

ISSUE 3

GATEHOUSE GAZETTE

NOV '08



PLAYING ROLES & DRESSING—UP

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Editorial

With the cold months of winter ahead, I gladly present you, dear reader, with your first holiday gift—the third issue of the *Gatehouse Gazette*. With role-playing, costuming, and other things interactive in focus, this is an issue best read with fellow steampunk enthusiasts, by the fireplace, aboard your own dirigible, and with a fine bottle of absinthe not too far out of reach. We have many excellent articles on offer again, most of them written by the team of contributors you have become familiar with; some by authors who have gracefully lent their talent to just this issue, and all worthy of a thorough read. Indeed, you should be able to finish that bottle of absinthe before reaching the final pages of this holiday issue!

After the holiday season, we may be somewhat delayed with the release of our fourth issue. We ask

for your patience and understanding in advance and guarantee you that intoxication alone on our part will not be to blame for that.

Lastly, I wish to thank not only the many fine people who made this *Gazette* possible once again, but also the many readers for whom we make it. Our previous issue was downloaded more than seven-hundred times in the month of September alone, and obviously, we are anxious to learn how much everyone enjoyed the magazine. Therefore, there is a specific forum at our message board community, the *Smoking Lounge*, where readers can leave their opinions. Please let us know what articles you appreciated especially and if and how you believe that we might improve our fine periodical. ■



Nick Ottens

The Smoking Lounge message board community is located at, <http://www.ottens.co.uk/lounge>.

Cover illustration by Aly Fell.

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Beau Brummell



James Roberts

Article | The most stylish history maker

You sir, yes you. Take a look at your fine wardrobe and the styles you hold dear. Those of the elegant, refined, understated gentleman. A far cry from the powdered wigs and scented noblemen whose influence, without our Beau, would have dominated the fashions of Europe—and thus the world—for many years longer than they have done.

The 1700s were a time of wealth: on the continent and in Britain the nobility showed its flare with ever greater demonstrations. A prime example of this is the decadency of the French royalty in the guise of Louis XVI, who was advertised as such a tyrannical arch-degenerate that it cost him both his crown and his head to a revolutionary mob. (Despite his actual character as probably a fairly decent chap.) From the gold-leaf extravagance of the Palace of Versailles to the towering powdered wigs of lords and ladies, the seventeenth and eighteenth centuries were times of showing off, but this had always been the case. Ancient kings and emperors had worn their riches in full display, but the increasing wealth of the eighteenth century aristocracy was so much flaunted that it was driving an ever firmer wedge between rulers and their people. Let us take a closer look at these pre-Brummell styles, before we meet the man himself.

Your eight century gentleman, or fop, as he would later be characterized, has changed since the Renaissance, but not much. Indeed, in this way he reflects the politics and society of the time of absolute monarchs. He wears stockings and buckle (thought sometimes bowed) shoes, his hair is long and, as he has time on his hands, elaborately curled, though for ease of maintenance this style was often replaced with a lice-infested and powdered wig in later years. This gentleman is a cut above his serfs



Beau Brummell statue outside the Jermyn Street entrance of Piccadilly Arcade, London. Photograph by 'overthrowa'.

and the lower echelons, which he advertises with rich garments of velvet and silk. Large breaches, preferably with shiny bits are the leg wear of choice down-to-the-knee, above your stockings. To show off one's upper half there are a myriad of brightly colored waistcoats and long frockcoats. White is still a sign of purity at this time, and also shows that you do not have to work and get your clothes dirty. Purple and deep reds are signs of royalty and prestige as the dyes used in their production are expensive and rare. Imagine if you will the gentry featured in such films as *Rob Roy*, *Pirates of the Caribbean* and *The Three Musketeers*—an excellent example being Leonardo DiCaprio's portrayal of King Louis in *The Man in the Iron Mask*.

So how, you may wonder, does all this extravagance and bling disappear so quickly, to be out of fashion by the end of the Napoleonic wars? I put it to you that this is somewhat political. With revolutions racking the continent of Europe and even the Americas, a statesman or nobleman, seen to be so rich so as to spend hundreds of pounds on needles foppery, would not go down well with the starving

peasants. The French Revolutionaries certainly derided their social betters for their looks. In the Americas, the European nobleman, painted and with powdered wig, provided the complete antithesis for the lifestyle of down-trodden frontiersmen, keen on hard work and down-to-earthiness. So it can be presumed that it was quite dangerous even, for a chap to walk through the less stable parts of his own city in these revolutionary times, for fear of assault.

Although you may think of this as only a sideline cause for the change in men's fashion, the politics of the era had as much to do with it as they did in the 1950s and '60s, when suits and hats became symbols of the old and authority, leading to the T-shirt and jeans wearing of almost everyone these days.

Now we meet Beau Brummell and his influence, one which many people have forgotten and take for granted. An influence which has and will go on to last for hundreds of years. Unless you are wearing stockings or, for some reason sir, a skirt at the moment, chances are you are wearing his legacy; the trouser. (Or if you are American: pants.)

George Bryan 'Beau' Brummell was born in 1778, at a time when the old order of the absolute monarchs, made incredibly rich during the Renaissance, was being threatened by revolution both in the Old and New World. Something evidently had to be done, before Hyde Park was renamed 'The Peoples Quadrangle of the Bloody Struggle' and various earls and dukes removed of their heads. The ultimate reaction was war with the revolutionaries. Enter Napoleon Bonaparte. It is worth mentioning that the Emperor (terribly afraid of cats, you know) has some bearing on our topic. Looking at pictures of the *petit corporal* you might take care to look at his hair. It is rather short, close-cut, almost Roman. This is a direct affront to the powdered wigs of those he had witnessed meeting *Madame Guillotine*. It suggested a man of the people, the people who of course could afford no such grand wigs as the aristocracy. Indeed, the French followers of Brummell's *dictat*, although rich and idle like the *ancien régime*, were heralded as a great change for both their stylistic differences as well as their contempt for the bourgeois lifestyle, which they

believed themselves above. The old style was on the way out. Prime Minister William Pitt, whilst needing money to fight the French, levied the 1795 Powder Tax (effectively a wig tax) on the British aristocracy. The vacuum however would need to be filled.

This was the rise of 'dandyism'. Whereas long pantaloons had existed amongst the working classes in one way or another for hundreds of years previous, they had never entered fashion. They were purely utilitarian, worn by peasants. Dandyism brought refined, simple, understated dress to the upper classes, a task which was brought about mostly, and most famously by Beau Brummell. By the time of the Powder Tax he had already done away with his wig and opted for the 'Roman cut', *à la Brutus*. He was however, not a self-made man, like many of the men, both French and British, who would follow his ways. He had inherited much money from his father, a political secretary, and attended Oxford University.

Unlike the French bohemians who embraced the look of the dandy as the counter-fop, Brummell was far more ready to court Royal favor, befriending and indeed reforming the Prince Regent, later King, George IV, who although often depicted like his mad father, wearing a wig and grand coat, often sported dandy-like Regency fashion of black suit and trousers. This is where dandyism blooms and how it should be remembered. Brummell dressed immaculately. It was said he spent over five hours dressing. The result was a study in perfection. Not a hair out of place. Unlike the fops (who were quickly developing into a rival sub-culture, much like mods and rockers of the sixties) dandies bathed; they did not use scent to cover up their body odors. They believed in reserved, under-stated but thread-perfect clothing of dark suits, dark blue or black overcoats and another great element; the cravat, the direct predecessor to the modern tie. So, with dark trousers, matching waistcoats, jackets and morning- or frockcoats, topped off with a tie, Brummell and his dandies created the suit of the suit.

