

MJÖLNIR 8

SWEDEN'S OLDEST GAMING MAGAZINE

KI KHANGA

Sneak preview

SPA VAPID

A role-playing milieu

THE SCIENTIST

An alternative Career for Traveller

THE PALACE OF THE AKKADIAN EMISSARY

A Blood & Bronze adventure

SCARY SPRAYCAN ART

Hans Arnold

TUNGUSKA

An AD&D/OSRIC adventure

HEX FIGHT

Mini space race game

IDEAS • TIPS AND MORE FOR
SF & FANTASY GAMES



MJÖLNIR

To think that publishing a fanzine could still be such great fun!

Almost as exciting as when we wrote, cut and pasted together the first issue of Mjölñir, that summer holiday aeons ago. And getting comments like "Looks great", "Awesome" and "high-quality content" on Mjölñir #7 feels fantastic.

Special thanks to Michael O'Brien of Chaosium who tweeted out the news of Mjölñir's comeback, leading to a torrent of global hits we hadn't anticipated - esp. as we only had a Swedish version ready! This time we hope to be a bit better prepared, by publishing the Swedish and English issues simultaneously.

Yes, it looks like there's still room for OSR fanzines. But...is Mjölñir actually OSR? The 'zine was started long before the Revival. During its dormancy, the kind of SF and fantasy RPG:s Mjölñir had always covered, began to be called 'OSR'. Does this mean that Mjölñir is now an OSR fanzine?

Whichever way, hopefully we'll be able to provide a link between the past and the present, and to be the "no-cost time machine" that the rpg magazine Fenix called us. Our previous editor Bo offers some original unpublished AD&D content dating from the early 80:s (time travel indeed!), but there's also brand new norm-critical material such as Balogun Ojetades African-themed RPG.

There's an exclusive, sensational (and OSR-adaptable) scenario for Blood & Bronze, and connecting back to the Wizard story in the last issue, we are also proud to feature freshly written material by Clas and Peter, plus Joakim - who has contributed yet more stunning illustrations. There's not much eclectic humor around in RPG gaming nowadays - but these ex-Wizardeers thankfully still have it.

How would it feel like to play Mr. Spock in Traveller? Check out the feature from our friends in Spain. And - finally we're able to print the mini SF stand-alone game that we had to leave out in issue #1: Hex Fight. And-and-and.....!

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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.



Sneak preview !

Kikhaaga

The Sword and Soul
Role-Playing Game

Feel like brawling in Sati Baa, climbing up a mountain in Menu-Kash or being chased by a raging were-elephant through the streets of Fez ? Are you looking for African Adventure ? Then get ready for...

Ki Khanga: The Sword and Soul Role-Playing Game



AFTER years of enthusiastic Dungeons and Dragons play, speculative fiction author Balogun Ojetade grew tired of playing a Eurocentric game, tired of lands that were obvious representations of England, Germany or Poland. To make the game interesting, Ojetade decided to introduce to his campaign a Mandinka king who was hunting vampires. The players in Ojetade's group begged to have their characters accompany the king back to Mali once they helped kill the vampire hordes infesting the lands of Greenshire, or Dark Glen, or some other cliché European hamlet. Ojetade agreed and everyone went into a frenzy; they, to find armor, clothing, weapons and spells appropriate to the terrain; Ojetade, to research ancient Mali and African folklore, creature lore and social, military and ecological systems and to create a world worthy of his players and of Africa.

The campaign was a hit, and Ojetade decided he would create his own game when the time was right. Fast forward to 2013, when, after a discussion about the lack of people of African descent in role-playing games, Balogun Ojetade and fellow speculative fiction author Milton Davis decided they would create their own game, and went to work, taking inspiration from Charles R. Saunders, Author and Father of Sword and Soul. Joining forces, they created Ki-Khanga, a unique world designed to draw in both role-playing gamers and readers and keep them coming back for more fun and adventure. In January 2017, Ki Khanga: The Sword and Soul Role-Playing Game will

see worldwide release.

"Ki-Khanga is an Africa that could have been, located in a world that might have been. Ki-Khanga is a place of magic and mystery, heroism and horror, spears and seduction. It is a place roiled by the long-reaching repercussions of an ancient feud between pre-human races and the subsequent wrath of an affronted deity. Not only does magic work in Ki-Khanga - magic defines Ki-Khanga, in more ways than one"

- Charles R. Saunders

Ki-Khanga: The Sword and Soul Role-Playing Game provides a framework for players to create characters that are interesting and diverse and for those characters to adventure in a world that is just as interesting and diverse. Ki Khanga: The Sword and Soul Role-Playing Game is a fast, narrative focused game that uses player created traits in a single, explosive, regular playing card-based resolution mechanic. Scenes in the game are cinematic and like a good movie, can be comedic, dramatic, or filled with non-stop, pulse pounding action. Scenes are generally outlined by the Griot (Game Master) and then left open for the players to fill with narrative. The Griot presents challenges in these scenes for the players to overcome. If they are successful, their narratives happen, if they fail, an unfavorable event, told by the Griot, unfolds.

Here is a sneak peek at how the game works:

Actions

Players narrate the action they want their characters to undertake in the scene. Unlike in some RPGs, characters are not limited to single actions like taking a swipe at an opponent with an axe, or retrieving an item from a backpack. They can take several actions much like a hero does in the action sequence in a movie.

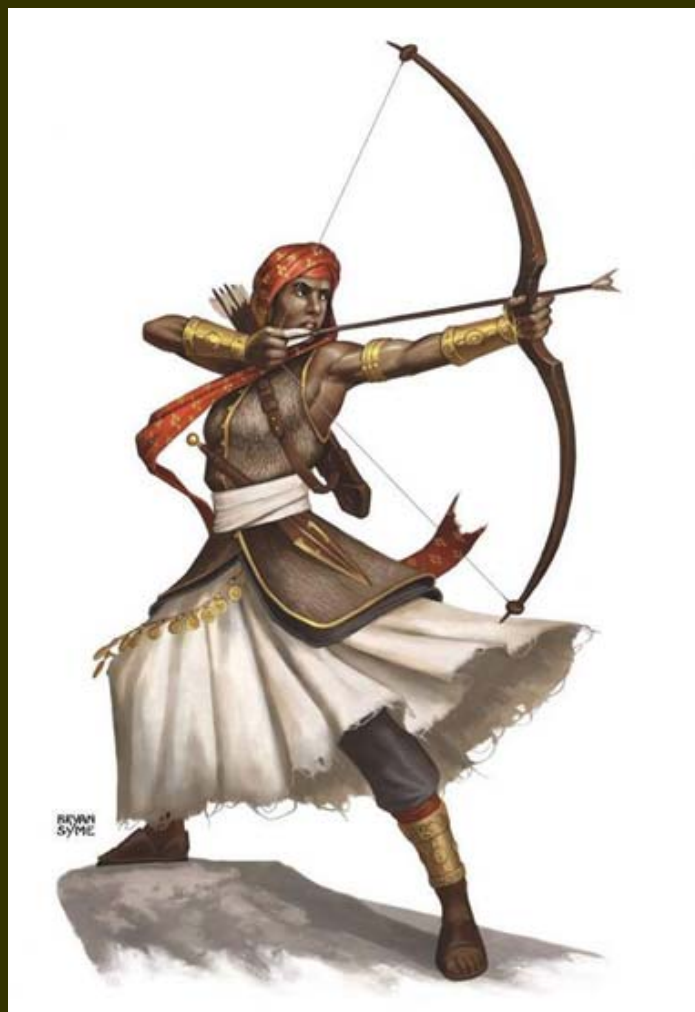
Scenes

A scene could be a 5 second brawl in Mahmoud's Dibi Shack in Central Sati Baa, or a 5 hour climb up a mountain in Menu-Kash. It all depends on what is involved and how it is narrated. A Horo cavalrywoman, chased by a raging were-elf through the streets of Fez, for example, could be a nail-biting, epic 90 minute game of cat-and-mouse or a dramatic 10 second trampling. A scene may contain only a single play (one round of cards) or, if not resolved in one round of cards, may contain several other plays until it is resolved. Cards are not shuffled during a scene.

RESOLUTION

Whenever you attempt something where the outcome is in doubt, it requires a check of an appropriate trait - Ability, Skill, Talent, or Effect. Determining if you succeed at a task is done as follows:

1. Decide what you want to do ("Action")
2. Decide what Trait(s) you will need to perform the Action
3. Draw your Hand for the challenge from the Action Deck (the GM draws from his own deck, which contains no Jok-



ers and his Aces are "Wild", valued at 1 points, regardless of Suit) - the number of cards is equal to the rank of the trait needed to perform the Action.

For example, you want your character Kola Kujo to somersault into the chair next to Princess Fine Mama Jama. Use Kola Kujo's Acrobatics skill, which has a rank of 4; and draw 4 cards to make a hand.

4. Play as many cards from your hand as the Difficulty Rating (DR) of the task. The Difficulty Rating is a base number, plus a card played from the Griot's deck.

For example, the Griot, determines that to Kola Kujo, somersaulting into the chair next to Princess Fine Mama Jama, is a fairly easy task, thus it has a DR of 2. The Griot draws a card from his Deck - a 4 of Clubs, for a total DR of 6. The player must play 6 cards. However, he only has 4 cards in his hand. He must play those 4 cards and draw 2 more from the deck and play them, as well. If he had an Acrobatics of 8, he could have drawn 8 cards and then played 6 cards of his choice.

5. Add or subtract a number equal to the Ability associated with the skill used, as long as you do not go over 21, or the designated "Bust" number (21 is recommended, but the Griot has final determination; however, this number stays the same throughout the campaign, so if you pick 22 as the designated number at the beginning of a campaign, it stays 22 until the campaign is finished). The entire number of the Ability must be used. It can be added, subtracted, or not used at all - the player decides.

For example, the player draws four cards (because his Acrobatics skill level is 4): he draws a 9 of Hearts; Ace of Diamonds; Queen of Spades; and 3 of Clubs. Numeric cards use their value, so the 9 of Hearts and 3 of Clubs are added together for a sum of 12. Queens have a value of 12 points and Aces either equal 1 point or they cancel themselves and the highest card. Kola Kujo has an Agility (AGL) of 6, so he decides to add the Queen and use the Ace as a 1 and then add it, too. His total is now 25. He subtracts his AGL rank of 6 from the score of 25 for a total score of 19. He does not go bust. Kola Kujo's somersaulting show-off attempt is a success. But how successful IS it? See below:

6. The outcome is determined as follows....

Your total is...	The result is...
5+ points greater than 'Bust Number'	Fumble
1-4 points greater than 'Bust Number'	Failure
Bust Number	High Success
1-4 points less than 'Bust Number'	Full Success
5+ points less than 'Bust Number'	Partial Success

The player compares his Total of 19 against the Result Chart. His Total is 2 points less than the bust number of 21, thus he has achieved a Full Success. Kola Kujo soars through the air, rolling like a ball toward the empty seat next to Princess Fine Mama Jama. He twists at the last second, lands in the chair in a seated position with one leg crossed over the other and then flashes Princess Fine Mama Jama a bright smile. Princess Fine Mama Jama returns the smile.

7. The challenge resolved, you and the Griot discard your cards back into each respective decks and shuffle them.



Performing several Actions at once

When performing several Actions at one time by combining traits, the GM decides the most important trait needed for the Actions. For each additional trait used, the GM raises the DR by one level. For example, you want Kola Kujo to leap from the window of Kamau's bedchamber after he awakens beside Kamau's wife - Fatou, the Cheetah - to the sound of heavy footsteps in the courtyard. In mid-leap, you want Kola Kujo to grab a hanging vine and then swing through the window of his house - which is across the road - and land quietly in bed next to his sleeping wife, Makeba Dasnora, without rousing her.

The Griot decides that Jump is the most important trait (if Kola Kujo misses the Jump, the Swing never takes place and he will end up on the receiving end of Kamau's Mystic Nutcracker of Agony). Leaping to the vine requires a Great (GR) level of difficulty (DR8). The Swing adds one level to the DR, raising it to Extraordinary (EX) (DR10); and landing in bed with Silent Movement raises the DR one more level to Impossible (IM) (DR12).

Combined efforts: You can combine efforts with others to accomplish a task. All can pitch in one or more cards of their choice to resolve a task (all involved must play at least one card). Add or subtract the lowest Ability score of all involved.

CARD NUMERICAL VALUES

○ 2 - 10

Jacks = 11

Queens = 12

Kings = 13

Aces = 1 or cancels itself AND the highest card played

Jokers are "Wild" cards. They are considered to be of whatever Suit is applicable and give either an Automatic High Success, or an Automatic Fumble. When you play a Joker, immediately draw a card from the Action Deck and turn it over: a Black Card = High Success; a Red Card = Fumble.

SUITS

Hearts - Emotional, Spiritual and Healing Actions

Diamonds - Mental and Intellectual Actions

Clubs - Physical Actions

Spades - Social and Status-related Actions

COMBAT

Combat is checked almost like any other Action

1. Determine Fighting Total, which is equal to your Fighting Score, plus any applicable Skills, Talents and Effects. Draw a number of cards equal to this score. All other combatants in the battle do the same.

2. Determine Initiative, which is the order in which you take

your Turns in combat. Your initiative equals your Agility (AGL) rank, plus a card played from your Hand, plus any other modifiers. If you play a card of the same Suit as AGL (which is related to the Clubs suit), use the card's face value. If you play a different Suit, divide the card's face value by 3, rounded down, and then add it to your Total. For example, Kola Kujo has an AGL of 6. The player plays a Ten of Hearts. Kola Kujo's initiative = $6 + (10/3) = 6 + 3 = 9$. This rank lasts for the entire conflict. If Kola Kujo entered conflict after it had begun, the player would determine initiative and act when Kola Kujo's turn came up in the existing order. If Kola Kujo had the same initiative as another combatant, whoever had the highest AGL would go first. If it was still a tie, the player as well as the player of Kola Kujo's opponent would both draw a card. The one with the best Suit would win, as follows:

- Clubs beat hearts
- Hearts beat diamonds
- Diamonds beat spades
- Spades beat clubs

3. Play as many cards from your hand as you want, but you cannot go over the designated Bust Number. Place your cards face down. All other combatants do the same. Everyone turns over their cards at the same time. The player closest to the designated Bust Number, without going Bust, wins. Skills, Talents and Effects are added or subtracted before the cards are turned over (each combatant must declare their plus or minus amount; the entire Skill and Talent ranks are used, but Effects may allow a variable amount to be added or subtracted). The Griot writes the declared modifiers down and THEN everyone turns over their cards.

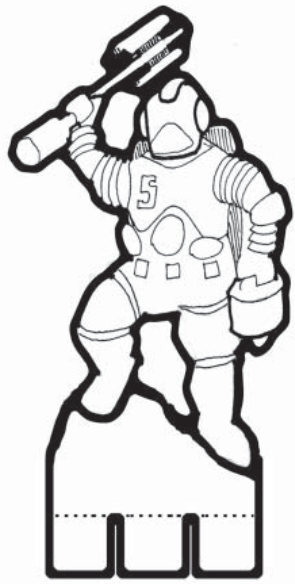
Those who "Bust" (go over the designated Bust Number) suffer a Failure or Fumble as in the Action Resolution above.

