire dance in the 1936 RKO musical comedy film*

NG- 71

performances—went missing in action when his plane disappeared while crossing the English Channel.

Many dancers were also drafted once America entered the fight. It wasn't immediate, especially for those on the road, touring to perform but eventually most men of fighting age enlisted. Even the very best—Frankie Manning, Billy Ricker and William Downes, all of Whitey's Lindy Hoppers fame—were not

spared the trenches. Yet they took it in stride and were proud to return overseas, this time not to entertain but to fight for their country.

The temporary and sometimes permanent loss of so many talented men dealt a real blow to Swing culture. Fewer bands were playing back home and those that did tended to be older, local ones with lower energy than the famous big bands which previously had been in a constant state of touring and exposing themselves to new audiences. Dance suffered greatly, as at the time leaders were almost exclusively male and a partner dance can't be done with just one half of the equation. Young dancers who weren't yet of draft age became very popular very quickly, as they were the only ones left available to work in troupes.

On the whole, these may have been factors which contributed to the eventual decline in popularity of Swing as the 40s petered out and a new decade dawned. New musical styles, such as rock 'n' roll, came to the fore and grabbed the attention of a new young generation that saw freedom and prosperity beyond that of their parents. Swing dancing and to a lesser extent Swing music continued into the early 60s, as anyone who has watched *Mad Men* can attest but it morphed and took on characteristics of the other popular dances of the time before fading away.

A lasting legacy

This otherwise unfortunate set of circumstances precipitated an evolution in Swing. With fewer men around or alive, new ways of dancing had to be tried out. Many of these changes have shaped the way Swing dancing is done and the way it is remembered, typically for the better. Double handed leading, in which one leader danced with two followers at once, was a popular way of bridging the gender gap in number of dancers. It remains a staple skill for leaders to have in



LINDY HOP: *The most popular dance of the Swing era*

modern times, useful especially as a transition between partners in any type of "steal" dance.

"Switching roles" also became popular during the 1940s because of the scarcity of leaders. Women would learn to dance both roles in the dance, just as easily and effectively as they took up what were previously men's roles in the workforce during the war years

This breaking down of strict gender roles allowed Swing to transition to modern standards of inclusivity far better than most ballroom dances, as evidenced by recent controversies, such as one woman being told she shouldn't lead in a tango class in Toronto.

Even earlier in the Swing era, it was not entirely uncommon to see same-sex dancers partnering for a song or Jazz routine. Swing culture held far less strictly to traditional gender roles than other types of dance. Today, many women lead exclusively, equally as well as they follow, or at least as a secondary skill and many men also follow to a greater or lesser degree. It is not uncommon to see male followers dance with other men or with women leading. This in turn has lead to changes in the style of how certain moves are done and expanded the possibilities for dancers of all genders, making the Swing scene friendly to LGBTQ-identified people. In fact, the popular sci-fi television series *Torchwood* briefly showed nontraditional dance roles with a storyline dealing with same-sex attraction in a 1940s dance hall during the London Blitz.

As previously mentioned, the reciprocal influence of the dancing and the music means that modern Swing Jazz has benefited from this new inclusivity, with many female band leaders and vocalists singing strong, woman positive songs. Swing continues to provide avenues for equality, social interaction and creative expression to this day and a lot of this may be thanks to the changes necessitated by the wartime environment of the 1940s.





EVERY DAY IS NAVY DAY AT TRUSCON

In peacetime, Truscon helps build the industrial, commercial and residential structures of our nation. As a leading manufacturer of quality steel building products, Truscon has been an important factor in American progress.

