

MJÖLNIR 7

SWEDEN'S OLDEST GAMING MAGAZINE

ENGLISH
EDITION



**WIZARD – big
interview feature**

EN Ö I ETERN – sword & planet sneak preview

DRAWER OF DRAGONS

BLUE MEANIES IN MUTANT FUTURE

HOBBITS IN SPACE – max out your compatibility

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GUARD (LUNAR EQUIPMENT)

SARK RIDER

NFS 02 04 2015

MJÖLNIR

Hail all adventurers!

And – sorry for the delay. This issue was originally due in 1983 – but a couple of things came up. Mjölfnir is, however, still a magazine for SF and fantasy games in Swedish - but now in PDF format, and now with a version in English.

The three strongest fantasy influences during my childhood were (the artist) Hans Arnold, The Hobbit as a radio serial and the Yellow Submarine film. Which is why I'm extra proud of the Yellow Submarine theme in this issue. First, the Spökspalten Special, with Blue Meanies and other creatures from the Beatles film adapted for Mutant Future / Mutant UA. And secondly, an interview with a fantasy artist who once worked as animator on Yellow Submarine.

A little while ago, a fantastic book documenting the history of the Swedish RPG scene was published. An exciting era, full of great stories. One of the more 'concealed items' in that book was the name Wizard. Here, thanks to the contributions from many of the original key individuals, we are now able to present the story of Wizard, Sweden's first ever dedicated shop for SF, fantasy and games. The 15-page interview special, with previously unpublished photos begins on page 7.

There's also an exclusive preview of Sweden's first sword & planet module, special wilderness encounters for Blood & Bronze, the 'ultimate' OSR compatibility chart, a completely combat-free AD&D-adventure, a board game review by Bo Jangeborg, a new section for SF game items and and and.....

Happy reading!

M



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N.B. The fact that this issue was published for free, does not necessarily mean that further issues will be published in the future, or that any future issues will be free.

EN Ö I ETERN

An exciting branch of the OSR revolution is the Sword & Planet genre. Not shiny high tech space opera, not interstellar nuclear horror; instead think barbarians on a distant planet, or He-man with a Player's Handbook. Good old swashbuckling fantasy – but relocated to the moon – or Mars.

For decades, people such as Flash Gordon, Frank Frazetta and Richard Corben have had their eyes on the moon. And now, you too can roleplay there. Actually, you could have done already in the 70's; OD&D is said to have included "Barsoomian encounters", and TSR themselves released Warriors of Mars in 1974 (which Edgar Rice Burroughs Inc. however quickly forced them to withdraw).

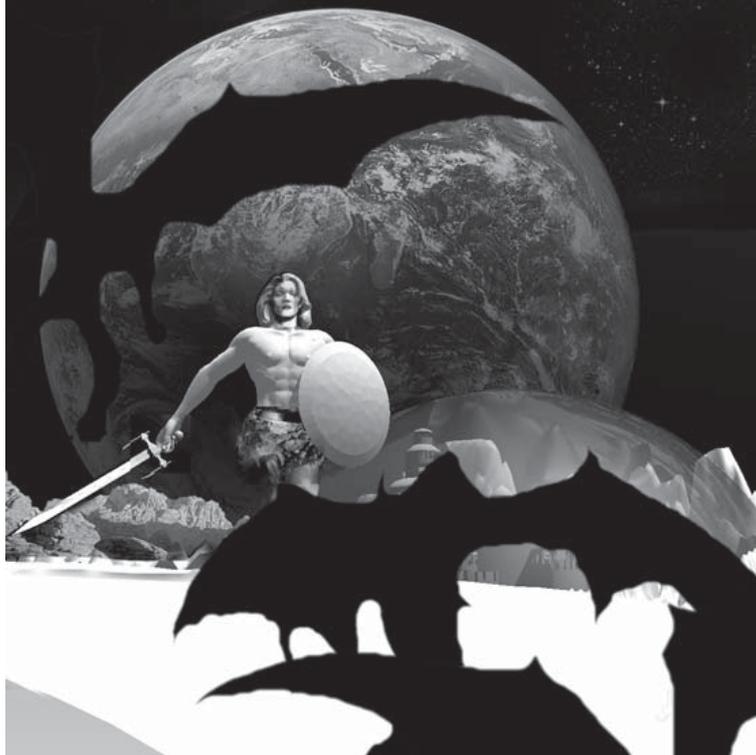
But now it's 2016, and there are lots of systems to choose from. Fading Suns, Planets of Peril, Warriors of the Red Planet... some of them more 'spacey', some more D&D:ish.

And now we have En ö i etern, the first Swedish effort in the genre. The gamesmiths over at Svärd & Svartkonst will soon be releasing their "campaign module inspired by classic sword & sorcery, sword & planet and science fantasy". We have been offered an exclusive preview (see next page) and an interview with the authors of the game, Terje Nordin and Mattias Nisvä. Let's dive straight into their Sea of Horrors:

S: En ö i etern is a campaign module for Svärd & Svartkonst inspired by classic sword & sorcery, sword & planet and science fantasy. The module is written for GMs looking for an addition to their own campaign world. It takes place on the moon and supports a campaign where the players take part as visitors exploring a strange world. Svärd & Svartkonst is a pulpy OSR game in Swedish which can be combined with all good versions of Dungeons & Dragons.

M: How do you hope to renew the scene with En ö i etern ?

S: Primarily, we want to introduce the



sword & planet-genre as well as hexcrawls to the Swedish rpg scene. We pick up what we think are the most exciting parts of sword & planet, and combine them with a bit of cosmic horror and a sense of doom.

By 'hexcrawl' we mean a campaign focussed on travelling and exploring the game environment. We're talking location-based adventures on a larger scale than an individual dungeon or city. The PCs are free to move around at will and explore the adventuring areas they are interested in.

M: Edgar Rice Burroughs is probably a 'house god' to you guys - but who else have you been inspired by ? Jack Vance ? Lin Carter ?

S: Burroughs is a indeed source of inspiration, although strongly informed by HP Lovecraft's The Dream-Quest of Unknown Kadath, Robert E Howard's Conan and Almuric), HG Wells' The First Men in the Moon and Clark Ashton Smith's Abominations of Yondo et al. Jack Vance's The Dying earth also plays a part, as well as Catherine Lucille Moore's Shambleau, Leigh Brackett's Queen of the Martian Catacombs and others.

M: Can players be any of the presented races, or just the Lunions?

S: The idea is that you play someone not originating from the moon (it's meant to be an alien environment to both the players and their character) However, it will

SWORD & PLANET

be possible for players familiar with the campaigning milieu to play lunions, selenites or bat people.

M: The bat people immediately make me think of the Butterfly Men in the 50's Flash Gordon strips that Frank Frazetta inked (some of which are 100% pure fantasy); but are they 'evil' ?

S: The bat people aren't evil - they're barbarians ! Just like Burroughs' green martians they can be cruel robbers as well as 'noble savages'. The bat people are, by the way, inspired by 19th century fantasies about life on the moon, as well as the Yaga people in

Robert E Howard's "Almuric".

M: Spells didn't exist on Barsoom. Can they be used in En ö i etern ?

S: Yes, on the moon you'll find that both sorcery and ray guns work. There won't be any clear cut line between magic and super advanced alien science. We mix up sword & planet with its cousin sword & sorcery (at the risk of in-breeding - but that's part of the fun).

M: Is there an English edition in the works ?

S: No, but definitely not ruled out !

M: When will En ö i etern be officially released ?

S: Just like all other Swedish rpg creators we do all this in our spare time, and are also dependent on external help in the way of illustrations and layout. But above all we aim to publish a high quality product. That's why it's hard to give an exact answer to when the module might be ready for publication. When it's ready, it's ready.

M: Anyone interested should contact...who ?

S: If anyone wants to write, draw or do layout for Svärd & Svartkonst they are welcome to contact us at info@svartkonst.nu. Visit svartkonst.nu to get news updates and to download rules, adventures and other material.

EN · Ö · I · E T E R N

– EXCLUSIVE PREVIEW

Welcome to the moon!

The moon is a ghostly waste land of dead and colourless deserts. Mysterious phenomena, ancient phantoms and isolated remnants of extinct worlds haunt its crater-scarred vistas, while strange winds sigh, whispering forbidden secrets from the abyss beyond the stars.

The moon consists of grey plains and deserts almost devoid of life. Any living creatures will be found around large lakes and small seas filled with pitch black water. Along their shores grow bleak forests, and white grass plains where herds of golden fleeced gazelopes graze.

History of the moon

The history of the moon can be divided into five epochs - from its birth right up to the current era when it draws its last trembling breath.

- The primeval time. The Crystal Chronicles of Gnaar-Gluur tell of how the primeval beast of the universe, when the solar system was young, produced a giant egg: the moon.
- The rise of the civilisations. While earth was ruled by dinosaurs, the moon was fertile and life-giving. Civilisations were born, flourished, then stagnated. Younger cultures conquered and pushed out the old, only to then suffer a similar fate. It is unknown how many times this cycle has been repeated.
- Long before the ancestors of man descended from the trees, the first high cultures of the lunions, the selenites and the bat people were founded. Struggling out of barbarianism they built their empires.
- The fall of civilisation. At the time when modern man started his trek across Earth, the farmlands of the moon begun to dry out. As the seas receded, the last of the moon's high cultures succumbed, one by one. The shining cities were laid in ruins by the violent battles over diminishing resources. The ancient sciences were forgotten.
- The era of the Lunar Queen. Onto this dying world, Droonag Zar, the living god descended. Unstopped, this wrathful deity from the outer limits of space laid the lunions' weakened city states in ruins. Then, the first lunar queen came forth from the darkness of history, and placated the god through blood sacrifice. Her priesthood offered stability and protection to a devastated world.

For myriads of years lunar queens have succeeded each other, and it is said that as long as the lunar queen remains on her throne the downfall of the moon can be postponed.

The Sea of Horrors

A small circular body of pitch black, shiny water. Its name stems from the sea-dwelling monsters within, and the peculiar weather phenomena and storms that may appear without warning - and abate just as quickly. Blood-thirsty buccaneers and leviathans make these waters unsafe. In the sea are many islands, one stranger than the other.

The alabaster fields

A steppe of snow-white grass along the shores of the Sea of Horrors. Here lie most of the lunions' cities, connected by a network of roads and trade routes. The fields are littered with ruins from bygone days and patrolled by soldiers from the city states. Herds of golden gazelopes graze here.

The lunar cities

The cities of the lunions, ancient and desolate, on the shores of the Sea of Horrors. Long ago, their streets teemed with life, but now, there are only remnants of the former population, cowering behind the power shields and crumbling walls that protect them from the hordes of the bat people.

The Grey Wasteland

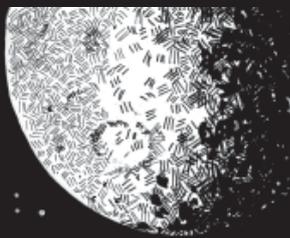
Desolate, dried out expanses, pock-marked by craters stretch out from the Alabaster fields to the Bleak highlands. Here and there monuments from ancient lunar cultures protrude from the grey sand. Sand vines and hungry lunar spiders threaten anyone who dares venture out among the grey dunes.

The Bleak Highlands

A rocky area, with hills and hidden valleys, situated between the Grey Wasteland and the Ring Mountains, controlled by bat people and rapacious beasts.

The Ring Mountains

A ring-shaped mountain range, among which sharp peaks colonies of selenites dwell. The mountain passes are infested by albino flying lizards. Beyond this barrier, the horrors of the Dark Hemisphere lie waiting.



EN · Ö · I · E T E R N

– EXCLUSIVE PREVIEW

Inhabitants

Bat people

A 1T8 (6T10), Ö K, FF 9 m (Fly 18 m), F 11, ST 1, AT 1 spear (1T6 SP), M 8, SK R (C)

The bat people are a species of short humanoids with dark fur and bat-like, webbed wings. Their wild tribes live in caves among mountains and crater walls, from which their aerial bands of robbers attack both caravans and settlements. The lunion cities wage an uneven war against these flying hordes. Only their internal tribal rivalry stops the lunions from gaining the upper hand.

Lunion

A 1T6 (2T12), Ö B, FF 12 m, F 13, ST 1, AT 1 sabre (1T8 SP), M 8, SK G

Lunions are the lunar counterparts to humans. They are short, with ghostly white or ashen complexions, black almond-shaped eyes and pointed ears. Lunions have developed several ways of prolonging life, and can usually look forward to a life span of 400 years or more. The more wealthy and powerful individuals may in practice live forever. Despite this, they are a dying breed, as they are barren; lunion offspring are rare. They are egg laying; their eggs are kept in special incubators for five years.

The lunions live in competing city states, each with its own unique distinctiveness and ancient traditions. Their way of life is more varied than that of the bat people or the selenites. They are all, however, strict cast societies, with an aristocracy ruling a motley bunch of plebeians and a suppressed cast of slaves.

The culture of the lunions is characterized by the insight that their world is doomed, and that the only value lies in sensual pleasures. To tickle their jaded minds they indulge in bloody gladiator games, hallucinogenic drugs, wild parties and religious ecstasy.

Selenite

A 2T4 (4T6), Ö O, FF 12 m, F 13, ST 1-1, AT 1 spear (1T6 SP), M 7, SK E

In the enormous caverns and tunnels of the moon live the insectoids that are called selenites. Similar to other insectoid societies, theirs is strongly collectivistic and hierarchic. Selenites live on growing mushrooms and breeding giant larvae. They possess a highly developed technology that among other things includes hovercraft, remote communication and bolt throwers.

- Infravision. Selenites have infravision and are able to see up to 30m in darkness, but attack at -1 in strong light.