Balogun Ojetade

To order Ki Khanga, or to get more information on the game, see:
<http://mvmediaatl.com>

MELTING POT

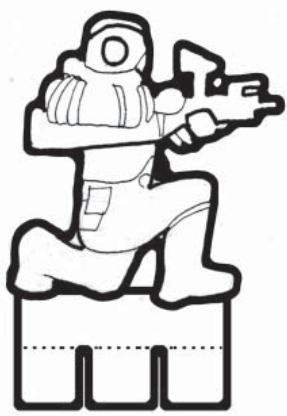
In the Melting Pot this time: a set of environmentally friendly figures suitable for eg Battletech, Stars Without Numbers, No Limits, Stargrunt II, Icar or similar games.



1. Toman with H-fractor



2. Toman with volt flare



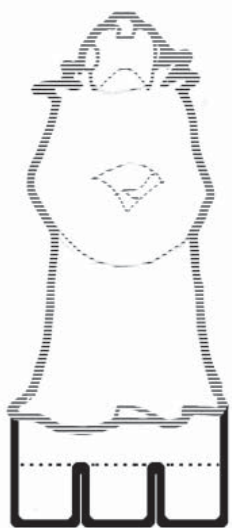
3. Toman, kneeling, w. volt flare



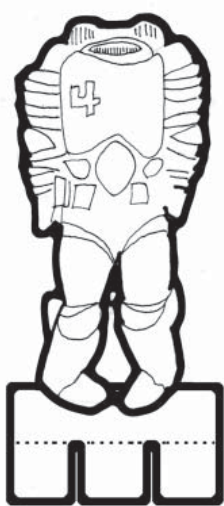
4. Toman, white crane style attack pose



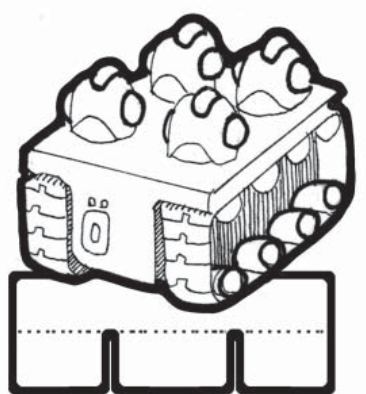
5. Toman Kish with volt slug



6. Toman Kish, dazzle cloak activated

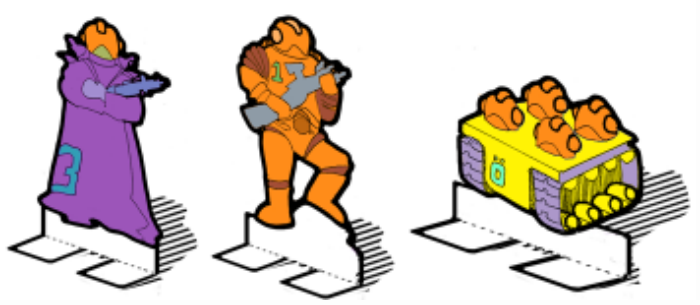


7. Toman, unplugged



8. Mobile Toman charger

The figures may be coloured digitally before printout, or hand coloured afterwards. Print on thickest paper possible.



SPA VAPID

– a role-playing milieu

When kindly asked to contribute a small encomium to Mjöltnir, it occurred to me that this might be a good opportunity to develop a setting I've been ruminating over for some time: the good old-fashioned health resort with its menagerie of brass bands, spring water and health cures.

As work progressed, the setting began to expand, and became not one, but two features. This, the first one, serves to describe the environment and the characters the players might encounter.

In the next instalment I will present the secrets for the GM, the characters' hidden agendas, and suggestions for adventures. But for now - here is...part 1.

Spa Vapid! What memories this name conjures up, in the minds of the affluent adventurers and merchants at Du T'sen. It was to Vapid one would retire, lapping one's wounds and restoring one's health after gorging oneself on an abundance of food and drink. Here, everyone was welcome - as long as gold coins could be heard jingling in your purse.

Main houses, wings and outbuildings sprawled out through enchanting scenery, overseen by the jovial but strict proprietor Doktor Heinrich Schimmelmänn. All who enter the gates of Vapid will for ever remember his words: "*Obesity and gout. That'll be...one week on beet greens and hibiscus!*". With luck, the greens would be served cooked.

Although unmarried, Doktor Schimmelmänn shares a household with the proprietress, miss Sister Vecks. The two lived frugally, in a smaller cottage by the east wing. Ah, yes - the East Wing. Hark back, to the memories associated with this temple of physical culture.

It was here one would practice for the Klabb event; it was here that grossly overweight tradesmen would be forced to partake in gymnastic exercises led by the ever ready Major Benedict Gson Eagle-Owl - a firm leader who wouldn't hesitate to

send his patrons off each morning on a three mile (one way) trek to the salubrious spring where one was required to take at least a quart of water, before a gulping return to the awaiting spartan breakfast.

GEOGRAPHY AND HISTORY

Originally, Vapid was a private manor, owned by the noble house of Marmorbielke, recently insolvent after speculating in counterfeit government bonds (forged by the youngest son Rutger - incompetent as ever).

Rescue came in the shape of Doktor Heinrich Schimmelmänn, appearing on their doorstep with a bag of gold and a wish to fulfil his dream of owning a health resort. Not long after the family Marmorbielke's departure, the sanatorium was completed.

The spa consists of a main building, two wings and a few smaller adjacent buildings. The main building contains the reception, dining hall and lounge on the ground floor.

The second and third floors are reserved for patrons, apart from a library on the second floor, with French windows facing out towards a balcony over the main entrance..

The east wing houses the treatment and exercise rooms. Here, one may try out humus packs, vertebral extraction or long distance running-with-heavy-nurse-on-back (vulgarly known as: the Crone Race).

The west wing contains housing for staff, where only the head nurse, the Majordomo and the maître d' have their own rooms on the ground floor; the rest are quartered in twin rooms or in dormitories on the top floors.

A hundred yards further along from the west wing lie the stables and farm.

At the rear of the main building is situated a large lawn, ideal for croquet or promenades on sunny days. All to the sounds of the resident orchestra, playing tunes à la mode.

The lawn slopes down towards a lakelet, with a boat house containing rowboats; rowing being an encouraged form of exercise.

A two mile path twisting around the body of water leads to Vapid Källa, the place where all patrons are required to imbibe at least a quart of health-inducing water before breakfast.

THE CHARACTERS

The characters described below are far from all who reside at Spa Vapid. Due to lack of space, we will have to omit pot boys, beekeepers and funeral clowns from the presentation. However, it may be helpful to know about the following people.

STAFF

Proprietor Doktor Heinrich Schlimmermann

Doktor Schlimmermann is a middle-aged, clean-shaven man with perfectly wavy hair. He is slim and lithe, with a trustworthy demeanor. A sound example of healthy living.

Head nurse Sister Vecks

Sister (yes, that is her Christian name) Späk is skinny female with pursed lips. Of indeterminate age, she decides over most things. Her favourite expression is: *"The doctor handles all major issues, and I the minor ones. During all my years here, there haven't been any major issues."*

Sister Vecks is primarily responsible for tending to the ailments of each patron.

Matron Miss Jacoba Vogelhuber

Jacoba is a matron of the most amicable kind. Although slightly plump, she possesses a kind and friendly heart, wishing everyone well. Perhaps this is why she has achieved this position despite her relatively tender age of twenty five..

Majordomo Mesak Ciconia

Some would call Mesak a valet or a butler, but he himself insists on Majordomo being the correct title. According to Mesak, there are two ways of doing things: by the book, or wrong. Perfectionism ought to be everyone's goal. Once upon a time, when he began his career as a humble kitchen assistant, Mesak was quick, agile and nimble - but with the onset of middle age he might now best be described as "sturdy".

Mesak has passed 60 but still aims to work for another ten years. What will happen when he retires, is something that worries him. A lot.

Maître d' Helmuth von Moltke

Helmuth is in charge of the restaurant. He makes sure each guest is served an appropriate helping of carrot green tops, and that the Bishopsweed tea is suitably lukewarm. Helmuth is just over 40, trim and swarthy. He has an extremely subservient manner and a bad habit of rubbing his hands while talking.

Head chef Oliver Dickson-Wright

Oliver is a choleric man of medium height. His greatest interest is physical culture; the reason he sought employment at Vapid. In fact, he spends more time in the gym than in the kitchen - but as the food is so easily prepared, this is seldom a problem. Most cooked meals will usually consist of soft boiled meat and mashed turnips.

Apart from these dishes, only raw food is served.

Musical director Oscar Coblin

Musical director Coblin masters most instruments, as well as the art of arranging. (The type of music depends on in which age the campaign takes place). He leads a strong sextet which performs in the park on fine days, and also plays at evening dances.

Oscar seems almost fawning, when smiling slimily at the patrons of the resort. He is slightly ro-

tund, wears a threadbare suit and combs his hair over his scalp in an unflattering way.

Head of P.T. Major Benedict Gson Eagle-Owl

Major Eagle-Owl is in his thirties, but despite his young age very strict and proper in appearance. Uuf is in charge of all gymnastic activities, from early morning, when he heads the so called Porridge stroll to Vapid källa, right up to the evening's jollities when he makes sure all ladies present are given an opportunity to dance. Benedict earned his officers colours in the Langerhanian Wars, where he led parts of the Avelinian fleet towards gallant victories. Af-

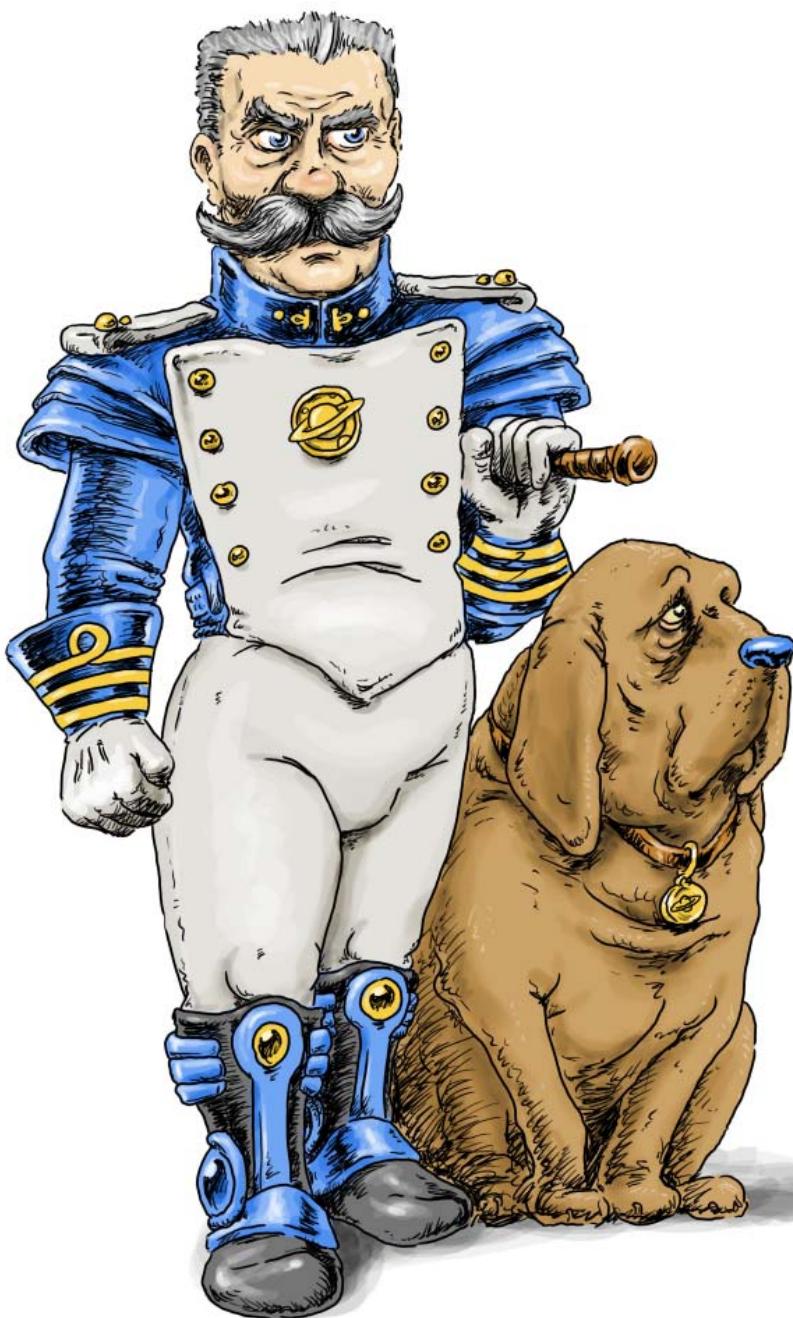
ter a glass of port - or two - he is not hard pressed to recount those magnificent naval battles.

PATRONS

These are some of the patrons at Vapid. Some have left, some have arrived.

Commander Hubertus Senap

Hubertus used to be a commander in the Arverian fleet, commandeering the S/V Gallant of Marineborg, a hooker which patrolled the coast of Arverinia. Hubertus is now 70, since long retired. His only companion is Coach, the bloodhound that follows him everywhere. Although he is in very fine shape and takes long daily walks with Coach, Hubertus' hearing isn't so good. His most common phrase is "*What what? Speak up young man...*"



Hubertus Senap • Coach

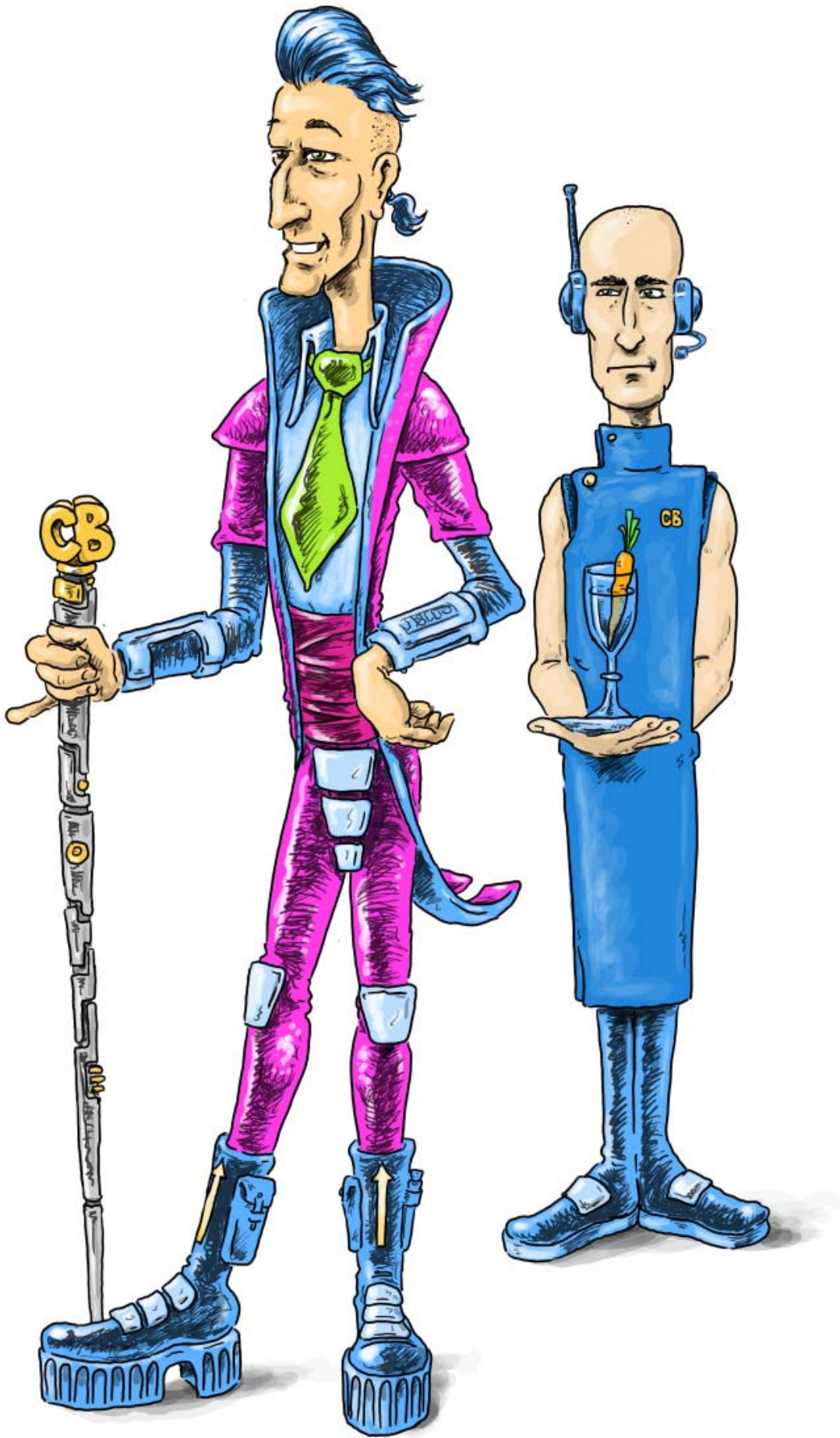
Wealthy ne'er-do-well Carl Blumenthal

Also known as 'Blumme' to his droning friends, Carls comes from a long degenerate line of old money. His main problem is which tie to wear to dinner. Thankfully, his trusted sidekick Odious is always by his side to put everything right. Blumme is in his thirties, fairly tall and thin but with a face ravaged by years of debauchery. Clean-shaven, he has dark hair and speaks in a drawn out, nasal voice.