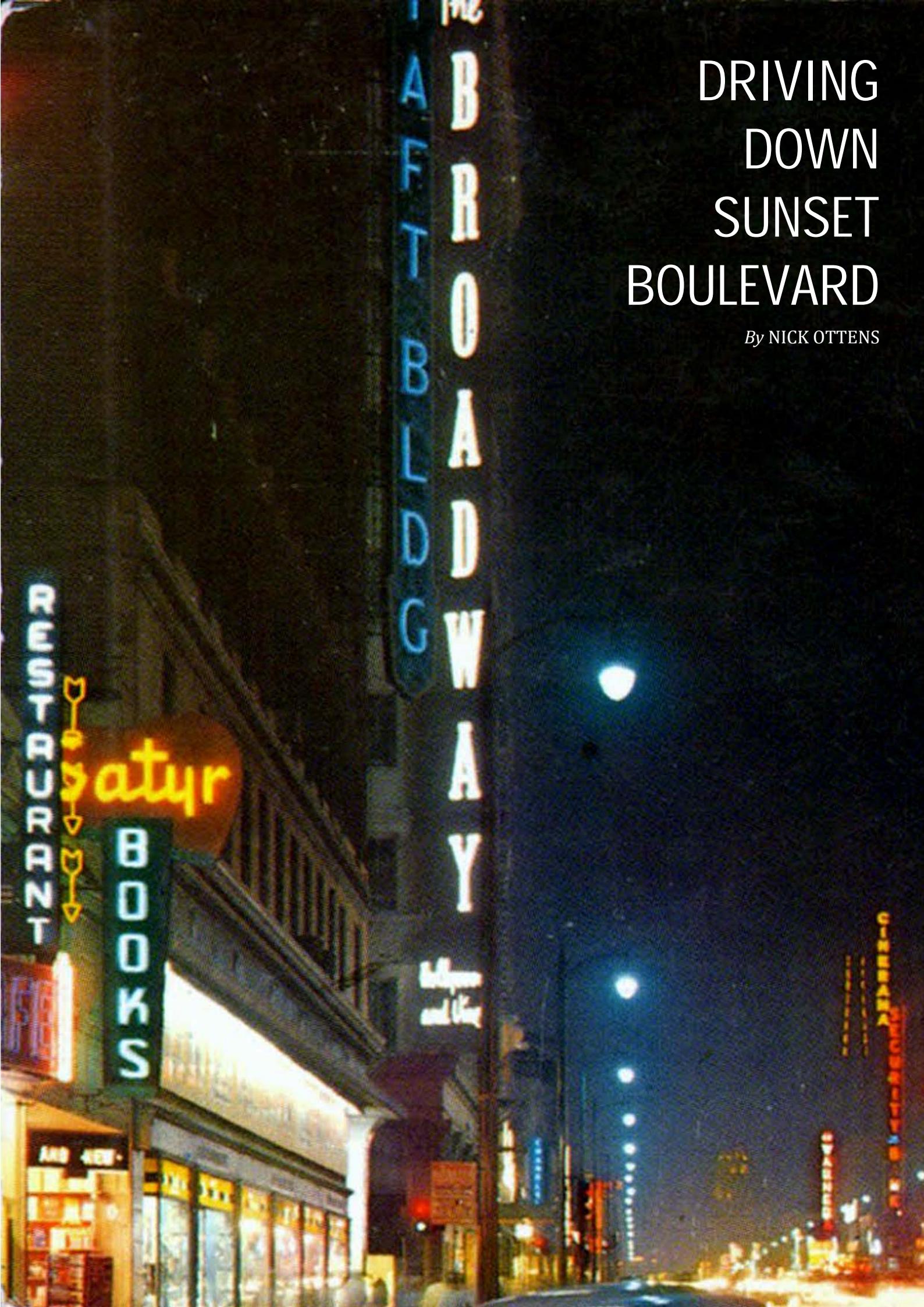
Now Truscon's vast production facilities are helping in a new national service . . . working toward attainment of the quick, overwhelming equipment strength needed for total Victory.

Truscon windows, hangar doors, joists, roofdeck, reinforcing bars, Light Steel Framing, and Ferroglas, are serving the Navy, the Army . . . in great airplane factories and hangars . . . in armament plants running at full speed.

The experience gained today in all branches of wartime service will help Truscon build a greater, more powerful America tomorrow. Truscon Steel Company, Youngstown, O.