This style of dress, dandyism and the refined, modest and yet unpretentious manners and customs which went hand in hand with the reserved dress, would dominate the world of fashion and style for the rest of the century and beyond. At the time it took

Europe by storm. It effected the celebrities of the day, such as King George, noted earlier, and George Gordon Byron, who rubbed shoulders with Beau and was one of the dandies of his time. Byron in turn influenced the famous Alfred Guillaume Gabriel, the Count D'Orsay. Joachim-Napoléon Murat, King of Naples, the famous cavalryman, was another influential dandy. Although these military and royal figures had uniforms, medals and other tin-wear to liven up their clothes, the influence of Brummell is evident in portraits of the era. The great soldier, Sir Arthur Wellesley, Duke of Wellington was clearly a follower of the fashion; often wearing a simple blue coat, his hair cut in the short Roman style and, like Brummell, displaying many inches of perfectly washed and pressed linen.

Unfortunately for Brummell, always on the edge of the more steadfast rules of respectable society, he lost favor with the King over an insult intended to be comical. The King, already dissatisfied with Brummell's leaching and sponging and apathy for any serious matter outside of his own appearance, ignored him from then on. Without the royal protection from his creditors, Brummell was forced into bankruptcy and fled to France. There he enjoyed a time of modest luxury as a petty provincial

politician before dying in a sanatorium in 1840, in Caen.

Whatever the fate of Beau Brummell, his legacy is seen all around us in the reserved men's fashion which both dominated the nineteenth century and persist to this day in the form of all suits, smart trousers and ties. The quality of cut, always one of the key points of the dandy's suit, survives today in the men's tailors of Savile Row and Jermyn Street and the many other bespoke and tailored gentleman's outfitters all over the world.

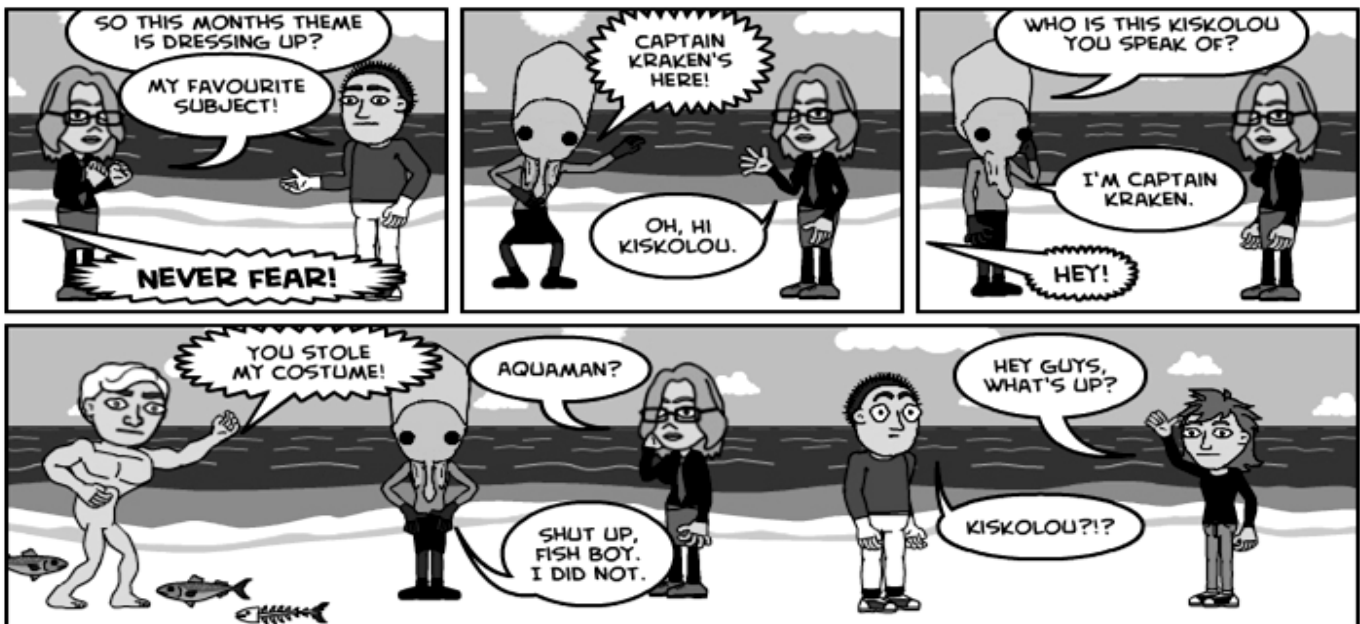
Dandyism, with its demands of perfection of smartness and quality may have diluted somewhat since the early nineteenth century, yet the concept has existed since in the form of the well-dressed gentleman, from James McNeil Whistler and Oscar Wilde to Noël Coward and Andy Warhol and even, I dare say, you—the suit-wearing, smart-dressed chap; you, the steampunk gentleman. ■

Further viewing and reading:

- * Beau Brummell: This Charming Man (BBC Television, 2006)
- * Ian Kelly, Beau Brummell: The Ultimate Man of Style (2006)
- * Jeremy Hackett, Mr Classic (2007)

CAPTAIN KRAKEN TO THE RESCUE

BY COL. HAZARD



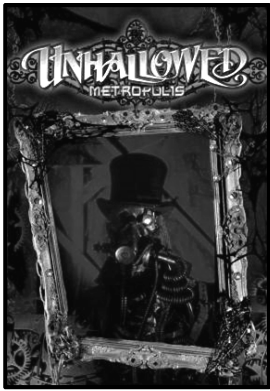
WWW.BITSTRIPS.COM

Gasmask-chic

Review | *Unhallowed Metropolis*



Hilde Heyvaert



“It was the dawn of a new dark age.” In the year 1905 the Plague breaks out, the dead rise to feast on the bodies of the living, and society crumbles as most of humanity falls under the ravaging hordes of the undead. In the wake of this disaster, a Neo-

Victorian civilisation arises, living within metropolises surrounded by fortified walls, trying to survive the horror that preys upon them from both without as well as from within.

This is the setting for the gasmask-chic role-playing game of personal horror with steampunk flair called *Unhallowed Metropolis*.

Now I am a role-player and have been one for years. I love role-playing, and I love steampunk, so naturally I just had to read this setting. I read a lot of role-playing books, and this is undoubtedly one of the best I have read so far.

For people new to role-playing, *Unhallowed Metropolis* provides a clear and to-the-point introduction that is sure to avoid any confusion on the matter that might arise. The guide is altogether very well written and its language plain enough for non-native speakers of English to understand. Often, role-playing material is dry and you have to fight your way through it. Not so with *Unhallowed Metropolis*. I thought it particularly interesting how they had taken history and twisted it to suit their setting. The original items, types of characters and mad science all help to enforce the steampunk character of this game.