Odious' manner is very correct in all aspects. He is around forty years old and quite used to his master landing in difficulties.

Tribulating Actor Ernest Cunningham-Smythe

There is but one word to describe Ernest: "Histrion". It is said he cannot even put on a pair of trousers without causing a scene of emotional outbursts. Ernest doesn't enter a room. He makes an entrance. In his loud and ferrous baritone he will invariably make those present aware of their



Carl Blumenthal • Odious

privilege in meeting him. Cunningham-Smythe is short but slender and fit. He sports blond curly hair and does everything he can to hide that he passed 50 long ago.

Fabricator Sigmund Courtage

Sigmund is a committed workaholic whose collection of warm underwear has become a big success. Especially the bright red, hand knitted onepiece - complete with flap. He loves his food and drink, making him incredibly fat. To compensate for this, he signs up for a month of deblubbing every year.

The Daniettes sisters

At first sight, noone would believe that these two women in their forties are sisters. Bengta is tall, thin with short hair while Sofia is blond, of medium height and slightly plump.

Both exude stiffness. They will reply when spoken to, but will never initiate conversation and make it very clear that they prefer their own company.

Spice peddler Tobias Coriander

Tobias is a domestic tyrant who drives his family mad with strange ideas that (naturally) involve both family members and staff. Such as the time when he demanded that all Vapid staff wore false green noses, to distinguish employees from patrons more easily. The suggestion was not accepted.

Despite his eccentric ideas, Tobias is a sharp business man, who has risen from being the son of a simple forester to become the leading importer of spices in the area. He is of medium height, with such an everyday appearance that often you won't notice him at all.

Mrs. Elsa Coriander

Elsa is somewhere around just-over-fifty and possesses all the unmannerliness typical of a nouveau riche female who has arrived in society. She wears expensive clothes and likes to flaunt lavish jewelry. She gladly name-drops famous people, keenly hinting that they are part of her circles.

Of medium height, Elsa is podgy, bordering on fat.

Hyacintia Coriander

Seventeen, old enough to marry, fair and beauteous

with golden hair. Indifferent to everyday flirting, but fully skilled in the art of snaring, should any eligible male appear.

Hortensia Coriander

11 and spoiled. Can often be heard nagging that she wants smoked swan for dinner.

Duchess dowager af Dannysburg

The dowager is of such advanced years that everyone long ago stopped asking for her age. In addition, she is severely deaf and carries an ebonite ear trumpet around with her. This can easily be tucked away, should the conversation turn to unsuitable topics.

The dowager sits in a wheelchair bundled up in a sea of blankets and shawls. She is waited on by her companion: Edith, who can best be described as a grey mouse, blushing with embarrassment when spoken to by strangers.

CONCLUSION

This has been an attempt to create a role playing milieu, designed the way I want it. Maps and statistics are conspicuous by their absence - the GM can easily create such stuff.

In addition, this milieu is neither set in time nor space. A magician could be a scientist - or a rogue could become a conman. The profession of each character isn't important; but the personality is. Add or remove how you see fit.

Next time, the secrets of each character will be divulged, and a few suggestions for adventures will be presented.

Clas Kristiansson

The tale of

SPA VAPID

THE WEEK THAT CAME

— Yes! I think that sounds like an excellent solution, Rutger Marmorbielke said, leaning backwards to let his distinguished dressing gown slip open and reveal his flabby, hairless chest. His hand reached out to grasp a Dry Martini.

— This is too easy, Valentin de Veer thought, offering up his most trustworthy smile. He leaned forwards. He looked into Rutger's blurry eyes. He sought, but could not discern, any traces of intelligence.

— Just trust me, Valentin said, bravely attempting to get through. Everyone sells bonds these days.

— But I don't know how to...

— Let's try again, Valentin sighed. And this time, pay attention. Let the monastery issue a hundred bonds in the name of Vapid Mansion. Then, you sell ten of these to your friends, at one gold coin a piece.

Rutger interrupted Valentin with a less-

than-discreet burp, but let him continue.

— The next day, you sell ten more bonds, at a price of two gold coins each; with the cash received you then buy back the bonds you sold the day before - for two gold coins each. Everyone is going to think the value has gone up - and when you start selling bonds at a price of four gold coins on day three, sales will go even smoother.

Just remember to cash yesterday's bonds at today's price, to increase the market value. And when you get paid a hundred gold coins per bond - you're rich again!

— But it all seems so complicated. Ordering papers, selling, buying....I don't know if I can manage all that.

— I'd be happy to help you - provided you grant a me ten percent share, of course ?

Rutger let out yet another belch, which Valentin took as a sign of approval.

THE WEEK THAT WENT

Valentin scraped the bottom of his purse for a few pitiful copper pennies, just enough for the most paltry of dishes served at the Spurling Gadget Inn. It wouldn't be the first time he'd he'd had to survive on wattel*. But the thought of all that money kept him alive. This deal alone would probably generate fifty gold coins; and were he to find a buyer for Vapid, he could probably look forward to a lot more.

Hadn't Heinrich Schlimmermann expressed



an interest in buying, and wouldn't Marmorbielke be favorable to selling - what with creditors knocking at his door ?

Valentin huddled over the slimy green broth, dreaming of a future full of large steaks and plump partridges.

THE WEEK THAT ENDED

Once again, Valentin de Veer sat facing Rutger Marmorbielke, wearing his ingratiating smile. Rutger observed Valentin with his cloudy eyes.

— Time to collect the bonds, Valentin smiled.

— No need, Rutger mumbled.

— No need ? Valentin worriedly retorted.

— They've been cancelled.

— Cancelled ? Why have you cancelled them ?

— Wasn't me....I met this very sympathetic fellow, who bought all the bonds for a hundred gold coins, saying cash wasn't necessary; all that was needed was an IOU.

Rutger passed a document to Valentin, who could but stare at it. It stated that Rutger

would be allowed to borrow a hundred gold coins against Vapid Mansion as collateral, on the condition that he paid back the sum of ten thousand gold coins one week later. Payable to a certain Heinrich Schlimmermann, who, upon default, would be granted Vapid Mansion as compensation.

— This was what you meant, wasn't it ? Rutger asked. The problem is - I haven't got ten thousand gold coins. Can you lend me ?

Valentin de Veer's head spun. As in a dream he saw the full money bag fly out of the window and disappear forever. No gold coins, not ten thousand - not even fifty. Only more dreary days, forever filled with wattel, at the Spurting Gadget Inn.

Standing up, he realised he'd learned two lessons. You can only fool a dim person; a simpleton always walks away. And it's only a greedy person who can be tricked out of his money.

Clas Kristiansson

* a disgusting beverage, just below the cheapest of beers, brewed on leaves: hence the green colour

SPÖK SPALTEN

AD&D 1e / OSRIC

Were-man

Were-men are halflings with the ability to assume human form. In periods of a full moon were-men are 90% likely to alter shape. Any halfling bitten by a were-man for damage equal to or greater than 50% of its total potential, but not actually killed, is infected by the were-man disease. If the halfling is carrying belladonna there is a 25% chance that this will cure the affliction if eaten within one hour. Note that this infusion will incapacitate the person for 1-4 days and there is a 1% chance of the poison in it killing the creature. Otherwise, a cure disease spell from a 12th or higher level patriarch must be placed upon the halfling within 3 days or he/she will become a were-man in 7-14 days.



Genie of response

FREQUENCY: Very rare
NO. APPEARING: 1
ARMOR CLASS: 1
MOVE: -
HIT DICE: 6
% IN LAIR: 100%
TREASURE TYPE: -
NO. OF ATTACKS: 1
DAMAGE/ATTACK: -
SPECIAL ATTACKS: -
SPECIAL DEFENSES: requires +1 weapon to be hit
MAGIC RESISTANCE: 20%
INTELLIGENCE: Medium
ALIGNMENT: Chaotic good
SIZE: M/S
PSIONIC ABILITY: -

This fellow (easily mistaken for a Djinn) resides in an old grimy oil lamp. He pops out, offering his services, if the lamp is rubbed three times. Friendly and well-meaning in his attempts to help people, he cannot grant any wishes, but will happily answer all questions put to him. Unfortunately he is so eager to help that 30% of the time he'll give the wrong reply, e.g. saying 'Left' instead of 'right' when asked for directions etc. The lamp itself is made out of pure gold, and worth 160 gp.



Clas Kristiansson (+ facts from MM)

Bo Jangeborg

Sarastro

Lesser god

ARMOR CLASS: -4

MOVE: 18"/22"

HIT DICE: 320 hit points

NO. OF ATTACKS: 2

DAMAGE/ATTACK: 1-10+12

SPECIAL ATTACKS: See below

SPECIAL DEFENSES: See below

MAGIC RESISTANCE: 30%

SIZE: L

ALIGNMENT: Chaotic evil

CLERIC: 16th lvl

FIGHTER: 15th lvl

MAGIC-USER: 19th lvl

PSIONIC ABILITY: 252

For a long time Sarastro was one of the Lords of the Elemental Plane of Fire. Greedy for power, he coveted the top position, but was, after several long battles, banished to the Prime Material Plane. After being involved in several conflicts on earth, Sarastro was tricked by a powerful druid coven

and bound to a stone, placed under running water to keep it cool. The coven guarded the stone throughout centuries but then died out. With its demise, all knowledge of the stone disappeared and it has since then been left standing, unguarded. When adventurers encounter Sarastro he will be in trapped stone form. By communicating in a very convincing manner, he will try to trick the passers by into releasing him by eg blocking the water that cools the stone, or remove the stone out of water's reach, causing it to eventually burst from Sarastro's innate heat.

Sarastro is in most aspects humanoid, but extremely muscular and surrounded by swirling flames. Anyone standing within 15' will suffer 1d8 damage per round. In addition, hitting him with an electrically conductive weapon will cause an electrical shock of 2d6 damage. Once a day, Sarastro can launch a Fireball at double effect. He himself is completely immune to all forms of fire. His powers of teleportation can also be used on others.

Sarastro is completely ruthless in his quest for domination. His ultimate goal is to grasp the power over the Elemental Plane of Fire.

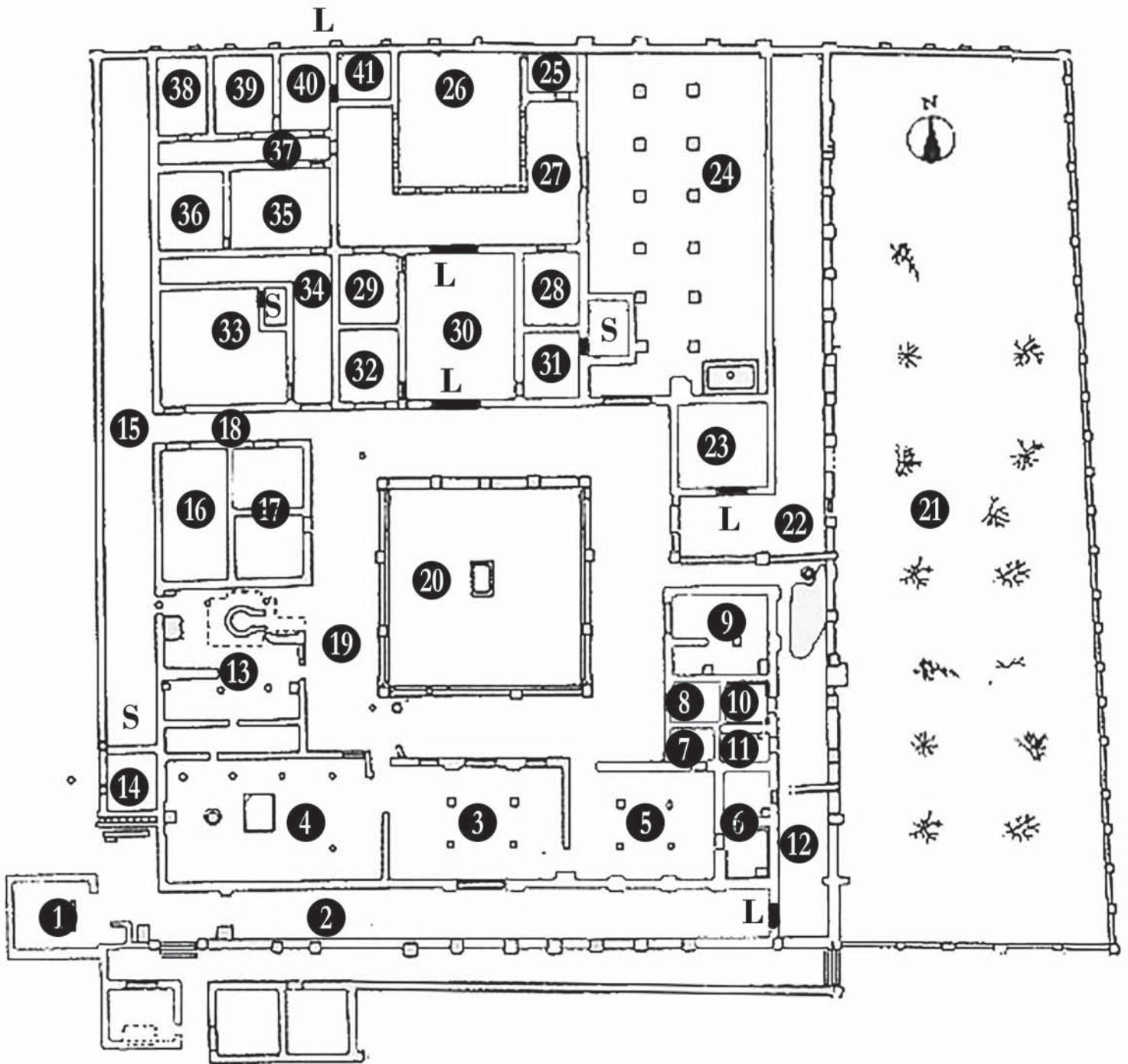
Bo Jangeborg



THE PALACE of the AKKADIAN EMISSARY

A **Blood & Bronze** adventure by Olav Nygård
www.bloodandbronze.com.