Rumours and legends

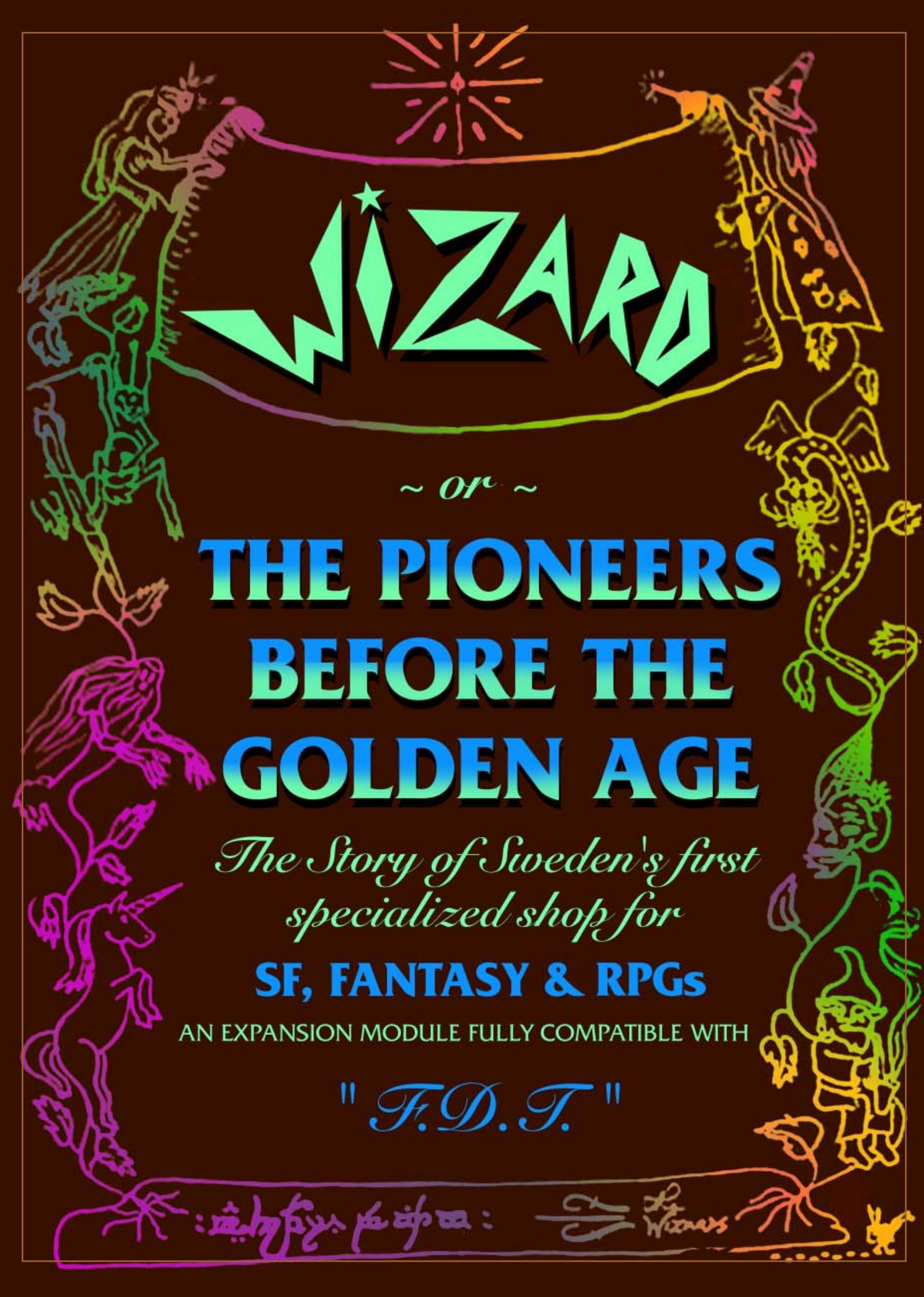
- The wild tribes of the bat people can only be united under a Supreme Martial Chief carrying the ancient crown of the rulers.
- Droonag Zar, the living god, constantly demands new sacrifices in order not to annihilate the cities of the moon.
- Mysterious, turban-wearing strangers are purchasing large quantities of slaves, paying with blood red rubies.
- North east of Irdonozur lie the caves of Ranshai, home to ostracised freaks
- Perched on a high rock east of the Silver Flow, lies the Monastery of the Blind God. Here, blind monks guard a library in which the terrible wisdom of the moon is accumulated.
- North of the Silver Flow's inlet in the Sea of Horrors stands the imposing city of Issum. After a series of mysterious disappearances, its ruler has announced a reward to those who identify the responsible.
- Of all the horrors in the Sea of Horrors, none is so infamous as the pirate queen Ataraxa of the Red Blade. She especially hates traders from Issum.
- The arch lamiors of Zarthoris Plenia are preparing for war. The undead rulers of the city constantly need new victims to satisfy their thirst for blood.
- In the arid wasteland to the south east lie the haunted ruins of Gnaar-Gluur, older than time itself.

Monsters and beasts of the moon

- Albino flying lizards
- Bone wolves
- Blood symbiotes
- Electrical sea slugs
- Colour devourers
- Gazelopes
- Giant trilobites
- Crystal elementals
- Aerial jellyfish
- Lunar vampires
- Mold men
- Selenite war robots
- Ultraviolet giant amoebas
- Yzille
- Et al

And, for those of you looking for an explanation to how your earth-based adventurer could have ended up on the moon, we can only quote Edgar Rice Burroughs "I shall have to believe even though I cannot understand"

...or suggest that you check out the explanations in the outstanding special Sword & Planet issue of Grottzine #7 (see: drivethrurpg.com / grottzine.blogspot.se)



WIZARD

~ or ~

THE PIONEERS BEFORE THE GOLDEN AGE

*The Story of Sweden's first
specialized shop for*

SF, FANTASY & RPGs

AN EXPANSION MODULE FULLY COMPATIBLE WITH

" *F. D. T.* "

© 1987 by Wizards of the Coast

Wizards
of the Coast



his is the story of Wizard, Sweden's first ever dedicated store for books, posters, games and figures within fantasy and science fiction.

A Gothenburgian pioneering flame, ignited in an enthusiastic '70s collective, only to be extinguished too early, by icy winds on a still empty market, a market that had yet to wake up. They were...

THE PIONEERS BEFORE THE GOLDEN AGE

Abbreviations in the text:

M = Mjölir B = Bo Leuf (quoted from the web)
P = Peter Mattsson I = Isabel Demaref-Leuf
K = Kjerstin Ryd C = Clas Kristiansson

WE WERE THE FIRST!

K: "We were the first [in Sweden] with live action role-playing, the first with a fantasy and SF book shop, in fact, we were the first with *everything!*". The stories start bubbling forth even before we've set our feet inside the Dubliner restaurant on sunny

Järntorget. Both Kjerstin and Peter are eager to tell the story of the fantastic dream project they once ran, right here in the middle of Gothenburg.

Inside the restaurant, a both excited and wistful look lights up in Peter's eyes. He grabs a table and some chairs and places us in the part of the Dubliner restaurant that was once their SF & fantasy game and book shop Wizard. With the same enthusiastic smile I was greeted with, when I - as a teenage SF fan - stumbled into their shop in 1979, Peter sits down, scans the room and confidently proclaims "Right here. We're back - in the Wizard shop".

A COLLECTIVE OF TOLKIEN FANS

K: I first met Bo [Leuf] in a collective on Chalmersgatan. We were in a meal group - at times up to 17 people - sharing cooking duties. Bo came from Höga Kusten - but his family had spent some years in Canada before returning to Sweden. Bo moved to Gothenburg, started working in a book store, and he liked science fiction.



PETER AND KJERSTIN "BACK IN THE WIZARD SHOP" 2016

Kjerstin herself preferred fantasy:

K: C S Lewis , The Magic Garden, Five Children and It...my mum tried to get me to read Tolkien in 1964 back home in Småland, but I refused!

But in Gothenburg, where I later moved, people held a lot of Tolkien fancy dress parties... there were loads of Tolkien do's in the 70s - we made lots of clothes. There was a wonderful store here in Haga, with lots of exciting material and stuff.

Peter, too, was an early devourer of fantastic literature:

P: I've always been a huge SF fan. Already in primary school I combed the school library for titles, and read a lot of really bad SF that way (chuckles). And, within the alternative movement, everyone read Tolkien - Tolkien was the common denominator.

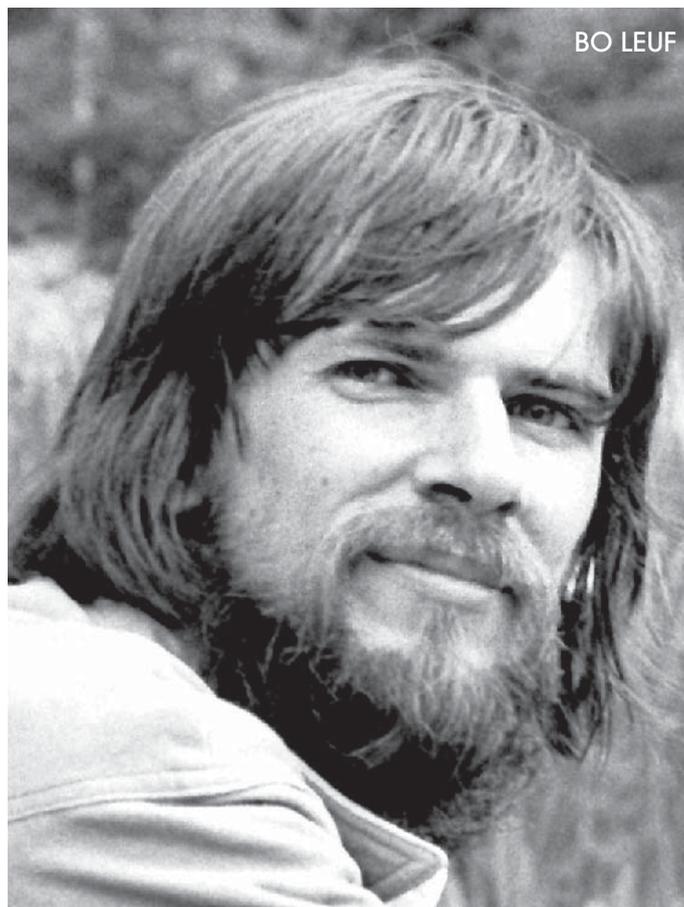
Not only did Peter & Kjerstin share interests, cooking duties and friends. Prior to Wizard they also had a company together.

P: Yes, in mobile vegetable sales ! Kjerstin and I drove around selling vegetables in Haga, between 1976 and 1977. And before that, I had - among other things - worked in the Alternativ Handel store.

And while Peter and Kjerstin delivered vegetables from a borrowed car, a new seed was beginning to grow.

P: I first got to know Kjerstin, then through her, Bo. Bo worked at the Studentbokhandeln book store on Aschebergsgatan, where he was responsible for importing SF books from England and the U.S. During many of our food team sessions he talked about wanting to start his own, complete SF book store - not just four shelves in someone else's store.

I: Bo got the idea of importing SF directly after reading an SF novel in the 70s, that ended very oddly. When he discussed the book with a friend in the U.S., his friend brought out his copy and said "Huh ? This is how the novel ends...". Bo called up the Swedish publishers and it turned out they had, for technical reasons, simply left the last pages out!



They didn't seem to think it mattered: "Come on, it's only science fiction." This irritated Bo so much that he decided to start importing directly from the U.S., in order to give Swedish SF fans the chance to read these books properly.

P: Bo wanted the freedom to select his own titles. And, at the same time, my father had a shop, selling t-shirts and underwear on Järntorget. My sister stood here, on these premises, selling clothes in 1975. When dad was going to move out of town, he asked me if I wanted to take over the store.

So... at our next lunch with Bo and Kjerstin I said: 'Let's do this!'

K: Although I remember it slightly differently. One day I met the two of you coming down the street, and you, Peter, happily called out to me: 'Bo and I have decided to start an SF and fantasy shop!'

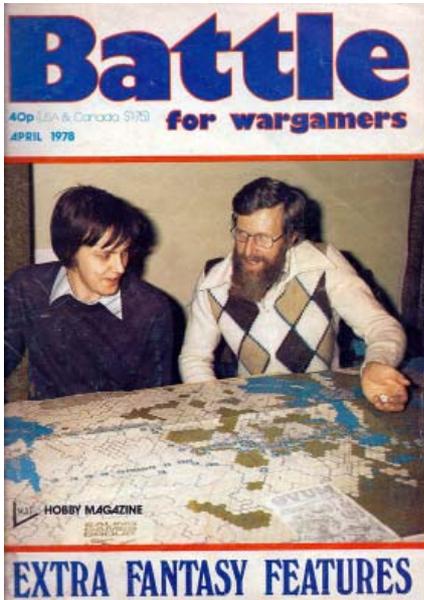
Whichever way, it would never have worked if I hadn't placed a call to my brother saying 'Can you lend me X thousand Crowns?' (equal to a year's salary at the time).

P: Yes, I had the location, Bo had the foreign contacts, and Kjerstin had the money!

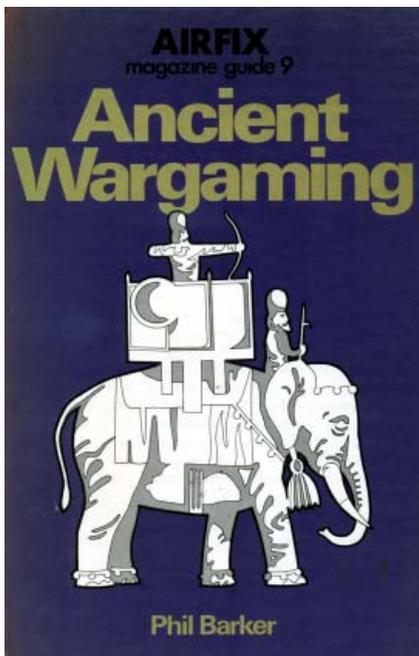
PLASTIC MEN IN THE SUBURBS

M: So the plan from the start was a fantasy and SF book store. But how did games come into it ?

P: That was all my idea. Some time in 1978 I was down at the Presscenter store in Nordstan, where I found a magazine called *Battle for Wargamers*. On the cover was the word 'Fantasy', and in it they wrote about fantasy figures and a game called 'Dungeons & Dragons'.



At the old Leksakshuset, Alida Söderdahl store (today BR) I bought the book *The Airfix Guide to Ancient Wargaming*, which was about strategy and tactics. There weren't any actual rules in it - I remember trying to write my own, and using Airfix



HO figures: Ancient Britons. It was hard getting it to work, but a revelation nonetheless. So I decided to order some miniatures from MiniFigs - orcs with pig snouts - and a copy of *Dungeons & Dragons*.

In those days ordering something from abroad was not the same as today. You had to go down to your bank! And get something called a *Money Order*! And then hope, and wait for whatever you had ordered, to come sailing across the sea. That's what it was like way back then!

The *Dungeons & Dragons* box finally arrived. I

opened it up... "Oh nooooo...where's the game board!" I was expecting a *board game*.

So to learn how to play, I ventured out to some basement in the suburbs where Mikael Börjesson [later TSR's local publisher in Sweden] had gathered a bunch of people for a gaming session. But that was a pretty boring experience - 12-15 people sitting round a table waiting for ever for 'their turn', reading comics in between.

Anyhow, I got the hang of it eventually, and soon we were all playing.

M: Were you aware that Tradition was already selling games at that time ?

P: Only afterwards have I realised that Tradition was selling games really early. But - and this memory is very clear - during a visit to Stockholm in 1978, my relatives (who knew I was planning to start up a fantasy games shop) told me to look up 'a shop that sold such stuff'. I hadn't heard of Tradition at the time and went there right away - I mean, I was in the market for buying games! But I had to leave their store empty-handed - there were no fantasy games there. I saw some metal wargaming figures and lots of Avalon Hill and SPI boxes - with complex maps and lots of coloured counters - but no RPGs. Otherwise I would have bought them!

And so the Wizard shop would, right from the start, focus on a combination of books and games in the fields of SF and fantasy. In Bo's words: "*a small venture based entirely on the concept of being a specialty F&SF bookshop.*" But apart from this concept, the trio (which Peter by now had christened 'The wizard, the witch and the wardrobe') didn't base their business plan on any advanced market decisions or indicators:

P: The general mood in those days was "Anyone can!" Those times, the 70:s, were a kind of repression-free oasis. We were all building a better world. And that wasn't just based on hope - it was a *conviction*. You were a *powerhouse*, without limits !

But of course we sensed there was a market waiting to be served. *Star Wars* hadn't arrived in Sweden yet, and when it was about to premier at the [nearby] Draken cinema, we were in an excellent location for an SF- and fantasy store.



Kjerstin designed and cut out the logo for the shop window:

K: But there were a lot of odd things - there was a

bank next door, and the walls were armour plated; so we couldn't drill deeper than 2 cms. Imagine putting up glass shelves under those conditions he he....





The friends had hoped to open up their store already in 1978:

P: The USD exchange rate was favourable at the time; it was the delivery of our first shipment that dictated the opening date.

Actually, we had hoped to open up earlier, ideally before Christmas 1978, to cash in on Christmas sales with our coffee table art books, having access to the premises already in October-November 1978.

We sat waiting by our mailbox every day - but the books took such time that we had to delay the opening. In the end, I think the official opening date was January 16, 1979.

On opening day it turned out that their gut feeling had been correct. There was indeed a pent up interest in town.

K: On the first day, before opening, we saw one person pacing back and forth in front of our store - and that was Mikael Börjesson. As soon as we opened up he came inside and asked which games we stocked!

Another isolated SF fan was Clas Kristiansson (who was to become not only a close friend of, but also a kind of 'fourth musketeer' to the three founders):

C: I was completely alone in Gothenburg as an SF fan - or so I thought. My brother had some copies of the *Häpna!* and *Galaxy* magazines at home, and my grandfather owned a copy of the first ever Swedish translation of *Lord of the Rings*. But the only time anyone really recognized my interest was when I, in Haga, met some American hippies bumming around Europe in a VW camper van; they read *Lord of the Rings*.

Until one day when I passed by Wizard and peered inside. In the shop, I met Peter, who showed me how RPG:s worked - and then I was in!!

