

# GOREAN Adventures 09: DEATH TO BEASTS



TALES OF  
**GOR**  
COREAN ROLEPLAYING



POSTMORTEM  
STUDIOS



# Tales of Gor

## GOREAN ROLEPLAYING

FANTASTICAL ADVENTURES ON THE COUNTER-EARTH

Authorised and based on the Gorean books of John Norman

Written by: Emma Reid and James 'Grim' Desborough

Art by: Michael Manning, Brad McDevitt and Morgan Potts.

(C) Postmortem Studios 2020

John Norman's works by permission of the author and the author's agents Richard Curtis Associates, Inc. John Norman's works are published by Open Road Media

<http://www.openroadmedia.com/contributor/john-norman/>

## **OPEN GAME LICENSE Version 1.0a**

The following text is the property of Wizards of the Coast, Inc. and is Copyright 2000 Wizards of the Coast, Inc (“Wizards”). All Rights Reserved. 1. Definitions: (a) “Contributors” means the copyright and/or trademark owners who have contributed Open Game Content; (b) “Derivative Material” means copyrighted material including derivative works and translations (including into other computer languages), potation, modification, correction, addition, extension, upgrade, improvement, compilation, abridgment or other form in which an existing work may be recast, transformed or adapted; (c) “Distribute” means to reproduce, license, rent, lease, sell, broadcast, publicly display, transmit or otherwise distribute; (d) “Open Game Content” means the game mechanic and includes the methods, procedures, processes and routines to the extent such content does not embody the Product Identity and is an enhancement over the prior art and any additional content clearly identified as Open Game Content by the Contributor, and means any work covered by this License, including translations and derivative works under copyright law, but specifically excludes Product Identity. (e) “Product Identity” means product and product line names, logos and identifying marks including trade dress; artifacts; creatures characters; stories, storylines, plots, thematic elements, dialogue, incidents, language, artwork, symbols, designs, depictions, likenesses, formats, poses, concepts, themes and graphic, photographic and other visual or audio representations; names and descriptions of characters, spells, enchantments, personalities, teams, personas, likenesses and special abilities; places, locations, environments, creatures, equipment, magical or supernatural abilities or effects, logos, symbols, or graphic designs; and any other trademark or registered trademark clearly identified as Product identity by the owner of the Product Identity, and which specifically excludes the Open Game Content; (f) “Trademark” means the logos, names, mark, sign, motto, designs that are used by a Contributor to identify itself or its products or the associated products contributed to the Open Game License by the Contributor (g) “Use”, “Used” or “Using” means to use, Distribute, copy, edit, format, modify, translate and otherwise create Derivative Material of Open Game Content. (h) “You” or “Your” means the licensee in terms of this agreement. 2. The License: This License applies to any Open Game Content that contains a notice indicating that the Open Game Content may only be Used under and in terms of this License. You must affix such a notice to any Open Game Content that you Use. No terms may be added to or subtracted from this License except as described by the License itself. No other terms or conditions may be applied to any Open Game Content distributed using this License. 3. Offer and Acceptance: By Using the Open Game Content You indicate Your acceptance of the terms of this License. 4. Grant and Consideration: In consideration for agreeing to use this License, the Contributors grant You a perpetual, worldwide, royalty-free, non-exclusive license with the exact terms of this License to Use, the Open Game Content. 5. Representation of Authority to Contribute: If You are contributing original material as Open Game Content, You represent that Your Contributions are Your original creation and/or You have sufficient rights to grant the rights conveyed by this License. 6. Notice of License Copyright: You must update the COPYRIGHT NOTICE portion of this License to include the exact text of the COPYRIGHT NOTICE of any Open Game Content You are copying, modifying or distributing, and You must add the title, the copyright date, and the copyright holder’s name to the COPYRIGHT NOTICE of any original Open Game Content you Distribute. 7. Use of Product Identity: You agree not to Use any Product Identity, including as an indication as to compatibility, except as expressly licensed in another, independent Agreement with the owner of each element of that Product Identity. You agree not to indicate compatibility or co-adaptability with any Trademark or Registered Trademark in conjunction with a work containing Open Game Content except as expressly licensed in another, independent Agreement with the owner of such Trademark or Registered Trademark. The use of any Product Identity in Open Game Content does not constitute a challenge to the ownership of that Product Identity. The owner of any Product Identity used in Open Game Content shall retain all rights, title and interest in and to that Product Identity. 8. Identification: If you distribute Open Game Content You must clearly indicate which portions of the work that you are distributing are Open Game Content. 9. Updating the License: Wizards or its designated Agents may publish updated versions of this License. You may use any authorized version of this License to copy, modify and distribute any Open Game Content originally distributed under any version of this License. 10. Copy of this License: You MUST include a copy of this License with every copy of the Open Game Content You Distribute. 11. Use of Contributor Credits: You may not market or advertise the Open Game Content using the name of any Contributor unless You have written permission from the Contributor to do so. 12. Inability to Comply: If it is impossible for You to comply with any of the terms of this License with respect to some or all of the Open Game Content due to statute, judicial order, or governmental regulation then You may not Use any Open Game Material so affected. 13. Termination: This License will terminate automatically if You fail to comply with all terms herein and fail to cure such breach within 30 days of becoming aware of the breach. All sublicenses shall survive the termination of this License. 14. Reformation: If any provision of this License is held to be unenforceable, such provision shall be reformed only to the extent necessary to make it enforceable. 15. COPYRIGHT NOTICE Open Game License v 1.0 Copyright 2000, Wizards of the Coast, Inc. The D6 System (WEG51005), Copyright 1996, West End Games. West End Games, WEG, and D6 System are trademarks and properties of Purgatory Publishing Inc. World of Gor/Tales of Gor/Death to Beasts are (c) Postmortem Studios (James Desborough) PRODUCT IDENTIFICATION: Product Identity: All world information and non-game related text are property of Postmortem Studios (James Desborough) and its publishing partners. Interior art and trade dress are designated as Product Identity (PI) and are properties of Postmortem Studios (James Desborough). All rights reserved. Open Game Content: All game mechanics and material not covered under Product Identity (PI) above.

# Introduction

## POSTMORTEM STUDIOS

*Postmortem Studios* is an independent, small scale publisher of role-playing games, tabletop games, fiction and more. It is the personal imprint of *James 'Grim' Desborough*, a 20+ year veteran of the role-playing industry with experience across the spectrum from other independent micro-publishers, to *Wizards of the Coast* and *Dungeons & Dragons*.



*Postmortem Studios* specialises in ‘controversial’ games and topics, which tend to be more exciting and challenging in both design, and play. *Tales of Gor* is no exception to this, being based on the novels of *John Norman*.

You can contact or follow *Postmortem Studios* and *Grim* at...

- **Twitter:** @Grimasaur, @Mort\_Post
- **Facebook:** PostmortemStudios
- **Youtube:** PostmortemVideo, Grimstreams

You can also support *Grim* and *Postmortem Studios* and get privileged access and discounts at...

- **Patreon:** Grimachu
- **Subscribestar:** Grim-Jim

You can purchase e-books and more direct at...

[www.post-mort.com](http://www.post-mort.com)

## TALES OF GOR

*Tales of Gor* is based on the world of *Gor*, the Counter-Earth of the novels of *John Norman*. This is a science-fantasy, ‘planetary romance’ setting, with some key differences.

It is a world of raw sexuality, of extreme gender differences, of slavery and bondage. This is not for the faint-hearted, and not for everyone, but it is a fantasy world. It is merely a fantasy world where the fantastical elements are social, psychological and philosophical rather than magic or dragons. Go in with your eyes, and mind, open.

## DEATH TO BEASTS

Death to Beasts is set in Torvaldsland and the free-port trading islands to the west of its coastline. Torvaldsland is home to the descendants of Norse Vikings, taken from Earth centuries ago and transported to Gor by the Priest-Kings. Unlike the men of central Gor, they have retained many of their cultural norms, such as worship of pagan gods. They consider themselves very distinct from the Greek/Roman influenced central cities such as Ar, found further south.

This scenario module consists of three acts:

**In Act 1:** the characters are either merchants, or in the employ of merchants (possibly as sellswords offering protection to a wealthy, and somewhat adventurous, merchant called Torsten), on board the trading ship, *Serpent’s Breath*, that trades with the northern isles of Hunjer, Skjern, and Scagnar. These free ports are administered by the merchant caste, and are reasonably multi-cultural compared with the rugged coast of Torvaldsland itself, looming to the west. The characters can indulge in some speculative trading of their own, and resolve some problematical set pieces as the ship navigates the waterways.