TRUSCON STEEL COMPANY

SUBSIDIARY OF REPUBLIC STEEL CORPORATION



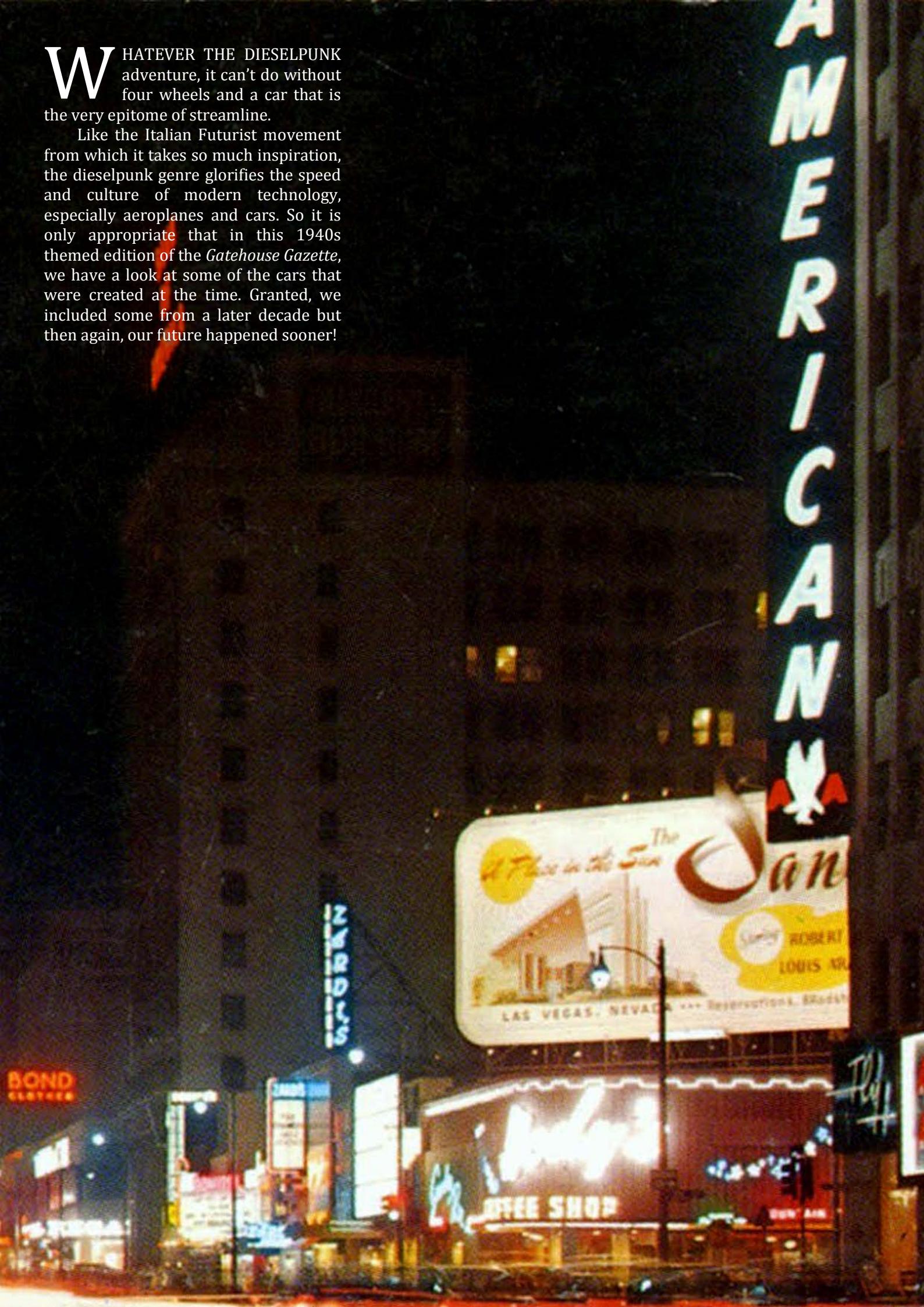
DRIVING DOWN SUNSET BOULEVARD

By NICK OTTENS

CINEMA
INSTITUTE
LOS ANGELES

W HATEVER THE DIESELPUNK adventure, it can't do without four wheels and a car that is the very epitome of streamline.