To use the adventure with other systems, treat power
(pwr) as HD and Endurance as HP.



L = Locked
S = Secret

THE PALACE OF THE AKKADIAN EMISSARY

For five days each year, the Judges of Sippar withdraw to the Nadir Ziggurat to convene with their god. And as they do, and all their Templars and officials retreat with them. During these period, the bureaucratic strictures of everyday life give way to debauchery and disobedience as commoners gather in the streets to elect rulers from their own ranks. This marks the beginning of the festival of the High Noon, a five-day feast leading up to the summer solstice when the Judges return in triumphant ire to reclaim the city for their heavenly master.

The adventurers have been recruited by the wealthy merchant Irkul Lilith to exploit this tumultuous occasion to procure a cylinder seal many hundred years old. This seal, they are told, is currently in the palace of the Akkadian Emissary—a walled complex of well-guarded buildings of stone and baked mud, located at the heart of the busy foreign quarters. Stealing it from such a place would normally be a hopeless endeavor, but as the palace joins in the celebration and its reinforced gates swing open a rare opportunity presents itself. The Emissary and his family will be away until midnight and most of the soldiers with them, leaving the adventurers three hours to perform their deed.

The palace

Just where Cinnamon street meet with Pazuru lies a cluster of one-storey buildings of mud-bricks and stone, enclosed by a tall wall decorated with lions and grapevines. This is the palace of the Akkadian Emissary. Bright red cupolas rise over the white wall like heads of Hittite giants in a turban-wearing crowd. Two wind towers protrude even further, hissing in the beating heat or murmuring low when the desert wind sweeps in to cloak the city in night. Located in the northern half of the palace, they mark the seats of power: the granary, the reception halls and the living quarters of the Emissary himself.

Few expenses have been spared in preparing for the festival night, for the event also displays the might of the Akkadian empire. Lamps and braziers burn in every room throughout the festival, and the thin red curtains causes all the narrow windows to shimmer like rubies in the night. Minstrels fill the marble hallways with songs, while entertainers clad as demons and gods dance in the orchard or recite popular verses in Akkadian and Sumerian or elabo-

rate incantations in languages known to few but praised for the beauty of their rhymes.

Most rooms have been fitted with thick carpets and cushions, and wooden stools and fine couches have been placed in those that were not. The slaves, in turn, have been bathed and groomed and given duties depending on their appearance, while the most distinguished guests are tended to by the Emissary's odalisques who float across the palace in gusts of perfume like graceful apparitions.

Guards

Extravagantly dressed guards are stationed across the palace at all strategic locations. Their stern faces and tall spears leaves no doubt that the joyous atmosphere is only temporary allowed. Once inside, the adventurers—like all guests—may walk freely in most areas. The north-western quarter of the palace is off limits.

Two guard teams are constantly patrolling the palace, including the areas where no guests are allowed. Each time the PCs enter a room, the referee should roll 2d20 for each team. If the roll corresponds to the room the PCs enter, the guards are there; if it corresponds to the room they just leave, the guards meet them in the door or see them as they exit.

GUARDS (2D4): pwr 2, save 6, end 12. Clad in extravagant harnesses (armor 4) and fighting with spears (dmg 1d8) or long knives (dmg 1d6).

Guests

Guests come from all walks of life but interactions are markedly stratified, with commoners rarely entering the buildings for more than a quick glance and instead keeping to the foyers and walkways or the orchard. Among the more prominent guests are 1. Zikar-Sin the Moongazer, 2. Ulbasur the Paunched, 3. Ninmara of Mari, 4. Adian the Fine, 5. Kastur the Serpent Tongued, 6. Ellat-Gula the Undefeated, 7. Buba the Elderly and 8. Bubu his Son. They are all invited to the secret orgy (33), and can bring the adventurers with them if they have made a favorable impression. Among the commoners are 1. Shirin, 2. Dovo, 3. Ma-Chimanda, 4. Ayan, 5. Kuzuba, and 6. Tamut all noticeable for their manners and clothing, or lack thereof.

Key

1 Stone mason's house. A stone mason family lives here, having been awarded this house for their services to the Akkadian Emissary. They are gentle folk who think highly of their master, but can reveal the layout of the palace if tricked.

2 Arcade. An arcade with entrance to cinnamon street, named after of the spice mongers on the adjacent White Bazaar.

3 Main entrance, guarded by four well-disciplined guards in ceremonial attire. Normally only admitting known visitors, on festival nights their level of control varies with the constant ebb and flow of guests coming and leaving in a flurry of perfumed extravagance and mythical costumes.

GUARDS (4): pwr 2, save 7, end 12. Clad in red fur and leather harnesses (armor 4) and fighting with spears (dmg 1d8) or long knives (dmg 1d6).

4 Kitchen. Twelve scullions are kept busy by a huge matron sweating to get the coming dishes in order. A drain by the far wall leads to the sewers, while a stone peacock-head spouts water from the nearby cistern.

RAHANDA, THE MATRON: pwr 3, save 9, end 9. Unarmed (1d4; no crit).

5 Great foyer. A magnificent but slightly worn room with cushioned wooden benches and low stone tables. A handful of guests are lounging here, sharing wine from large jugs, flirting or arguing in hushed voices. Meanwhile, others sit dozing on the thick carpets hoping to regain some of their stamina before heading back or continuing to other festivities.

6 Accountants' quarters. Two small and tidy rooms where the accountant lives with his family.

MALOUF, THE ACCOUNTANT: pwr 3 (Lore 1), save 4, end 9. Gilded knife (1d4). The accountant is of good pedigree but have few other qualities and depends on the aid of his mother to stay in office.

HAMANDA, HIS MOTHER: pwr 1 (Lore 4, Senses 3), save 9, end 2. Unarmed (1d4; no crit). A talkative old lady of poor health, but with clear eyes. Hidden under the many blankets of her bed are the numerous scrolls and tablets that she is secretly helping her son with, as well as a small abacus made of chickpeas and strings.

MADALA, HIS WIFE: pwr 3, save 10, end 6. Unarmed (1d4; no crit). The accountant's wife is a resource-

ful woman, all-too aware of the Hamanda's deteriorating health and that her eventual demise will mean the end of their comfortable life. She does everything in her power to delay her demise. She spends considerable resources acquiring rare herbs and pharmaceutical tinctures from arriving caravans and has visited many of the city's Sages and temples. She will aid the PCs in whatever manner she can in return for anything that remedy her mother-in-law's illness.

7 Quarters of the slave master. A carpet made of crocodile skin covers most of the floor and presents a glaring contrast to the otherwise paltry furniture. A number of silver coins (2d20 s) are hidden behind a loose brick in the mud wall together with a small token made of clay.

KARABAN, THE SLAVE MASTER: pwr 4, save 8, end 16. The naked torso is scarred by crocodile teeth, armed with a whip (1d4; reach) and a heavy mace (dmg 1d8).

8 Captain's quarter. An impressive meteorite blade (dmg 1d10; iron; wt 3) hangs on the wall. In a small wooden box under the couch lies six small beads that glow in the dark if heated (60 s, twice if their secret is known).

BADAR, THE CAPTAIN: pwr 3, save 9, end 18. Wearing bronze scales (armor 12) and armed with a shield (def 2) and long axe (dmg d10), or going bare-chested with a leather skirt and carrying only a curved sword (dmg 1d6) when off-duty.

9 Barracks. Akkadians take great pride in their military might, and this is reflected in the Palace's pompous barracks. Built from stone rather than the mud-bricks of the surrounding houses, and with its curving roof and broad wooden gates painted defiantly red, it resembles a shrine more than a sleeping quarters of increasingly corpulent body guards. All 30 soldiers live here, but during the festivities most are out.

PORTLY GUARDS (1d4): pwr 2, save 6, end 10. Shields (def 2) and spear (dmg d8).

10 Male slaves' quarters. Ibin and Soosa remain here, too disfigured by whips to be presentable. They hate their master and will aid the adventurers if they first retaliate on the slave master Karaban (7). They know about the service tunnel (15-S).

11 Female slaves' quarters. A small clay token lies hidden under one of the reed mattresses covering the floor.

12 Colonnade and stables. A shaded walkway runs along the façade, ending in a pen where the Emissary's eight horses are kept.

13 Lavatory. A malfunctioning nozzle has covered much of the marble floor with water. Throughout the night, the slave Yialah has been stationed here with a rake but little enthusiasm, as her work is constantly obstructed by inebriated people. A small window leading to the western walkway (15) lets the moonshine in, but most of the lavatory is lit by a brazier burning fragrant wood.

14 Water cistern. The crystal water is fed from Sippar's underground qanats that also provide pleasant temperature to the main buildings.

15 Western walkway. An open walkway separating the western wall from the buildings, allowing them the luxury of windows without compromising their safety. In the south end of the walkway is a hidden passage (15-S).

S Secret tunnel. A hidden latch leads to a service tunnel that grants access to the pipes and slowly turning wheels that pump water into the cistern (14). The tunnel is so small that full-grown men run the risk of getting stuck, but continues north where it connects to the basement under the western wind tower (33•S).

16 Guest apartments. 50% chance that someone is sleeping there.

17 House of the First Cousins. Here lives Baramun and Qualo, first cousins of the Emissary.

18 Guard post. Two soldiers stand guard by the door to 35, dissuading guests from entering the dimly lit walkway and instead pointing them in other directions. The soldiers are noticeably unfocused, taking every chance to peek through the curtains covering the window to room 34.

ROBUST SOLDIERS: pwr 3, save 7, end 12. Wearing hardened leather (armor 4) and wielding heavy sickle-swords (dmg 1d8; versatile: d10; wt 3).

19 Colonnaded walkway. Circling a low courtyard, the walkway connects the north and south houses of the palace. A great gate in the northern wall (to 30) is locked.

20 Sahn. A pillar-enclosed courtyard, slightly lower than the surrounding palace floors and gaily lit by colored lamps that seems to float in the air under the open night sky. There are 1d20 guests here, marveling at the lights or whispering plots or confessions among themselves.

21 Orchard. It is obvious that this orchard is mainly a manifestation of power and wealth, as overripe fruits litter the ground. Commoners lounge in the grass or fornicate under the olive trees, while fire-blowers and other entertainers perform their spectacular tricks.

22 Lions' walkway. The stone façade of the house and the pillars supporting the roof of the walkway are all decorated with symbols of power: lions, bulls and serpentine dragons.

23 Granary. The door is **locked**, but a faint light can be seen through the door. Housed in the eastern wind tower, this cold room is brimming with produce from tithes and tributes. Unless the night is particularly cold, it takes tremendous effort to open the door since the force of the rising air pulls it in like vacuum. Two thieves are silently rummaging through the granary. Having relied on incorrect information they entered through the wind tower in hope of stealing an enchanted mirror but have found nothing.

NUR-HABUNA & WORM: pwr 3, save 16, end 12. Clad in black leather (armor 3) and armed with poison daggers (dmg 1d6; target suffers effects as if having ingested lotus powder).

24 A lavish banquet hall. At any time during festival nights, 2d100 guests are indulging in food and drinks, supplied by a plethora of pot-boys and servants catering to them with elegant haste.

25 Birdkeeper's quarters. Here lives **BALASEI THE BIRDKEEPER:** pwr 2, save 8, end 10. Fighting with a mace and a knife (dmg d8/d6: choose best). Cares more for animals than for humans.

26 Doves' courtyard. An open courtyard, full of droppings and noise from a large population of doves. Sudden noise or movement will disturb their slumber and send them flapping and cooing to the roof in a whirl of feathers.

27 Victor's gallery. The walls opposite the courtyard are covered in frescoes, showing triumphant scenes of Akkadian—Sippar relations and military campaigns. In the south wall is a locked

gate flanked by **two gaping bronze lions**. Hidden levers inside the lions can be pulled to open the lock, but when the levers are released they spring back with a great force that closes the lock and causes the hollow lions to reverberate like tolling bells.

28 Unused room. This room is currently under reconstruction. A **stray guest** (pwr 2, save 6, end 6. dmg 1d6; no crit) is weathering out his lotus hallucinations here, and is very susceptible and easily scared.

29 Here lives Mylitta, the caretaker. pwr 2, save 9, end 20. Wearing a long flame-yellow gown and wielding a large brass cudgel (dmg 2d4; 2-handed; wt 3)..

30 Shrine of the God-King. North and south gates are **locked**. An exuberant room painted in intense red and gold. A marble bust of the God-King—laureled with cedar branches that are replaced each day to stay fresh—overlooks a low table crafted from Elamite teak and two silver-white lounges next to it. In a small cabinet underneath the bust, 106 shekels in silver are stored. The head of the bust can be removed, and underneath it is a set of sorcerous glyphs that can be interpreted by a sage as “ORDER reflects his commanding might.”

31 Study. On the shelves and benches are scrolls and styluses and a scale with measures carefully calibrated at the water clock. A large counting frame stands on the mosaic floor, while two smaller abaci rest by the foot of a tall silver mirror (960 s; wt 30) leaning against the eastern wall. On a large table, twelve urns—eleven sealed and one still open—containing the accountancy for the past year, await being sent to the God-Kings treasury. The accountancy is written in code, and must be read through the mirror to be intelligible.

A knowledgeable observer will notice that the calculations for the unsealed urn seem amateurish compared to the others, almost as if done by a different person writing in the same hand.

If the mirror is moved, it reveals a passage to a hidden room (31•S). If the bust from 30 is brought in front of the mirror, a demon appears wearing the God-King's face. It will slowly crawl out of the mirror over the course of three rounds, and will fight or flee out into the palace once free. The process can be thwarted by proclaiming the word “ORDER”, which will cause the demon to become servile and reply any one question before returning to its world not to reappear until a month has passed.

CABAC, THE DEMON IN THE MIRROR: pwr 5, save 14, end 22/22. Translucent save for its marble face and moving in an erratic manner (only sixes are considered successes against it), and fighting with the same weapon its current opponent have. When the demon has suffered 22 damage it will break in two. The two halves will share a common endurance pool but otherwise fight like two separate creatures with the same stats as Cabac. The character delivering the splitting blow will be cursed with bad luck for the next seven days, causing each 1 rolled during a skill test to cancel out a success.

•**S Hidden room.** In the room is gold worth 200 shekels, and six urns containing Witchfire (dmg 1d8; area; burns for 1d6 rounds).

32 Waiting chamber. In a crammed room, furnished by a single brocade cushion and a settee, fifteen bored servants play dice in the light of two ceramic lamps while waiting for their masters' return from the secret orgy (33).

33 Secret orgy. In a large dining room, where thick carpets cover the floor and thin flax curtains dance like ghosts before the small windows, a dozen nobles are engrossed in a secretive orgy. Three youth named Ruba, Aliya & Gun-Gunum see to that their cups are always full and that the air is constantly thick with lotus smoke.

A secret door leads to the west wind tower (33•S)

•**S West wind tower.** The lower floor of the west wind tower. A hole in the floor leads to the basement and the service tunnel (15•S) connecting the palace to the qanat, while a small secret door leads to the dining room (33).

34 A wide corridor, lit by sooty lamps hanging from the walls.

35 Odaliques' living quarter. The floor is covered by a thick rugs and cushions. Couches line the walls. At any time, there's d20 odaliques here—the rest are socializing with the guests.