B: "Amusingly, the *F&SF* readers who saw this unusual apparition open came in a rush, reasoning that a shop devoted to only *F&SF* wouldn't survive very long, so "better buy the books while it lasts". That flying start, however, ensured the shop's survival, as the book turnover was very rapid the first few critical months."





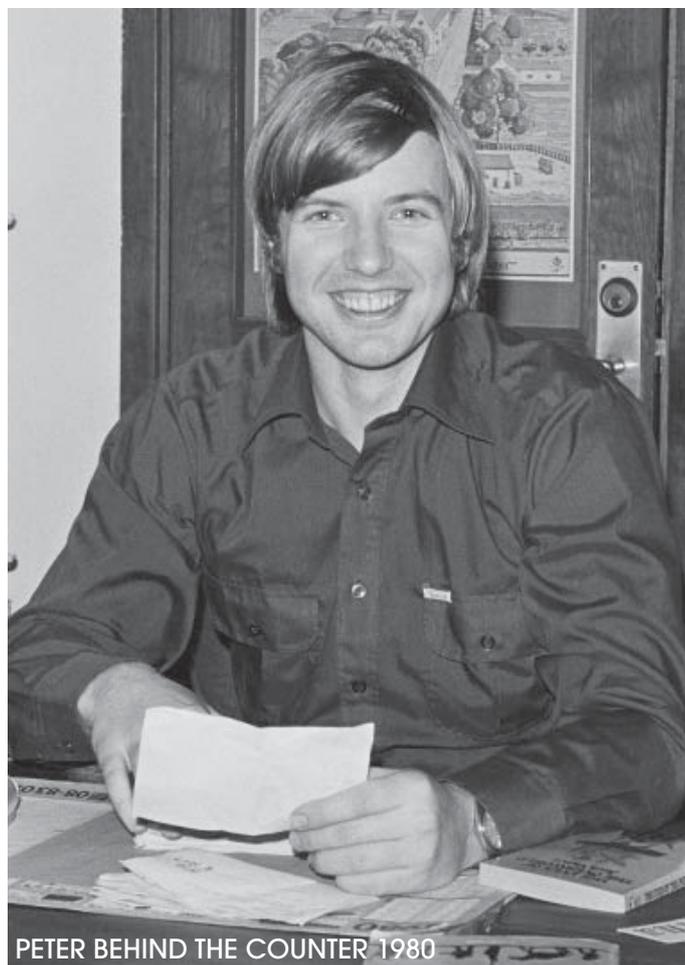
A GREY AFTERNOON 1979

Peter, however, remembers the first months in a somewhat different light:

P: Yeah, those long, empty afternoons in grey February, with no customers in sight.... I don't think we actually started making a profit until May '79. But then it was time to celebrate!

With Wizard, Bo was now able to immerse himself completely in the book venture he'd so dearly longed for. Books became the foundation of the shop's range: the optimistically mounted glass shelves were fully packed with rows of SF paperbacks, Frazetta picture books, astronomical tomes, Tolkien calendars, comic albums and Moomin booklets.

B: *"Apart from books, I also took in most anything remotely associated with F&SF, such as posters, or popular science, plus anything else that interested me. Importing on my own, I could also stock some unusual items otherwise not available in Sweden at the time, such as Elfquest, or prints by Michael Whelan"*



PETER BEHIND THE COUNTER 1980

MONKEYS ON SKATEBOARDS

Posters were one of the successes of the era. Wizard customers could choose from all kinds of fantastic images – from Gandalf to galaxies:

P: Posters sold *really well*.

K: In the seventies, everyone had posters on their walls.

P: We stocked posters by Rodney Matthews, Roger Dean... they sold like hot cakes. The problem was getting enough stock! On one UK trip, we went to the head offices of Athena - but they were (understandably) only interested in huge volumes. So we had to buy as many as we could carry ourselves and bring them back on the ferry.

K: I'm surprised they didn't stop us in Customs!

P: Then, we placed a 'proper' order with Athena's



official distributor in Sweden. After we'd convinced them that we weren't interested in 'monkeys on skateboards' everything was fine: we sold all the posters they shipped. But when it was time to place





MINIATURES DISPLAY CASE (WITH BATTLESTAR GALACTICA ON TOP) 1980

the next order, things came to an unexpected stop. To our surprise, the distributor suddenly told us that Athena had decided that there didn't exist a market for fantasy posters in Sweden, and consequently that range wasn't going to be sold in Sweden any more.

So even if we'd proven there was a demand, we weren't allowed to buy any more!

WOODEN DIES

The gaming products started to occupy more and more of the store, to the delight - and sometimes confusion - of younger fans:

"On a trip to Gothenburg I also managed to visit the classic games store Wizard, without understanding what they actually sold. I was more fascinated by a kit of Battlestar Galactica on top of their miniatures case" - Åke Rosenius (Rävspel, Lancelot Games)

Wizard primarily stocked 25 mm metal figures by Ral Partha, Citadel, Greenwood & Ball, Asgard and Minifigs. At first, a shelf and some hooks were sufficient, but soon the need for a dedicated glass case

arose. And then an even bigger one - built, of course, by a Haga glazier.

P: 1/3 of the store was taken up by games and figures. That proportion was reflected in sales also: say 70% or perhaps 60% books and posters, and about 30-40% games. The bestseller was Dungeons & Dragons. Figures sold well, too. Getting hold of figures from the UK wasn't a problem....

K: Guess how we got them ? By carrying home 25 kgs from the UK Games Workshop one summer!!!

P:but getting enough D&D books from the U.S. was. Demand outstripped supply - we might for example get 4 books instead of the 40 we ordered. Not to mention polyhedral dice, they were almost impossible to get hold of. One day, this bloke, Dan Andersson, came in to our store: he'd solved the problem by making them himself, out of wood! He worked at some school and could make them there....a bit uneven, of course - but we didn't have anything else back then ! Come to think of it, the first plastic dice we got were pretty wonky, too....

be a very small - but definite - chance of completing the game without having engaged in any combat whatsoever !

In addition to all the books, posters, games and figures, Wizard also sold magazines such as Starlog, White Dwarf, Analog, (Travellers') Journal, Dragon and Sorcerer's Apprentice. But when the trio wanted to expand the magazine department, things got complicated.

P: We were in deep negotiations with Presam about taking on magazines like OMNI. But they had a funny contract policy. You had to commit to a fixed sales volume; failing to reach those volumes you would have to pay a penalty - which in a way sounds logical. But - if you sold *more* copies than estimated - you *also* had to pay penalties. Very strange. That cooperation came to nothing, of course.

M: In the store, one could sometimes see signs saying "We buy exciting Swedish SF". Was there a lack of Swedish SF book output at the time ?

P: Yes there wasn't so much available in Swedish then [yet]. But we never had many 2nd hand books in the store, anyway.

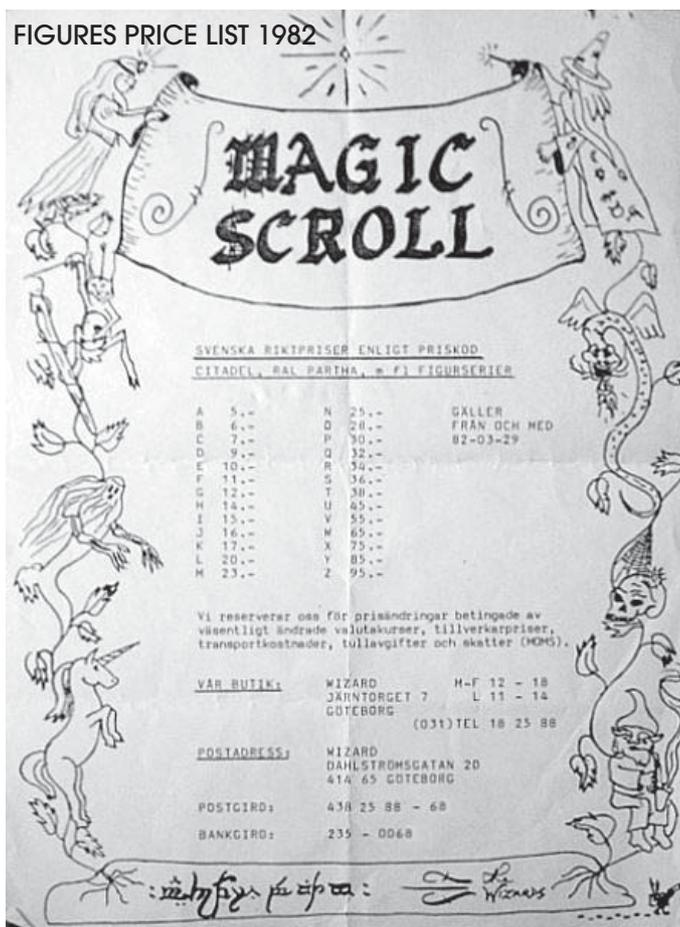
CAST YOUR OWN ORCH

Even if Peter offhandedly mentions that "we never really did any marketing" Wizard nevertheless did use some local advertising channels. Among other things, the store had a display in a (now filled in) tunnel near the city's central station, and also advertised in all issues of the Mjölknir fanzine.

Wizard also had its own sales stand at Gothcon 4, then arranged by GKF (The Gothenburg War Games Society).

P: We ran a small 'shop' there, in a corner of the convention. Alexis [Riise-Birger] helped with the sales. But there weren't really that many visitors there in those days - I don't think I saw more than about 30 visitors at Gothcon.

Fredrik Malmberg [then at Tradition], who was there to scout around, was amazed at the prices we were able to charge for our figures....



Another innovation was a dungeon computer game created by Bo and Clas, that the author remembers playing in-store, at 1 kr a game - a very new and thrilling experience in 1980!

C: GR8! Was the name of that game. A name we thought up long before hip hop..... we programmed it on an ABC 80 computer that Bo and I had rented from a radio store. Bo used it during daytime and I had it in the evenings. That's how I learned programming!

In Wizard's 1982 summer game catalogue one also finds stuff such as die casting kits for those who wanted to mold their own orchs. But in the shop there was also a bargain bin. Which products ended up there ?

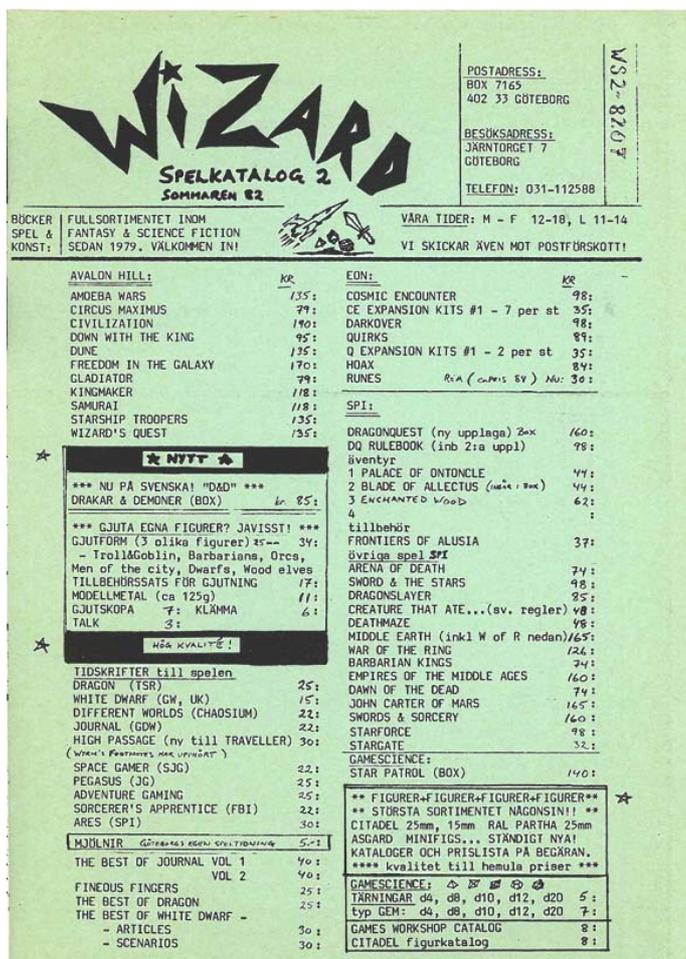
P & K: The folio books.

P: The big fine art coffee table books never sold as well as we had hoped..

K: Actually, most of them ended up on our own coffee table !



WINDOW DISPLAY IN TUNNEL NEAR GOTHENBURG CENTRAL STATION 1980



TOP: 1982 CATALOGUE. BELOW: K SEWING BANNERS

In the 1970s and 1980s, fandom was a wide spread phenomenon in Sweden, with SF fanzines being published in almost every village. Clas thought that fantasy was so underrated that he write an article in the SF society Club Cosmos' fanzine, where he 'tried to put fantasy into context'. And Peter wrote D&D scenarios for some issues of Mjöltnir. But, apart from these efforts, did the book and game lovers behind Wizard *themselves* ever publish any fanzines, books or games of their *own* ?

K: Nope. We made clothes. And banners!

Kjerstin refers to the garments and standards used at the aforementioned parties, and at....*Sweden's first ever LARP.*

Which, of course, was the brainchild of the pioneers behind Wizard.

SWEDEN'S FIRST LARP

K: We held the first ever LARP in Sweden! The Ring Trek around the lake Lygnern, in 1980.

I: - LARP was called 'role playing' in those days.



P: And this was *real live roleplaying* - we were supposed to track down and attack the others: the Ring Wraiths versus the Fellowship of the Ring.

K: The goodies versus the baddies....

P: Except that us Ring Wraiths got there too late, so there never was any battle. But one strong memory I have of that event was rushing through the forest, all dressed up in clothes I'd bought in Tunisia, and exciting out onto a clear-felled area, when suddenly an enormous brown shape rose up from the ground. And rose, and rose, and rose.... it was an elk! Which then just sauntered off...

K: And some of the banners are still up in my attic!

COSMIC CHINESE MEALS

The opening times of the Wizard store was 11-18 week days and 11-14 Saturdays - but during lunch the proprietors used to close up and head for a Chinese restaurant nearby, where "*anything from particle physics to Star Trek*" might be discussed. These Chinese lunches could stretch out considerably, "*between 12 and 16*". for those who didn't need to go back to the store.

K: Our whole customer base came along! We never really had that many customers - they were all our friends anyway.

Wizard customers became friends. Friends became helpers. Many junior visitors to the shop (including the author!) hotly desired an internship - one of the successful candidates was Fabian Fridholm (later store manager for Tradition in Gothenburg, and co-author of the Viking RPG). Close friend Clas also helped out:

C: I stood in a couple of times when needed, I manned the till once or twice....but I never wanted to take any commercial part in the Wizard venture.

The idea behind Wizard was born around a dinner table, and culinary sessions continued to be important during the shop's existence. The friendship ties built around these tables remain as strong today, as both Peter, Kjerstin and Clas are keen to emphasize.

But how did business really go, 'between meals' ?

P: We didn't take on any big loans, we each secured our personal income from other sources, enabling us to build up the Wizard capital. The figures increased steadily. Slowly - but upwards: a definite, positive curve - we began to see a profit.

And after the Star Wars premiere things opened up even more. Mikael Börjesson launched his Titan store [in Gothenburg]: but we didn't notice any competition - not at all. Although...since the market was so small, there really wasn't enough room for two shops in town.

SCIENCE FRICTION

P: But then the financial crisis came. In 1983 the Swedish Crown nosedived and the dollar skyrocketed. Although our miniatures were imported from the UK, everything else came from the States. I felt as though my eyes were bleeding - every book was sold at a loss. And could we compensate by passing on a five times higher price to the customer ? Of course not. And do you know what the bank's interest rate had climbed to by then ? *500 per cent !!!*

That's when everything fell apart. When the wealth we'd built up was erased in just a few months, when the business started going bad and when friendships started to crumble - that's when I said "I want out of this venture".

By May 1984, I had exited completely.