Like the Italian Futurist movement from which it takes so much inspiration, the dieselpunk genre glorifies the speed and culture of modern technology, especially aeroplanes and cars. So it is only appropriate that in this 1940s themed edition of the *Gatehouse Gazette*, we have a look at some of the cars that were created at the time. Granted, we included some from a later decade but then again, our future happened sooner!



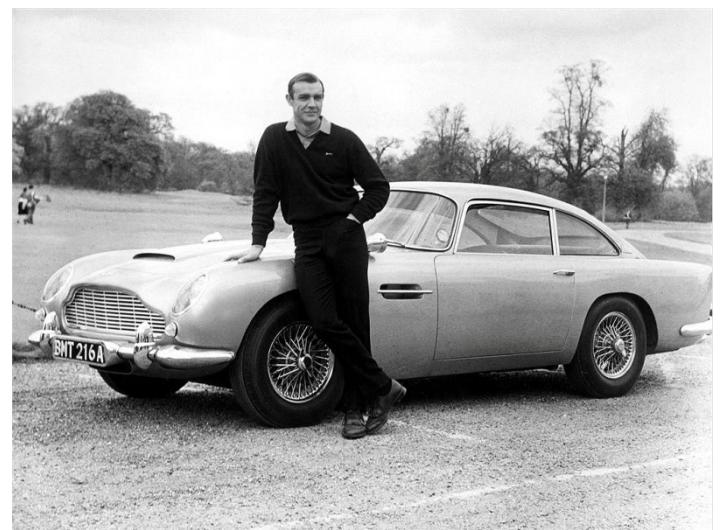


THE FIRST ASTON MARTINS WERE MADE IN THE 1920s but wasn't until after World War II that the brand made a name for itself.

In 1947, David Brown, a wealthy industrialist, took over the nearly bankrupt Aston Martin company and announced his intention to built "Grand Touring" cars at whatever cost. Brown (hence "DB") attracted new engineers and had his models participate in car races to demonstrate their resilience. A prototype of the **Aston Martin DB2** appeared at the 1949 24 Hours of Le Mans where it won the race the next year. Production debuted at the New York Auto Show in April 1950.

Demand for the DB2 was high but just 411 were made in coupé and drophead styles. The commercial and racing success of the car brought fame to Brown's resurgent company and enabled it to start development on a series of purpose built racing models, starting with the DB3.

Probably the most famous model in Aston Martin history was the DB5 which first appeared as James Bond's car in *Goldfinger* (1964). It was a more luxurious touring vehicle than the DB3, equipped with electric windows, full leather trim in the cabin, reclining seats and wool pile carpets.



ASTON MARTIN BRAND: Emblem on the DB2 (left) and James Bond actor Sean Connery posing with the DB5, 1964 (bayernernst)



RACING MONSTER: Interior of the 1937 version (above) and a 328 during the 1940 Italian Mille Miglia

FOR THE 1940 *MILLE MIGLIA* CAR RACE IN NORTHERN Italy, BMW produced a series of roadsters and coupés that were “dressed” by the Carrozzeria Touring company in Milan. A thin layer of aluminium was prepared especially for these cars and attached directly onto the frame. Unsurprisingly, the cars were extremely lightweight and attained a speed of 220 kilometers per hour, winning the 1940 *Mille Miglia*.

Less than five hundred **BMW 328** sport cars were ever made. One of the surviving models, in 2004, won the modern day version of the *Mille Miglia* race, the first and thusfar only car to have done so.





JAGUAR STARTED AS THE SWALLOW SIDECAR company in 1922, founded by Sir William Lyons and William Walmsley, two motorcycle enthusiasts who became best friends. After the war, they changed the name of the brand to avoid confusion with the initials of a certain German paramilitary organization and, as Jaguar, achieved relative commercial success.