**Act 2:** sees the characters’ shipwrecked after a vicious storm sinks *Serpent’s Breath* beneath the waves. The characters find a less than welcome reception on the coastline of Torvaldsland, during which time they hear rumours of ‘beasts’ marshalling their forces in the mountain regions, and they are offered dangerous work to rescue a woman accused of evil sorcery in the town of Hulgade, in exchange for safe passage out of Torvaldsland.

**Act 3:** sees the consequences of their daring escapade in Hulgade when they are forced to flee east, towards the snow-capped mountains. There they will come across native Kurii, scavenging for ship metal, who superstitiously bow down to a newfound 'messiah' – a ship-based Kur who is manipulating their belief in ancient pagan Gods to gather the native Kur tribes into an army capable of threatening the North.

## THE HOOK

For one reason or another, the player characters have reached the coast of the Gorean mainland, where the northern forests touch the edge of the continent. Their travels bring them to the port of Kassau and to the attention of a wealthy merchant called Torsten who is about to embark on a trade trip to buy and sell various goods. He needs men who can guard and assist him, not to mention protect his property.

Alternatively, if the player characters happen to have one or more merchants in their midst, they hear of an opportunity to join a trade ship – *Serpent's Breath* - that stands to generate sizeable profits in a journey to the trading isles west of Torvaldsland.



# Chapter One: The Icy Seas

## SERPENT'S BREATH

Serpent's Breath is a typical Gorean round ship, built to carry heavy cargo and navigate the waters of the Thassa, trading between the eastern ports of Lydius, Kassau and Helmutspport, and on to the cluster of islands found in the eastern waters of Torvaldsland: Scagnar, Skjern and Hunjer.

Round ships have two masts with permanent rigging and lateen sails, and banks of oars either side, usually manned by between one to two hundred chained galley slaves. Compared to sleek ram ships, favoured by raiders, round ships are comparatively slow-moving and less manoeuvrable, but they can carry freight of up to one hundred and fifty tons in the cargo hold.

The ship carries several merchants, each with their own selection of trade goods, below deck.

Depending on the party of characters, they may either be merchants in their own right or sellswords, hired to protect an NPC merchant during the trading voyage.

## TORSTEN OF THE FAIR PRICE

*(AKA Torsten, son of Torsten, who was in turn, possibly a son of another Torsten).*

If they are in the employ of a merchant NPC, then his name is Torsten, and his Home Stone is the city of Kassau on the east coast. Torsten is a good-humoured fellow, with an extravagant paunch that comes from his love of good cooking. He will often describe food and drink to the characters during the trading journey, explaining how best to season meat, dress it with herbs and garnish it with vegetables. He will despair of the low quality of the meals on board Serpent's Breath but will make the most of any port they arrive at, taking the characters out for an evening meal at an establishment he knows has a good reputation for its cuisine and its luscious dancing girls.

*"It is a crime how they have boiled these vegetables," Torsten sighs, with considerable despair, each time he gazes down at the sorry state of the communal mush served on tin plates during meal times on board ship.*"

*"No doubt the poor green things bowled in misery as they were dowsed in the pot and boiled until all the flavour evaporated into the air! The cook on board this vessel should be stripped of his title and made to scrub the decking with the smallest of toothbrushes, for those clumsy hands cannot be trusted to peel raw garlic or serve up an exquisite lobster in a softly scented butter sauce! And to think, we are paying for the superior class of dinners!" He shudders at the thought of the possible alternatives.*

He also expounds strongly on the issue of taxation, in particular unfair taxes. In his mind, this is basically taxation of any kind.

*“They say there is no caste of thieves outside of Port Kar, but that is to overlook the caste of tax inspectors, who put the thieves of Port Kar to shame with their daylight robbery! A pox on them all! How are fair-minded businessmen such as I supposed to make a living? Every time we so much as blink, we get taxed for doing so! At least the thieves of Port Kar have the decency to mark their faces with scars so that they might be shunned by honest folk.”*

Whether the GM uses Torsten or has the player characters act as merchants themselves, the adventure will begin with the characters acquiring trade goods in the harbour port of Kassau, to ship to the northern islands. If Torsten is the principle patron here, then he will take the characters along and suggest to them they might wish to purchase some goods on their own behalf and speculate with him to make a tidy profit.

*“I have thirty tons of cargo space on permanent consignment, but I am unlikely to fill it this trip. Consider it an employment bonus – feel free to fill ten tons with goods you have purchased yourselves. Choose the right cargo, and you might turn a handsome profit on the isle of Scagnar and beyond.”*

Obviously, if the player characters are the merchants, then they can make use of the full thirty-ton capacity.

### A Note on the Climate

This scenario is set in an environment much like Norway and Sweden. The temperature in this region is cold, and freezing rain and wind is frequent. Characters will find that they need to wrap up warm. A breezy, light Greek/Roman tunic and sandals may be enough for walking the Mediterranean style streets of Ar, but in Torvaldsland they will need multiple layers of heavy cloth and/or cloaks and furs.

This even goes so far as keeping kajirae warm. Any player character who expects his kajira to walk around naked or dress in just a thin slave tunic may soon have a bitterly cold kajira, incapable of doing much at all. Kajirae will need warm garments of wool and possibly warm snug boots too.

If for any reason characters or NPCs aren't suitably dressed for the environment for a lengthy period, the GM should impose a 1 Difficulty factor penalty (or -5 on dice rolls). Furthermore, unprotected exposure to the bitter climate for an extended period will begin to do exposure damage of 1D6 per hour, particularly during periods of freezing rain and wind.

## KASSAU

Kassau is probably the largest town south of Torvaldsland and is situated at the eastern coastal edge of the Northern Forests where it commands a strategic point for trade, lumber and fishing. The port is nominally under the authority of the High Initiate of the north who claims to be the absolute spiritual authority over the full extent of the civilised northern territories. Unfortunately for him, the north men of the Torvaldsland region are pagans who worship God such as Thor and Odin and therefore have little interest in the theological ramblings of a Priest-King Initiate.



Despite this, the Priest-King temple in Kassau towers above all other architectural points, dwarfing the rather basic and crude wooden buildings leading to the harbour front. During the events of *Marauders of Gor*, Ivar Forkbeard attacked Kassau and looted the temple, killing many of the Initiates who lived there. Many assumed that Torvaldsland would suffer the full anger and fury of the mighty Priest-Kings for such a thing, but strangely enough divine vengeance never took place. The Initiates claim this was a sign that the Priest-Kings can be merciful to the infidel, whereas the men of Torvaldsland, in turn, claim that the Priest-Kings are too scared of the Norse Gods to try their luck this far north of the Sardar.

Kassau is protected by a wall of sharpened logs with a defensive catwalk that contains two gates, one of which faces the sea inlet, while the other, smaller one, leads out to the northern forests. The population of Kassau varies, often depending on whether it is attacked by savage Northmen, but averages about eleven hundred people when casualties are replenished.

Taking into account various neighbouring settlements that rely on Kassau for protection, the overall population could be as high as two thousand, five hundred people, all told.

*The GM can use the following set scenes during the ship's voyage:*

## Harbour Authorities

Upon arriving at Scagnar, the characters find they have come during a crackdown on tax avoidance. The ship is boarded by overly zealous tax officials, keen to make up for cargoes they may have ignored recently in exchange for lucrative bribes. Bureaucratic scribes descend on the player characters, opening up crates, examining personal possessions and reeling off a long list of obscure by-laws that the characters are innocently in contravention of. Perhaps the characters failed to complete a form 15b before leaving Kassau? They don't have a form 15b? Tut, tut. And is that a cargo of fine wine from the rolling slopes of Vonda? It doesn't have a quality control seal stamped in red wax on any of the barrels!

This may possibly be an exercise in Charm based skills to avoid hefty fines and even the threat of a short term in prison (the scribes may point out that 'prison' on the isle of Scagnar is essentially a deep pit lined with cement, covered with a metal grille, through which food slops are poured at feeding time. The experience is best avoided).

## Shore Leave

While the ship berths in Scagnar for a day or two, the characters may explore the harbourside for entertainment and refreshment. The isle, of course, caters to the maritime trade and passing sailors who come and go. During this time the characters may be caught up in a bare-knuckle brawl in one of the paga taverns, or be in the vicinity when some of their fellow sailors start one. Surviving the fight leads to getting well clear before the town guard arrives to administer some summary justice.

## Pagan Ways

Scagnar is likely to be the first time the characters have encountered other religions besides the Priest-Kings on Gor.

Here, the ancient Gods of the Norse religion on Earth are worshipped, and the characters will see signs of evident devotion to Thor, Odin, Tyr and other such divinities wherever they go. During the day they will observe a Wicker Man style procession through the town's streets, consisting of men (and many women) dressed in ancient folklore style garments with ornate masks concealing their faces. The purpose of the ceremony isn't clear, but there is considerable drinking and feasting and ceremonial rituals that appear baffling to an outsider.