By then, Kjerstin had already left. The golden age of roleplaying in Sweden was just around the corner, something our magic trio had no way of knowing. Their flame of enthusiasm had fizzled out, and the first Swedish commercial pioneering endeavour for SF, fantasy and RPGs was over.

C: The time wasn't ripe - yet. Not soon afterwards, the Swedish gaming and computer market exploded, and the SF-bokhandeln opened up... but that's another story.

However, already before this point, Bo had begun to make future plans. In his own online history are mentioned ideas from 1983 about splitting the business in two stores, of which at least one would emulate the SF- and fantasy book store A Change of

Hobbit, which he had been inspired by during a U.S. visit in 1981. In the end, it all came to only one store, at another Gothenburg location. The Wizard sign was taken down and the stock transferred to Bo's new venture, named Daggskimmer. Many of the friends around Wizard came along, and in one case even became an employee of the new shop on Viktoriagatan.

But Kjerstin had by now become a mother, and Peter changed careers. He took up university studies, and later worked as an archaeology teacher. But his interest in SF- and fantasy is just as strong as in first grade. And he still plays games; one of his favourites is Flintloque:

P: Napoleonic Fantasy - the British are orcs ! It's from 1983, but still holds up. And my house is full of miniatures - I probably have 12 000 displayed. And those are just the *painted* ones...

There's one question that's been gnawing in the back of my mind ever since I first ventured into the fantastic, exciting and above all welcoming oasis that Wizard was.

M: to a teenage new wave fan in 1979, grown up shop staff with long hair, beards and home-made kaftans could only mean one thing.

Were you *hippies* ?

K: Huh? Noo! And 'grown up' ? Come on, we were only 24 !

M: Would you've done it all again ?

P: Absolutely! It was *such a great time!* A *privilege* to have been part of it all.

K: Except - we should *never* have stocked *those games*.....!

Text: Martin H

Sources:

- Bo Jangeborg
- Bo Leuf's history of Wizard published on www.leuf.org (now closed down)
- Clas Kristiansson's history of Wizard published on home.swipnet.se/~w-15077/SHN/wizard.htm
- Interviews with Peter Mattsson 2016
- Interview with Kjerstin Ryd 2016
- Interview with Isabel Demaret Leuf 2016
- Interview with Clas Kristiansson 2016
- Mjöltnir #5, 1982
- Random #2, 1980
- Runan #24, 1998
- Runan #28, 1999
- Wizard Games Catalogue 2, 1982

Photos:

- All photos from 1979-1981: Bo Leuf or from the collections of Bo Leuf. Reproduced with permission by Isabel Demaret Leuf. Scanned by Joakim Nilsson
- Photos from 2016: Martin

Thanks also to:

- Daniel Demaret



PETER AND KJERSTIN IN FRONT OF FORMER WIZARD 2016

HOBBITS IN SPACE

- max out your compatibility !

Many OSR games, retro clones and the original games they emulate are nowadays compatible with each other. With a little creative thinking the path to adventure now lies open to all races, classes and professions, in a myriad of magical ways. Space, fantasy, apocalypse, planets, sorcery, future, stone age, high tech, bows and arrows...

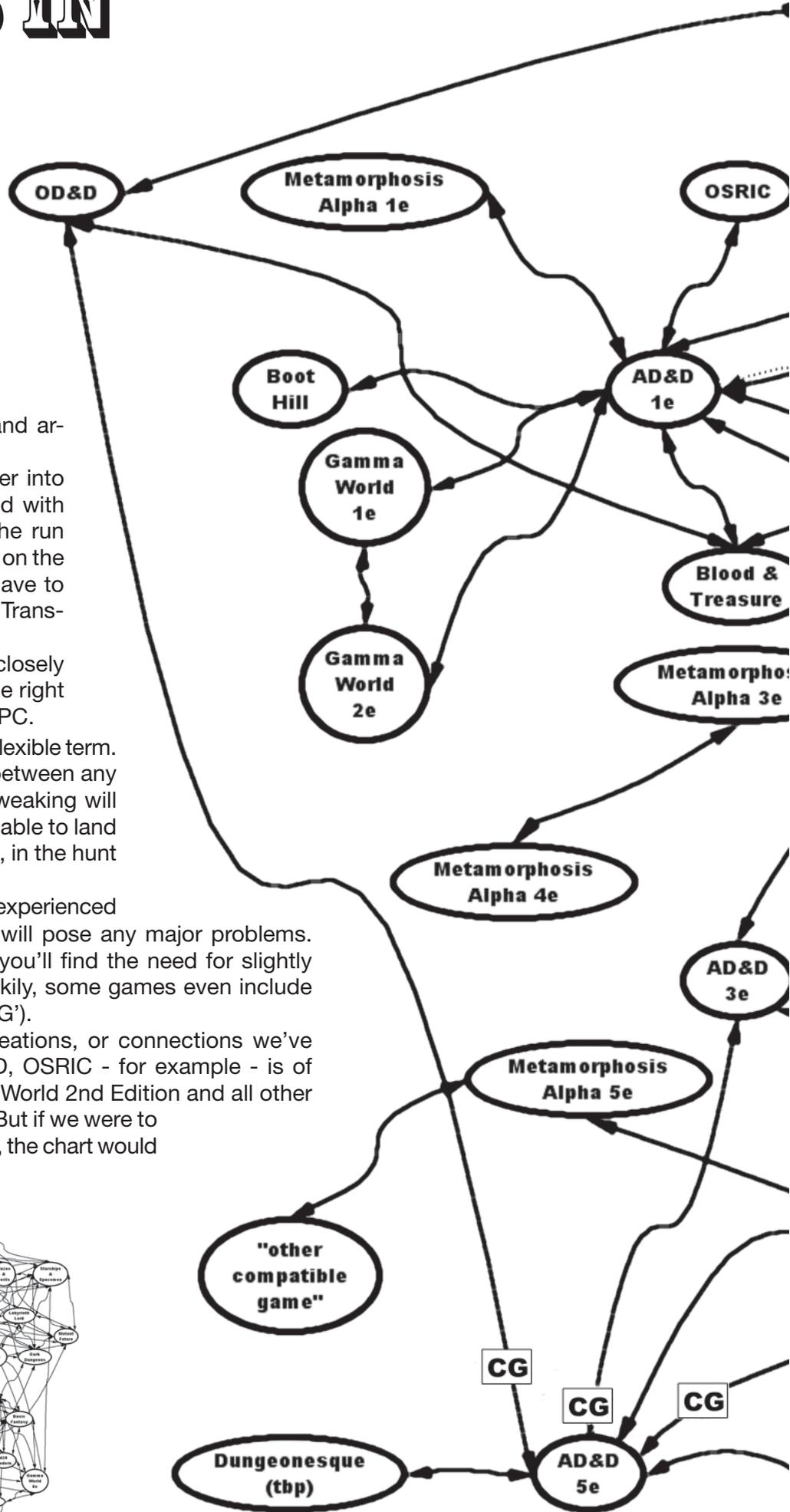
So what are you waiting for ? Stagger into Tombstone as a telepathic yeti armed with traffic signs. Your half-orc thief on the run from elves could become a stowaway on the U.S.S. Enterprise. While robots will have to watch out for your druids armed with "Transmute metal to wood" spells....

Which SF /fantasy rpgs are most closely connected ? Check out the grid on the right for some career change tips for your PC.

But please note! 'Compatibility' is a flexible term. There's no automatic plug-and-play between any of these systems. Some fixing and tweaking will always be necessary, before you'll be able to land your X-wing in the Village of Hommlet, in the hunt for that gang of cowboys.

But as long as you are a reasonably experienced GM / player none of these systems will pose any major problems. Only where there are dotted arrows you'll find the need for slightly more thorough conversion work. Luckily, some games even include conversion guidelines (marked as 'CG').

With reservations for any misinterpretations, or connections we've missed. And: in addition to 1e AD&D, OSRIC - for example - is of course also compatible with Gamma World 2nd Edition and all other 1e AD&D-compatible games etc etc. But if we were to display *all* potential cross-connections, the chart would look like *this*:



GEARCORE

- Straight from the lab

PEEK-O-MATIC 3000 1.0



The Peek-O-Matic 3000 1.0

At last it's here ! Your own pocket hole ! Works on all surfaces.

Peek through walls of up to one Earth metre.

WARNING: poke your nose and fingers inside at your own risk ! Every 10th second there's a risk that the hole blinks out and chops off anything stuck inside. (A small glitch we're working on!)

Now only 12 credits!

62-year life batteries included

Article no. #276-6

- Joakim Nilsson

Ubik

A (possibly somewhat battered) aerosol spray can, lying in a ditch, or standing on a shelf in a room, covered in cobwebs etc - in whatever setting it will seem old & discarded. 50% of the time it will be missing its plastic cap. No clues given on label to its effect, other than vague slogans such as "It's the unreal thing", "Just press it", "Reaches the parts other sprays cannot reach" etc. 1d6 doses. After spraying, roll 1d6:



1 Reverses atrophy/decay, duration: 1d4 game time units (afterwards, sprayed area reverts to previous state)

2 If sprayed on live player: enables that player to communicate with recently died persons/beings/creatures for 1d4 game time units / If sprayed on dead player (incl. undead): enables that player to communicate with living persons/beings/creatures for 1d4 game time units (but does not otherwise revive the being)

3 Heals 1d4 injuries, duration: 1d4 game time units (but afterwards, the injuries revert - unless they were naturally healed anyway during duration)

4 Enables sprayed-on-player to communicate with other plane/dimension/matrix/continuum, duration: 1d4 game time units

5 Dispels illusion/mirage/hologram/projection, duration: 1d4 game time units

6 Recharges itself with 1d4 doses. Roll again

UBIK © 1969, Philip K Dick, the Philip K. Dick Testamentary Trust

“OH, I HAVEN'T LAUGHED SO MUCH SINCE POMPEII...”

- Blue Meanies in Mutant Future / UA

Yellow Submarine is an animated fantasy music film from 1968 about four dudes on a submarine trip through a freaky fairy land. It can be seen as a long music video - a family friendly, excentric jukebox musical, where the plot mostly consists of quirky, slightly hallucinatory episodes linking songs by The Beatles.

Its age shows: some of the jokes are a bit dated, and the all-permeating 'Love' message seems out of place in our current hard world. But even if the Beatles' fan base has been diluted over time, there's still lots of inspiration to be found in George Dunning's/Heinz Edelmann's psychedelic masterpiece, even 50 years later. You can enjoy this spectacular adventure regardless of whether you are a fan of The Beatles' music, a follower of groovy retrodesign à la John Alcorn/Milton Glaser or if you're just a regular science fantasy-freak still young at heart. One could even argue that the film is steam punk - long before the phrase was coined.

There's a lot of Beatles memorabilia around, still being produced and sold. But what surprises me is how the gaming world seems to have passed the Yellow Submarine completely by. I've never seen any RPG attempts to exploit the freaky technicolor world of monsters the film offers. In 1977, a board game called the Yellow Submarine was published, but the plot mostly concerned getting a record contract, going on tour and making it big - nothing to do with the film itself. The only thing on the market today is a Yellow Submarine-themed Monopoly... but, admit it, wouldn't you just love to go RPG ot.t. as a bizarre Blue Meanie, or see your players' reaction when facing a half dressed, giant dinosaur with boxing gloves towering over their heads? Is Mutant - Undergångens Arvtagare too deadpan for your liking? Send in the Kinky Boot Monsters!

Below you'll find stats for both Mutant Future (Goblinoid Games) and for the Swedish game Mutant - Undergångens Arvtagare (Järnringen). But the creatures could easily also be adapted to eg Gamma World 7 (WotC). Feel free to adjust stats to suit your own particular setting.



The Chief Blue Meanie

The leader over all Blue Meanies is a warped, volatile dictator in drag - with violent mood swings. A boot wearing opera diva with domino mask and long floppy ears. Constantly surrounded by Storm Bloopers. Dangerous, silly and totally freaked out he commands his surroundings in a sing song voice. His goal: to conquer the world through fear and hatred. Or, in his own words 'go Blooey!'

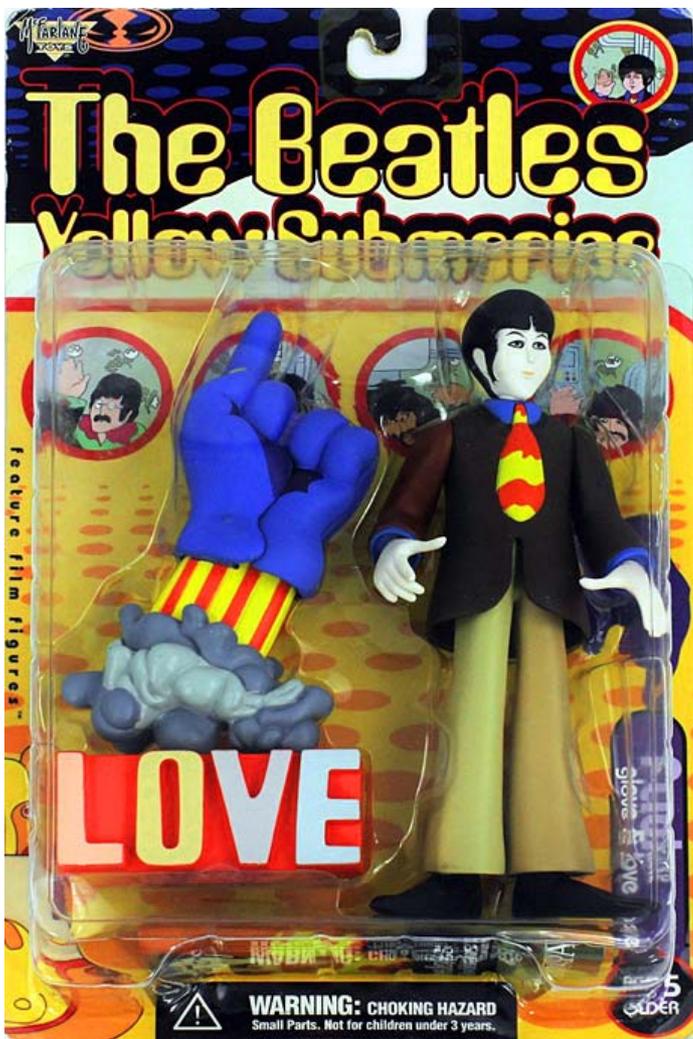
For Mutant Future:

No. Enc.: 1 (1)
Alignment: Chaotic
Movement: 120' (40')
Armor Class: 2
Hit Dice: 10
Attacks: 1 (Weapon: The Dreadful Flying Glove)
Damage: see The Dreadful Flying Glove
Save: L8
Morale: 4
Hoard Class: None

For Mutant - Undergångens Arvtagare:

STY: 5	STO: 18	INT: 15	SMI: 8	VIL: 18
KP: 38	TT: 33	SB: 0	FF: 6 m/sr	
Antal: 1				
Pansar: stålull abs 10				
Färdigheter: Dominera, skräck				
Attacker	Init %	Skada		

1 The Dreadful Flying Glove - se nedan



The Dreadful Flying Glove

The Chief's deadliest asset: more a living weapon than an independent being. This blue, rocket propelled giant hand screams through the skies, smashing down on any victims the Chief has targeted. While emitting a thundering, evil laugh.

Only one specimen in existence..

For Mutant Future:

No. Enc.: 1 (1)
 Alignment: Chaotic
 Movement:
 Fly: 800' (200')
 Armor Class: -5
 Hit Dice: 30
 Attacks: 2 (CRUSH)
 DIVE
 Damage: 2d20
 Save: L5
 Morale: 10
 Hoard Class: None

For Mutant - Undergångens Arvtagare:

STO: 60	INT: 5	SMI: 18	VIL: 4
KP: 100	TT: -	SB: 0	FF: 500 m/sr i luften
Antal: 1			
Pansar: plasmaskinn abs 30			
Färdigheter: Jaktinstinkt, Blixtsnabba reflexer, Naturligt vapen			
Attacker	Init	%	Skada
1			Krossning 6T6

The Storm Bloopers

The ground forces of the Blue Meanies - the Chief's 'royal guard'. Kitted in the same blue tops and masks as the Chief, but sport Mickey Mouse ears and wear yellow-orange tights instead. Six claws on each hand. Can see in the dark up to 90' - when doing so, their eyes emit beams like a film projector. Sneaky, music-hating ruffians who despise the word 'yes' - their default reply is 'No'.