All the background information you could possibly need, to come up with storylines or make a character is provided and character creation is

explained so well that it should be dead simple to put together a solid character and start playing, even if you have never role-played before. There is a wide variety of archetypes for the player to choose from, as well as the possibility to make up your own thing should you fail to find anything that suits your tastes among those—ensuring that the player definitely ends up with the kind of character he or she prefers.

The book is perfectly organized, making it easy to quickly navigate though it even without using the table of contents—which is especially helpful during game-play when you need to look up something.

An added bonus is that all the extra material for the game that was released after this book was printed, is available on their website for free. This is certainly an advantage for gamers on a budget, and, unlike is the case with many other role-playing games, it means that you will not end up having to purchase several books to play. In fact, the core guide is really all you need, though obviously the extras are a welcome option.

Last but not most certainly not least, there is the artwork to consider. Because it suits the book so well, it is an excellent source for the game master. When describing something to the players, it really adds when you can hold up a picture saying, “this is what you see.” It helps players get a firm concept of what their characters are dealing with. The art is appropriately dark for the setting, without becoming too macabre or gory, contributing perfectly to the atmosphere the book is trying to set. Several artists have contributed which makes for a wonderful variety of styles.

To all fans of role-playing, and to fans of dark histories and horror also, I seriously recommend *Unhallowed Metropolis*. I am positive that you will enjoy the history of the setting, which makes up a significant part of the book, as much as I did. ■

Steamwave

Article | The history of Vernian Process



Joshua Pfeiffer

Artists have dabbled in Scientific Romance and weird Neo-Victorian and Gothic Horror themes throughout the history of modern music, from the 1904 novelty recording “Come Take a Trip in My Airship,” to the Progressive Rock artists of the early 1970s and beyond.

A diverse group of artists in the past fifty years including Paul Roland, Kate Bush, John Cale, David Bowie, Scott Walker, Rick Wakeman, Ennio Morricone, David Axelrod, The Moody Blues, In the Nursery, The Stranglers, The Damned, Thomas Dolby, Siouxsie and the Banshees, The Adicts, and, most recently, Rasputina, have all released songs or even albums touching on these themes. However none of those artists were formed with the express purpose of making music that invokes a steampunk atmosphere.

That is why Vernian Process was created. It was some time during the spring of the year 2003, and I was at home here in San Francisco in front of my computer with a shiny new copy of the music production program *Reason 2.0*. As I sat there, I tried to imagine what kind of music I should try to make. Would I try and emulate the post-punk bands I loved so dearly? Would I go for more of a traditional gothic rock sound? What about a funk band? New Wave? Ska? “No,” I said, “I don’t want to do any of those genres, because as much as I love them, they have all already been done and there is very little left to work with that won’t sound derivative of other musicians.”

Basically I came to a point where I decided to try to make music that did not sound like anything else out there. But what would the theme be? What could I do that had not been done to death already throughout the history of modern music?

I have been a major follower of all things steam-

punk and weird Victorian since I was a kid in the early eighties. So naturally it seemed like a logical choice to try and emulate my favorite genre of speculative fiction in a musical form. Unfortunately what I envisioned would require a full orchestra, and many instruments that just were not very practical or easy to find. Not to mention I was almost completely broke and had not developed any kind of musical skills. Computer music seemed like the only choice available.

So I set about recording a batch of demo songs that would form the base of my first LP. Admittedly, when I started writing these tracks I had no idea what I wanted them to sound like. I had no formal musical training, but I had drive and ambition. So I foolishly reinvented the wheel and created chaotic songs without structure, rhyme or reason just so that I could teach myself and backwards engineer everything. The one thing they all had in common was the choice of instrumentation. I had a vague idea of what I thought steampunk should sound like, and this was my attempt at just that, with lots of strings, brass, woodwinds, marching snares, organs, and harpsichord... A few of these turned out decently for experimental music—others not so much.

With a demo EP wrapped up and done, I sent a copy to Mick Mercer, a reviewer I have respected for years. Mercer helped put gothic, post-punk, and deathrock music on the map through a series of publications in the late-1980s and thus brought many bands in those genres to my attention. What I got back was a very positive review of my demo. I knew it had a long way to go (my music still does) but his review inspired me to work on a full-length album. So I started writing more and more songs. Most of them were not particularly good, but a few stood out. Then in 2004 I suffered a major set back when my hard drive died, killing over fifteen tracks worth of

project files. I ended up taking previous WAV files of those lost songs and trying my best to tweak them into something listenable. Despite this setback, I started fresh and wrote a bunch of new songs. These eventually were released as the *Discovery* LP in 2004.

At the time I had no intentions of selling my music, so all of my albums were released as free downloads through my server. This was to keep with my belief that music should be shared freely. Even now while I have a new LP available for purchase, I will still make it available for people who cannot afford to buy it.

I put the *Discovery* LP up and shared it online through various sites and file sharing programs, receiving good qualitative feedback on it which I applied to my next batch of songs. Between 2005 and 2006 I recorded the songs that would come to form the LP, *The Forgotten Age*.

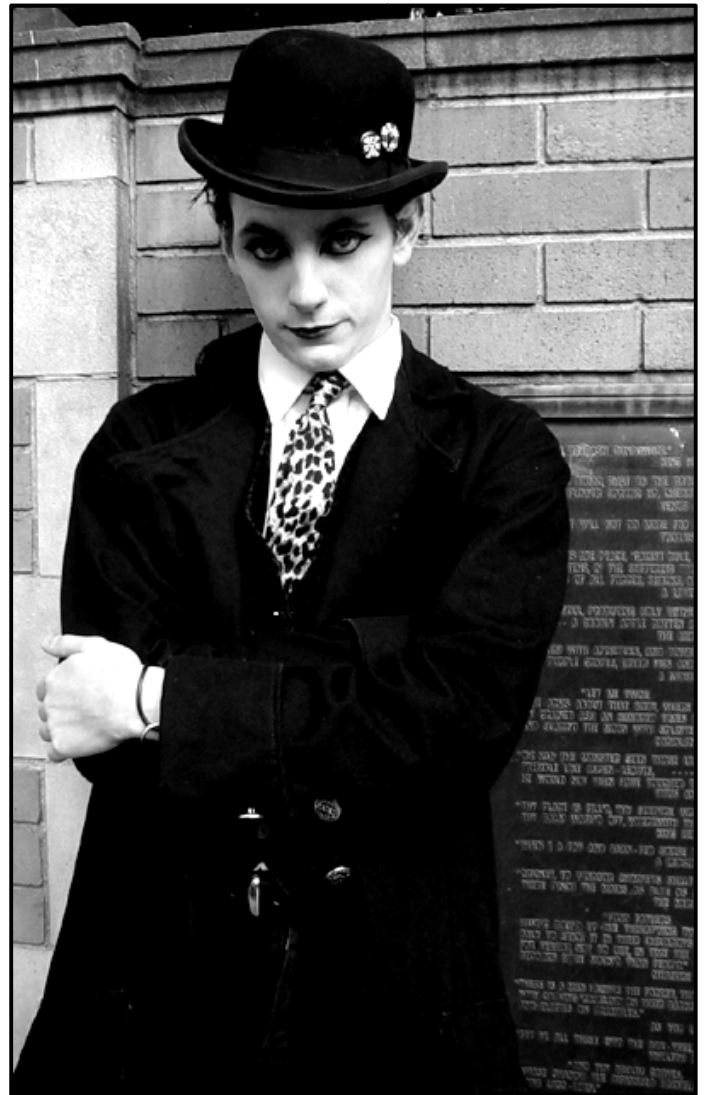
For this album I wanted to take the atmosphere even further, so I applied liberal use of period specific samples, sound effects, and ambience, creating a new song each week. I also started working on an EP for fun, called *Catalysts*, containing a collection of cover versions from a wide range of my musical influences—the catalysts of Vernian Process so to say. I was largely satisfied with the music of the songs; the vocals were a different story. Just as I had no musical education, I had had no vocal training. So once again I just did the best I could, but the results were mixed. Some songs worked out well, while others I cannot stand to listen to now. Since then I have been training my voice and trying to include vocals more often.