As night falls, the revelry becomes darker; the free women who had earlier took part, clad in clean white gowns to signify their chaste virginity, have now hurriedly retired to their homes for safety, and an air of debauchery fills the streets of Scagnar, with slave girls taken and used in the streets to bless the coming harvests.

If the players are familiar with films such as *The Wicker Man*, the GM may wish to play on their paranoia and make it seem that the ceremony might be leading to some sort of human sacrifice somewhere, perhaps on the cliffs overlooking the crashing waves of the sea. This sacrifice might even involv3 them, and you can arrange matters so that the players become caught up in the night time frenzy, running into more and more of these 'wild masked men' who prowl the streets, drinking, fighting and dancing.

Whether there is a darker side to things is left up to the GM.

## RUMOURS

In Scagnar, the characters hear the first rumours of savage beasts living on the mainland. These are the native Kurii who are descended through many generations from ship Kur who found themselves stranded on Gor centuries ago.

Unlike the Kurii who live in the Steel Worlds in the asteroid belts close to Jupiter, these native Kur have degenerated and become more primitive and very superstitious, cut off as they now are from their technologically advanced brethren. The men of Scagnar will not understand any of this (though player characters may be familiar with the Kurii) and will describe them merely as intelligent but savage creatures who live in the mountain regions of the mainland.

The recent rumours suggest some messianic beast figure has appeared before these beasts and is now ruling over them, causing them to make incursions into human lands close to the mountains. Some Jarls have taken to appeasing the beasts with offerings, while other Jarls, even more fearful, have, it is said, bent the knee to these creatures, acknowledging them as their overlords. The Jarls closer to the coastline of Torvaldsland are determined in their resistance. Should these beasts venture even further from their strongholds in the mountains, they will fight.

## THE LADY

A free woman of some social standing is travelling on board *Serpent's Breath*, accompanied by a slave girl, Raya, as her handmaiden, and an armed guard called Valan (who plays no significant part in the scenario). Her name is the Lady Esapina, and she is travelling to live with an Uncle on Scagnar.

Many of the sailors are unhappy about this, as the presence of a free woman on board ship is said to be unlucky (though in fairness the average sailor can rattle off a long list of all manner of things they consider might be unlucky, such as dropping a spoon from your left hand, or stepping three times in succession on a nail hammered into deck planking, or whistling a tune when the wind changes direction...). During the voyage, there is considerable grumbling as she passes by. Unfortunately for her, during the journey, her guardsman becomes seriously ill with a raging fever that leaves him bedridden and confined to a cabin, unable to protect her. The Lady then has to fend for herself, and gradually becomes the target for many men who haven't had the use of a woman in weeks.

The player characters will observe situations where Lady Esapina is teased, taunted, even groped (while the ship's captain isn't present) and witness her fleeing in tears from these encounters as best she can. If characters intervene and offer her protection, they will generate an honour point each time they do so.

### **Lady Esapina and Raya**

If the player characters help Lady Esapina, she will grow very dependent on them and possibly develop romantic feelings for the men if they appear to be her saviours in times of need. She is not free companioned to anyone, and so any of the male characters may strike her as a prospective suitor. It is difficult for free women to appear attractive to men, as they are usually fully veiled and swaddled in layers of garments that don't even show a glimpse of her wrist. Esapina however, will try her best to interest one or more of the men, often praising them in situations where the praise is obviously not really warranted and trying to be overly pleasing.

*"May I just say how dashing you look today? Please do not consider me too bold, Sir, but that tunic looks so smart on you..." or perhaps, "Oh, that was such a funny joke, kind Sir. What a fine turn of words you have. If only all men could be as witty as you."*

If a male character does reciprocate, she will go as far as she might dare – holding hands perhaps, offering her left cheek for a chaste kiss, and secretly, maybe scandalously, dreaming of much more. But like so many free women of Gor, her social conditioning makes it very difficult for her to cross the rigidly enforced lines where a woman must appear to be demure and unsullied.

The characters will note that her slave, Raya, is somewhat more modestly dressed than a slave girl owned by a man might be. Raya is deeply miserable. As property of a woman, she has not had sex for over a year and is boiling with frustration. Esapina will not permit Raya to be touched or used by a man unless there is little choice. She expects Raya to comport herself to a ridiculous standard of chastity for a kajira.

If she catches Raya looking meaningfully at a man (which Raya sometimes can't stop herself doing) or flaunting herself (Raya may at times brush closely against some of the male characters as if by accident, and may arrange her knee-length tunic in such a way that they catch a glimpse of her lovely thighs), then Esapina will be furious with the girl and will beat her with a switch, calling her a filthy slut.

She is not cruel for the sake of cruelty, but Esapina will not tolerate any displays of sexuality from her' handmaiden'.

The situation between the two women will be barely under control on board Serpent's Breath, but if they both survive the shipwreck, and they are with the player characters in Torvaldsland, Raya will grow bolder in her attention towards the men, triggering more outbursts and fury from Esapina. How the player characters respond to this is up to them.

## THE TEMPEST

This is the final set-piece that the GM should introduce when it feels appropriate, sometime during the trade trip; no sooner than after the ship has docked and traded with at least one island.

En-route to another island, the weather picks up, and a sea storm of epic proportions turns the Thassa into a broiling tempest that is obviously the anger of the Gods themselves. The crew desperately try to bring the vessel under control as rigging is torn from the mast, the ship flounders through the water and men are swept, screaming, overboard.

The GM should portray this as a desperate situation (which it indeed is), and the characters should make multiple dice rolls to reach places of safety, prevent themselves being swept overboard, and perhaps even secure the safety of Torsten, the Lady Esapina and/or her slave girl, Raya.

As the storm increases in strength, the ship begins to take on water as it lurches from side to side, the deck starts to splinter, and chaos ensues as men seek the safety of a few rowboats lashed to the deck. If the characters wish to seek the safety of these lifeboats, they may have to fight for a place on board, though they will see the captain of the vessel trying to maintain calm. During the pandemonium, they will see a desperate sailor strike the captain down to get to a lifeboat.

The characters should be rewarded with honour points for each instance where they try to help others (either named NPCs or set-piece situations of the GM's choosing that involve un-named NPCs in peril). At some point, they will definitely see the Lady and her slave girl in need of rescue.

## Curse Your Inevitable Betrayal

Eventually, the worst occurs. The ship is swept badly off course and driven onto rocks on the coast of Torvaldsland. There, the hull splinters and men and cargo are swept into the sea.

The final heroic set piece has the player characters trying to survive, either in the lifeboats they managed to climb on board, or in the churning sea itself, grasping large pieces of driftwood and lashing themselves to it as the wind and rain drive the wreckage towards the shoreline of the mainland.

The opportunity to save Torsten, the Lady Esapina, and her luscious slave girl, Raya, should be offered by the GM. Again, the award of Honour points should be considered by the GM for daring actions to preserve their lives.

The first act of this scenario concludes with the characters (and any NPCs they saved) being washed up onto a beach in a relatively sheltered cove, late at night, as rain and wind hammers down on the coastline.

The characters will spend their first night seeking fire, some makeshift shelter and safety as the storm continues to batter the coastline. They will have to make lots of survival skill type dice rolls to succeed in hunkering down for the cold night and seeing to the safety of the women (if they have survived).

Distinct sounds of snuffling northern  
sleen can be heard out in the darkness,  
beyond the cliffs, suggesting the characters  
do not want to venture too far from the  
beach and cliffs while it is dark. If they do,  
they will be attacked with the option of  
falling back to safety if they take a battering  
and find the combat decidedly dangerous.



# Chapter Two:

## No Smoke Without Fire

In the morning the storm has abated, and the characters find they have been swept onto a jagged coastline where smoke from a settlement can be seen emanating from a distant harbour cove several pasangs away.

If the characters wish, the coastline can be salvaged for shipwrecked goods (slaves can become pack beasts, carrying choice items) but choosing to remain in the area will mean they encounter a group of local Northmen who have arrived to do just the same thing. They will see the characters as potential rivals and will confront and possibly fight them for the spoils. The men are not professional warriors, but rather in the style of brigands and outlaws, lightly armed (this is a looting expedition, not a war band) and capable of being routed if they begin to take too much damage.

Assume a number of Northmen one greater than the number of male player characters in the party, but assume their combat stats are inferior to the player characters. This should be a relatively easy fight to win, with minor consequences for the group.

The only landmark for hundreds of pasangs (presumably) is the settlement (Skallsbane) in the cove that can be seen from the cliff top, so the characters will have little option but to head there.