For Mutant Future:

No. Enc.: 2d20 (1d20)
 Alignment: Chaotic
 Movement: 120' (40')
 Armor Class: 8
 Hit Dice: 2
 Attacks: 1 (weapon)
 Damage: As weapon
 Save: L2
 Morale: 3
 Hoard Class: None

For Mutant - Undergångens Arvtagare:

STO: 15	INT: 2t6+1/8	SMI: 10	VIL: 9
KP: 20	TT: 10	SB: 0	FF: 7 m/sr
Antal: 3T6			
Pansar: stålull abs 10, Musse-pigg-hjälm			
Färdigheter: nattsyn, sonar			
Attacker	Init	%	Skada
1			Pilpistol - se tabell

The favourite weapon of the Storm Bloopers are guns that fire light blue arrows with varying effects :

- 1 Petrification
- 2 Paralysis
- 3 Extreme sadness
- 4 No effect

Any effect duration is for 1d4 turns. Each Storm Blooper carries 1d8 arrow bullets.

The Apple Bonkers

4 to 5 m tall thin and moustached beings in 19th century suits. Like giant Amish preachers, or morticians - but in colour. They move across the landscape in giant strides, carrying green mega apples which they drop on their victims.

For Mutant Future:

No. Enc.: 1d8 (1d8)
 Alignment: Chaotic
 Movement: 240' (80')
 Armor Class: 4
 Hit Dice: 50 hp
 Attacks: 1
 Damage: by weapon
 Save: L5
 Morale: 10
 Hoard Class: None

For Mutant - Undergångens Arvtagare:

STO: 35	INT: 5	SMI: 5 VIL: 8	
KP: 30	TT: 10	SB: (-1)	FF: 14 m/sr
Antal: 1T6+2			
Pansar: 0			
Färdigheter: Hoppförmåga, extra reservdelar			
Attacker	Init	%	Skada
1			Bomb-äpplen, se tabell

The apple bombs cause similar damage to the Storm Blooper's arrows:

- 1 Petrification
- 2 Paralysis
- 3 Deep sorrow
- 4 All three above

Any effect duration is for 1d4 turns. The victim can sometimes (20%) be cured by a nicely sung flower power song. An Apple Bonker generates a new apple each fourth meelee round. They fight at -1 against opponents shorter than 3'.



The Snapping-Turtle Turks

Fez-bearing fatsos with sharp-fanged reptile jaws for tummies. They attack the small and the weak - the jaws both snap at, and swallow anything in sight. On a 20 roll the victim is devoured and suffers 1d6 damage per round while inside.

For Mutant Future:

No. Enc.: 1d8 (1d8)
 Alignment: Chaotic
 Movement: 120' (40')
 Armor Class: 4
 Hit Dice: 6
 Attacks: 1 (bite, or swallow)
 Damage: 1d6+1 / 1d6 if swallowed
 Save: L9
 Morale: 10
 Hoard Class: None

For Mutant - Undergångens Arvtagare

STY: 14	STO: 40	INT: 8	SMI: 8
VIL: 12			
KP: 70	TT: 35	SB: 0	FF: 7 m/sr
Antal: 2t6-2			
Pansar: 0			
Färdigheter: Naturligt vapen			
Attacker	Init	%	Skada
Bett 13 sty x 5/45% 1t6, därefter 1t6 kp/sr.			

The Countdown Clowns

Armless, tall and fat grenade-throwing horror clowns, with rotating heads. They emit siren-like wails to warn other Meanies, or during attack. The grenades can only be fired by someone pressing the clown's nose (like a Storm Blooper on a ladder); then, an explosion occurs 50-200' away in the direction of the clown's nose.

For Mutant Future:

No. Enc.: 1d8 (1d8)
Alignment: Chaotic
Movement: 180' (60')
Armor Class: 3
Hit Dice: 10
Attacks: 2 (Sonic Attack, explosion)
Damage: Shriek mutation damage / 3d6 (blast radius: 30')
Save: L5
Morale: 10
Hoard Class: None
Mutations: shriek

For Mutant - Undergångens Arvtagare

STO: 40	INT: 8	SMI: 6	VIL: 12
KP: 80	TT: 40	SB: 0	FF: 9 m/sr
Antal: Varierar			
Pansar: -			
Färdigheter: Riktningknöl			
Attacker	Init	%	Skada
1 Skri 50 m omkrets,			1T6 + dövhet
2 Granatkastare 1	8 smi x 5/90%		Granat, vanligen Chock.

The Jack-the-Nippers

Sun glass-wearing beatniks in green tuxedos, with snapping reptoid heads where their hands ought to be. This somewhat stupid Meanie can easily be conquered by tricking into snapping at its own tongue.

For Mutant Future:

No. Enc.: 1d6 (1d6)
Alignment: Chaotic
Movement: 120' (40')
Armor Class: 5
Hit Dice: 5
Attacks: 2 (pinchers)
Damage: 1d8/1d8
Save: L3
Morale: 6
Hoard Class: None

For Mutant - Undergångens Arvtagare:

STY: 14	STO: 35	INT: 6	SMI: 12	VIL: 12
KP: 70	TT: 35	SB: 0	FF: 5 m/sr	
Antal: 1t6				
Pansar: Skal abs 1				
Färdigheter: Naturligt vapen				
Attacker	Init	%	Skada	
2 x Klo-knips		15 sty x 3/27%	1t6	

The Four-Headed Bulldog

An extremely strong, light blue bulldog with four heads and needle-sharp teeth. Difficult to handle, even with a leash. Might be foiled by four decoys running in different directions. Only one specimen known.

For Mutant Future:

No. Enc.: 1 (1)
Alignment: Chaotic
Movement: 200' (100')
Armor Class: 0
Hit Dice: 10
Attacks: 4 (bite)
Damage: 1d10 / 1d10 / 1d10 / 1d10
Save: L9
Morale: 8
Hoard Class: None

For Mutant - Undergångens Arvtagare:

STO: 30	INT: 10	SMI: 15	VIL: 18
KP: 80	TT: 40	SB: 2t4	FF: 80 m/sr
Antal: 1			
Pansar: segt skinn abs 2			
Färdigheter: Flerdubbla kroppsdelar, 2 x Dubbelhjärna, Sprinter			
Attacker	Init	%	Skada
4 x Bett		13 sty x 5/45%	1t6
8 x Klor		15 sty x 3/27%	1t6



Vacuum Man

An enormous, armless, two-legged monster in wellingtons. Using its long, trumpet-like snout the Vacuum Man hoovers up anything around him. First smaller creatures, then larger and then - if things go really bad - the whole world, including itself.

Useful as a game-finishing doomsday monster, or if you want to warp your players into some other continuum.

For Mutant Future:

No. Enc.: 1 (1)
Alignment: Chaotic
Movement: 200' (100')
Armor Class: -3
Attacks: 1
Damage: special
Save: L9
Morale: 8
Hoard Class: None

For Mutant - Undergångens Arvtagare:

STO: 200	INT: 5	SMI: 5	VIL: 15
KP: 100	TT: 50	SB: -	FF: 20 m/sr
Antal: 1			
Pansar: 3 poängs fjällpansar			
Färdigheter: Stor, Hoppförmåga			
Attacker	Init	%	Skada
1	Sugsnabel	15 sty x 5/55%	offret uppslukat



Kinky boot beasts

Two individual giant boots (eg a cowboy boot + a platform boot, or a moon boot + a riding boot) stomping around in tandem. They will stamp down on anything that moves. If their own toes are stomped upon by something larger than themselves, they will flee.

For Mutant Future:

No. Enc.: 2 (2)
Alignment: Chaotic
Movement: 200' (100')
Armor Class: -3
Hit Dice: 15
Attacks: 1 (trample)
Damage: 1d20/1d20
Save: L9
Morale: 8
Hoard Class: None

For Mutant - Undergångens Arvtagare:

STO: 200	INT: 12	SMI: 12	VIL: 12
KP: 100	TT: 50	SB: 2	FF: 24 m/sr
Antal: 2			
Pansar: Läder/lack/skinn/gummi abs 5			
Färdigheter: Stor, Hoppförmåga			
Attacker	Init	%	Skada
1	Trampa	15 sty x 3/27%	1t6

**SPÖK
SPALTEN
SPECIAL!**

Boxing monster

A gigantic, mauve dinosaur wearing a spotted t-shirt and boxing gloves. Causes immense structural damage and can knock out hovering craft in one blow. Its weakness: it cannot resist cigars.

For Mutant Future:

No. Env: 1 (1)
Alignment: Chaotic
Movement: 250' (100')
Armor Class: -5
Hit Dice: 20
Attacks: 2 (punch)
Damage: 2d20/2d20
Save: L3
Morale: 9
Hoard Class: None

For Mutant - Undergångens Arvtagare:

STY: 10T6	STO: 200	INT: 10	SMI: 8	VIL: 14
KP: 100	TT: 50	SB: -	FF: 30 m/sr	
Antal: 1				
Pansar: 4 poängs fjällpansar				
Färdigheter: Stor, Hoppförmåga				
Attacker	Init	%	Skada	
2	x Smocka	15 sty x 3/27%	1t6	

The film *Yellow Submarine* can be ordered on DVD/Bluray, here: <http://www.thebeatlesonline.co.uk/thebeatles/Yellow-Submarine/>

The figures depicted in the article are from McFarlane Toys and Factory Entertainment (check on Amazon)

All creatures (c)Subafilms Ltd 1968.

Don't miss the interview with fantasy artist and *Yellow Submarine* animator Joyce Hargreaves overleaf..

Drawer of dragons

– AN INTERVIEW
WITH JOYCE HARGREAVES



“Pendragon”

© Joyce
Hargreaves

Joyce Hargreaves

JOYCE HARGREAVES is a British artist and illustrator who has been active since the '60s, with crisp, dreamy fantasy pictures deeply rooted in the mystical Anglosaxon soil. With a career spanning across early TV, graphic arts, psychedelic film, via books on dragons to commissions for geomantical societies, her style navigates effortlessly between fairy tales, legends, peoples, tribes and science fantasy. Joyce's mode of expression is both subtle and strong. Especially her lino cuts hint at both expressionism, poster art and flower power. It was through her block printing that I discovered Joyce the first time, in 'The techniques of hand printmaking', a chunky manual mixing mythological motifs with practical printing tips. And when I found out that she had been involved in one of my top favourite films, *Yellow Submarine*, I could of course not resist asking for an interview.

Just imagine - two handshakes away from a real **Blue Meanie!**

M: At what point did you realise that you were a fantasy artist?

J: I must confess that I have never thought about which 'pigeon hole' I could slot my work into until you described it as Fantasy. I took a hard look at my pictures and realized that instead of portraits and landscapes I drew fabulous beasts like unicorns, Griffins and the much maligned Dragons. My carousel horses flew through the sky bearing acrobats and clowns, a maiden appears showing her esoteric third eye and stones wept for the desecra-



"The protecting dragon" - Omslag till "Hargreaves New Illustrated Bestiary" ©Joyce Hargreaves

tion of the countryside. All are Fantasy! This is the way that I use my imagination to achieve a pictorial impression of images that spring from my quirky mind and can be set down on paper.

M: What cultures or movements in art or legends inspired you most and are there any artists that inspire you especially?

J: There are a number of different legends, myths and artists that have inspired me over the many years that have influenced my work. The Arthurian legends especially those connected with the Grail and dragons [more about that later], the creation myths, the papari of ancient Egypt, the Japanese Art of the floating World and Celtic artwork especially great books like *The Lindisfarne Gospels* have all contributed to the richness of my artwork.

Artists that I have admired and inspired me to give free rein to my imagination are the surrealists Max Ernst, Paul Delvaux and René Magritte. Others include Picasso, Gustav Klimt and the more contemporary Jim Burns, the two Deans and Patrick Woodroffe.

Joyce's many books about dragons, such as "A little history of

Dragons" or "Hargreaves New Illustrated Bestiary" are very interesting OSR sources - not least "The Dragon Hunter's Handbook".

M: Tell us about your ongoing fascination with dragons. Have dragons existed - do they perhaps still exist in your opinion?

J: When I started writing and illustrating 'Hargreaves New Illustrated Bestiary' I found that there were many references to dragons. They were known by a number of names including Worm, or Ormr, a serpentine dragon whose name can sometimes be found in European place names, the two legged Wyvern whose hypnotic stare can lure unsuspecting creatures to their deaths and the dragon that is popular in art today - four legged, scaled, a long spiked tail and a fiery breath.

In earlier times it appeared in artwork as a serpentine creature that appeared on the headresses of Egyptian kings and queens and was associated with many of the Egyptian goddesses. It was, for a number of centuries, the symbol of the Goddesses' wisdom. In countries like China and Japan the dragon is not seen as evil, he is the symbol of the emperor and used as a charm to achieve success in examinations. The spiritual dragon causes the much needed rain to fall and the blue or azure dragon plays an important part in the system of Fêng Shui. There are so many types of dragon it is easy to see why I have been so fascinated with them.

Do dragons exist? Oh Yes! On the Indonesian island of Komodo!

M: you have produced many wonderful works in both drawing, brush and linocuts. Which medium is your favourite? And what tools and materials do you use?

J: I use whenever possible daler line and wash board with a fine surface. These thick boards do not cockle when the paper surface is wet and allow sensitive pen work to be shown at its best. I have also used a heavily textured watercolour paper which gives an interesting granular surface when used with watercolour pencils.

My pens are Rotring Isographs that have a narrow steel tube in place of a nib. The ink is also by Rotring and will flow down the tube evenly onto the paper's surface. The thickness of the line depends on the diameter of the tube, I use mainly nibs .25cms., .35cms and .50cms. these pens must be kept scrupulously clean or the ink will clog in the nib. The pens have an ink reservoir that you can fill yourself or you can buy ones that have the ink container attached.