During the recording process of *The Forgotten Age*, my good friend and roommate passed away in a tragic accident off the coast of San Francisco. His passing had a major impact on the tone of the album. He was one of my biggest supporters and always had insightful feedback about my music. Just before this tragic event occurred, I was contacted by ‘Colin Sharp’ (a founding member of the Factory Records band, The Durutti Column) about recording a song together entitled, “Where Are the Young Men”.

He had heard my cover of Joy Division’s “Atmosphere” and told me he would love to work

together. His lyrics were a tribute to the memory of his friends in the post-punk scene, such as Ian Curtis, Martin Hannet, and Billy McKenzie, who had passed away over the years. The timing on it was eerie, and we decided to dedicate the song to not only those famous industry figures, but primarily to my friend and biggest fan, Sebastian. In fact the entirety of *The Forgotten Age* was dedicated to him. I only wish he could have heard the finished product; I’m sure he would have had some insightful things to say about it.

In 2006 I finally finished work on *The Forgotten Age*. In hindsight, I think some of the songs could have used a lot more work. (I may even go back and do a special edition with the songs all tweaked to my



The man behind Vernian Process. Photograph by Pasha Smith.

current standards.) The thematic material was all over the map. Ranging from a three-part song which was supposed to represent a journey through a monolithic Victorian machine, to songs about nineteenth century secret agents, 1940s *film noir*, lost civilizations, runaway trains, giant clock towers, and such. Like *Discovery*, I released *The Forgotten Age* as a free downloadable album. I still did not have the kind of funds to print full retail CDs, but it was something I really wanted to do. Not only to receive some legitimate respect and actually be recognized as a real musician, but also to give my fans a nice fully mastered album.

After updating the *Catalysts* EP and turning it into a full-length release, I set about brainstorming for a new album. Many songs were formed in the period between 2006 and 2008. Many were discarded, and a few went through so many versions that their current mixes sound nothing like they did when they were conceived. This was the longest period I have devoted to a single album; going on four years. Yet I kept delaying it because I was simply unsatisfied with the final product. Recently I came to the conclusion that I really needed to get some grounding in basic music theory, to go back to these songs with that knowledge. I purchased the book, *Music Theory for Computer Musicians* and it has had a tremendous impact on my current songwriting. With this newfound knowledge and the subsequent progress that I made, I am more encouraged than ever to finish this album.

About halfway through the development of *Behold the Machine*, I was contacted by a fledgling game studio in Mexico City about scoring the steampunk-themed graphic adventure game they were working on. This has turned into one amazing project in the past two years, and I slowly worked on it between songs for my own album.

Another new addition to this album is a predominant use of vocals to express plot and story lines in the music. Vocals were something I held off on for a very long time, but due to constant requests, I finally broke down and started implementing them.

Besides I have also started employing guest musicians to contribute elements to my various songs. Two of these collaborators are members of

steampunk-themed groups of their own: Mr Malcolm Schreeck of Unextraordinary Gentlemen, and Miss Allison Curval of The Clockwork Dolls. The latter also happens to be the first band other than my own project signed to the new record label 'Gilded Age Records' that I am putting together with some friends back East. At this same time Allison and myself joined together to form another project called "The Clockwork Process". Our first project is the score to the game I mentioned above, called *Shades of Violet*. Between the two of us, we have a tremendous amount of passion for this project and we both bring some unique features to the table.

Once *Behold the Machine* is finished, my plans are to take a brief break to work on my side projects *Digital Disorder*, *formsunknown*, and the aforementioned "The Clockwork Process". *Digital Disorder* is where I get all of my modern and futuristic tendencies out. It is an entirely electronic project that incorporates elements from every genre of electronic music I enjoy. *Formsunknown* on the other hand is a completely experimental project that is all soundscapes and audio collages designed to invoke Lovecraftian and early Gothic Horror themes. Both projects are linked from my online account. If you have any interest in checking it out, please visit <http://www.myspace.com/vernianprocess>.

The future of Vernian Process is looking brighter every day, and I already have plans for the next album. The title has not been decided on yet, but it will be written in the form of a captain's log with each song recalling a different adventure. The plan is to accompany this idea with a series of web comics, where characterizations of myself and my various collaborators journey through many adventures. I also purchased a new computer, and I will finally be able to use some of the higher-end music production software on the market, to give my project an even cleaner layer of polish and consistency.

I hope that the steampunk community remains as vibrant in the future as it is now, but even if by some tragic event everyone turns their back on the genre, I will still be here clanging away just as I always have. In short, Vernian Process isn't going anywhere, anytime soon. ■

Airship Pirates

Column | The Steampunk Wardrobe



Hilde Heyvaert

Are we all thinking of Abney Park? Good, that is one example of airship piracy. Now this band is, of course, not the definitive representation of the airship pirate. Pirates come, as they have always done throughout history, in all shapes and sizes. Any type of pirate can be used as the base for your airship pirate persona. Whether you go back to historical pirates such as the infamous Edward Teach (a.k.a.: Blackbeard), take inspiration from Captain Jack Sparrow or simply start out with a base of good solid steampunk fashion, everything goes, and you can make it all work.

The diversity between types of the airborne rogue is probably the greatest in all aspects of steampunk fashion. There are the aristocrat pirates, with their elaborate coats with dog-eared cuffs, shirts and waistcoats, carrying beautiful flintlock pistols with elaborate decoration and a cutlass sword, having exchanged their top hats or derbies for a tricorne, looking like a steamed up and more dignified version of the pirates from yore or the more commonly known fantasy pirate.

And then there are the adventurer pirates wearing aviator hats and goggles, with wild extravagant hair worn loose or in elaborate hairstyle. They generally wear more casual shirts, trousers, skirts, waistcoats or corsets. Their boots are stumpy, because they must withstand the elements, and often covered with spats. Many belts, bags and flintlock pistols and even melee weapons are perfect accessories and essential tools, as are a compass and spyglass. Jewellery often depicts the skull and crossbones or the zeppelin, the mode of transport of choice. Think Captain Shakespeare and his crew from *Stardust* if you are looking for inspiration.