## TORVALDSLAND

Torvaldsland is a harsh and rock-strewn land with many cliffs, inlets and mountains – terrain that resembles Scandinavia. Farming is difficult as there is little arable soil in the lowlands, and that which does exist is keenly fought over by rival Jarls.


The nature of the terrain means that most settlements can be found close to the coast, or lying along rivers, and travel between settlements is often made by boat.

Inland, the denser mountain ranges are home to native groups of barbaric Kurii, descended from the Kurii of the Steel Worlds. These Kurii are not technologically advanced, and fight with axe and shield, much like the humans do, though there are relatively few of them.

The people of Torvaldsland grow Sa-Tarna as their principal crop, and their pagan ways mean they have various fertility ceremonies throughout the year to bless the land, encourage nature to grow, and then to give thanks to the Gods for the bountiful harvests (or to beg forgiveness for whatever it is they have done that has led to a less than bountiful harvest).

There are few trees and, therefore, imported wood is often a valuable commodity. Torvaldslanders husband animals such as milk bosk, verr and tarsks, and also maintain hives of bees to produce honey. Ale, beer and mead of high alcoholic content and strength are commonly drunk, as wine cannot be made naturally in the cold North.

The men of Torvaldsland are typically blond-haired, blue-eyed, tall and muscular men with longer hair than you might find in the south; hair that is often braided.



It is worth noting that Torvaldsland does not have Home Stones or a Caste system. Nearly all the men are universal warriors, hunters and seamen combined – jacks of all trades, and few of them are literate (except maybe in the casting and reading of runes). Commonly they survive through a combination of hunting, fishing, trade and raiding.

It would be a mistake to think of them as warriors first and foremost – instead, like the Vikings of Earth – they are farmers and fishermen who have adapted to constant raiding during the Spring and Summer seasons to make a living in a harsh climate. Though common Gorean is of course spoken in Torvaldsland, it is with a thick dialect that takes some getting used to.

Typical garments for men in the north include shaggy jackets, trousers of skin, and wool tunics.

Free women in Torvaldsland do not wear veils, which may come as something of a shock to male characters from central Gor. The GM should feel free to have them roll a Culture test against a difficulty rating of 10 or 15 when they first view these unveiled women!

You can see their lips! And how lovely those lips are...

Failing the test will make social interaction awkward and clumsy (with possible negative modifiers on social tests) as the male characters will literally not know where to look. Female characters used to wearing the veil will be easily identified as outsiders if they continue to do so in Torvaldsland.

If they decide to go without a veil, the GM may choose to apply a small penalty modifier on social dice rolls going forward to reflect the unease a woman of central Gor might feel if she now exposes her face to men she doesn't know. This is down to the GM's discretion.

A female character who has never liked being veiled, or perhaps originates from Earth, should not get the penalty, but rather, she might feel more liberated by having her face free to the air at last.

Standard garments for free women are heavy woollen kirtles. It is worth noting that free women have a lot more power and status in the north than their southern sisters do. Northern women proudly wear a heavy ring of keys and scissors on a belt to signify that they are the mistress of their homestead. All free women carry a knife at all times and know how to use it.

Slave girls in Torvaldsland are referred to as bond-maids. Bondmaids commonly have long unbound hair and wear a kirtle of thin, white wool that is split to the belly. Their day is a long one consisting of hard manual labour that includes loom weaving, churning butter, fetching firewood and gathering ver dung.

It is fair to say that Northern bondmaids usually despise southern slaves for their comparatively soft lives. They imagine that southern slave girls are spoiled by their masters and sit around all day playing with cosmetics and silks to make themselves look pretty. Southern slave girls will have a hard time if they encounter bondmaids. Player character kajirae will undoubtedly be picked on and may end up in at least one girl-on-girl barehanded fight.

# SKALLSBANE

This is a fishing port that also makes a little trade with the outer islands, but the reception here is a lot less welcoming than the characters are used to on the islands of Scagnar, Hunjer and Skjern. Men spit on the streets as the characters pass or eye the women in the party with envy and interest. It soon becomes clear that the reception is mostly down to the fact that the characters are ‘heathens’ who don’t worship Thor, Odin and the like.

A Mead Hall beckons, and it is an obvious place where the characters can get a hot meal, some mead, get their bearings, and learn more of what is occurring inland. They will hear more stories of tribes of native beasts (Kurii) being united by a religious leader into a faith-inspired force that is growing stronger week by week.

## The Challenge

If the party has slaves or in fact, any women, they will be challenged for them by a couple of men. The characters will be expected to fight the challenging party on a one on one basis (their champion against him) for the women. They will sense that if they decline, or choose to fight en-masse, they will turn the settlement against them. A brutal one on one fight will take place out in the village square, under the stern gaze of the local wild-eyed pagan priest (his face painted white and then painted over with black and red markings, especially around the eye sockets) who will call upon Thor to judge the outcome.

If the party does not have any women at all, the GM should engineer some sort of awkward encounter in the mead hall where a man is perhaps jostled, and his horn of mead is spilt. This will lead to insults thrown and snarling from the Northmen. This is a no-win situation.

If the player characters stand up for themselves, it will lead to confrontation, and if they are placatory, their reluctance to fight will be seen as weakness or even craven cowardice. Either way, there will be a similar one on one challenge.

The GM should make it a tough and vicious fight, but the idea is for the player character to win, obviously.


## The Offer

Assuming the characters win, the fight will have been noticed by an old warrior called Jarn. He will later approach them to make an offer. His daughter, Lagertha, who lives in an inland town called Hulgade, has been accused of being an evil sorceress and will be burned at the stake in a few days. He was going to go there, alone if necessary, and would then issue a challenge for his daughter. He expects to die trying due to his (unusual) ageing. Once he could have cut a swathe through any challenger who dared threaten his flesh and blood.

His offer is this: he has a small ship and will take the characters wherever they want to go and give them armbands of gold and silver if they travel with him to save his daughter.

“Lagertha has never sought to harm any man or woman,” Jarn will say. “She does have the gift of sorcery, but she has never used it for evil. She is a rune mistress, and she can work charms, but this persecution of her is due to jealous women who hate her, for she is fair of face and features and has had many suitors asking for her hand in companionship.”





This is their best chance to escape this jagged, hostile coast before things get ugly. Already there are friends of the fallen Northman who are glaring at the characters, perhaps pondering an act of suitable revenge for their victory.

## Jarn

Jarn is a man who was once an inspiring figure in his youth. He has lived for well over two hundred years thanks to the longevity serums that prolong life on Gor, but the years are now catching up with him, and mentally at least, he now feels tired.

While he still stands tall and always has a steely glint in his eyes, his beard now shows grey, and his bones ache in the cold. Where once he stood in the centre of a shield wall, glaring at the front rank of his enemies, he now finds himself slower, less healthy than when in his prime. He still has his war helm, shield, padded leather jerkin and war axe, but he knows he would die trying to save his daughter.

The GM should play Jarn as the classic ‘gunslinger’ called out to fight one last enemy before he dies. He has the scent of his own mortality and knows deep down that he isn’t coming back from this, though he will not confide that secret to his daughter when he finds her. Jarn is an honourable man, and he will owe the characters a debt of honour if they aid him.

The most dramatic outcome for Jarn would be if he dies heroically saving one or more of the group towards the end, and the GM should feel free to steer an encounter to that precise conclusion if he feels it would benefit the tradition of the Icelandic sagas.

Whether he lives or dies, Jarn will bequeath his ship to the characters in return for their aid.

The vessel is a small raiding ship, capable of carrying twenty or so warriors. He will tell them with his dying breath where to find the ship so that they can escape Torvaldsland.

Assuming his daughter is rescued, there will be a moving reunion as they embrace and the old veteran of a hundred battles will have tears in his eyes as he holds her and gives thanks to both the Gods and the player characters who aided him.

If Jarn dies, Lagertha will be distraught and will possibly avenge his death in some way. Again, the GM might arrange things so that she kills the assailant who killed her father. This is in keeping with the style of the old Icelandic sagas.

## THE FARMSTEAD

This is a set piece for the journey inland to introduce the player characters to the threat of the Kurii. As they trek inland towards Hulgade, the group come across a remote farmstead that has been attacked by two native Kur, who are now looting the place.

The characters can see that the Kurii have killed the adults, but there are two terrified young children (a boy and a girl – Ralf and Flora) hiding from the Kurii and it is only a matter of time before they are found. The characters can just walk away from the scene, but the GM should tell them that they can earn two honour points each if they save the children. Until now, the children have successfully hidden themselves from the beasts, but are obviously petrified with terror, and it is only a matter of time before they are found.