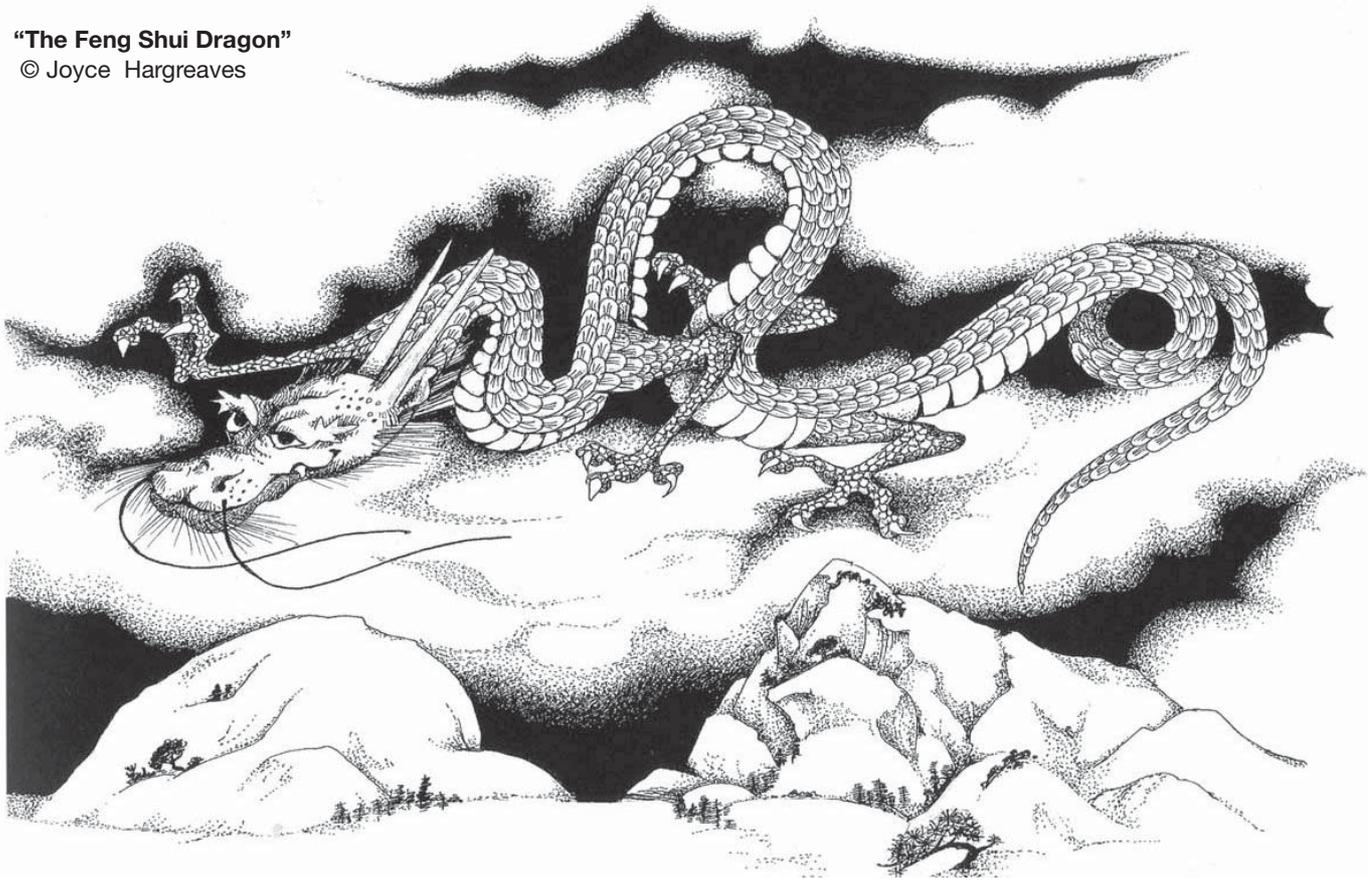
The pencils that I use are caran D'Ache watercolour pencils that are obtainable in a rainbow of colours and can be layered over each other either dry, wet or dampened to give some really unusually subtle effects. est of all I like mixing pen, ink, gouache and artists watercolour to give me the effects I need.

M: In some of your works, I notice textures that seem like they have been computer generated. Are you primarily a 'hand craft' artist or do you create using digital tools as well? Is digital better than, or inferior to 'hand made' art.?

J: I do sometimes use my computer, but not for actual drawing, as for me it only feels right to express my ideas directly from brain, to hand, to paper directly with no mechanical interference. But the computer has its uses, for example for enlarging or reducing a drawing rather than squaring up a picture and doing it by eye. In some magazines on limited budgets illustrations have to be in black and white, so I colour them when they need to appear on television. I don't think digital artwork is better or inferior to 'hand made' art, it is just different but perhaps not quite so sensitive.

“The Feng Shui Dragon”

© Joyce Hargreaves



M: what was it like working on The Yellow submarine film ?

J: When I left art school I was first employed by a small animation company who worked mainly in advertising and stories for children on television. In those days television screening was only in black and white, no colour only shades of grey. All the animation was drawn by hand, the animator worked on a light box which was a glass topped table with a light underneath. This enabled him to see through several sheets of paper at once and work out the required movements of the figure that he was drawing. the animator was a skilled craftsman and the work was slow and required many sheets of drawings to produce a minute of film time. I am afraid that I had not got the patience to pursue this line of work but worked on background artwork.

This led to me moving into the team that produced ‘The Yellow Submarine’. By now both films and television were in full colour and we worked with Heinz Edelmann’s designs for the project. Heinz Edelmann’s designs were really stunning, imaginative and a pleasure to work with. I was in charge of a department of painters and tracers who would trace the drawings onto clear cel and colour the undersides with paint. My most remembered character was the blue meanie with his plaintive cry of “Glove, glove where are you glove?”

Joyce today lives in the South of England where she, among other things, has been contributing to R.I.L.K.O.: “An organisation providing a platform for the dissemination of hidden knowledge incorporated in myth and legend, number and geometry, art and music, architectural proportion, megalithic structures and the geomantic layout of cities and landscape” - a description that ought to fit any fantasy game designer!

M: Have you ever done any artwork for fantasy games?

J: No, I am afraid that I have never dipped a toe into those particular pools!

M: Is fantasy art going out of fashion or is the interest increasing ?

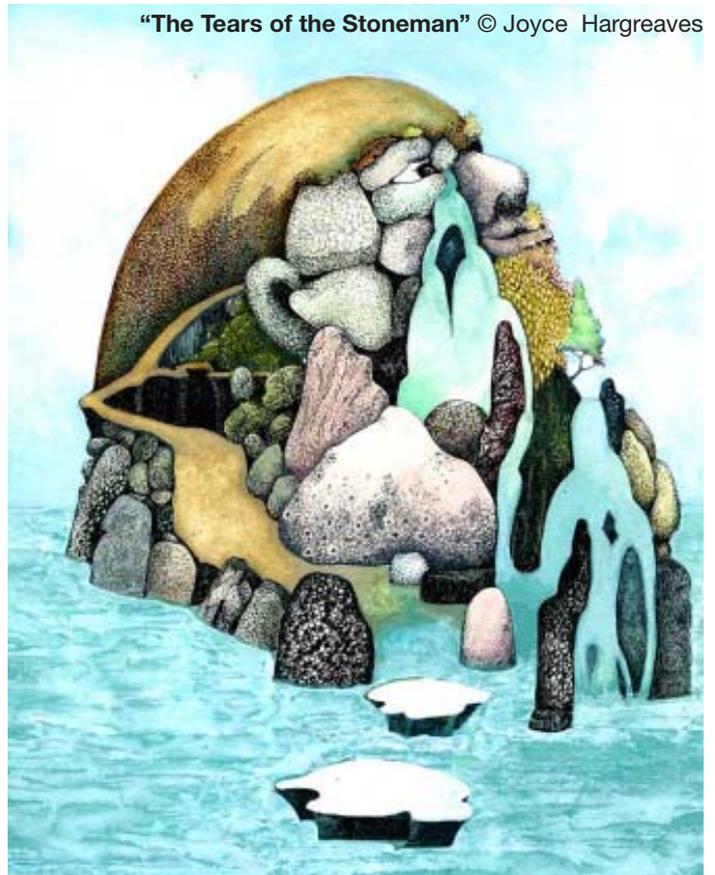
J: I do regret that there is now no reason for fantasy artists to design the old large record covers now much prized, many of these were quite splendid. There were also a number of books published featuring these cover designs. How sad, we all need a little

magic and fantasy to brighten up our everyday existence!

M: What is your advice to younger artists hoping to get into fantastical art?

J: Learn to draw, especially human and animal figures and machinery (if you are into science fantasy), if you get the basics right first then you can turn them into believable fiction. Let your imagination soar!

“The Tears of the Stoneman” © Joyce Hargreaves



See also the Blue Meanie article on p. 25

THE SMITHY

– magical items presented by Brock & Sindre



The sword Helbrägd (cursed)

In all respects a +1 long sword - that is, against *unharm*ed enemies. But the instant the sword hits a foe that has injuries, the sword suddenly switches to healing said opponent, according to the same die roll as it otherwise deals out damage (e.g. in AD&D the sword will heal $1d8+1$ / $1d12+1$ hp). But, as soon as the struck opponent has been healed by the sword, it switches back to dealing out damage as before, and so on.

Your player will thus see an opponent first getting hurt, then abruptly healed, back and forth during combat, almost like a regenerating troll.

And yes, it only works on opponents. No use hacking away at your own injured foot!

Potion of peristrepia

This magic potion rotates the character's stats clockwise $1d4$ steps, for a duration of $1d4$ turns, which may cause abilities such as max no. of spells and languages, or HP adjustment and possibly even class to change during the duration of effect.

Example (OSRIC): A fighter with the original stats:

ST	IN	WI	CO	DE	CH
15	11	8	12	16	6

takes a swig, and the GM rolls '1'. The PCs stats are rotated one step, to become:

ST	IN	WI	CO	DE	CH
6	15	11	8	12	16

for $1d4$ turns.

In this particular example the strength stat suddenly falls under the minimum level for a fighter, making the character unable to operate in this class for the moment; but the raised wisdom stat could instead allow the pc to become a cleric temporarily.



Elfie

An exquisitely crafted, round, saucer-sized metal item in which an eye-like jewel and a flat milky opaque stone are embedded. Around the edges four pressable buttons can be found.

This enchanted item was crafted by the elfen master Tamnaeuth, the possessor of an unusually high ego and charisma. The embedded eye (which, it is said, fell from the stars of Uelaereene) can, magically, capture and keep images - but only of elves. It will not save images of any other beings.

To accommodate his closest entourage, Tamnaeuth conjured up 20 slots in the Elfie. Any elf who finds this item and works out how it is used, may instantly start taking elfies, but may discover that there are already $1d20$ pictures of other elves in the Elfie. Any stored images are viewed on the milky tablet stone. If left untouched for one turn, viewed images fade out until a button is pressed again.

Button 1: captures image and stores it in current slot (replacing any image already in that slot)

Button 2: Step forward

Button 3: Step backward

Button 4: Erases selected image



THE WIZARD'S HAT

Queens & Quests will soon be released in Swedish as 'Grottor & Gravkummel' • Following Del Teigelers exit & Magazine are now looking for a new AD. They plan several supplements this year, so apply now! • Dunder & Drakar is now also available at drivethurrpg.com, and more things are brewing at Titan Games: Flammarions Testamente, Monstervalvet and Dundermakaren are some of them • The next big OSRIC tome will be 'Dangerous Dungeons' • A new 'Science Fantasy Old School rpg in Swedish' is apparently in the works • All Runequest fans, follow the work in progress for the new 'revived' edition here: <http://www.chaosium.com/blog/designing-the-new-runequest-part-1>

From the creators of Blood & Bronze we have been sent this list of six exclusively written, exciting and action-packed

1d6 Wilderness Encounters

1 **A wailing tower, rising 300' from the ground.** The outer structure is intact, but the staircase inside is damaged by the relentless force of age and the constant gale, wailing and bellowing through the tower. The tower is crowned by a floor with seven tinted windows, making it resemble a lighthouse. The first day of each moon, seven strange cities can be seen from the windows. At dawn they are small settlements, at noon they flourish, and at nightfall they are consumed by fires or floods or sunken into the sand. Anyone spending the full day watching through one of the windows must check Lore. On a hit, the character's Lore score is increased by 1d4; on a miss, the window steals the character's knowledge—reduce her Lore score by 1d4. Either way, the character learns the location of the city whose rise and fall she saw. Each character can only increase her Lore rating with once in this way. Should a character's Lore score be reduced to zero or less, her soul is trapped in the city she gazed at, and she must haunt its alleys each new moon.

2 **A forgotten city.** In its square stands a banded onyx monolith, where wild beasts gather each night in silent seminars.

BEASTS (2D8): pwr 2, save 5, end 10. Teeth and claws (dmg 1d10).

3 **A caravan, carrying dark wine and myrrh to Kish for the merchant Mol-Omo.** The five carts are drawn by eight slaves each, the all is guarded by ten soldiers of violent mien. The cargo of each cart is worth 800 shekels in Kish, but only half in most other cities.

CARAVAN GUARDS (8): pwr 3, save 9, end 12. Wearing battle-worn leather harnesses (armor 3) and armed with tall spears (dmg 1d8).

MOL-OMOCH: pwr 3, save 11, end 10. Equipped with a huge square shield (def 5; wt 10) and a meteorite blade (dmg 1d8; iron).

SLAVES (40): pwr 2, save 4, end 7. Tools (dmg 1d6; no crit).

4 **In a mudbrick house of queer proportions lives a mild mannered crone yearning to regain her lost humanity.** Should an adventurer offer the witch her heart in good faith, Shahan will give her demonic heart in return. The receiver suffers a permanent injury but gains +1d4 in any two ability scores and can no longer eat any mortal food.

Due to the multitude of people who have passed the hut over the course of the crone's long and pitiful life, she has obtained great knowledge of things that wanderers talk about. Shahan has a 70% chance of knowing the answer to any such questions.

SHAHAN: pwr 4/4, save 15, end 45. Clad in bright silk and wielding a short axe (dmg 1d6). Knows 1d6 spells and 1d4 sorceries.

5 **A band of 11 worse-for-wear raiders.** The raiders, led by **Yagaban the Squat**, quarrel over whether they should keep carrying their maimed comrades or leave them behind, as they retreat in terror from a lost battle with a bat-demon (see 2).

Yagaban will pay all their remaining plunder (323 shekels in gold) for aid in slaying the beast.

RAIDERS (11): pwr 2, save 6, end 5. Clad in broken armor and blood-stained clothes and armed with clubs and dented weaponry (dmg 1d6).

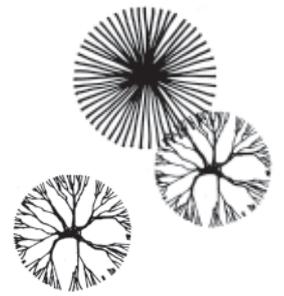
YAGABAN THE SQUAT: pwr 4, save 10, end 20. Dressed in a black leather harness that still holds (armor 3) and armed with two curved knives (dmg 1d6; roll twice and choose best).

6 **Footprints of a large demon are sunk-en deep into the arid soil.** If pursued, the beast—resembling a flightless bat with tall arms where wings should be—can be hunted down in 1d6 hours. However, as long as it remains alive, there is a 1-in-6 chance that the beast will pick up the adventurers' scent and hunt them down instead.

MUD STALKER: pwr 5/4, save 15, end 63. Yellow talons (dmg 1d12; reach 1).

For more information, see: bloodandbronze.com

Pool of the Standing Stones & Revisited

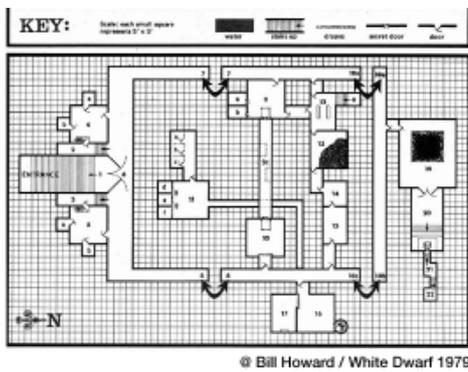


Or:

Uh...where are
the monsters?



A remixed AD&D 1st edition-adventure for 4 jaded veterans (1st lvl)



When the founders of Mjölknir met up again after many years for a session of AD&D, I wanted to run an old adventure they hadn't seen in a long time but whose content they might still partly remember. I needed the scenario to be familiar enough to provide an easy re-start after so many years away from the game table, and also for it to provide a gateway to a larger lesser known campaign if they wished to continue.

I chose Pool of The Standing Stones, one of the scenarios I like best from the days when the four of us discovered fantasy gaming together.

I'd given the players a printout of the original text, maps and all, as part of a meta background story that a group of other adventurers had already visited POTS without completing the quest, leaving behind maps and descriptions as advanced clues. My players therefore felt they were comfortably prepared to tackle the druid Ash, the sorceress Prisilla, the evil Dando, the monster lab etc, thinking the whole thing would

be a doddle, a fun and easy walkthrough for old time's sake. What I didn't tell the players was that I'd 'mutated' the story, to create a twist on the scenario they thought they were already fairly clued up to. The only change they'd been informed about was the reduction of the adventure level, down from 5-6th to 1st.

The first puzzled looks started to appear already when the PCs arrived in picturesque Steeplefell to ask routine questions about the area. When the local inn keeper, to a question about zombie rumours replied "Zombies ? Yeah, loads of them up there. My son goes up there to fight them every day ha ha" the players started scratching their heads in earnest.