The look of the airship pirate is undoubtedly one



Photograph of the author by Bert Van den Wyngaert. Cravat from Tie-Rack; belts from Moda Stoffen; pocket watch, Pirates of the Caribbean collectors item by Disney; flintlock from Le Coffre du Capitaine, Disneyland Resort Paris. All other items and clothes are custom made by the author.

of the most diverse aesthetic aspects of steampunk fashion that can be devised almost entirely according to personal taste. Besides, it is one of the most exiting roles to portray, for who would not like to be a dashing rogue making the skies just that little bit more unsafe? ■

Masquerade

Article | The Venetian Carnival



Joost van Ekris

The Venetian Carnival evokes thoughts of a centuries-old tradition of lavish celebration. A seemingly timeless event, with its roots in the thirteenth century, the Carnival is known the world over for its elaborate costumes; as a playground for the nobility, the wealthy and the common man alike; a time of celebration, dancing, gambling, intrigue and just plain old craziness of every kind imaginable.

A more perfect backdrop for a steampunk story seems hard to imagine—we have interesting characters from all corners of the globe and from all walks of life, wearing beautiful costumes and masks that hide their true identities. We also have great displays of exotic animals, new technologies, theater and circus acts. We have unimaginable displays of wealth—and plenty of people all too willing to release the wealth of this burden. We have secret meetings, high-level talk and political intrigue. Noblemen acting less than noble under the cover of anonymity and a lower class freely intermingling with the rich and powerful... You get the picture.

So how come then, that the Venetian Carnival is curiously absent from the steampunk ethos? In this article we will discuss the history of the Carnival, from its earliest roots in the twelfth century to its demise in the late-eighteenth up to the resurgence of the festival in our own times.

There is some debate on when, where and how the tradition of the Carnival emerged. The earliest mentioning of a carnival dates back all the way to the year 1092, when it was associated with the Catholic celebration of Lent. However, it appears that the modern Carnival originated in the year 1162. In this year, Duke Vitale Michiele of Venice defeated Duke Ulrich II of Treven. The battle proved to be a milestone in Venetian history, and has been

celebrated annually since. Duke Ulrich II was captured during the skirmish, and released on the condition that he would pay a tribute to the Republic: every year he was to donate twelve loaves of bread, twelve pigs and a bull. In the years to follow, the festivities commemorating the victory would commence with the slaughter of the bull, which represented Ulrich, and the twelve pigs on the San Marco square.

The first recorded mention of the famous masks dates from the latter half of the thirteenth century. In May 1268 the city council prohibited a new 'sport' that had developed during the festivities—masked young men had begun throwing scented eggs at the ladies. This also marked the beginning of centuries of ever-increasingly severe attempts to curb the festivities to manageable proportions. The city council cited worries about the population's "moral decline" as reason to keep the Carnival under control. Apparently, the celebration got out of hand on more than a few occasions, as reflected by the increasingly tough laws.

In 1339 a law was passed prohibiting the wearing of masks in public at night in an attempt to curb petty



Photograph by Fabio Castoldi.

crime and lewd behavior. In 1458 a law prohibited men from dressing up as women and enter convents to stir up trouble. A similar law came in effect in 1603; yet another measure to restore peace and quiet in the convents. At various points in history laws were enacted banning the carrying of weapons or other dangerous objects, or denying entrance to churches and public buildings while masked or inappropriately dressed.

The year 1608 marked the start of the serious curbing of the festivities. In August that year, the city council forbade the wearing of masks altogether, except during the approved Carnival period. Precisely half a century later, in 1658, the council reaffirmed the necessity of the laws that controlled the wearing of masks and banned the carrying of weapons during the Carnival. At this time it also became illegal to wear masks in churches, and to wear religious clothes under them. The late-1600s and early-1700s saw yet more regulation: it became illegal to wear a mask during Lent or any religious celebration that took

place during the Carnival.

Although the council defied its citizens for years and tried repeatedly to contain the festivities, the Carnival prevailed and the tradition lasted for nearly five hundred years without major disruptions. This came to an abrupt halt when Venice became part of the Austrian kingdom of Lombardy-Venetia.

In January 1798 the Austrians took control of the city. The new rulers outlawed the Carnival and now that the city was part of a larger realm, it lost much of its stature, making the grand festival seem like something from a distant past. In the years to follow, political authority shifted many times with Venice caught in the middle of European power struggles. The once proud republic became Austrian territory, then Italian, then Austrian again. In the late-1840s, there was a brief resurgence of sovereignty, however it was not to last; Venice became part of Italy once more, and has been so ever since.

Once the political storms finally settled, and the archaic laws that had banned the Carnival were lifted, the festival did not return in the same grandeur of the past. Like the city itself, the Carnival was but a shadow of its former glory. Matters became worse over time, culminating in the 1930s when the Fascists came to power in Italy and the Carnival was banned again. For decades it seemed as though the Carnival would become a vague reference in history books only; a subject for scholars, forgotten by the masses. However, in the late 1970s, a number of local artisans started hand-crafting the once-famous masks and dress once again. Stories of the Carnival were retold and it did not take long for its new-found fame to spread around the world.

One could argue whether or not the Carnival is the same as it used to be—has the original meaning been lost? Has commercialization taken over? Is the soul of the Carnival still there? Whatever the answer may be, one thing is for certain; this time, the Carnival is there to stay.

Although it is sadly missing from the timeframe steampunk enthusiasts fondly refer to, this should not bother us too much. The genre is hardly constrained by historical fact and I for one am looking forward to the day when a steampunk'd Carnival dress shows up!

'Sky Pirate'

By CLINTON L. WILLIAMS II

Maybe I'll just fly away
On yonder air balloon
There'll be lots gold and fortune, sure
And I'll make the ladies swoon

I'll raid the other air balloons
Sword and pistols all a flashing
And dress with coattails, silk, and jewels
And look so goddamn dashing

I'll swing my sword a glittering
And win the Lady Fair
And storm the sky a thundering
A Pirate of the Air

Beauty Secrets

Article | Steampunk Makeup



Bérangère C.

In the whole of a steampunk outfit, details can make or break the deal. Makeup is one of those little extras that can bring the finishing Victorian-esque touch to your look and here is a little more about what will fit in the line of a steamy lady. While a scientist or explorer might care little about frivolous things like makeup, a noble lady should know her basics.

We all know that the Victorian era was named after Queen Victoria of Great-Britain. Not everyone realizes, however, just how much of an impact the queen's approach to fashion and beauty had on daily life. As for makeup, Victoria hardly ever wore any and this became mimicked by ladies of finer upbringing. To have a delicate and natural look became the quintessence of the graceful lady. This does not mean that no cosmetics were in use at all; to the contrary, a lot of products were used and abused to obtain the preferred look of the times.

Skin One of the most important features of this look was the skin—supposed to be soft and fair, and, most of all, pale. To achieve this, a number of tricks were used, and some rather unhealthy ones too. A number of whitening powders (the equivalent of foundation) existed, some being harmful talc, others less toxic mixtures of chalk and starch. Yet many ladies' magazines back then discouraged their readers to "paint their face" as they put it, for that had become a trademark of the less virtuous woman. Instead, lotions were popular, ranging from harmless rosewaters to arsenic lotions—arsenic, we know now, being terribly poisonous!

So, in your steampunk look, try to keep your skin fair and pale. Invest in a good liquid foundation, but do not buy one lighter than your own skin tone. This inevitably shows and makes for a very caked effect.