ODALISQUES: pwr 2, save 10, end 6. Wearing translucent veils and thin silk gowns, unarmed (dmg 1d4).

36 Chamber of Shusam, the Emissary's favorite. A tortoise-shell lyre and a box of beads lies casually on the floor, next to a wide couch. The nightstand holds two flasks of perfume, vermilion rouge and fragrant oils. Under the couch, a rapier and a vial of poison, and a powerful antidote, are hidden. At any time, there's half chance that Shusam is in the room.

SHUSAM: pwr 3, save 12, end 18. Wearing a multi-layered silk gown with many-colored fringes, unarmed or wielding a meteorite rapier (dmg d8; iron).

A moonlit corridor, with rhombic patterns in the green-white mosaic floor.

37 The living chamber of the Emissary's two daughters Kishara & Kaluma, currently attending the ceremonies at the temple of the four suns with their father. Their locker holds several beautiful gowns, two elegant pairs of shoes (50 s per pair) and an onyx necklace (112 s).

38 The chamber of the Emissary's three sons. Ali-Bazur & Zisit are currently out enjoying the festivities, whereas the imbecile Zaidu is confined here not to embarrass his father.

ZAIDU: pwr 1 (+2 Vigor +1 Lore), save 8, end 8. Dressed in a red oversized robe and fighting with a stolen bronze knife (dmg 1d6).

39 The Emissary's bedroom holds a couch, a thick carpet, a table and a small ancestral shrine. The room is illuminated by silver moonlight pouring in from several narrow windows near the ceiling, too minute to allow murderers access. On a golden tray on the ebony table stands a carafe of wine and a carafe of water, together with two silver cups and a plate of honey-cakes. The wine is poisoned with a strong serpent venom to punish any thieving servant with a gruesome death. The victim becomes grey and is painfully asphyxiated,

+1 dmg per round. Recovers on a 8+, or 6+ if the character makes a successful Might save.

41 The emissary's private study. A low sideboard, a table and a purple-cushioned chair. On the table a scroll is spread out, containing soot-dye drawings, meticulously replicating details and features of the cylinder seal. The cylinder seal itself is kept in its wooden box, locked inside the sideboard together with a pouch of rubies (200 s).

The sideboard is easily forced open, but the noise is audible in all adjacent rooms—note where the patrols are.

The Seal of Kur-Gal

In a wooden box lies a cylinder seal crafted from a strange metal. The seal depicts a gate in a mountain, where an unknown god with horned helm sits on a throne before a plethora of lesser gods presenting gifts. An inscription reads:

Kur-Gal, KuruSumgal, world-eater!
In the Valley of the Worm
where water burns
In Shusharra bound and defeated.

This seal was stolen from the antediluvian crypt of Ubara-Tutum, and many will want its secrets for themselves. It is worth 1200 s if offered up but such a transaction must be handled with utmost secrecy lest the Emissary catches wind of it and exacts his revenge.

Olav Nygård



THE WIZARD'S HAT

• & Magazine is planning several themed issues for 2017, on topics such as 'Spells', 'Lairs' and 'Monsters' • The planned "OSRIC bible" 'Dangerous Dungeons' may now take 'several years' to complete according to its creator • The preview we've seen for the cover of 'Grottor & Gravkummel' looks v. nice indeed



ORION

presents:
*The Scientist – an alternate
career for Classic Traveller*

by Javier & Julio Escajedo

The Scientist - an alternate career for Classic Traveller

Updated version of a feature first published in the Spanish fanzine *Arcadia* No. 1. Nov. 1995. This 'Scientist' was written for original *Traveller*, and is modelled differently from the 'Scientist' introduced in the S04 supplement.

THE KNOWN UNIVERSE is full of adventurers who cross the galaxy from one end to the other, willing to live on the edge every day of their lives or just searching for a way to get rich. However, this would have not been possible without the research carried out for centuries by the brains behind the technological progress: the scientists.

The highest aspiration of those dedicated to scientific research is to receive a scholarship in the renowned Imperial Scientific Institute, where the best minds have access to funds and cutting-edge technology. The Imperial Scientific Institute is located in Capital (Capital/Core 0508-A586A98-F), but it has offices in most subsector capitals. Besides, there is always the alternative of working for a megacorporation or seeking a rich patron interested in scientific research..

PRIOR SERVICE TABLE

Enlistment	7+
DM of +1 if	Educ 8+
DM of +2 if	Intel 9+
Survival	4+
DM of +2 if	Intel 9+
Career*	9+
DM of +2 if	Intel 9+
Reenlist	6+

*Career replaces Commission/Promotion. The character attends the Science University of his/her homeworld (or another world if the Referee agrees). Every term of service lasts four years.

TABLE OF DEGREES ("Ranks")

Degree 1	Intern
Degree 2	Assistant
Degree 3	3rd Officer
Degree 4	2nd Officer
Degree 5	1st Officer
Degree 6	Professor/Doctor

MUSTERING OUT BENEFITS

Per term of service	1
If degree 1 or 2	1
If degree 3 or 4	2
If degree 5 or 6	3

Allowed Die Modifications

If rank 5 or 6: DM +1 on benefits and cash table
Gambling: DM + level on cash table

MUSTERING OUT TABLES

Benefits Table

1	Low Psg
2	+1 Intel
3	Gun Cbt
4	Blade Cbt
5	Travellers'
6	High Psg
7	+1 Social

Cash Table

1	5.000
2	10.000
3	20.000
4	30.000
5	40.000
6	50.000
7	100.000

RANK AND SERVICE SKILLS

Assistant	Computer-1
3rd Officer	Electronics-1
1st Officer	Engineering-1
Professor/Doctor	+1 Social



ACQUIRED SKILLS TABLES

Personal Development Table

1	+1 Dext
2	+1 Intel
3	+1 Educ
4	+2 Intel

- 5 +1 Social
- 6 Gambling

Service Skills Table

- 1 Physics**
- 2 Chemistry**
- 3 Biology**
- 4 Mathematics**
- 5 Electronics
- 6 Computer

**New skill. See description below.

Advanced Education Table

- 1 Electronics
- 2 Vehicle
- 3 Pilot
- 4 Engineering
- 5 Vacc Suit
- 6 Jack-o-T

Advanced Education Table (allowed only for characters with Education 8+)

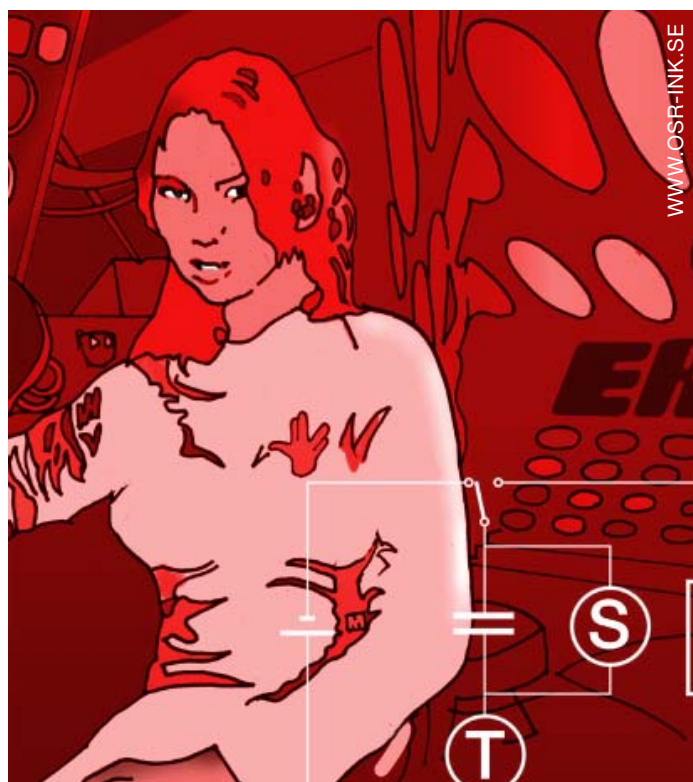
- 1 Medical
- 2 Navigation
- 3 Jack-o-T
- 4 Computer
- 5 Administration
- 6 Electronics

NEW SKILLS

-Biology: The individual is acquired with the study of life and living organisms, including their structure, function, growth, evolution, distribution, identification and taxonomy. The correct identification of an organism can be the key for survival in a dangerous encounter. This skill allows a basic throw of 8+ to identify the species of a given organism. In case of a newly discovered organism, this basic throw can spot the similarities with another organisms and extrapolate its behaviour and traits. DMs to be applied: per level of expertise, +1.

Referee: A character must spend a number of hours studying the organism before he can try to identify it. A well know organism can be identified in just a moment but a completely new alien species must be studied for days, months or even years. The referee should assign the minimum time of study required before a character can make a basic throw. He can also assign DMs based on the rarity of the organism (DM +1 or even +2 for a well known species).

-Chemistry: The individual is acquired with the study of the composition, structure, properties and change of matter, including the properties of individual atoms, how atoms form chemical bonds to create chemical compounds, the interactions of substances that give matter its general properties, and the interactions between substances through chemical reactions to form different substances. The character can perform a detailed analysis of a substance or compound with the proper equipment. A basic throw of 8+ gives the character all the information about the substance or compound, including properties, rarity of the substance or compound and potential applications. DMs to be applied: per level of expertise, +1.



Referee: It's assumed that the character has access to a well equipped laboratory. If that's not the case, the referee can apply negative DMs to the basic throw. If no laboratory is available and the character uses rudimentary equipment, impose a DM of -5. The referee should determine the time spent on the analysis.

-Mathematics: The individual is acquired with the conjectural and deductive study of the abstract properties of numbers and geometry through logic and abstraction. This study is so broad that frequently overlaps and complements other scientific fields. It's assumed that every character has a basic understanding of mathematics. The skill includes a more advanced knowledge of mathematics and its applications. A basic throw of 8+ gives an DM of -3 to the misjump throw. DMs to be applied: per level of expertise, +1.

Referee: The use of Mathematics can be very abstract. The referee should consider when this skill can give a character a bonus DM. Computer, Engineering and Gambling are skills than can benefit from Mathematics. In any case, the basic throw is 8+ and the usual DM to a given skill is DM +1 or +2 in case of success.

-Physics: The individual is acquired with the study of matter and its motion through space and time, along with related concepts such as energy and force. A character can formulate theories and understand the nature of acoustic, electrical, mechanical, optical and thermal phenomena. A basic throw of 8+ gives the character the information he's looking for. DMs to be applied: per level of expertise, +1.

Referee: Identifying a well known phenomenon is only a matter of minutes (with a DM of +1 or +2) while never seen before phenomena can require days, months or even years of study. To study some phenomena, the character may need to use some specialized or expensive equipment.

Javier & Julio Escajedo

Why do you paint, Hans Arnold?

Why? Because I have to. I can't do anything else. But the main reason is that it's the best thing I know. To paint, to draw - I'm a draughtsman, not a painter. But sometimes I start thinking of whether I should be doing something completely different, something socially aware, to improve our world....

How did it all begin?

Well, drawing is something everyone does, sooner or later. As a kid you draw a lot, and really well, too. You never regain that level of quality later in life... Me, I lived in fear, with the darkest possible catholic upbringing in Switzerland, experiencing all kinds of horror. I wasn't especially gifted, I just had this enormous need to visualise my fears...which helped ease the pressure.

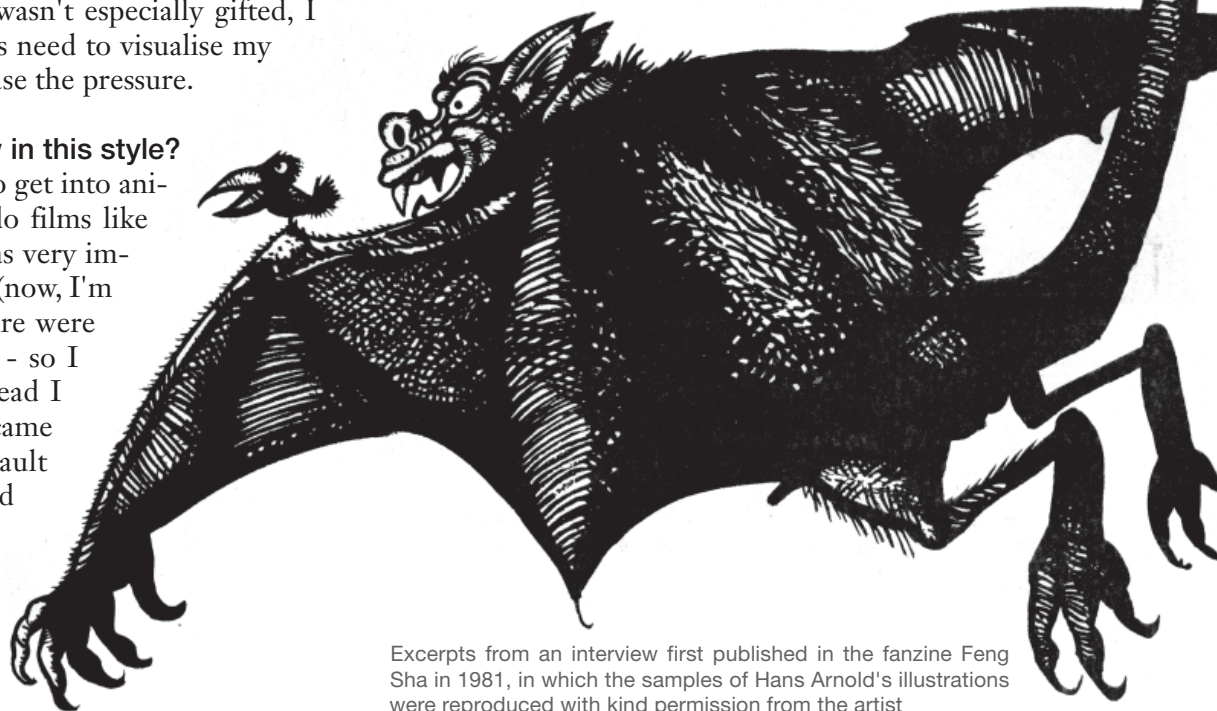
Did you always draw in this style?

No, at first I wanted to get into animation, I wanted to do films like Walt Disney who I was very impressed by at the time (now, I'm not so much). But there were no openings - luckily - so I never got there. Instead I went to Paris, and became an artist at the Grimault studio, which produced animated films. That was my big interest, which I took up again in Sweden, with animated films for TV such as *Matulda och Megasen*, and a couple of horror films. When the radio serial 'Mannen i svart' premiered in 1954, horror was given a lot of exposure - and that's where I came in. The first illustrations that made an impact were for a 50s magazine called OBS, which featured horror stories. Another magazine was ALLT. Then came *Vecko-Revyn* which picked up 'Mannen i svart' in print, renaming it 'Veckans Chock'. As I did artwork on a weekly basis it really made my name as a horror illustrator. But, and you've seen this exhibition - I've done many fairy tale illustrations as well.

Why are you fascinated by monsters?

There was a time in my life when monsters were some-

The scary spray can art of Hans Arnold



Excerpts from an interview first published in the fanzine *Feng Sha* in 1981, in which the samples of Hans Arnold's illustrations were reproduced with kind permission from the artist

thing totally real. They existed, or were said to exist...monsters in the shape of devils... Although I've never seen one myself, I've spoken to people who say they have. To me, monsters represent evil: and, as in fairy tales, they are indispensable.

Is there any movement in art that has influenced you especially?