This encounter is probably best served as an exercise in stealth, with the player characters sneaking from cover to cover, trying to get close enough to pick up the young children, while diversions are perhaps arranged to draw the Kurii away at opportune moments, rather than engaging in a full-blown fight.

The Kurii can be formidable opponents, and this encounter will hopefully urge the players to caution when they later venture to the mining camp in the mountain sin act three.

## HULGADE

Once they arrive at the town of Hulgade, there are several routes the character can take to rescue Jarn's daughter, Lagertha. Breaking her out of her cell where she is being held is possible, or they may act when she is escorted to a stake to be burnt alive out in the open town square.

Simple observation will spot several set-piece things that can be used for the players to form a unique plan:

*There are grain stores of finely milled airborne powder that can be set alight to create an impressive explosion.*

*The players spot a cage full of sleen that can be set free to run amok through the main square at an appropriate time.*

*The characters can identify a mead hall where the guards drink and can be intercepted off duty, disposed of and/or impersonated to even the odds.*

*There is a large iron bell on top of a watchtower that can be used to create a diversion because if the tower is scaled and the bell rung, warriors will rush to the palksade walls to fend off a perceived raid.*



Ultimately it is up to the players to come up with a plan, but the GM can nudge things along with helpful hints from Jarn if they get stuck.

Whatever route the characters have taken they will also observe a captive Kur in the cells (Kur-Gar-Arsha: who, unknown to them, was once the local leader of the native tribes of Kur who was deposed by the ship Kur' messiah?).

The main set piece then is the freeing of Lagertha and escape from the town with her. In the process, the GM should arrange matters so that her father, Jarn, will make a mistake and be injured, setting alarms off in the process despite the best intentions of the group, but also, in doing so, will somehow free the Kur.

The situation now becomes grim for the players as the alarm is sounded and every sword turns against them, except that, having a common enemy, the native Kur aids them in escaping and leads them towards the mountains east of Hulgade for safety and a place to hide.



## LAGERTHA

Lagertha, of course, is not a witch and she does not have any magical powers because there is no magic on Gor, but she believes she does. And because of this, she will be able to create ‘magical effects’ from time to time that are purely coincidental.

E.g. if the characters decide to move stealthily past enemies through a pine forest, Lagertha will ‘cast a spell’ to aid them, and if the GM makes a good dice roll, the characters will indeed not be spotted. Nothing magical has happened – it just transpires the characters weren’t spotted. Lagertha will claim the credit and praise the Gods that her magic worked.

In game-terms, this dice roll from Lagertha can overcome failed dice rolls from the party who might have fumbled stealth rolls. Lagertha’s dice rolls simply mean that the enemies weren’t close by when a player character put his foot through a lot of dry twigs, making enough noise to wake the dead.

The use of this ability is down to the GM’s discretion and should not be overused and dominate the game, but instead referred to occasionally to add flavour and mystery to the proceedings. Perhaps a player may begin to think there actually is magic on Gor after all...

None of the effects can be anything other than effects that could occur anyway and can be explained by natural means. She can’t, for example, throw a fireball or summon a demon!

As an alternative, you could simply have her spells provide a +1D bonus if she’s given the time to pray or do an invocation.



# Chapter Three:

## The Chosen

### Beast

The journey towards the Kurii dominated mountain region in the east takes a couple of days, during which Kur-Gar-Arsha will help the player characters avoid various roving patrols from Hulgade who are out to catch them. By now, the group may have a significant number of dependent NPCs with them. The GM can use these NPCs to convey fear and concern and possibly complicate matters going forward.

Torsten will make it quite clear that he doesn't want to be part of this madness, but the option of going it alone isn't one he wants either.

Lady Esapina is merely clinging to the safety that the player characters offer. The increasing danger will only make her more desperate to win the affection and protection of one of the men.

## RAYA

By now she will have considered the benefits of being owned by a man, rather than by a woman. She will ideally be seeking to belong to one of the male characters, going so far as to try and turn them against Esapina.

She may make whispered comments about her mistress, subtly criticising her, suggesting she is a liability, as so many free women are, and perhaps even hinting that the journey might be far more comfortable with two women in collars, rather than one.

Raya would love to see her mistress enslaved, and if that happens, she will move heaven and earth to be 'first girl' over the former Lady Esapina.

## JARN

The old warrior will feel he owes everything to the player characters for their help and will be prepared now to pay the debt in any manner they choose. He will follow their lead and do as they wish.

## LAGERTHA

She is convinced that the Gods speak through her and that she has their blessing. She will begin to feel that this crusade against the Kurii is her calling in life and will happily offer her 'magical powers' to aid the characters.

She is convinced that either she will succeed, or she will die, but death will simply send her to the Gods from whom she draws her 'power'. Arguably, then, she may be brave to the point of foolishness, as she doesn't fear death if death comes in the service of the Norse Gods.

## THE MOUNTAINS

This region is mostly high altitude and unlike the level plains close to the coast, is more vulnerable to sudden weather conditions. Snow will be more frequent, particularly as the characters climb the hills and lower mountain slopes to reach the land of Krag-Kell-Tarsha, which Gar-Arsha, explains is the place where the Kurii are gathering in large numbers, obeying the call of their new messiah.

The GM should emphasise the harsh nature of the region, and pounce on any examples of the player characters not ensuring they have suitable food, shelter and safety as they progress.

They will need to hunt for food, build shelters each night and avoid lightly armed encounters with roving Kurii (this shouldn't be too difficult).

## KUR-GAR-ARSHA

This Kur is quite talkative and, after sniffing the player characters a few times (a somewhat unsettling experience), explains that until recently he was a warlord of a large tribe of Kurii native to Gor. He understands only vaguely that he is descended from technologically advanced 'star beings' who, to his mind at least, are servitors of his Gods, and created the Kur on Gor, seeding the planet and bringing forth life. The Kur' faith' resembles the cargo cults of the Pacific – centred around 'gifts' from the Sky Gods (crashed ships, often shot down by Priest-Kings) that become holy sites of worship.

Occasionally the Star Beings exile a sick or insane Kur to these frozen lands, and prisoners taken by the Priest-Kings are also released here. This helps keep the faith alive, though Ship Kur are as likely to be seen as devils or weak as they are to be venerated.

Some months ago one of these star beings (characters who know of such things will recognise the description as being a ship-based Kur) descended from the 'Steel World' (Gar-Arsha thinks of this as some sort of celestial heaven) and dazzled the Kur tribes with displays of magic. This was, in reality, the advanced technology of the Steel Worlds, subtle enough to avoid detection by the Priest-Kings. He then claimed to be a messiah of sorts sent by the Steel Kur Gods to gather the scattered tribes together and dominate the North.

The Kur's name is Varkus.

At first, Gar-Arsha believed this and was in awe of the being, but soon he discovered the truth – that this creature was the same as him, but equipped with devices to enable illusions and trickery. This was hammered home when Gar-Arsha was ordered to stand down in favour of the messiah. When he flatly refused, he was defeated in unarmed combat by the challenger. The fight was not a fair one, for, during the initial tussle, Gar-Arsha was scratched by a poison spike set into a ring. As he felt strength fading from his limbs and, as he realised the deceit that had been applied, Gar-Arsha fled the circle of combat – a dishonourable act in the eyes of the other Kur who did not know he had been poisoned.

Gar-Arsha managed to flee into the mountains, but as the poison took hold, he fell prey to human hunters who quickly overcame his fading strength and caged him.

*"Varkus has set his faithful Kurii to excavating ship metal in the mountains from a crash site we deem holy. It would be blasphemy if he was not our messiah." The Kur snarls at this thought. "But he is not our messiah... he lies! The metal is being forged into mighty weapons that hold a cutting edge superior to human steel – a cutting edge that takes years to dull; steel that does not break in battle. And he is raiding the human lands, seeking to establish an empire in the North. He will make your people slaves. Already many Jarls accede to his demands."*

Now fully recovered from the toxin, Gar-Arsha seeks revenge at the very least. As he bares his teeth at the thought of the usurper, he growls:

*"Eliminate my rival, and the problem will go away," suggests the native Kur with a smile that shows its teeth. "We both have reasons to wish to see him fall. I can help you... as you help me..."*

## THE LAND OF KRAG-KELL-TARSHA

Assuming the characters agree to combine forces, the deposed Kur leads the party through treacherous mountain terrain to a place he calls Krag-Kell-Tarsha – the site of a fallen Kur military dropship that ‘landed’ a little too fast after it was shot down by a Priest-King orbital weapons platform.

Krag-Kell-Tarsha was once a human town, home to perhaps a thousand or so hardy Torvaldsland men and women before the wreck of the Kur vessel came down hard, tearing a deep crater through the town and engulfing it in a fireball when it detonated. Some of the old cellars and walls still remain, excellent rat-runs for human-sized prey to scurry away from the gigantic Kur.