In this version, the Pool of The Standing Stones and surrounding structures above and below ground still exist as on the map, but current events take place some years after the original story. What the players/PCs hadn't been informed about was that, after being deserted for some years, the area was cleaned up and transformed by local entrepreneurs into an amusement park / house of horrors, with scary but harmless attractions, based on the original inhabitants and features. Completely free from monsters and evil foes. Only in the innermost parts, in areas not yet cleared out, would the players start recognising things. But by then, it would be too late.....

The original adventure text references are in the left-hand column below, while the updated room contents of the new, revised scenario are described in the right-hand column. To play Pool of The Standing Stones - Revisited properly, you will therefore need the original text, originally published in White Dwarf #15 and The Best of White Dwarf Scenarios #1, both often available on eg Amazon, Noble Knight Games or other web sites.

Originaläventyrets text

Pool of the Standing Stones

The circle on the top of a fairly steep hill surrounded by a large number of oak trees on which a quantity of mistletoe can be seen growing. Between the trees brambles and brushwood combine to make an impenetrable barrier. Offensive action will not be taken against any parties venturing into the woods through the narrow path to the west, but any attempt to force a passage through the undergrowth will lead to an attack from the druid who lives in the

The new scenario

Pool of the Standing Stones

The Druid Ash is, in this version, no longer present on the surface. No 'aura of evil' lingers. In front of the pool are happy, gaily dressed people / dryads with colorful banners saying "Welcome to the house of horrors" "See a real live druid cast his spells" "Fight a zombie" "Feed the grey ooze" etc. There are kids playing and splashing about in the illusory pool, which is now used as a freebie teaser attraction. Staff welcome all passers by to try out the pool, assuring them it's all harmless fun.



1 Entrance Stairway (in pool)

At each side of the 30' deep stairway is a carved, stone frieze depicting nymphs and satyrs cavorting in a procession towards the doors. At the top of the stairs, on the west, an ornate gong is fixed to the wall with a padded stick hanging below. If the gong is sounded by three taps in rapid succession then the hobgoblin guards at the observation posts 2 and 3 will assume that the visitors are entering the area on official business with Dando (see 20) and allow them to pass without interference. The ornamental friezes conceal spy-holes and firing slits for the guards. Only a determined search by characters with elf-like qualities will have a chance

2 & 3 Guard Galleries

These two galleries both have spy-holes and pipe-holes giving access to the stairs. Two hobgoblin guards (AC5, ID8+1,HTK6) are on duty on each gallery at all times. If strangers are spotted on the stairs without the gong signal being sounded, one of each pair

4 & 5 Guard Rooms

These rooms are virtually identical. Each contains four bunk beds, four stools and four small cupboards along the N. wall in which

4a & 5a

These rooms are store rooms for the guards' weapons - morning

4b & 5b

The "floor" is in reality a 25' deep pit filled with grey ooze (which looksexactly like the stone floor in 4). On the ceiling (which is 10'high) is a painting of a giant spider. A casual glance will lead

6. Entrance Hall

A mural depicting a juggernaut mowing down a procession of

7 & 8. Transporters

The apparently blank walls at these points are the interfaces of transportation devices actuated by a person advancing to within 2' of the 'dead end'and affecting the 20' of corridor in front of the



1. Entrance Stairway (in pool)

The stairways down, and all rooms and corridors up to rooms 12 and 15 respectively, are fully lit up. (Beyond the transporters at 18a + 18b the corridors dim and darken: the proprietors haven't fixed up this area and onwards, but simply barricaded it off) Security guards patrol all the lit up areas but stay discreetly in the background so as not to alarm visitors (stats as 'Bandit' in the Monster Manual - but of neutral alignment) The speaking doors greet all visitors: "Welcome inside!"

2 & 3 Guard Galleries

The spy-holes on each side have been remade into ticket booths. The entry fee is 1 sp for adults, 1 cp for children. (note that there is an additional fee at the transporters 7/8, beyond which the main attractions lie)

4 & 5 Guard Rooms

Furnished as in the original, now used by staff - no hobgoblins here any more.

4a & 5a

Here one can buy small vermin to feed the grey ooze in 4b for 1 cp

4b

The grey ooze is still here, but now surrounded by protective railings. Visitors may feed the ooze with small animals purchased from 4a.

5b

The wall has been decorated with fake cobwebs. A clumsily made wooden spider is hidden inside the 'webs'.

6. Entrance Hall

No treasures remain in the mural.

7 & 8. Transporters

Standing by the transporters are staff, manning ticket desks, flanked by more banners proclaiming "Try out the magic ride!" "Sit on the witch's throne!" "See a real live druid cast his spells" "Fight a zombie".

Here, the entrance fee is suddenly 1 sp for children and 1 gp for adults. A couple of dryads (originally under the druid Ash's control, now freed), man the entrances, explaining teleportation to anyone wanting to try out the transporters.

On the 'other side', similar helpful assistants are posted as well, to comfort dizzy visitors arriving etc. (To be teleported back, in the direction of the exit, when you want to leave, is free).

1 guard is also posted by each transporter.



9. Boudoir Area

The room is richly furnished - violet satin wall drapes, thick-pile carpet of the same shade, casual chairs, tables, a wardrobe with mirrored door containing rich robes, and an ornate dressing table on which there are various items of feminine ornamentation - hair-brushes and hair slides, bottles of nail varnish, phials of perfume, etc. A large four-poster bed stands with its head to the E. wall concealing a secret sliding panel. The posts are carved in the form of huge serpents and from them and the canopy hang yellow curtains which surround the bed. Usually to be found in this bed - sometimes but not always alone - is the female MU: Name AI AC Lvl HTK S I W C D Ch Prisilla LE 10 5 16 9 17 12 10 17 16 Sl)cils: affect normal fires (~ 2)c.h arm person, enlarge, (1st level); invisibility, darkness 15' radius, (2nd level); Lightning bolt, (3rd level). If

9a. Store

Shelves run round the W. and S. walls on which rest Prisilla's magi

9b. Store

Shelves as in 9a are filled with old junk; Prisilla is a hoarder! Empty perfume bottles, used quills, etc. are stored here. In addition to t

9c

Two 30' deep, smooth-sided pit-traps are in this corridor, each spanning half its width, but all the regular inhabitants of the area know their location and will be able to avoid them. To anyone failing to detect their presence, they appear as normal sections of floor, but they will collapse to dust as soon as any weight of more than 25 pounds is placed on them. Victims are left to be killed and used later for Dando's experiments. Characters falling into the pits will take 6D6 damage (half damage on save) and will be rendered

10. Braken's Bedroom

This room is luxuriously furnished with fur-lined floor, walls and ceiling. The fur is also a hiding place for Braken's 'pets'- six giant ticks (AC3 3D8, HTK10) who will attack any who enter the room unless accompanied by Braken or Prisilla. In the fur-draped four

11. Martial Arts Temple

The walls are painted with scenes of a procession of monks, all with heads devoutly bowed, entering an ancient tomb. The floor is covered with white dust to give the monks a good grip on the floor



9. Boudoir Area

Staff dramatically tell all visitors who enter here that "This is where the wicked witch Prisilla lived - she fired lightning bolts at anyone who dared enter, and had two shadow guards to help her...ghostly knights who attacked everything they saw BOOOOO!" and then at the critical moment yanks a rope attached to two old sets of armour mounted on the wall, to make them rattle scarily (and to make visitors jump with fright). The suits of armour are the actual remnants of Prisilla's former shadow guards.

Visitors may also "Kiss Prisilla's prince!", a frog kept in a glass tank (originally placed in 9b), which costs 1 cp. The tank is original but the frog is a recent substitute.

9a. Store

Only contains staff belongings.

9b. Store

Contains staff belongings only and other 'useless items' (roll if desired).

9c.

The original traps are now open and fenced around. A member of staff will say 'Into these traps fell the poor victims trying to escape from Prisilla' (or from Braken - the guide varies the story throughout the day)

At the bottom of the first pit lie a skull, goblin helmets, boots and various torn garments. At the bottom of the other one lie bones, sacks and something moving about, perhaps a small creature dropped inside for added effect.

10. Braken's Bedroom

"Here Braken, the evil priest lived! This is where he held his prisoners!!" the member of staff will whisper menacingly. The room is decorated with religious-ish items, but all weapons are gone. Braken's supposed armour hangs on the wall.

11. Martial Arts Temple

A show is put on here every hour. Members of staff attract visitors with cries of "See the dangerous fighting monks practice their martial arts on each other!"

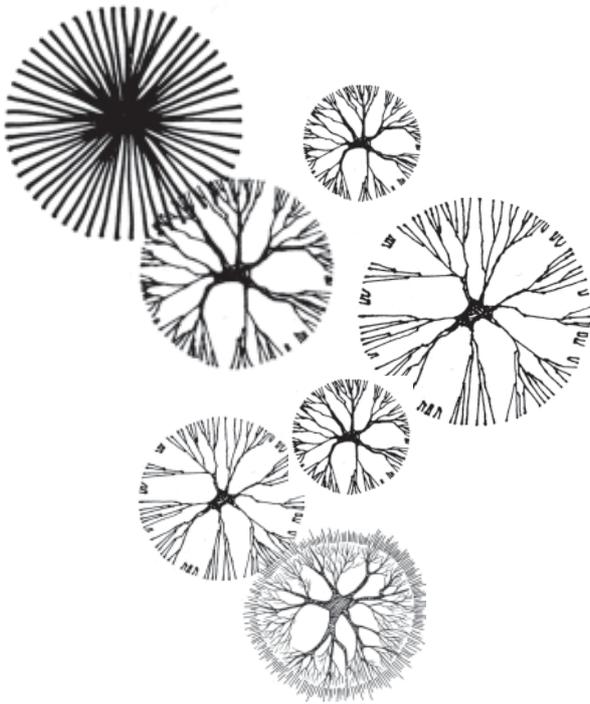
In the middle of the room a ring has been set up, with cushions placed out for visitors. At the start of each show, the 'monks' jump forth from the cells behind the curtain.

They are in fact, dressed up local village youths, who sloppily high kick at each other without much conviction (think of the lamest wu shu demonstrations you've seen on TV). They live in the old monk cells 11 d, e, f.

When the "kung fu show" is finished, the 'monks' disappear and an 'impresario' announces that a druid will now magically perform for the audience. First he shoots of a few lines about how Ash the druid used to kidnap girls "so watch out, all girls in the audience ha haa...but he's a nice druid now, and will perform his magical tricks of you all give him a huge round of applause!"

The dodder and senial Ash - for it is indeed the druid from the original scenario:

Name Ash AL N AC 9 Lvl 7 HTK 30 S 11 I 8 W14 Co16 De18 Ch 16



11a, 11b and 11c.

11a and 11b each contain three captured village maidens all looking a little the worse for wear. They are being used by the monks

12. Laboratory

Two slabs of black marble are positioned in the centre of this white tiled room. The slabs stand 3' from the floor and are 8' long by 3' wide. On each slab is a body made of component parts from various corpses stitched roughly together. From the ceiling hang long wires which have been connected to the head and feet of each body. The whole room smells of ozone and singed flesh, and in the N.E. corner is a control panel with knobs, dials and sparking electrodes - standard mad scientist's laboratory equipment. The room is used by Prisilla for experiments to construct a race of super beings. If the control panel is touched, there is a 1 in 6 chance that it will explode doing 406 damage and a 2 in 6 chance that one of the fabricated men will be brought to life. The monster created will be AC7, HTK 25 and will be slow and lumbering only hitting

13. Immersion Pool

The 3' deep pool contains a milky blue liquid and scattered around on the floor are test-tubes and retorts, some contain small quantities of chemical but most are empty. A man is chained to the W. end of the N. wall, and it is obvious that he has been tortured. He is Jacob, a master alchemist. Prisilla has been torturing him to gain the secrets of his research. She has only succeeded in eliciting one of his formulae - the blue liquid in the pool which will increase the natural armour class of creatures immersed in it by +3. There are, however, three unfortunate side effects: the creature's

14. Drying Room

Thick steamy fog fills the room concealing benches along the N. and W. walls where eight zombies (AC8.+3 - they have just been dipped in the liquid in 13 - 2D8,Att 1-8) are seated. The steam will

today lives on performing with his spells, earning him a few coins, food and lodgings. He has a minder who goes around soliciting tips from the audience, and gives him instructions on which spells to cast during the performance:

- 01-35 Lvl 1. Roll 1d6: 1-2 Entangle 3-4 Faerie Fire 5-6 Speak with animals
- 36-70 Lvl 2. Roll 1d6: 1 Barkskin 2 Charm Person 3 Create Water 4 Obscurement 5 Produce flame 6 Warp wood
- 71-90 Lvl 3. Roll 1d6: 1-2 Pyrotechnics 3-4 Call lightning 5-6 Tree
- 91-00 Lvl 4 Hallucinary forest

Ash will fire off two of the above spells during each performance, unless the audience pays a lot extra.

There's always a 50% chance that Ash may misunderstand the command and select the wrong spell, or fire off the correct spell in the wrong way, or aim it at a wrong target - like someone in the audience!

3-4 guards are posted in the 'show' area.

11a, 11b and 11c .

Over the cell doors hangs an inscription: "In these cells, Braken's poor victims were held prisoner"

12. Laboratory

A bouncer beckons towards the interior and calls out "See how evil Prisilla created her undead army!"

All equipment in here is now broken or deactivated, rendering it harmless. Any valuable components have been removed ages ago, but there is still enough stuff left to make it look like a mad scientist's lab. On one of the slabs lies a sowed-together mummy-like life-size doll, covered in yucky stains.

The small pond in the northwestern corner no longer contains real body parts, only broken bits of statues: legs, arms and heads painted in a grisly way.

1 guard stands posted here.

13. Immersion Pool

The original liquid has been removed - the pool only contains coloured water now.

A member of staff will advertise a shelf of exclusive-looking bottles, claiming that "Prisilla forced the master alchemist Jacob to reveal all his secrets - these bottles contain his balm of strength! Super strength at only 25 gp a bottle!"

The bottles contain a slimy lotion, only likely (50%) to cause a rash.

14. Drying Room

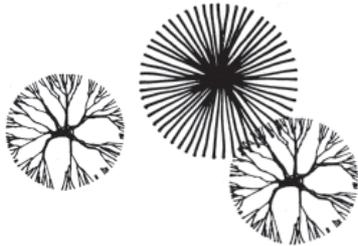
This room has been boarded up and all zombie drying equipment moved to room (16).

15. Mortuary

The N. wall is filled by filing cabinets from floor to ceiling. This is where the corpses scavenged from local churchyards are stored

16. Bandit Lair

Dando maintains a small band of bandits to raid the passing merchant caravans and to obtain bodies for Braken and Prisilla's experiments. To approach the merchants without causing alarm, the entire band dress in female costume, of a rather gaudy nature, and are usually welcomed by the lonely merchants. Before they realise the ploy the hapless traders are cut down. The room is tastefully furnished, with tapestries decorating the walls. Around a large central table sit eight people - apparently courtesans but

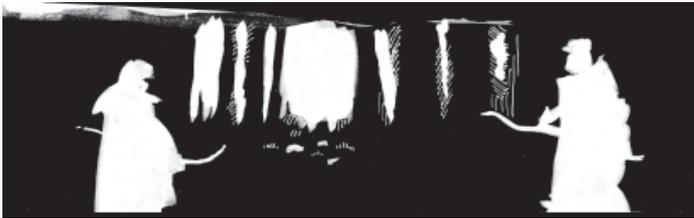


17. Bandit Sleeping Quarters

The eight bunk-beds lining the walls contain little of interest except lice. A hole in the floor at the centre of the E. wall satisfies the

18. Transporters

18a & 18b are transporters exactly the same as 7 & 8.