Walmsley had retired from the company in 1935. Lyons continued to serve as Jaguar's chief designer—into the 1970s! His slogan for designing good cars was "Grace, space, pace," a mantra that certainly fit the postwar range of sport cars.

The **Jaguar Mark 2** saloon car, built between 1959 and 1967, was a perfect example of how Jaguar mixed engine power and class. It combined hand crafted wood and leather interiors with massive straightline performance and superior handling. Due to its speed and size (it carried up to five people), the Mark 2 gained a reputation as a capable getaway car but was also used by British police. Inspector Morse drives one in the drama series of the same name.

The Mark 2 proved critical to Jaguar's survival, turning the small company into a global player. Tens of thousands of Mark 2s were sold.



GRACE, SPACE, PACE: The mantra of "Mr Jaguar" William Lyons translated splendidly in the Mark 2 saloon car. Detail of the model's emblematic hood ornament to the right.



THIS ONE REALLY SHOULDN'T BE included in a lineup of dieselpunk cars because the **Jaguar E-Type** wasn't launched until 1961. It became an icon of the era, however, combining spectacular looks with high engine performance and it was competitively priced.

Enzo Ferrari called it "the most beautiful car ever made." Some seventy thousand were manufactured in three different series between 1961 and 1974.



ONE OF THE COMPANY'S MOST SUCCESSFUL CARS during the 1950s and 60s, the **Ferrari 250** was built in several racing and GT models. The ones we're interested in are the 250 GT California Spyder LWB and the Spider California SWB.

The former was specifically designed for export to North America. Aluminium was used in the doors, hood and trunk lid of the car with steel specified elsewhere for regular models. Only fifty were ever made before the SWB was introduced in 1960, That explains the high price collectors are willing to pay for the car. At an auction in Monterey, California in August 2007, \$4.9 million was paid for a Spyder car.

It demanded a sharp eye to distinguish the first California model from the Spider SWB. The only significant upgrade was the replacement of the wheelbase chassis but the 1960 version also had a hood scoop slightly inset at its leading edge. Its front fender openings had two vertical vanes whereas the first California had three.

Inside though, the SWB was far more luxurious with better carpeting and a dash covered in leather rather than black crinkle finish. Versions of each were produced with open and covered headlamps

English broadcaster Chris Evans set a new world record in 2008 when he spent nearly \$11 million to buy the SWB which was once owned by Hollywood movie star James Coburn, the thirteenth out of fifty-six of such cars made. It served as inspiration for Ferrari's 2008 California model. ■







Brawn and Control make the Power **TO KAYO TOKYO!**

The high qualities of precision, strength and dependability are probably a humdrum prelude to the more deadly "last act and curtains" in the drama of whipping the Axis all over the world.

But . . . rugged prefabricated structures and control elements that go into the finest planes in the world are *necessarily* routine! Routine perfectionism is now the only "ism" that really counts.

Machine guns must wheel freely . . . and they must not jam. Landing gear parts must function

perfectly so that planes will fight and fight again. Rudders, elevators, flaps and ailerons must have positive and feather-like control for attack and evasion, for take-off and landing. All aircraft parts must be right . . . there can be no second best!

The workers, the designers and engineers, and the management . . . *all* the men and women of GENERAL AVIATION . . . have only one aim: TO KAYO not only TOKYO, but TO KAYO all the enemies of our freedom!



GENERAL AVIATION

EQUIPMENT COMPANY, INC.

ASHLEY and WILKES-BARRE, PENNSYLVANIA, U. S. A.