The site is now a savage gouge through a natural valley with little to no sign it ever had a town there. When the characters arrive, they see from an elevated distance that native Kur are excavating the fragments of ship metal that lie scattered through the valley, covered by earth and snow. This metal will be smelted through some sophisticated process that the usurper understands, to forge Kur-steel weapons. Some evidence of the ship is visible with a rusted skeleton framework of perhaps a sixth of the hull embedded at an angle into the centre point of the crater.

Primitive mining operations are underway to salvage the metal that the Kur explains can be forged into weapons with a superior cutting edge to human steel.

Large work chains of ragged looking humans are being exploited to dig through the hard-packed, frozen earth, with Kur overseers encouraging them with the lash. It is unlikely that the humans will survive long, and the Kur explains that more are brought in from the raiding parties every day.

But the characters also see signs of religious effigies and totems and the Kur confirms that the fallen drop ship is seen as a gift from the sky Gods of the native Kur, much like the cargo cults in the South Pacific of Earth.

Later that night, as darkness falls, enormous torches are lit and once the human slaves are penned for the night, the Kurii faithful gather before a raised dais where the Kur messiah, Varkus appears to greet his faithful.

## VARKUS

Varkus is indeed a ship-based Kur, but an exile.

The Kur steel worlds are rife with factionalism and civil unrest. Varkus is the survivor of a recent conflict between opposing factions of his people, escaping with his life when his enemies won. There are few places for a fugitive Kur to flee to, but the surface of Gor is one of them.

If he cannot be a Lord of a steel world, he will carve out a small empire in the northern continent of Gor.

The GM should play Varkus as something of a Colonel Kurtz character from *Apocalypse Now*.

He is effectively ‘slumming it’ out in the wilds of Gor, with a devoted following who worship him as a messianic figure. As time goes by the great Kur is growing more taken in by his messiah act, to the point where he is taking risks that he wouldn’t have back on the steel worlds. He has ‘gone native’, in a similar way to how men of Earth ‘naturalise’ to Gor’s gender politics.

There is a crazed look in his eyes, and, if such a thing is possible and exists, the GM can choose to have him quote the Kurii equivalent of rambling, pretentious T S Elliot poetry in between ordering prisoners to be boiled alive in oil, or impaled upon sharpened tree spikes:

*“Of thunder of spring over  
distant mountains*

*He who was living is now  
dead.*

*And we who were living are  
now dying...”*

*“Who are those hooded hordes  
swarming  
Over endless plains, stumbling  
in cracked earth.*

*Ringed by the flat horizon  
only...”*

And so on...

## The Magic of Varkus

Varkus has two ring devices with which he performs ‘magic’ to impress his followers.

The first is a light-refracting device that allows him to project disorientating shades of light and darkness, turning an area into a psychedelic nightmare of skewed perspective.


Anyone fighting in such an area (usually a wide cone emanating from the ring device) will receive a one Difficulty level penalty (-5 on Dice rolls) from the disorientating effect. This penalty increases to two difficulty levels (or -10) if they are in an area of close combat around the Kur.

The second device is a gravity ring that can attract and repel heavy objects. With it, Varkus can, for example, pull a medium-sized tree from the ground and have it fly towards him, and then just as quickly, stop it in mid-air, by cancelling the inertia.

Both devices break the Priest-King Technology laws, but they are experimental stealth tech that, to a limited degree, can mask the effects from the Priest-King observation devices that circle the planet. So long as Varkus only uses a device once in a while, he can remain undetected. BUT if he uses either device more than once within a reasonable period, the chance of detection begins to increase.

By pushing Varkus to use his forbidden technology repeatedly, there is an increasing probability that the Priest-Kings will notice it and if so they will respond with a flame death that will kill Varkus outright and pretty much incinerate anything within a twenty-foot radius around the beast.

Ultimately, this is the best way the player characters have of dealing with the Kur messiah.



The chance of this happening is a cumulative 1D6 (the first die being a Wild die) for each use of either device within a variable period of a ‘scene’. The target number for the Priest-Kings to detect the technology is ‘15’. As the first cumulative die is a wild dice, it is theoretically possible for single use of the rings to come to the attention of the Priest-Kings, but so far Varkus has been lucky.

Varkus knows he must not use the rings too often, but he doesn’t know the precise probability that might be dangerous.

Gar-Arsha knows that the Kur’s ‘magic’ comes from his rings, and has seen both magical effects so can describe them to the characters, but does not understand that frequent use will inevitably lead to a flame death strike. He will mention though that he noticed the Kur, Varkus, used his powers sparingly, rarely more than once at a time, as if he was reluctant to exploit them too much.

The player characters will understand the concept of the Priest-King technology laws (the laws are common knowledge through central Gor) and the threat of the flame death for men who break them, and so it’s a reasonable leap of logic to realise that repeated use of the rings is likely to be detected, which is why Varkus would prefer not to push his luck.

If the players do not think of this themselves, the GM might wish to have a surviving NPC make the suggestion at an appropriate moment.

Obviously fighting Varkus in a straight fight would be incredibly dangerous.

Still, if the Priest-Kings can be nudged to notice the forbidden technology, then the resulting flame death would not only kill the usurper, but his death at the hands of the Priest-Kings would prove he wasn’t blessed by the Kur Gods of the sky, and therefore the individual tribes would splinter and return to their infighting and no longer be a dangerous ‘nation’ to threaten human civilisation on Gor.

## OPTIONS

A certain degree of caution and possible subterfuge is to be recommended, for obviously the characters can’t merely charge down and fight the Kurii.

### Free the slaves

It might be possible to free the chains gangs and arm them, probably as a diversion to occupy the Kurii and give Varkus reason to use his alien technology once or twice to put down the uprising. A lot of men will die in the ensuing carnage, and realistically, without the intervention of heroic and capable characters, the rebellion will be doomed, but it could force Varkus to use his forbidden technology.

### Deception

The characters could infiltrate the mining area if they posed as fresh captives of a Kur. Gar-Arsha could pretend to be a common native Kur, arriving from the wilderness with new prisoners roped together. While the tethered characters would not be suspect, Gar-Arsha, of course, runs the risk of being recognised by a Kur who knows him. If this option is taken, the GM should assign a random chance of being seen and identified at crucial moments. Arriving during the night reduces the possibility, but doesn’t eliminate it entirely due to the highly developed Kur sense of smell.



## Stealth

The characters can simply trust their stealth skills and move through the mining camp ready for action. If they choose this option, the GM should remind them of the keen sense of smell of the Kurii, and therefore they need to make sure that the wind is not blowing their scent towards the Kurii guards. At crucial points, the GM can randomly roll to see if the wind direction changes. If it does, the characters have a small window of opportunity to scramble/take action, to avoid being detected.

Sabotage: setting fire to supplies, or damaging the infrastructure in some way might prompt Varkus to have to use his gravity ring to put out the flames/stop a wooden tower from falling when its wooden supports are destroyed. Enough uses of the ring before a confrontation will increase the probability that the Priest-Kings may notice Varkus.

## AFTERMATH

### If the rings survive:

There is always the possibility that the characters may kill Varkus without prompting a flame strike, in which case the rings may well be intact. If this does happen, their temporary ally, Gar-Arsha will take the opportunity to seize them himself, swatting aside the characters in a mad rush to the fallen body of Varkus, and literally biting the ring fingers from the corpse.

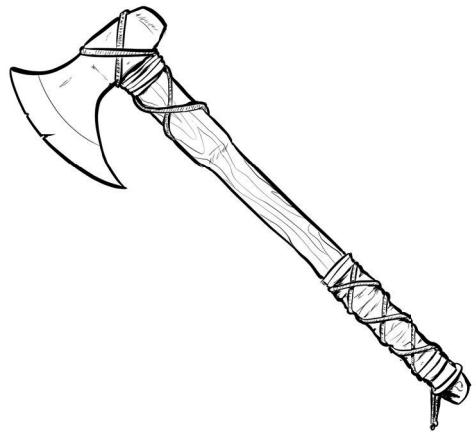
*"They are mine! They are MINE!"*

It will be evident to the player characters that the temptation to take Varkus's place as leader of a Kur nation is too much for their 'ally' to resist, and, as they know the truth, he will have to kill them to keep the secret of the magic.

In this situation they will either have to kill Gar-Arsha (perhaps prompting him to use the rings and trigger a flame death) or flee as best they can, but in the latter option, leaving Gar-Arsha to take up Varkus's original dream.