19. Firepit Hall

The rock-hewn walls have many nabks and crannies that could

20. Dando's Audience Chamber

The walls and ceiling have been faced by massive blocks of dressed obsidian while the floor is covered completely by jet black carpet

21. Anteroom to Treasure Store

A "chest" in the S.E. corner and the rest of the floor are, in fact, a

22. Treasure House

An open treasure chest lies against the E. wall. It is full to overflowing with gems of all colours and sizes. Unfortunately these are all paste. (20 g.p. the lot) but they are extremely well made and would fool all but dwarves. Under the chest carved into the rock are the magical words 'magnus Dando', which if pronounced will cause Dando's treasure to be gated in from his infernal home. It is



15. Mortuary

No monsters or furniture. Empty except for furniture. Staff know nothing about this room, if asked.

16. Bandit Lair

Now redone to look like the original zombie drying room (14).. The bouncers outside shout "Find the zombie treasure in 5 minutes - or get caught ali-i-i-i-ve!" Entrance fee: 5 gp.

The room is filled with steam (actually a permanent illusion). Along the northern and western walls are benches upon which 4 men (AC9) dressed up as zombies sit waiting, hidden by the illusory steam. Within 1d6 minutes, they will rise and with gurgling groans shamle across the floor towards any 'contestant' who has dared enter the room. Any 'contestant' may have a 5% chance of finding some small symbolic pre-placed souvenir in the room before this happens.

The pretend zombies will never attack or hurt anyone. Should a PC attack them, they will call for guards, who will rush in and arrest the attacking PCs.

In the north western corner of the room is the secret door leading to the surface. No member of staff knows about it.

17. Bandit Sleeping Quarters

Not used for amusement park purposes. Only beds and stuff belonging to staff. No valuable items.

18. Transporters

These transporters are not lit up, manned or signposted (as opposed to the ones at 7/8). Fences have been erected in front of both 18a + 18b. If asked about this area, any member of staff will say "No, you can't go there, that part is shut off". The transporters in fact work exactly like the ones at 7 and 8. The fences are easily negotiated and with a little luck the PCs should be able to sneak over undetected and zap themselves into the next unlit corridor section beyond, which is pitch dark, and leads to:

19. Firepit Hall

which looks exactly like in the original scenario. Unlit.

20. Dando's Audience Chamber

Unlit. Looks exactly like in the original scenario, minus Dando, his guards and their items, none of which remain.

21. Anteroom to Treasure Store

Empty The Mimic is gone. Unlit.

22. Treasure House

Unlit. The treasure chest is gone. In torch light, though, the phrase 'magnus Dando' is still clearly visible, carved into the eastern wall. In the original scenario, pronouncing this phrase would cause magic items to be beamed in from Dando's "infernal home".

In my scenario, however, I arranged for something else to happen, something that would be a springboard to my actual, larger adventure, a campaign called Blue Gold, Yellow Sky.

When 'my' players uttered the words 'magnus Dando', the following happened. All their torches flickered for an instant, and each PC 'felt' that their 'force' had suddenly been affected. A distant rumble could be sensed far away somewhere, a cosmic dent was felt in each soul. Something had shaken their universe in an

ominous way - the primeval force wavered for an instant. Then, this feeling quickly subsided and everyone shook off that vague, momentary feeling.

When returning towards the exit, the PCs then discovered, upon passing the transportes at 7/8, that:

- The 'amusement park' part was now, too, completely dark - all illumination gone
- The 'amusement park' part was also completely deserted - all staff and visitors, present just moments ago, completely gone
- no 'amusement park' items or signs remained - the place was swept clean
- the illusory pool at the entrance was still there, but viewing upwards through its 'surface' they now saw another kind of environmental light than when descending

With a definbite feeling that "something was terribly wrong" the group combed the complex, without finding a soul. Everyone and everything was gone. When exiting to ground level, everything looked different.

The sky was a sickly yellow-grey, it was hot and dry outside (where it had previously been lush and cool). All trees around the durid circle were, if not completely de-leafed, then very dry. The ground was dried out, all grass had turned yellow. While they were

down the tunnels, their whole world had been transformed into an uncomfortable, stifling environment where the sky never quite cleared.

Totally confused they stared out over the barren scenery, finally spotting some ragged wanderers, struggling along a dusty path. The wanderers approached the PCs, staring at them with scared faces, as if they' d seen a ghost, then pleaded:

"Have you got water? Do you have water, please ?

And, seeing one of the PCs fingering a cold coin, the wanderers then called out:

"Huh???? You have.....gold ?!???"

And *that's* where the actual adventure started. But how that transpired, and what had *really* had happened down below when the PCs uttered those dreadful words 'magnus Dando'.....is another story!

Pool of The Standing Stones @ Bill Howard / White Dwarf 1979

Judgement of the NORNS

How do you make a good board game ? Many ask themselves, some try but few succeed. Often the game is fun a couple of times only to then end up next to the others on the shelf. But sometimes a game comes along that becomes a classic, a game you will never grow tired of. I'm going to review such a classic that was recently published in a new edition: Through the Ages.

Through the Ages falls under the category of civilization-building games. This genre saw the light of day already in 1980 with the launch of Civilization, a game with many followers among computer games. These games are all-out strategic and let you build a civilization through the centuries, both population-wise and with regard to military strength. But what is most signifying for the genre is the deveopment of technology. The technologies add a dynamic to the games which allows several different kinds of strategies and creates a high level of replayability, as every session feels uniquely individual.

The game is meant for two to four players but personally I recommend keeping it to two players. Three will work OK but for four players the waiting between game turns can become a bit too much. Before playing the first time, at least one player should have read though the rules - which are quite extensive for a board game.

Each player operates an individual game board to monitor production, population and level of satisfaction. In addition, there are shared game boards for keeping track of victory, technology and military points.

The game revolves around a central row of cards that can be purchased with action points. Each player starts with four points to spend, but more points can be obtained by upgrading one's technology. The cards cover technologies, leaders, wonders and one time bonuses. A total of 13 different cards are available to the players, and the cards are continually replenished from four decks linked to various eras. The increasing prices of new cards, which may contain something you really need, is what makes the selection process challenging. When you add the cost of playing cards and managing your population to the equation, it becomes clear that careful planning is necessary.

Interaction between players takes place mainly when competing for cards, but also during a political game phase during which one may forge alliances, attack other players or bid for colonies. But all in all, most of the game time will be spent on planning how to spend one's action points.

If you are looking for a new game I can warmly recommend Through the Ages.

See the web page: <http://czechgames.com/en/through-the-ages/>

Bo Jangeborg

ORION

Unfortunately we're not able to publish the new trading system for Traveller that was promised in issue No.6. But Joakim Nilsson contributes to the Orion column with an NPC for Traveller:

Dusty MacReady Solo Sailor

Dusty is a lone wolf who reluctantly had to leave his ship in outer space. Now, he's hitch-hiking home.

A quiet type. Extremely technical. Slightly scary.

Very useful in panic type situations. Always carries blue glasses and seems to be communicating with someone, using small gestures and words. But always denies it.



Mjöllnir wasn't first!

Even if Mjöllnir is Sweden's earliest gaming magazine, it isn't the first fanzine of that name to cover SF and fantasy topics.

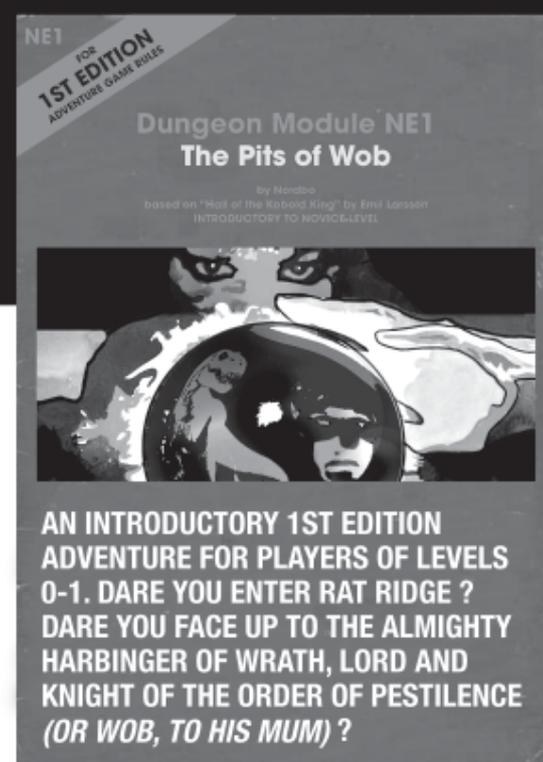
In 1969 a science fiction- & fantasy fanzine called Mjollnir was started. We don't know much more than that it was published in California by Aesir Press, edited by a certain Eric Vinicoff who later put out the SF fanzine Rigel under the same imprint.

There is no gaming content in Mjollnir but copies turn up on ebay now and then for those who are curious.



WELCOMES YOU TO.....

The Pits of Wob



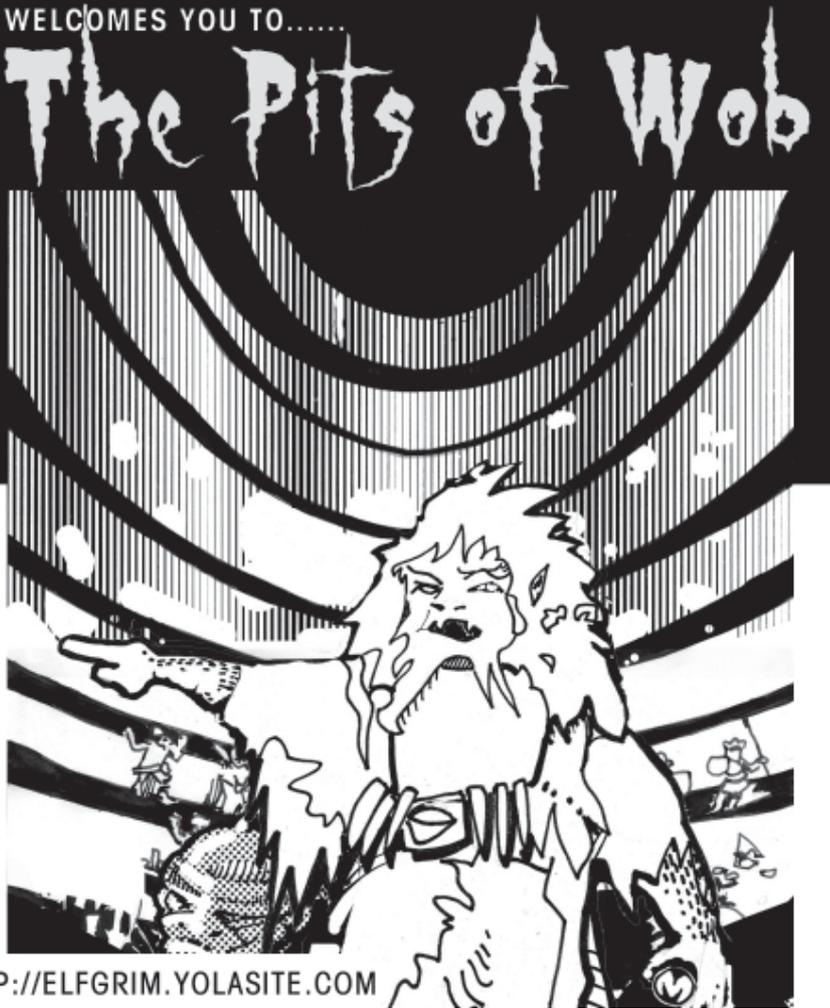
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0-1. DARE YOU ENTER RAT RIDGE ?
DARE YOU FACE UP TO THE ALMIGHTY
HARBINGER OF WRATH, LORD AND
KNIGHT OF THE ORDER OF PESTILENCE
(OR WOB, TO HIS MUM) ?

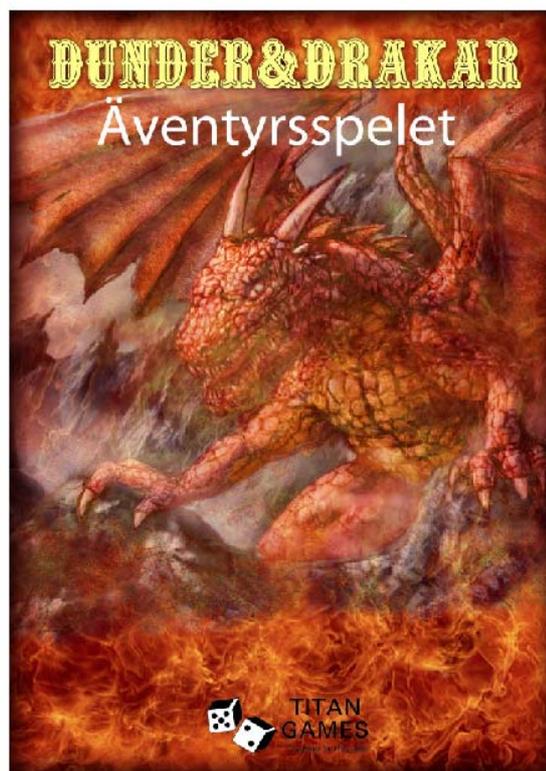
DOWNLOAD THE FREE MODULE AT: [HTTP://ELFGRIM.YOLASITE.COM](http://elfgrim.yolasite.com)



Ditt första steg på vägen till äventyret!

Din krigare står på toppen av en gräsbevuxen kulle ... solstrålarna leker i ditt gyllene hår som fladdrar i vinden ... tankfullt kramar du det juvelprydda hjaltet på ditt välanvända svärd och låter blicken vandra bort till dvärgen och alven, vilka som vanligt kivas om hur man bäst bör lasta hästarna ... magikern slår sakta ihop sin trollformelsamling och säger att hon är redo ... en hotfull grottöppning gapar mot er borta på den karga bergssidan ... därinne väntar den fruktade draken och dess legendariska rikedomar.

Dags att röra på sig. Dags för äventyr...



Finns att köpa hos SF-bokhandlen och andra
välsorterade bokhandlare eller direkt på:
<http://www.drakar.nu/aventyrsspelet/kopaboken.aspx>



TITAN GAMES

We play by the rules

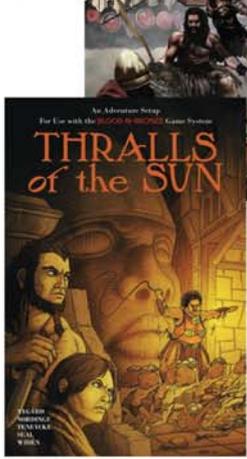
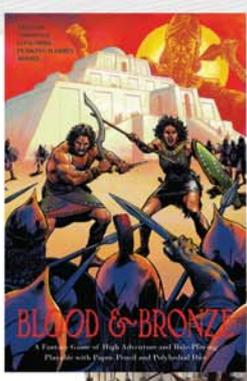


**Äventyr utöver
det vanliga!**

BLOOD & BRONZE

Blood & Bronze är ett rollspel som utspelar sig i gränslandet mellan historia och legend. En flodväg har svept över världen som gudarnas straff för okända synder. De knäckta stads-staterna har börjat återhämta sig, men mycket har gått förlorat. Stärkta av människans nederlag vandrar monster återigen fritt, medan furstar sänder sina arméer mot varandra i bittra och fåfänga krig. Samtidigt, i offereldarnas sken, manar prästerna till underkastelse inför deras fruktansvärda gudar.

Men alla är inte kuvade. Som djärva eller deperata äventyrare trotsar du och dina vänner vildmarkens faror och gudarnas vrede i jakt på rikedom och makt, i en värld långt från det vanliga.



“Blood & Bronze lyckas faktiskt vara både bra och annorlunda. Även om den största delen av boken fokuserar på regler så är min största behållning stämningen i världen. Jag får en känsla av sorgset allvar, mystik och hänsynslös grymhet. Namnlösa färor hasar fram i fuktiga grottgångar, slavar offras till Gudar med ögon av eld och skatter från tiden före undergången glittrar i ökenruiner”

– pod-con

“Ökenäventyr har nog aldrig känts så fantastiska... Fyra av fem”

– Grottzine

“De OSR:iga reglerna är snyggt hopflätade med settingen, och Blood & Bronze har en intressant spinn på de traditionella rollspelsyrkena”

– Piruett