Photograph of the author by Hilde Heyvaert.

If you only use powdered foundation, you can try to add a bit of talk to the mixture. When in doubt, know that certain cosmetic stores like M.A.C.'s provide good advice on what to use and how.

Lips Nothing like a tender blush to indicate a delicate soul. Victorian cheeks were reddened, and the powder came from various substances. For instance, some lipsticks and blushes contained the pulverized bodies of female insects (cochineal, for instance, provided the pigment carmine red). Most lipsticks were derived from the same substances, though mixed with waxes as to give it the right consistence.

When going for a more subtle look, as in daily life, consider pink. To know the right tone of pink for your skin, pinch your cheeks and bite your lip. The colour they get is what you should look for. If it is red you are after, you may want to look for the colour known as 'carmine'. Most brands have blushes to match their lipstick, but be careful with this if you are using carmine red. That colour is very vibrant, so use only little. The same goes for your lipstick; a small, slightly pouty mouth should suffice if you use the vibrant red.

Eyes Unlike today, there were not an awful lot of pencils and eyeliners to choose from in the nineteenth century. Eyes were made up, but often subtle. So to mimic the Victorians, your best bet is a good 'nude look' makeup. In case you have no idea what I mean—you can simply stick to a good mascara and natural but plucked eyebrows. If you are blond or a redhead, you are better off with brown mascara than a black colour which might contrast too much. If you know how to use them, eyelash curlers can add a lovely touch to the whole.

If you choose to make up the eyelid as well, I recommend a soft pencil for a subtle line on the upper eyelid. Here again, brown is advisable for blondes. If

you feel like it, rub the pencil line out a little with a brush to create a more smoky feel, but stay away from whatever might look like typical "smoky eyes" (unless you wish to pass for Victorian 'lady of the night' that is).

Powder can be used as well though I recommend a natural, light tone, that you then smear on the brow bone as well to 'open up' your eyes. As always with makeup, be careful not to overdo it!

You are now armed with the knowledge every young lady needs to cross the sea of rivalry and good taste. May you have luck on your adventures, find a nice nobleman or scientist and, most importantly, fun! ■

Proto-Diesel

Article | The History of Dieselpunk, Part 1



Piecraft

In order to begin analyzing dieselpunk as a serious genre within the literary world of fiction, it is necessary to realize its development from steampunk as well as cyberpunk, both to which dieselpunk owes a lot, as well as from pulp comics and literature published throughout the 1930s, '40s and '50s. The term that was first coined by Lewis Pollak to describe the fantastical setting of his *Children of the Sun* became a definitive choice word to encapsulate a form of science fiction that starts with the end of the Roaring Twenties through to the beginning of the Cold War, culminating primarily with the Red Scare of the era and its dread of a nuclear Third World War.

This newfound genre gained further notoriety on the Internet among fans of pulp-orientated literature and buffs of neo-noir cinema. Elements from both enhanced the genre's anachronistic setting within a realm that combined the advanced and somewhat dystopian aspect of the 1930s with an overabundant

use of Art Deco and Futurist outlook in style and design. Yet even nowadays the term has hardly been recognized by peers of science fiction—unlike steampunk and cyberpunk, because dieselpunk has yet to officially spawn more original material than the *Children of the Sun* role-play.

What I seek to demonstrate in this article is how the 'idea' of the dieselpunk setting has long existed within fiction; much like its predecessor steampunk. It were the visionary imaginations of Jules Verne and H.G. Wells that inspired steampunk's purpose in a post-modernist literary world crying out for nostalgic revival supplemented with a touch of cynical worldviews. Steampunk grew in the ranks of seminal, alternative fiction over time, yet has remained very much true to the conscious mind of readers and writers of the fantastic adventure genre of the turn-of-the-century—a genre that, until now, had no proper name. And much like the predecessors and purveyors of steampunk discussed a future of steam-powered technology and optimism and adventure during the sometimes crisis and despair of the Victorian era, so

dieselpunk, also, will become accepted eventually in the same respect.

Notable precursors to the dieselpunk genre encompass the very same themes and ideas expressed in steampunk—transposed into the 1930s. We find a tumultuous time in which society has not recovered entirely from the horrific experiences of the Great War, yet one in which the threat of another war seems ever-present. It is also a time in which the dirtier and grittier aspects of an advanced technocratic society become apparent and accepted.

There are two significant works of period fiction, very different in story and scope, which together perfectly demonstrate the converging dichotomy found in the dieselpunk world of the Interbellum—the period that forms perhaps the definitive setting for dieselpunk fiction.

Fritz Lang's *Metropolis* (1929), although set in a distant future, beyond the typical timeframe of dieselpunk, makes for an excellent example of the genre's style and technology as prevalent in a future dystopian society: large factories, big pumping machinery and other forms of radical technology and science that at the time of the film's making were but pure fantasy, emphasized by German Expressionism. The design and setting of the cityscape represent the Futurist style of the dieselpunk setting. Altogether, *Metropolis* perfectly exemplifies the 'Piecrafterian'* dieselpunk, one that predicts the darker and despairing outcome of a world-changing event, be it a war or cataclysm. In this case we recognize that Lang seeks to show us the dire consequences of a war out of which a totalitarian regime emerges victorious. This brings about a world in which the freedom and happiness of the masses are compensated in order to stabilize peace.

Man With A Movie Camera (1929), directed by Dziga Vertov, is a depiction of the urban-industrial life in the Soviet-Russia of the 1920s. The film represents a vision of progression as it portrays the enthusiasms and hopes of a society emerging from a worn and weary past and now confident about its

future. Citizens are shown at work and at play, interacting with the machinery of their modern world. The visuals possess a raw element of experimentation, involving stop-motion animation as well as montage to evoke the spirit of the times, and cast an entirely idealistic outlook of society in Odessa and other Soviet cities upon the rest of the world. Vertov portrays his story in a quasi-observational documentary style, even incorporating elements of propaganda filmmaking to the simplistic narrative. To the extent that it can be said to have 'characters', the film interacts with the perspectives conveyed by the allusive Cameraman of the title, and the modern Soviet-Union he discovers and presents in the film. This example perfectly fits the 'Ottensian'* dieselpunk as a hopeful and excited view of the modern world that emerges from the ashes and suffering of the past and is invigorated by the radical advances of technology and science.

Although the two films are completely different and were never intended to be considered dieselpunk, their imagery and themes have inadvertently influenced dieselpunk culture. *Metropolis* is a film that questions technocratic and societal class issues within the frame of science fiction. The unique style of German Expressionist *mise-en-scène* evokes the fantastical and seems to place the events of the film beyond any time we could possibly relate to. However, it is the underlining story which harkens our consciousness to the issues of totalitarianism and class struggle—which were ironically carried through to the 1930s up until the 1960s when civil liberties were finally recognized for every man and woman. The film was made in 1929 before the Second World War, but was perhaps reverberating the effects of the Great War that were still fresh in the minds and had left scars on many around the world.