### If the rings do not survive:

This is the more likely option. Gar-Arsha's priority as the despairing Kurii begin to break apart will be to reassert control over his former band of Kurii who left him for Varkus. He is likely to respect the help the player characters gave him, and assist them in leaving Torvaldsland, probably with rich rewards in plundered gold and silver.



# Appendix

## Trade Goods and Trading

A selection of trade goods are available for purchase in the port of Kassau. Torsten will take the characters with him to the harbourside markets where deals can be made, haggling with all manner of shifty-looking merchants. The following goods can potentially be purchased in multiples of a ton in weight. Each trade good has a base price which can be modified by haggling.

You can use these rules, with adjustments as you see appropriate, for governing trade elsewhere in the game (such as wagon trains) should a player group decide to centre around trading and wealth.

Then GM rolls 1D6+2 to determine how many random selections from the following table there are for sale at the present time. E.g. if the GM rolls '6' then 6 random rolls are made on the trade goods table.

The roll to determine a single trade good is made on 2D6. Some items may, therefore come up more than once. Each occurrence of the goods has several tons available for sale at a base price.

- 2) **Spices:** 1 ton available Base price 2,000 copper tarsks per ton
- 3) **Salt:** 1D3 tons available. Base price 2,000 copper tarsks per ton
- 4) **Steel Weapons:** 1D3 tons available. Base price 1,000 copper tarsks per ton
- 5) **Wine:** 1D3 tons available. Base price 500 copper tarsks per ton
- 6) **Fruit:** 1D6 tons available. Base price 100 copper tarsks per ton.
- 7) **Fish:** 1D6+2 tons available. Base price: 80 copper tarsks per ton.
- 8) **Wood:** 1D6 tons available. Base price 100 copper tarsks per ton
- 9) **Textiles:** 1D6 tons available. Base price 150 copper tarsks per ton
- 10) **Slavery Apparatus:** 1 ton available. Base price 300 copper tarsks per ton
- 11) **Crafted Goods:** 1D3 tons available. Base price: 500 copper tarsks per ton.
- 12) **Iron Bars:** 1D6 tons available. Base price 200 copper tarsks per ton

The actual price the goods can be purchased for is a percentage of the base prices. This is where the profit margin comes in to play.

For each set of goods, the GM rolls 1D6 to ascertain what they might be available for 'to purchase'. Characters with the Trading skill can roll against the following difficulty modifiers:

- **Spices, salt, steel weapons, crafted goods, iron bars:** Difficulty 15
- **Wine, Slavery apparatus, textiles:** Difficulty 10
- **Fruit, fish, wood:** Difficulty 5

For each level of success above the basic target number, the character adds +1 to his D6 result.

For each level of failure below the basic target number, the character takes -1 away from his result.

**Purchase Price (percentage of base price):**

**0 and Below: +1%**

- 1:** 110%
- 2:** 100%
- 3:** 100%
- 4:** 90%
- 5:** 80%
- 6:** 70%
- 7:** 60%
- 8:** 50%
- 9:** 45%
- 10:** 40%
- 11:** 35%
- 12:** 30%
- 13+:** +1%

## SELLING GOODS

When it comes time to sell goods at an island, again, the base price applies, and again, a D6 roll (modified by success levels from the use of the trading skill, against the same target levels) modifies the base price that the goods can be sold at:

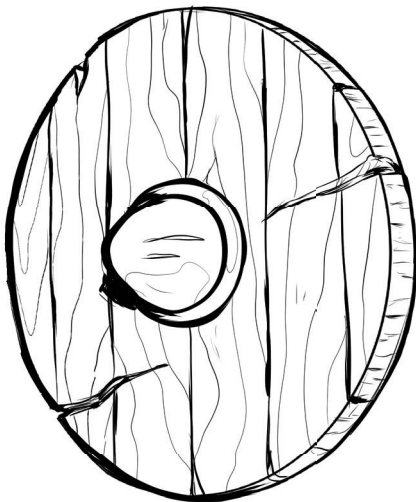
**Selling Price (percentage of base price):**

**0 and Below: -1%**

- 1:** 80%
- 2:** 90%
- 3:** 100%
- 4:** 110%
- 5:** 120%
- 6:** 125%
- 7:** 130%
- 8:** 135%
- 9:** 140%
- 10:** 145%
- 11:** 150%
- 12:** 160%
- 13+:** +1%

With good dice rolls, the player characters can begin to make a handsome profit on their trading. Some players will enjoy this, others might not. The GM should feel free to stretch out the trading voyage between the islands for as long as he sees fit if the players enjoy trading between island ports.

The voyage in this scenario can cycle through the islands of Scagnar, then on to Skjern, on to Hunjer, then back south to Helmutsport and back to Kassau, to repeat the cycle again. Otherwise, this part of the scenario can be capped after the first island trade takes place.



# Ocean Encounters

There is a 1 in 6 chance of an encounter every 6 hours, day and night - but it is only a chance.

## Northern Coast d100

1-5. A deserted island, little more than a spur of rock.

6-8. A deserted island, with a colony of sea-sleen.

9-10. A deserted island, with a few raggedy goats living upon it.

11-13. A deserted island, rife with sea-birds nesting in its cliffs.

14. A desolate island with a handful of hard-living Northmen scraping a living.

15-18. A hidden reef of sharp rocks.

19-23. A massive shoal of fish.

24-28. A vast, filter-feeding whale.

29-31. A pod of toothed whales.

32-35. Raiders from Torvaldsland (1d6 ships)

36-41. Merchants from Torvaldsland (1d6 ships)

42-43. Southern Pirates (1d3 ships)

44-45. Southern Traders (1d6 ships)

46-48. Frolicking sea-sleen

49-52. Flying sea birds overhead.

53-54. 1d6 bodies in the water.

55-56. A listing wreck.

57. A shipwreck survivor in the water.

58. Barrels and scraps of wood.

59. A basking shark close to the surface.

60. A huge Pani ship crossing the ocean.

61-64. 1d6 fishing vessels.

65-66. A whale-hunting ship.

67. 1d3 Cosian warships.

68. Becalmed.

69-71. Storm.

72-75. Rain.

76-78. Snow.

79-80. Iceberg!

81. 1d3 Warships of Tyros.

82. A strange circular shape, larger than a ship, moving under the water.

83. A Far Tharlarion on a rare visit to nearer shores.

84-85. A sea tharlarion.

86. Black Slavers on a rare voyage far north.

87-88. An island of scrub, home to a small flock of verr.

89-100. Nothing.

## Mid-Reach Coast d100

1. A deserted island, little more than a spur of rock.

2-3. A deserted island, with a colony of sea-sleen.

4-5. A deserted island, with a few raggedy goats living upon it.

6-7. A deserted island, rife with sea-birds nesting in its cliffs.

8-9. A desolate island with a handful of hard-living peasants scraping a living.

10-13. A small, forested island.

14-16. A massive shoal of fish.

17-18. A vast, filter-feeding whale.

19. A pod of toothed whales.

20. Raiders from Torvaldsland (1d3 ships)

21. Merchants from Torvaldsland (1d3 ships)

22-24. Pirates (1d6 ships)

25-32. Traders (1d6 ships)

33-34. Frolicking sea-sleen

35-38. Flying sea birds overhead.

39. 1d6 bodies in the water.

40. A listing wreck.

41. A shipwreck survivor in the water.

42-45. Barrels and scraps of wood.

46-47. A huge Pani ship crossing the ocean.

48-50. A huge Gorean ship heading to the Pani islands.

51-54. 1d6 fishing vessels.

55-58. 1d6 Cosian warships.

59-62. Becalmed.

63-65. Storm.

66-69. Rain.

70-72. 1d6 Warships of Tyros.

73. A strange circular shape, larger than a ship, moving under the water.

74. A Far Tharlarion on a rare visit to nearer shores.

75-76. A sea tharlarion.

77-78. Black Slavers on a rare voyage far north.

79-81. An island of scrub, home to a small flock of verr.

82-100. Nothing.



## Southern Coast d100

1. A deserted island, little more than a spur of rock.

2-4. A desert island, with jungle trees.

5-7. A jungle island of basking tharlarion.

8-10. A jungle island of colourful birds.

11-12. A jungle island with a small village tribe on it.

13-14. A hidden reef of coral and rock.

15-20. A massive shoal of fish.

21. Raiders from Torvaldsland (1d6 ships)

22. Merchants from Torvaldsland (1d6 ships)

23-24. Southern Pirates (1d3 ships)

25-30. Southern Traders (1d6 ships)

31. Northern Pirates (1d3 ships)

32. Northern Traders (1d3 ships)

33-37. Flying sea birds overhead.

38. 1d6 bodies in the water.

39. A listing wreck.

40-41. A shipwreck survivor in the water.

42-44. Barrels and scraps of wood.