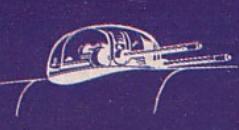
Aircraft Structural and Control Parts



MAP CASES



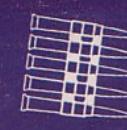
GUN CHARGING HANDLE



GUN MOUNTS



LANDING GEAR PARTS



METALLIC CARTRIDGE LINKS



CONTROL PULLEYS



DATA CASE

Quality
carries on



Drink

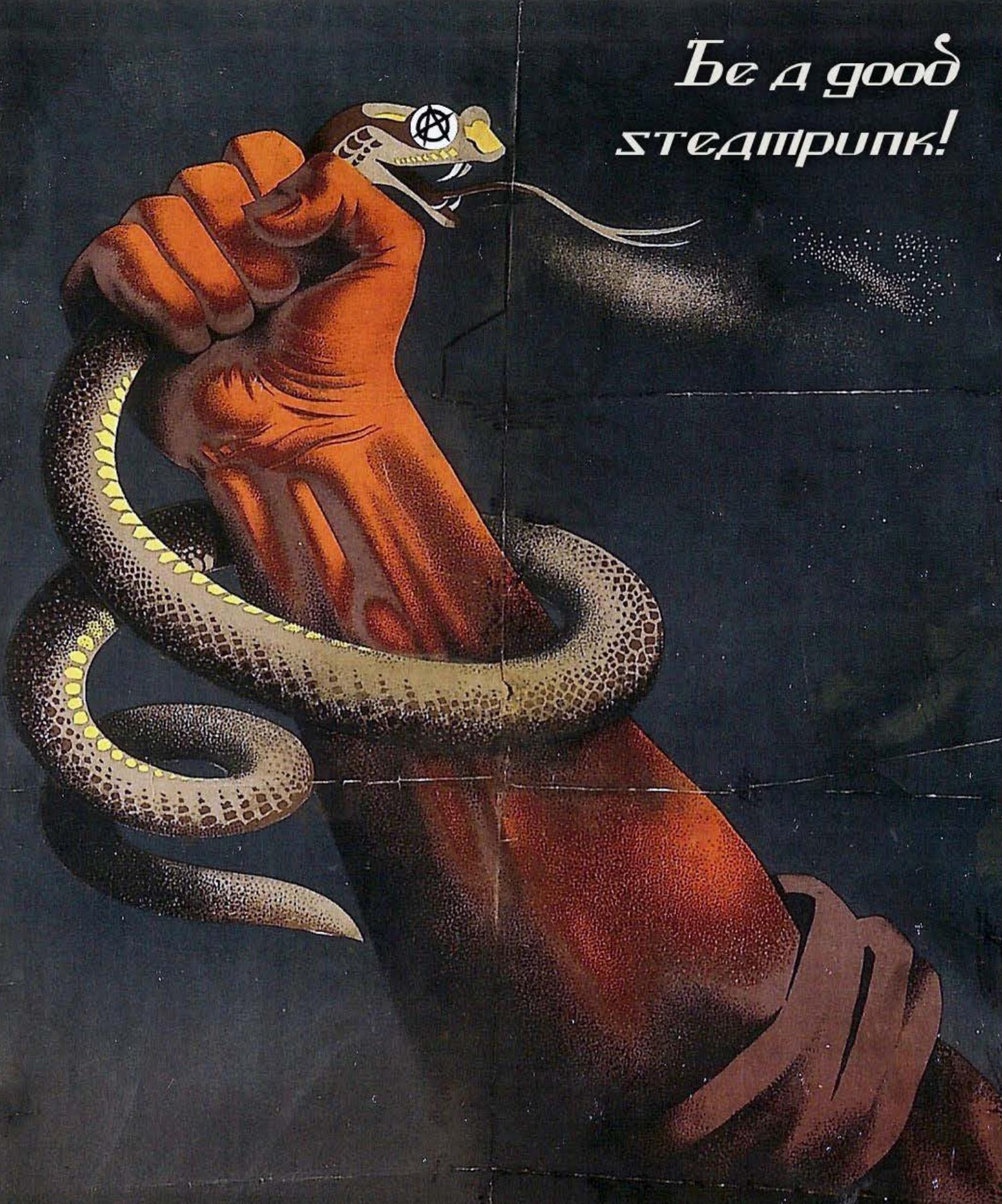
Coca-Cola

TRADE-MARK REG U. S. PAT. OFF.

5¢

Delicious and
Refreshing

*Be a good
steedtripk!*



**ROOT OUT THE SEDITIOUS
ELEMENT IN YOUR SUBCULTURE**