Yes: the surrealists, mainly. Absolutely. Dali, Magritte in particular. That's the vein I work in. You'll find surrealism in fairy tales, too...I like doing really romantic pictures broken up by something unexpected appearing. As I've been involved in animation I also enjoy animated films from the Eastern Bloc, especially from

Czechoslovakia, Yugoslavia and Poland. Then, there have also been illustrators in Sweden I've admired. One in particular, Adolf Hallman, influenced me a lot.

Which illustration techniques do you use ?

Like, ink, mostly...I'm amused by colour but think that black and white represents a much higher level of quality. I use spray paint, ink, acrylics, colour pens and scraperboard..but don't favour any of them. The spray paints are the ones you use for car paintwork, for touch up jobs - they offer the most variation, I find. I've tried air brush but felt the results were too neat. There has been a period, in commercial illustration, when each and everyone had to use an airbrush. That paved the way for a pretty cheesy style.

How long time do you spend on each work of art ?

Hard to say... you spend some time on planning what to do - which can't really be accounted for. The subconscious plays a part... but from a pure craftsmanship point of view: about a day. That doesn't mean I work all day....I might go for a stroll....have a nice lunch....meet some people - and fit in work inbetween. Occasionally I might be working on 2 or 3 items at the same time - when I'm feeling really productive. But that doesn't mean serial production; I'm *involved, hands on* with each picture.



Tell us about "Monsterlandet"

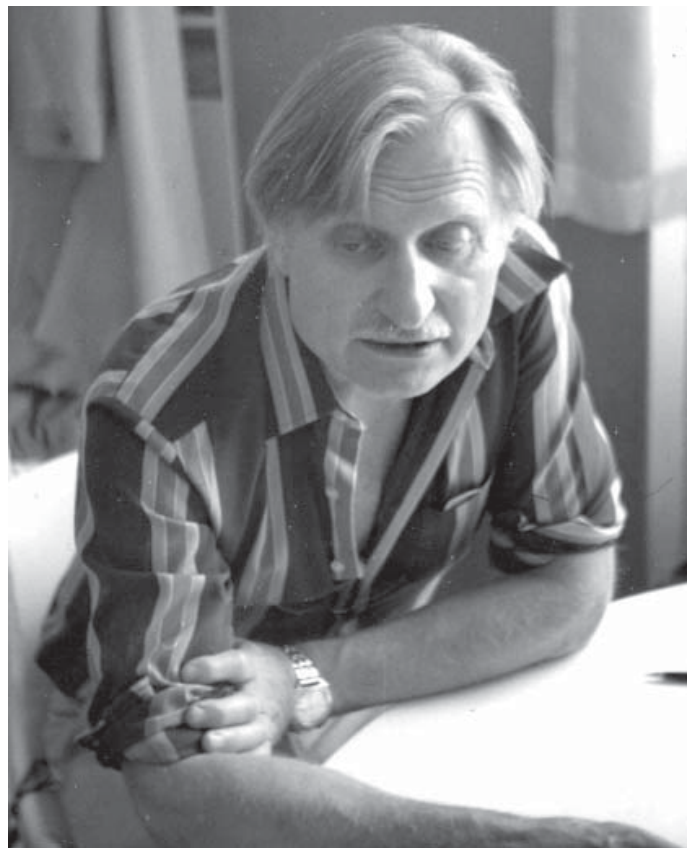
That was my first book. Images from a fictitious 'monster land' where everything has a 'scary' connection: vampires, Frankenstein... notes from a vacation to a country where everything one usually thinks is frightening, is seen as

fascinating - just as a tourist experiences a new country. At the border control, it's not your booze they'll confiscate - it's blood....

...and the TV series Matulda och Megasen ?

Well, I did two series. One in black and white, and one in colour. I nearly worked myself to death on the black and white one - but it was incredibly fun. I did everything, all the drawings, 18 000 or some similarly astronomic figure. All the camera work. On top of my regular illustration assignments.

The second version was done with the help of two guys from Kungsbacka. Then it wasn't so much fun anymore: they did all the animations while I mostly did backgrounds and my wife wrote the storyline. Not the same feeling of joy - but the result was better than when I did it alone.



Any message to our readers ?

Everyone is capable of producing art, of making images. You don't have to be a Rembrandt or Carl Larsson. To read all this is fine, but even better is doing something yourself.

People shouldn't vegetate in front of their TV screens, getting fat while being entertained - everyone should do stuff, it doesn't matter what the final result is. The important thing is to have a good time and don't give a damn about what others say and think....you just do something and are then able to say 'this was my work, from beginning to end'.

No need to compensate by consuming lots of stupid stuff like luxury boats or cars. Just grab a crayon and a sheet of paper: or you can cover your own walls with pictures.

Better than expensive and silly wall paper - and if nothing else, you'll freak out a landlord!



I want to share the joy of having *made* something, of having *created* something.

Text + photo: M for Mjöltnir

*Giant skeletons thrash through the polar night. A pulsating glow is seen beyond the tree tops.
The shaman has the answer – in the deep forests of.....*



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TUFGUSKA

*An AD&D 1e- / OSRIC adventure
for 4-6 characters of at least level 5*



Tunguska!

Rumours of a precious stone falling from the sky, and terrifying tales of giant skeletons roaming the polar night lure adventurers to remote spot on Siberian taiga.

In the pulsating glow of a crashed meteorite, vast boneyards come to life as hordes of undead mammoth, rhino and sabre-tooth skeletons rise crackling from the permafrost. The solution can only be found in the underworld...

Introduction

In this scenario, player characters of evil alignment will have a much lesser chance of obtaining quest-necessary information or help, than characters of good alignment will.

It is in the middle of the polar night period, in deep winter. The adventurers have found shelter from the biting -20° c cold of the Siberian Taiga in the protective warmth of the Strelka-Chunya Trading Post Inn.

At supper the adventurers may happen to hear the blind ex-Shaman Akulina Dzhenkoul recite the following chant:

*The god comes, the god comes.
The earth trembles in fear at the coming of Ogdy.
The earth rises and falls beneath my feet, like waves of water.
My place is overthrown, my tent poles topple.
The god comes.*

*The god calls out.
Blinding-bright, his tongue lashes the sky
His roar booms off the hills, the heavens ring
The earth at my feet tears open
The god calls out.*

Akulina carries a 5th level Druid Transmute Rock To Mud scroll, which a thief might be able to pickpocket.

At the Inn the adventurers may also bump into:

- reserved biologist Jana Kofman
- down-and-out Soyot herder Dyukhade
- the quirky scientist Kulik

(see box "At the Inn")

If asked for directions to Churgim, Kimchu or Chambe, these will be readily given by anyone at the Inn - but any directions will at most be very general and vague, bordering on fuzzy. No maps are available - but general equipment is for sale."

Noone at the Inn will join the party. A local guide might possibly be found among local herdsmen encountered along the way, see Random Encounters below.

At the Inn

If the adventures ask around, some of the characters staying at the inn may share some of the following information - at the DM's discretion:

Opined by Jana Kofman:

Fact: "Somehow, 200 reindeer vanished without any trace near Chambe"

Theory: "An earthquake is probably the reason behind recent visual phenomena near Churgim."

Advice: "Don't believe the herdsmen's 'wandering bones' stories. That's nonsense - and impossible"

Advice: "The Khanty will help you through the wilderness"

Belief: "All forest peoples are savage, except possibly the Evenks"

Mumbled by Dyukhade:

Fact: "We heard a whistle and felt a strong wind...in the sky a big ball of white flame, like Cholbon. This was near Kimchu"

Fact: "Where we lived, in Churgim, there had been dense forest, an old forest. But now in many places there is no forest at all."

Rumour: "On the mountain there are savages, who are not like other people"

Advice: "Magankan the evil shaman has awoken the dead. A good shaman will help them rest"

Belief: "Heli wanders the earth again"

Speculated by Kulik:

Theory: "They say complete sets of fossil bones have been found in unexpected places...are we dealing with a cult here ?"

Fact: "The sky over by Kimchu has been glowing strangely. Yes...I have heard of valuable metal falling from the sky, it's not uncommon. But it usually melts."

Rumour: "People are joining Bombogorís forces....perhaps heís a strong ruler"

Saying: "He who drinks dies. He who does not drink, dies as well"

Whispered and hissed by Akulina Dzhenkoul:

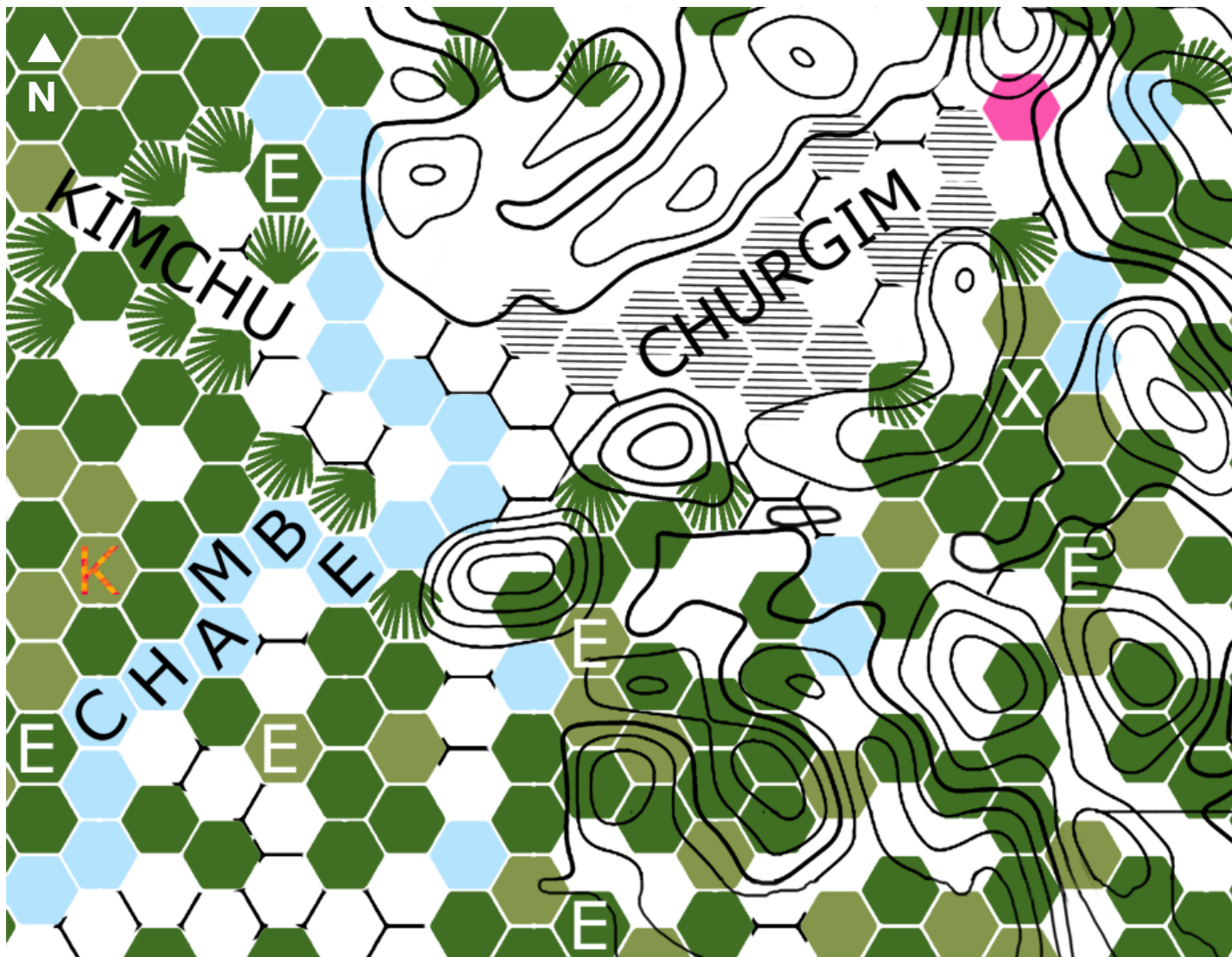
Fact: "The sky split in two, and in it, high and wide above the Chambe River, a fire appeared"

Saying: "A wolf is your friend, and your enemy"

Belief: "The bones are alive, with eyes of fire"

Belief: "Heli wanders the earth again"

Advice: "Evenks leave home and come home"



	1 hex = 1 mile
	Shrubs
	Khanty village
	Forest
	Evenki camp site
	Evenki camp site X
	Blast-felled trees
	Frozen river or lake
	Fossil bone fields
	Impact site

Setting off

After setting off under the eerily glowing aurora borealis, the party may after some time spot a light source closer to ground level; a warm fiery glow on the horizon. Depending on which direction they have taken, this could either be the glow from the meteorite impact site, or initially more probably a false lead: a tribal settlement on fire, the Khanty Village, where some plot clues may be picked up.

Or, before sighting any glow or fire, the party may come across an Evenki camp, either occupied, or more likely temporarily deserted; as the Evenks often move between camp sites.

If occupied, the Evenks may potentially offer shelter, friendship and shaman assistance crucial to solving the main quest - provided the party has not violated any Evenki taboos up to that point.

Alternately, the party might miss all these and instead first stumble over vast areas of large fossil bones of mammoths and other extinct pleistocene megafauna, recently unearthed by the impact of the meteorite crashing near Churgim.

If the party explores these bone-scattered areas in the hunt for ivory treasure, they will potentially disturb small / manageable but annoying numbers of (non-hostile) undead fossil skeletons.

Beyond these boned fields, the party may find the site of the crashed meteorite (and, if uncovering it, suddenly cause overwhelming numbers of undead fossil skeletons to rise).

There will only be two ways to return such a mass rising of undead fossil skeletons around the impact site to a dormant state:

Destruction of meteorite (see p 34)
Shaman assistance (see p 34)

Random encounters (frequency as per DMG)

Forest (1d8)

- 1 Owl* 1
- 2 Wolf* 1 (MM**)
- 3 Winter wolf 2-8 (MM)
- 4 Irish deer 1-8 (MM)
- 5 Bird* 1
- 6 Mulen 1 (see 'Monsters')
- 7 Single reindeer* 1
- 8 Undead sabre tooth tiger skeleton 1 (see 'Monsters' at end)

Non-forest areas (1d10)

- 1 Wolf* 1 (MM)
- 2 Winter wolf 2-8 (MM)
- 3 Irish deer 1-8 (MM)
- 4 Bird*
- 5 Mulen (see 'Monsters')
- 6 Single reindeer*
- 7 Reindeer herd, unaccompanied. 20-60 animals
- 8 Reindeer herd, 20-60 animals accompanied or ridden by 1-4 Karagas, Soyot Evenk herdsmen***
- 9 Undead sabre tooth tiger skeleton 1-4 (see 'Monsters')
- 10 Undead bison skeleton 1-4 (see 'Monsters')

*There is a 25% chance that the animal is a (potentially helpful or guiding - up to DM's discretion) messenger or embodiment of an Evenki shaman (see separate box). Killing it will therefore be critically counterproductive if the party should later need help from the shaman or other Evenki tribespeople. Perceptive PCs might distinguish such 'shaman' animals from regular animals by employing certain class or racial skills, 'true seeing', detect magic etc, or if a helpful DM wants to describe them as possessing some vaguely ethereal quality.

** Monster Manual

***If 2 or more herdsmen encountered, one of them might agree to become hireling/scout/guide for the group, if asked. If only one herdsman, he will never desert his herd.

Statistics: Common man, neutral, 1-6 hp. Weapon: lasso.