Man With A Movie Camera was made in the same time as *Metropolis*, yet with a very different purpose: to document life under Communism. A new world was opened to Russian eyes after the Revolution; people were no longer struggling to live, for everyone was considered an equal in Lenin's state. The film represents confidence in a social system that was still in its early stages at the time. Through it, we garner an optimism about a future

* The terms "Ottensian" and "Piecrafterian dieselpunk" were first coined at *Flying Fortress* (<http://flyingfortress.wordpress.com>).

which seems to have no bounds; one is excited by the great improvements made to society, by the pushing of boundaries of a strong industrial nation that is exploring new concepts and ideas about technology and society, and also a nation that perpetually oils the gears of the Machine-State that will lead it to greater heights. Unlike *Metropolis*, *Man With A Movie Camera* promotes an enthusiasm that people were not to dwell morbidly on the war and regime of the past, but that they would improve their situation by working harder and moving faster and further to unknown reaches for the benefit of all involved.

What makes *Metropolis* and *Man With A Movie Camera* precursors to the genre? Not only do they evoke the experience of the era in which dieselpunk is set; they also promote two very different ideals which were fictionally drenched in fast-forward thinking dreams for science and society—both with an important socio-political message. Both films illustrate the new and the upcoming technologies of the Interbellum, for at the end of every war breakthroughs in science are brought to public awareness. A race for arms and the previously unexplored carried on even into the Second World War and the Cold War; and with it came the increasing production of consumer products, be they

automobiles, telecommunications or fashion. So it is acceptable to acknowledge that throughout the 1930s, '40s and early-1950s the world was constantly changing politically and technologically, spawning new advances in culture and science. This highly unstable period that was in a flux of progressing toward greater power in both a technologic as well as a political aspect, brought about many great social crises and awakenings, reinforced of course in the very films which were at the time prophetic in their own analyses of the times.

But because neither film embodies dieselpunk absolutely, they can only be seen as precursors to the genre. They can be considered as strong influences to the genre, just as Jules Verne and H.G. Wells relate to steampunk and George Orwell's *1984* and Jean-Luc Godard's *Alphaville* to cyberpunk. And just as in steampunk and cyberpunk, many of the themes and designs and imagery found in these films, have been adopted into the dieselpunk setting, influencing other works which have become generally accepted over time as existing within the known genre. ■

To be continued next issue with an article about quintessential works of dieselpunk fiction.

Playing Roles

Article | Steampunk and role-playing



Hilde Heyvaert

Everyone at least somewhat active on steampunk communities, livejournal groups and the like is no doubt aware that many fans of the genre have created a persona for themselves that they portray at meet-ups, conventions, photo shoots and other occasions.

These personae are derived from every aspect of the style, from alchemists to the Frankenstein-type mad scientist that wishes to animate as many zombies

as possible. From a Nikola Tesla-like inventor to the mechanical engineer. From the dapper aristocrat to the brave explorer to the steampunk cowboy. And from the law-enforcing servant of the Empire to the criminal airship pirate. Everything goes within the spectrum of steam.

Some people, however, take a more radical approach, creating an entire murder mystery game or LARP (live action role-play) setting based on the steampunk. Worldwide there are many independent

LARP groups that run their own steampunk games.

And sometimes, steampunk becomes part of a bigger thing yet. One of the most renown, globally organised LARP groups, White Wolf Gamestudio's *The Camarilla*, is home to several steampunk LARP characters.

In *Werewolf the Forsaken* there some proud Iron Masters using anachronistic technologies; in *Changeling the Lost* there are the "Levinquick" (Electricity Elementals) who adhere to Tesla's ideas and work with those, and the "Wizened", other-worldly goggled engineers who build mechanical creations and bring them to life. In *Vampire the Requiem* there are the Neo-Victorian and steam aristocrats and sky pirates—although one might encounter these types in nearly every LARP, for all

groups lend themselves to the steampunk, or even dieselpunk character you have your heart set on.

Of course, one has not necessarily to join a LARP group to play a steampunk character in role-play. There are a great many fantastic role-playing games out there to play in your own home with friends. Some even have full-fledged steampunk settings!

Unhallowed Metropolis is set in a post-apocalyptic Victorian society with mad scientists, aristocrats, hunters of the supernatural, vampires and zombies. There is also *GURPS: Steampunk* as well as *Vampire: the Victorian Age* which both lend themselves to steampunk perfectly. With little investigation into the matter one is bound to find a game to one's liking. ■

What's LARP?

Article | Live action role-playing



Hilde Heyvaert

Ever had to perform a play out of the blue and on a whim on teacher's orders at school? Or improvisational theater in a group? Ever heard of or played *Dungeons & Dragons* or another tabletop role-playing game with some friends, sitting at a table with your character sheet and some dice, going along with a story the game leader made up and rolling the dice to see how your character deals with the circumstances laid out for him? If you mix up those two, then you have LARP in a nutshell.

LARP, as live action role-playing is commonly referred to, takes the traditional role-playing game—often literally—outside of the living room, the games store, dusty attic, moldy basement or whatever place where people play, and into the next phase.

In a LARP game, you don a costume and really portray the character, much like an actor on stage during a play, though with a character sheet instead

of a script to tell you what you are capable of, with a game master for a director and your fellow players as your co-actors and audience at the same time. Everything is on a whim, much like improvisational theater, and within the rules and regulations of the



Tom Vanherck, in-character. Cravat from Tie-Rack; goggles by Girl Genius; waistcoat design and photograph by the author.

game, you react as your character would.

There are several types of LARP. There is role-playing in which players meet at set times in a venue—a pub, a room above a café, or at someone's house—and play for hours there. And then there are games which involve lodging, or even camping, which go on for several days. There is regular LARP, which is not too costume- and prop-heavy and generally lasts only a couple of hours per game session; and there is rubber swording or otherwise called fantasy LARP, in which people run around in forests and fields for several days while combating one another with special LARP-approved weapons so that only egos and not actually people are hurt.

Imagine a LARP game and it probably exists. Just like in regular role-playing games, there are a great many different games and worlds to play in, each with their own particular guidebooks and rules. There are games of personal horror, games in which you fight things that go bump in the night, and games in which you play those exact same things. In some you are a mere human, in others a supernatural hero or villain. Some feature the monsters we have all come to love and loathe including vampires and

werewolves, while others feature creatures like elves, dwarves and orcs. You can be a brave warrior, a sly thief, a wise magician or pretty much everything else you can come up with, in whatever world the game is set. Some games are set in ours, others in a darker version of our world and others still in realms reminiscent of the works of J.R.R. Tolkien. Some are even set in space or in different planes of existence!

LARP is a very diverse hobby, one that comes in many different forms with participants from all walks of life. It is a misconception that only socially awkward geeks partake in LARP, or role-play full stop. The one thing that everyone has in common at LARP is the enthusiasm for the game. There is a game for everyone, and it can be as expensive and time-consuming a hobby as you choose yourself.

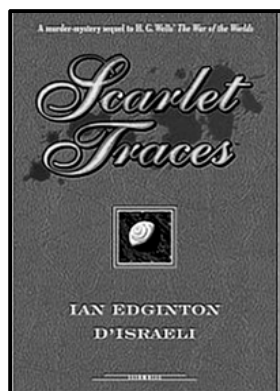
And much like the steampunk community, there is a large DIY culture amongst LARP gamers. A lot of people make their own props, weapons and costumes, some even professionally. So even if you have no interest in LARP whatsoever but need some bits and pieces for your kit, make sure to check out LARP supply stores, for they can be veritable treasure troves for everyone! ■

Traces of Wells

Review | *Scarlet Traces*



Guy Dampier



H.G. Wells' *War of the Worlds* never had a sequel.

Thankfully Ian Edgington and the artist who calls himself 'D'Israeli' have filled that gap in comic book form with the formidable *Scarlet Traces*. Their premise is simple: after the defeat of the

Martians, Britain adapts their technologies to make

themselves the world's greatest superpower. The factories of the North are replaced with mechanical estates, the cavalry trade their horses for multi-limbed fighting machines, and homes are warmed by a spin-off of the Heat Ray. All is well in 1908—or is it?

The story begins with the discovery of dozens of corpses drained of their vital fluids and leads us further and further into a hideous conspiracy nestling at the heart of the British Establishment. Our heroes are Major Robert Autumn (DSO), now retired, and his Scots manservant Sergeant Currie, a man who once reduced "a hulking Cossack to tears with

nothing but a hearty laugh and a pair of manicure scissors.” Drawn into an investigation after Currie’s niece goes missing, we travel with them through the insurgency in Scotland, discover the true state of the North, dodge bombs and find the mystery unraveled in a secret facility hidden in the English countryside.

The art is lovely. D’Israeli’s work is clean and the colors vivid without being overly bright. Combined, this makes for a cartoon style that works perfectly, though it might not suit everyone’s tastes.

Perhaps the most interesting aspect for steampunk enthusiasts is the various uses found for Martian technology. Small tripods for instance use miniature Heat Rays to keep the streets of London free of

vermin and Hanson Cabs have become multi-limbed Spider Cabs. It is world complex and elaborate with in nearly every panel a little, intriguing detail that adds to the charm of *Scarlet Traces*. The story is powerful, the characters well drawn and the ending brutally honest.

Taking place over only four issues the story whizzes along whilst giving us all the time we need to see our characters develop and come to understand this odd new world they find themselves living in. Because of its brevity it lacks the punch of many longer series but it is never too short, plus its size means that it makes for a series quick to pick up and enjoy in a single sitting. ■

Lost in Rapture

Review | *BioShock*



Toby Frost



One of the risks that any genre faces is that by defining its boundaries too rigidly, it ends up telling the same story over and over again. 2K Games’ *BioShock*, whilst firmly dieselpunk, manages to avoid the obvious settings of the 1930s metropolis or World

War II and stays original and unusual whilst making elements of both backgrounds integral to its own bizarre, self-contained world.

BioShock is a first-person shooter set in Rapture, a decrepit underwater utopia. The player uses guns, stealth and ‘plasmids’ (spells, essentially) to fight off hordes of genetically-enhanced madmen and the occasional giant in diving suit, whilst uncovering a complex back-story about the discovery of his odd powers and the fall of the city from grace.

As nothing more than a shooter, *BioShock* works

very well. It is fast, violent and the possibilities for character-adjustment lends new depth to the *Doom*-style gunplay. If anything the game may be a little too easy for the hardened gamer—the villains get somewhat repetitive and there are a couple of missions that require you to run about finding the dystopian equivalent of door keys. Otherwise it is exciting, unsettling and occasionally blackly comic, and truly outstanding in terms of plot and setting.

Rapture is beautifully drawn, and the Art Deco details are perfect, from primitive computers to the glossy advertisements on the walls, all the way to the cut of the arch-villain’s suit. Even the voice-acting is appropriate to the setting: Andrew Ryan, founder of the city, sounds rather like a young Orson Welles. A special mention should also go to the mad impresario Sander Cohen, a magnificent blend of Liberace and the Joker. Although there are a few straight-up villains, the characterization is unusually subtle for a computer game: there is a sense that everyone, in some way, is morally compromised—which suits the dieselpunk setting particularly well.

The plot is exceptionally well-developed; not only in terms of throwing twists at the player (probably not that difficult to do) but in engrossing the player and actually making him think. One of the main subplots hinges on the importance of personal choice in becoming truly free: not your usual shoot-'em-up fare. Rapture itself is run according to Objectivist philosophy; one of extreme capitalism espoused by 1940s novelist Ayn Rand. You could almost experience *BioShock* as a commentary on

Objectivism gone wrong—if you were not too busy blowing up hordes of lunatics instead.

BioShock is truly adult entertainment, and not just because you have a gunfight in a strip club: it is one of the few games to throw around serious ideas and talk about rounded characters. It mixes the moral grayness of a Raymond Chandler novel, the sinister technology of a Weird War comic and the Art Deco style of the Chrysler Building—you can't get much more dieselpunk than that! ■

Music & Society



Column | Life in Victoria's Times

Prof. D. Tucker

Queen Victoria, god rest her soul, took the throne in 1832. This was in the midst of one of the greatest musical revolutions ever to hit the world at the time. It laid the foundation for much of the music we hear today, and it led to unique sounds appearing, some of which had not been heard since the Baroque. With composers from Beethoven to Berlioz and Schubert to the Schumanns, it is no wonder that music became one of the most popular art forms in the world.

With the advent of improved music publishing systems and popular music reaching the masses, music was starting to reach more and more people each and every day, where once it was only available to the rich in their banquet and dancing halls. It became vogue to teach one's children, starting at an early age, to play the piano, the violin, the cello, or possibly the flute, for the middle class. It blended the aristocracy with the bourgeoisie, and the lower end of the middle class with the proletariat. The expectation of knowing and understanding music in Victorian England was great. This led to an increase in general education of young children and a heightened sense of ability and confidence, much like music teaching does today. Given the amount of music being written

and new styles of music being produced, all children had something they could play, and play it well. From pieces as simple as an altered melody line from Beethoven's 9th Symphony (better known as the "Ode to Joy"), or as complicated as Chopin's Études in minor keys, music for all skill levels of players was reaching the world, and children were learning how to play their instrument, often for the entertainment of their family and their family's visitors. It became a staple of the Victorian visit that entertainment would be provided to the visitor by the host family. It was not uncommon for the family, both young and old, to perform a song, dance, or small skit even, to the visiting group or person. This was largely because now, for the first time, music was widely available to the middle classes. It was, at the time, almost a novelty to have a musician in the family, and to have music from prominent composers widely published.

Over time it became a societal requirement that the educated should learn an instrument, and this carries to modern-day England somewhat as well. However, in Victoria's Times, it was as instrumental—no pun intended—to education as reading, writing, and arithmetic. Society practically wrapped itself around music and even to this day, music represents an integral part of it. ■

'The Coal Powered Space Shuttle'

By WILLIAM LANDIS

I am here to day to tell you
Of a step forward
Or maybe one backwards
In space age technology

When you hear what I say
You may shutter
The coal powered space shuttle

You'll get were you're going
Just as fast
But slower

It's modern technology
From yesterday
Today

Who needs potent liquid
When you have black rocks
It'll be just like grilling in
space

But in any case
If it's good enough for a train
It's good enough for a plane
That flies in outer space

It's the technology of
tomorrow
From yesterday
Today
The coal powered space shuttle



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"Mainstreampunk"



By Nuno XEI

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