NB: a Soyot herder will not be able to communicate well with members of Karagas, Khanty or Evenk tribes - but between any of the latter three it should work fine.



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Khanty village

If seeing a fiery orange glow beyond the tree tops between Chambe River and Kimchu, and heading towards it, suspecting it is the impact site, the party will instead discover a burning camp/village. Rushing around and fleeing are panicking Khanty reindeer herdsmen, who have set fire to their huts, to abandon camp and leave for "the safety of

Bombogor"1. The fleeing herdsmen will refuse to talk about any fire in the sky, or any other strange goings on except to fearfully shout that "Ogdy - the lord of thunder, has awakened the dead!".

If any one of them can be calmed down, and if a hired guide is able to get anything out of them (50% chance), they may advise/hint of other tribes deeper in the forest: Evenk shamans, who will know the reason for 'haunted herds' that roam the area. But they say the Evenki tribe is difficult to locate as they move camp a lot.

¹Bombogor, leader of the Evenk-Daur Resistance Coalition further east

The panicking Khanty will not stay around for long after the party enters their camp area, leaving only burning huts behind. Khantys will refuse to be hired as guides, being too terrified. If the burning huts are searched, a singed but working 6th level Magic-User Stone To Flesh-scroll might be rescued (which may come in useful later).

Evenki camp site (occupied or vacated)

The Northern Tungus Evenks are nomadic, forest-dwelling hunter-gatherers and seasonal fishermen. Evenks live in 'choum', conical teepee-like tents made from birch bark or reindeer skin tied to birch poles.

An Evenki tribe may be difficult to locate, as they regularly move camp, following their reindeer herds, often just leaving their choum tent frames standing in a spot they might return to later. Each time the adventurers come across an Evenki camp site it may therefore either be occupied (20%) or evacuated (80%).

Vacated Evenki camp site

One of several areas where only choum frames, without covering, are left standing in typical dwelling pattern. Possibly there may be some birch-bark boats piled up on delken storage platforms, covered with snow - for use in spring.

If the ground is searched, small items such as bone fish-lures or flint stone and hooks for hanging cooking kettles may lie strewn about or hidden in the snow.

If the camp was very recently vacated (10% chance), some camp fire may still be smoldering or reindeer dung could be recognized as fresh by a party ranger or a hired guide. However, usually it will be very difficult to trace in which direction the Evenks have left. A party ranger will have a 5 % chance to locate them proactively. For a hired Karagas, Soyot or Nganasan guide the chance will be 40% chance; for an Evenki guide: 95%.

Occupied Evenki camp site

Evenks live in 'choum', conical teepee-like tents made from birch bark or reindeer skin tied to birch poles. They tend

reindeer herds, harvest fish from rivers and lakes, and hunt elks, deer, wolverines, foxes and other animals for meat. Most Evenks move camps along trails paralleling major rivers: when moving camp, Evenks leave existing choum frameworks behind and carry only the more portable coverings. They will usually return later to such a vacated camp.

The Evenks saddle their reindeer, and use reindeer sledges, and their reindeer as pack animals and will often cover great distances on foot, using snowshoes or skis.

Evenki tribespeople wear undergarments of soft reindeer or elk skin, plus leggings and moccasins, or thigh boots. They also wear an open-fronted deerskin coat covered with a loincloth made of animal hide. Some Evenkis decorate their clothing with embroidery. During winter, the men dress in fox- or deerskin caps. Women wear long dresses, generally blue in color, and skin boots. In the summer, the men cover their skin caps with white colored fabrics. Facial tattoos are common.

All men train as hunters and warriors. Typical weapons:

Bows and (iron) arrows

Lasso

Utken - a pike with a long knife at the end used as both weapon and tool (as PHB 'Spear')

Evenkes live according to a hierarchic structure. People with the same surname are grouped in clusters, each divided into clans. When introducing themselves, the Evenki use the name of their clan followed immediately by the name of a regional river - 'their' river. Most of the Evenks encountered in this area will be of the Shanyagir or Pankagir clans.

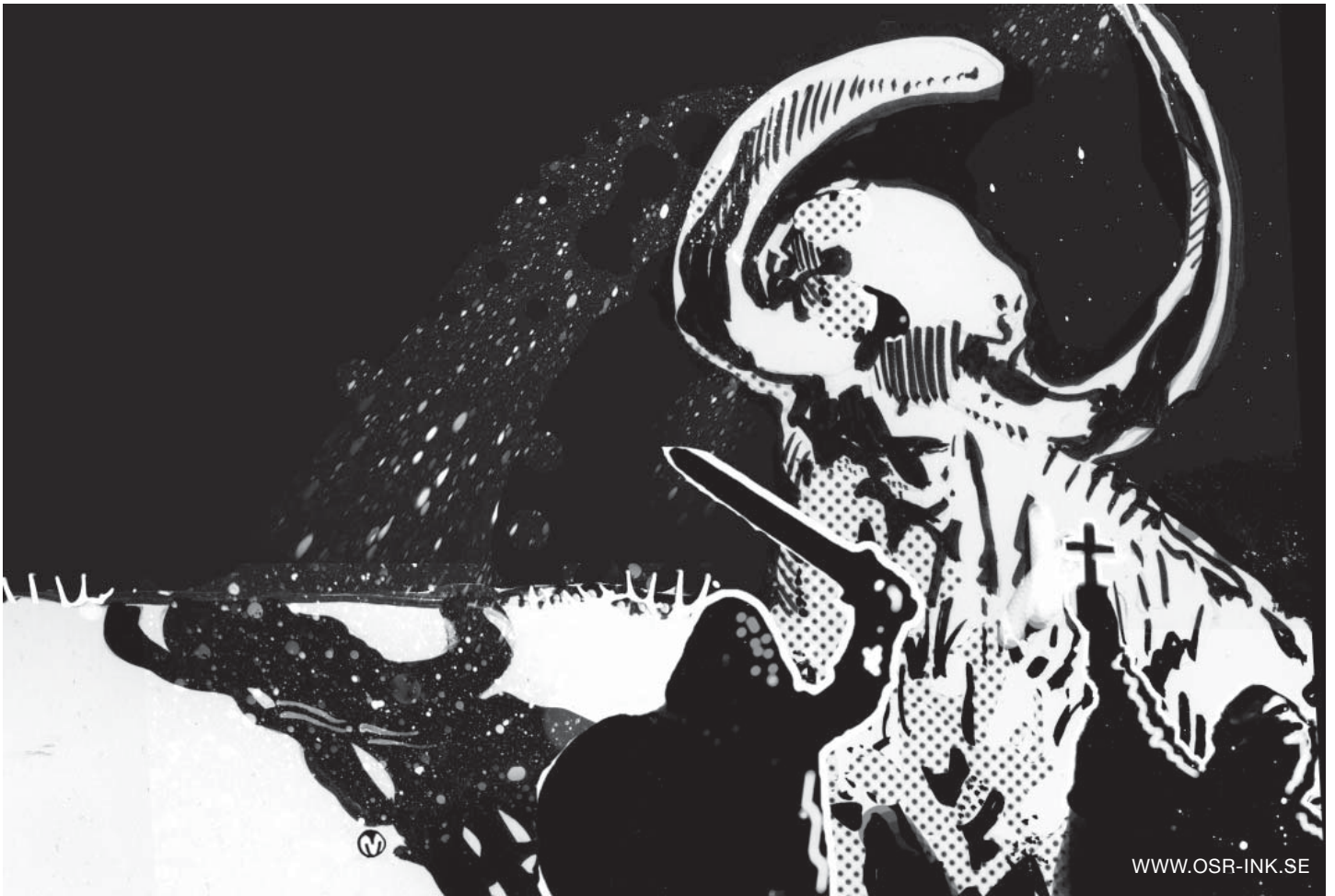
These clans are friendly towards strangers and will gladly offer the warmth and shelter of their choum - provided they have not violated any cultural taboo such as eg killing a shaman messenger, smashed lots of undead fossil skeletons or are seen carrying of looted mammoth bones etc. Evenki clans do not have a concept for 'property' and mostly practice a barter economy.

The Evenks have deep respect for animals and for all elements of nature. It is taboo to torment an animal, bird, or insect. Any wounded animal must be finished off immediately. It is prohibited to spill the blood of a killed animal or defile it. One must never kill animals or birds that were saved from pursuit by predators or came to a person for help in a natural disaster (which, arguably, is what has happened to the skeletons upset by the meteorite). It is critical that souls of animals do not feel angry or hurt.

Fossil bone fields

During their trek, the adventurers will sooner or later stumble over large open and scarred areas bordered by trees flattened in an outward pattern, scattered with fossil animal





bones (unearthed by the meteorite impact, something the party may not yet have understood).

The characters might become distracted by the enormous amounts of valuable and attractive ivory spread out in front of them. But attempting to pry loose any tusks or bones from the frozen ground will awaken 1-2 undead fossil animals, who will rise from among the scattered bones, in a random direction 10-40 feet away:

(1d4)

- 1 Undead mammoth skeleton (see Monsters) 1-2
- 2 Undead bison skeleton 1-2
- 3 Undead sabre tooth tiger skeleton 1-2
- 4 Undead woolly rhinoceros skeleton 1-2

These skeletons, although terrifying as they tower in the polar night, will not actually attack unless attacked, and will not register for "Detect Evil" etc. They will just shamle about (possibly bumping into a bystanding character who might mistake this for an attack).

A cleric may attempt to turn them (as Wraith on the MATRIX FOR CLERICS AFFECTING UNDEAD) (a culturally correct/suitable way to deal with them, if cooperation of a shaman is needed later on - see below).

However, if physically attacked, they will turn on attackers (and, if the party destroys large numbers of skeletons, and mammoth skeletons in particular, this will definitely not count in their favour when asking help from a shaman further on - see below).

To find out what's "wrong", a clever party may try some combination of "Speak with dead" + "Speak with animals" or "Speak with monsters" spells to ask an undead fossil for clues to what's happening; there is a 50% chance that the animal will then inform the party that "Our souls seek rest, help us".

Impact site

At the end of a valley called Churgim, on the north eastern side of the large shattered bone fields, a meteorite originating from the Negative Material Plane crashed to earth a few days before the adventure started.

Visible will be a snowy/muddy furrow ending in a crater, surrounded by an eerie glow, visible from many miles away. Despite the glow, the meteorite (itself embedded in the ground and not immediately visible) isn't hot, and can be handled by adventurers.

Meteorite

Size: as water melon

Weight: 300 GP

Composition: iron+gold+platinum+iridium

Cursed: radiates a variant of Animate Dead range 1d4 miles (re-roll every turn)

Value: 500-5000 GP depending on buyer



However, the instant any part of the meteorite is uncovered and exposed (a process that will take 2d6 turns), the boneyard will come to life on a much larger scale than if a single bone was disturbed by curious treasure hunters, as the meteorite in fact is enchanted and cursed and emanates continuous pulses of a mutated form of the 'Animate dead' spell.

This causes 6d8 skeletons of mammoths, sabre tooth tigers, bison and wolly rhinoceros within a radius of 1d4 miles to rise every game turn and start wandering about in all directions, to the spooky sound of rattling bones and crunched snow.

As previously mentioned, the awakened skeletons will not attack anyone spontaneously. The fossil hordes will just roam aimlessly all over the place, shambling and obstructing, bumping into each other (and possibly into the adventurers), but most of all block the adventurers way back out of the valley, simply by their sheer numbers.

If trapped like this, the adventurers could try smashing their way out, but this will only cause the skeletons to turn on them and attack en masse, with most likely disastrous effects. A "Dispel magic" will deactivate some skeletons - but more will rise - for as long as the meteorite remains exposed/undestroyed. Merely removing - or reburying - the meteorite will not calm the bone fields either.

Fleeing is possible, up a hillside or into a narrow crevice to the south east. It will be easy to lose the skeletons this

way (but they will still be around if the party returns). There are only two successful ways of reverting a mass rising of undead fossil skeletons around the impact site, back to inanimate state:

1) By destroying the meteorite

- e g by trying Cleric/Druid/Magic-user spells such as:

- Transmute rock to mud
- Stone to flesh
- Transmute metal to wood
- Disintegrate etc

Success (up to the DM's ruling) means all animated skeletons drop to the ground and the party can safely leave in any direction.

A destroyed meteorite will become worthless. But Evenks and others in the region will show gratitude to the adventurers who offer rest to the upset animal souls.

2) By requesting help from an Evenk shaman

This solution may be gleaned from

- hints dropped by Dyukhade at the In
- conversations with fleeing Khanty tribesmen
- communication with an encountered undead animal
- the animal embodiment/messenger of a shaman



- or by asking members of various tribes encountered during the way

By the time the party have found and/or exposed the meteorite, the Evenki group will already have relocated to camp location marked X. The party will most likely find the camp, if fleeing that way rather than fighting themselves out through a valley entrance blocked by animated fossil hordes.

Meeting the shaman

If the party approaches the camp, obviously carrying looted tusks, they will be turned away already at the perimeters of the camp. If not, there is a possibility they will be allowed to approach the tribe's shaman Nisan Bithe for help.

Nisan Bithe is the senior shaman of the Shanyagir and Pankagir clans. She will be sympathetic and helpful to all friendly non-Evenks who show that they respect Evenki culture.

Nisan, and any other Evenki shaman is able to:

- contact the spirit world
- leave the body to enter the supernatural world, the underworld, the underwater world or the sky - to search for answers or information vital to the sick and the tribe
- evoke animal images as spirit guides and messengers (see Random Encounters)
- cure illness caused by evil spirits
- (occasionally) predict the future

Provided the adventurers have not violated any cultural taboos, such as killing wild animals wantonly, killing a spirit messenger (consciously or unwittingly), looted bones en masse from the shattered bone fields, or smashed large numbers of animated undead fossil skeletons (especially mammoths, who represent Heli, the creator of the world) in combat prior to approaching Nisan, she will gladly listen to



Nisan Bithe

7th lvl female druid

ST 14 IN 12 WI 17 CO 18 DE 11 CH 16

HP 44

AL N

Nisan's headdress, clothes and boots are decorated with symbolic bones, representing rebirth. During rituals, she sometimes also wears a mask, and antlers on her head.

Equipment:

- Amulet of the planes (DMG p. 137) for journeys between the physical and spiritual worlds
- Rattle, gong and drum: rhythm and beats allow the shaman to achieve an altered state of consciousness, and to travel between physical and spiritual worlds. Shamanistic music or song may mimic natural sounds such as those of bird, wolf, polar bear and reindeer calf
- Feathers: birds are seen as messengers of the spirits
- Pipe: for smoking
- Sword +3 vs Elementals: a holy sword that protects the Nisan from wandering evil spirits as she travels to the spirit world. She will not use it on the Prime Material Plane.
- Long table: a foldable wooden table, roughly 9' x 2'. This table transforms into a "flying horse" in the spirit world.

the group's request for advice how to rid the area of the fossil skeletons. If Nisan is convinced, she will try to solve the fossil horde problem by performing a shaman ritual.

If she approves, Nisan will undertake the necessary ritual and use her Amulet to let her soul fly to celestial or underneath realms, contacting mythological beings such as Kali, the half-elk-half-fish, and the souls of the departed animals, negotiating with them in order to cease calamities. The problem will be solved by "releasing" the souls of the animals from their hidden abodes.

This procedure will take 10-12 hours in 'normal' adventure time, allowing the adventurers to stay overnight with other members of the tribe to rest and recuperate.

The next morning, the adventurers will not be able to see Nisan again. They will be informed by other members of the tribe that all is well and that 'Souls are now at rest', then politely coaxed into leaving the camp, and kindly asked to move on.

If and when the adventurers then return to the impact area

after receiving Nisan's help, they will discover that all is still there - no skeletons are animated any more. The adventurers will be able to pass freely, and even uncover the meteorite without waking more skeletons (unearthing it will take 2d6 turns).

Nisan and her clan / tribe lay no claim to the meteorite and have no issue with the group wanting to reach it or take it away - to the Evenks it is considered an aberration and they'd be just as happy if it were to disappear (or be destroyed).

Carrying the meteorite away after a successful Shaman ritual has taken place will not make the bones in this area rise again. (But - any bones in other places the group travel to after this adventure, such as eg antlers on the walls of the Trading Post Inn may, of course be affected by the radiating semi-spell.....)

End of adventure - treasure and XP

Treasure

Removing the meteorite without destroying it means that the mutated Animate Dead spell will continue to pulsate out from the meteorite (unless it is transported inside some ceramic or metal vessel). Wherever it is taken, the meteorite will keep animating skeleton parts nearby, in the strangest of places: antlers on walls, horned helmets, piano keyboards, ivory pipes etc.

If the party manages to quickly flog the meteorite off to some buyer in an area far away from any cemetery or other bones, they might get 500-5000 gp for it, due to its rare metal content. But they also risk becoming wanted for selling cursed items!

XP

Selected suggestions for XP awards, in descending xp amount order

- Highest XP reward: Destroying the meteorite without help
- 2nd highest XP reward: Successfully acquiring help from an Evenki shaman to release the fossil souls
- 3rd highest XP reward: Unearthing the meteorite and taking it away
- 4th highest XP reward: Successfully establishing communication with an undead fossil

Actual and exact no. of XP will be decided by the DM, the above is only a suggested proportional ranking for some of the phases of this scenario.

Overleaf: monster data for this adventure



WWW.OSR-INK.SE

Monsters in the 'Tunguska' adventure

Irish deer - as in Monster Manual ("MM")

Winter wolf - as in MM

Wolf - as in MM

Mulen (or Almas)

As YETI in MM except: is not fond of human flesh, and will not attack voluntarily, only defend itself when cornered.

Undead mammoth skeleton

As MAMMOTH in the MM, with the following modifications:

Alignment: N

Turned as Wraith on the MATRIX FOR CLERICS AFFECTING UNDEAD. Suffers only one-half damage from sharp and/or edged weapons (such as spears, daggers, swords). Blunt weapons such as clubs, maces, flails, etc. score normal damage. Fire scores normal damage. Sleep, charm, hold and cold-based spells do not affect skeletons. Holy water causes 2-8 hit points of damage on a skeleton for each vial which strikes it. Will not attack if unprovoked, but attacked skeletons attack until destroyed.

Undead bison skeleton

As BUFFALO in MM, with the same modifications as Undead mammoth skeleton.

Undead woolly rhinoceros skeleton

As RHINOCEROS / Woolly Rhinoceros in MM, with the same modifications as Undead mammoth skeleton.

Undead sabretooth skeleton

As TIGER / Sabre-Tooth in MM, with the same modifications as Undead mammoth skeleton.

Sources and inspiration:

"The Tungus Event" - Rupert Furneaux

"The Lichway" - White Dwarf #9

"The Cosmic Elk" - www.cosmicelk.net

"Snömannens gåta" - Boris Porsjnev

"Nisan saman-i bithe" - folksaga

"Evenki." - G.M. Vasilevich

By: M for Mjölur



SKIRMISH!

— REPORT FROM A MINIATURE BATTLEFIELD

Pictures and despatches from "Adventures in Queen Victoria's time", a series of Warhammer Fantasy Battle/Rpg-sessions, inspired by George MacDonald Fraser's *The Flashman Papers*.



Bungaloo Station

1. Bungaloo Station

Main characters:

- Kapten Eager
- Captain Keen
- Cowabunga, prince of Hoola Bandoola

Eager and Keen are given orders to rescue the explorer Sir Arthur Pendingbroke, who has been attacked near the Bungaloo

trading station. They also have to rescue Bungaloo Bill and his ivory hunters.

But just as the rescue force arrives, it is attacked by amazons and pirates. Keen falls (but miraculously survives!). Eager retreats to the steamboats.

Victory: Cowabunga



Capture Fort Wytohyo!

2. Supply column for Fort Matilda

Main characters:

- Captain Eager
- RoryMcGory
- Pasha Pushta

After getting news of Pasha Pusta's rebellion, colonel Diddering decides to send a column of reinforcements and supplies to Fort Matilda.

What Eager doesn't know is that the fort has already been taken over by Pushta, his men lying in ambush, disguised as British forces. But Pushta's attacks are too disorganised and very few manage to engage the troops guarding the column. Pushta flees.

Victory: British

3. Save Lili Marlene (no photos)

Main characters:

- Captain Eager
 - Rory McGory
 - Emir Zephir
 - Gulam Sing
 - Lili Marlene
- et al

Captain Wunderbaum comes to Fort Mildred with a plea for British assistance, to save the German actress Lili Marlene. She has been captured by the pirate Gulam Sing, to be sold at the Addéra slave market by the cruel Emir Zephir.

Lili is liberated in splendid fashion as evil French mercenary Jean Baptisté Sadisté is killed by Rory McGory in a heroic duel.

Victory: British

4. Capture Fort Wytohuo!

- and before nightfall, too (i e within 12 turns)

Main characters:

- Captain Eager
- Lieutenant Bright
- Raj Sing
- Koo Sing



Supply column for Fort Matilda



Troops from **Veery Poor** have - together with a band of pirates - captured Fort Wytohuo. Their combined forces have cut off the **Transzimbalian railway**, owned by the British. Captain Eager must now quickly recapture the fort from Koo Sing. On the river **Nincoompoo**, a tough battle is fought out between the "Mudskipper" commandeered by Raj Sing, and lieutenant Bright's "Zimbali Queen".
Victory: British (at the very last minute)

*GM, photographer and frontline reporter:
 Peter Mattsson*



Capture Fort Wytohyo!

Christmas present from the future

What Christmas present from the future (or more specifically, the year 2116) do you want ?



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QUEEN

PUSHED
ASIDE
WHEN RIDING
(MAN'S RIDING
STYLE)



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SOFT
LEATHER
HEMET



GUARD (LUNAR EQUIPMENT)



HARDENED
LEATHER
PROTECTOR

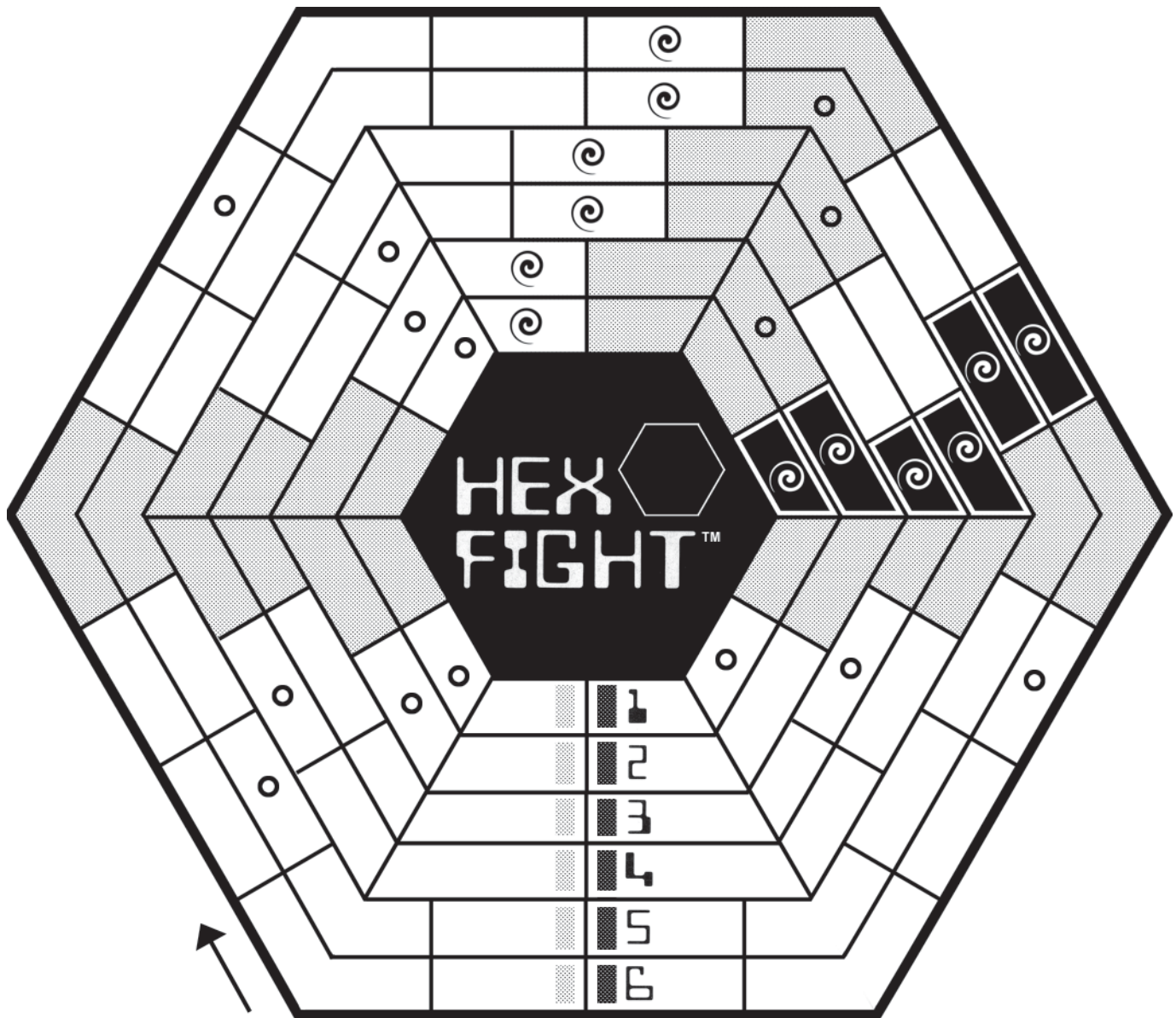
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SABLE RIDER

NEE 03 04 2015



Hex Fight - a snappy space race

(heavily indebted to Waddingtons PIT STOP)

You'll need:

- Game board (print this page out - duplex option if you want the back as well)
- 2 six-sided dice (d6)
- Space ship game counters (also printable from this page)

Decide on the max. no. of galactic laps before starting.

Each player rolls the dice to see who gets which counter: the player with the highest score picks ship 1, the second highest ship 2 and so on.

Place the space ship counters on the corresponding number on the starting line. Player no. 1 rolls 1d6 and moves the corresponding no. of steps in clockwise direction. Then player 2 rolls and moves, then player 3 etc in turn.

A space ship may neither pass through/over another space ship, nor move sideways: only in a straight line or diagonally. If this isn't possible, the player will have to stop in the square behind. Diagonal movement is not permitted in grey squares, where only straight movement is allowed. If a space ship lands on a black space warp square, it will instantly be zapped backwards to the

Counters



Key





'warp exit' square in the same lane (or the square behind it, if it's already occupied), and starts from there next turn. If a space ship lands on a square with a small circle, the player whose turn it is rolls 2d6 and consults the Hyper Table:

Roll Hyper result

- 2 the space ship in the first position moves back 3 steps
- 3 space ships 1 and 4 move back 2 steps
- 4 space ships 2 and 5 move back 2 steps
- 5 space ships 3 and 6 move back 2 steps
- 6 the player whose turn it is, moves space ship forward 1 step
- 7 the player whose turn it is, moves space ship forward 2 steps
- 8 the player whose turn it is, moves space ship forward 3 steps
- 9 space ships 1 and 4 move forward 1 step
- 10 space ships 2 and 5 move forward 1 step
- 11 space ships 3 and 6 move forward 1 step
- 12 the space ship in the last position moves forward 3 steps

If, as a result of a roll on the Hyper Table, a space ship lands on a square already occupied by another space ship, it has to stop in the square behind it (if moving forwards) or in the square immediately in front of it (if moving backwards). A space ship sent forwards or backwards by the Hyper Table may move in a straight line or diagonally, except in grey squares.

The game ends when the first player crosses the finishing line after the agreed no. of galactic laps. .



**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 fiasor 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”

– Grotzine

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

– Piruett



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




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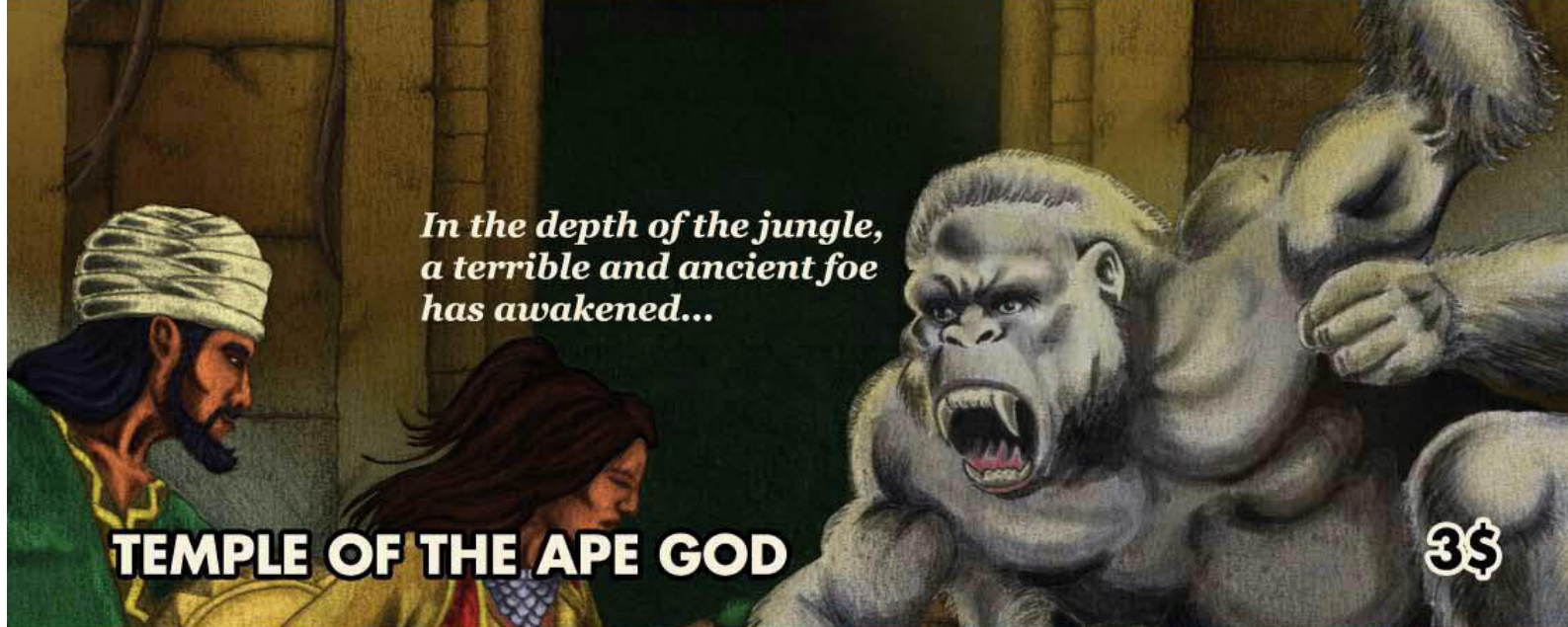
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