45. A huge Pani ship crossing the ocean.

46-49. 1d6 fishing vessels.

50. 1d3 Cosian warships.

51-54. Becalmed.

55-59. Storm.

60-66. Rain.

67-71. Harsh sun.

72. 1d3 Warships of Tyros.

73. A strange circular shape, larger than a ship, moving under the water.

74. A Far Tharlarion on a rare visit to nearer shores.

75-78. A sea tharlarion.

79-81. Black Slavers.

82-100. Nothing.



## The Uncharted Thassa d100

1. A tiny, uncharted island.
2. A medium-sized, uncharted island.
3. A large, uncharted island.
4. A hidden reef of sharp rocks.
5. A giant mat of seaweed and rotting ships.
6. Bubbles in the water that threaten to sink the ship.
- 7-8. A massive shoal of fish.
9. A raider from Torvaldsland.
10. A ship of Cos.
11. A ship of Tyros.
12. A ship of Port Kar.
13. A ship of the south.
14. A shipwrecked crew on a small island.
- 15-16. Sea birds on the water.
17. 1d6 bodies in the water.
18. A listing wreck.
19. A shipwreck survivor in the water.
20. Barrels and scraps of wood.
- 21-22. A basking shark close to the surface.
- 23-24. A huge Pani ship crossing the ocean.
- 25-26. A massive vessel of civilised Gor, crossing the ocean.
27. An empty fishing vessel.

28-32. Becalmed.

33-38. Storm.

39-44. Rain.

45-47. Snow.

48-49. Unbearable heat.

50. Iceberg!

51-52. A strange circular shape, larger than a ship, moving under the water.

53-55. A Far Tharlarion.

56-63 A sea tharlarion.

64-100. Nothing.



# NPCs and Creatures

## TORSTEN OF THE FAIR PRICE

A paunchy man of adequate mercantile skill, and more than adequate culinary skills and appetites. Torsten is a fair dealer, inasmuch as any merchant can be said to be, and his knowledge of cuisine is virtually unparalleled in his caste.

### AGILITY 2D

Coordination 2D+1, Clubs 2D+1, Fistfight 3D, Riding 1D+1, Throwing 1D+2

### ARTS 4D

Aesthetics 6D+1, Art (Decoration) 4D+1, Craft (Baking) 5D, Craft (Cooking) 5D

### BODY 3D

Fitness 4D, Endurance 4D

### DEXTERITY 3D

Care 3D+1, Draft Beast 3D+2, Rope Work 3D+1, Sleight of Hand 4D

### CHARM 4D

Confidence 4D+1, Animal Handling 4D+2, Bluff 4D+1, Charisma 4D+1, Convince 4D+1, Slave Handling 4D+1, Speaking 4D+1, Will 5D

### REASON 4D

Philosophy 4D+1, Culture 5D, Kaissa 4D+1, Navigation 4D+1, Scholar 4D+1, Senses 5D, Trading 7D

### POWER BONUS 2D

### ACCURACY BONUS 2D

### HEALTH 34/17

### MOVEMENT 9/14/27/45

**GEAR:** Pouch of herbs, pouch of spices, pouch of salt. Concealable club, 3D+1 damage.

## THE SERPENT'S BREATH

The Serpent's Breath is a mildly battered, mid-sized round ship. It is rigged for speed, rather than control.

**Scale:** 14

**Movement:** 8 kph

**Passengers:** 40/Crew 30

**Toughness:** 5D

**Control:** -1D

**Armour:** 1D+14

**Health:** 51



## GUARDS OF SCAGNAR

Half-civilised Northmen, more used to dealing with drunkards and brawlers than any serious threat. They have grown complacent and soft. They carry axes, but mostly use their hafts as clubs to keep order.

### AGILITY 4D

Athletics 5D, Blades 4D+2, Clubs 5D+2, Evade 4D+2, Fistfight 5D, Spears 3D+2, Stealth 3D+2, Throwing 3D+2

### ARTS 2D

### BODY 5D

Fitness 6D, Endurance 5D+2, Run 5D, Survival 5D+2, Swimming 5D+1

### DEXTERITY 4D

Bow 5D+1, Draft Beast 5D+1, Rope Work 4D+2

### CHARM 3D

Animal Handling 4D+1, Command 3D+1, Intimidation 3D+1, Slave Handling 3D+2, Will 3D+2

### REASON 3D

Healing 3D+2, Initiative 3D+2, Navigation 3D+1, Senses 4D+1, Trading 3D+1

### POWER BONUS 3D

### ACCURACY BONUS 2D

### HEALTH 38/19

### MOVEMENT 15/23/45/75

**GEAR** One-Handed Axe 5D, Haft 3D+1, Furs & Leathers, Shield and Helm: Armour 3D+1

## LADY ESAPINA

Not as highly regarded as many free women, this has only made Esapina even more determined to climb the social ladder and to observe the rules that bind free women. While a northerner, she idolises the civilisation to the south.

### AGILITY 3D

Coordination 3D+3, Athletics 3D+1, Blades 3D+1, Evade 3D+2, Fistfight 3D+1, Riding 3D+1, Stealth 4D, Throwing 3D+1

### ARTS 4D

Aesthetics 4D+2, Art (Painting) 6D+1, Craft (Ceramics) 8D+2

### BODY 3D

Fitness 4D+1, Endurance 3D+1, Run 4D, Survival 4D

### DEXTERITY 3D+1

Care 4D+1, Draft Beast 4D, Rope Work 4D, Sleight of Hand 4D+1

### CHARM 3D+1

Animal Handling 3D+2, Will 4D

### REASON 3D

Culture 4D, Healing 3D+2, Senses 4D+1, Trading 6D

### POWER BONUS 2D

### ACCURACY BONUS 2D

### HEALTH 34/17

### MOVEMENT 12/18/36/60

**GEAR** A secret dagger to protect herself - 3D.

# RAYA THE HANDMAIDEN

Lady Esapina's frustrated and smothered slave girl.

## **AGILITY 4D**

Coordination 5D+1, Acrobatics 4D+1, Athletics 4D+1, Blades 5D, Evade 4D+1, Fistfight 6D+1, Pleasure 7D, Stealth 5D

## **ARTS 2D**

Aesthetics 4D, Art (Tattoo) 3D+1, Art (Dance) 5D, Craft (Leatherworking) 5D

## **BODY 3D**

Fitness 4D, Endurance 5D+2, Run 4D+1, Swimming 4D+1

## **DEXTERITY 3D**

Care 4D, Sleight of Hand 5D+1

## **CHARM 4D**

Charisma 4D+2, Slave Handling 4D+1

## **REASON 3D**

Culture 4D+1, Healing 3D+2, Senses 4D+2, Trading 4D+1

## **POWER BONUS 2D**

## **ACCURACY BONUS 2D**

**HEALTH** 34/17

**MOVEMENT** 12/18/36/60

# NORTHERN SLEEN

White furred, with blotches of black as the season begins to turn. These are sleeker, but no less dangerous, than southern sleen.

**Scale:** +1

## **AGILITY 4D**

Athletics 5D

Evade 6D

Fistfight 7D

Stealth 6D

## **ARTS 1D**

## **BODY 4D**

Fitness 6D

Endurance 7D

Run 6D

Swimming 6D

## **DEXTERITY 1D**

## **CHARM 2D**

Intimidation 4D

## **REASON 2D**

Senses 7D

**POWER BONUS 4D+2** (Teeth and Claws)

**HEALTH** 43/22

**Armour:** 1D+1 (thick skin)

**MOVEMENT** 18/27/54/90

# JARN THE OLD WARRIOR

An old and grizzled warrior of many years experience, whose serums have begun to fail and whose body is less able to back up his skill.

## **AGILITY 3D**

Athletics 4D, Blades 6D, Evade 5D, Fistfight 6D, Spears 4D+2, Stealth 4D+2, Throwing 3D+2

## **ARTS 1D**

## **BODY 4D+2**

Fitness 5D+1, Endurance 5D, Run 4D, Survival (Sea) 6D

## **DEXTERITY 4D**

Bow 6D+2, Draft Beast 3D+1, Rope Work 6D, Sailing 7D

## **CHARM 3D**

Animal Handling 4D+2, Command 3D+1, Intimidation 5D, Slave Handling 4D+1, Will 4D+1

## **REASON 4D**

Healing 4D+2, Initiative 5D+1, Kaissa 5D, Navigation 7D+1, Senses 4D+1

## **POWER BONUS 3D**

## **ACCURACY BONUS 2D**

**HEALTH** 39/20

**MOVEMENT** 12/18/36/60

**GEAR** Axe 5D+2, Medium Shield, Leathers, Helmet (3D+1 Armour)

# LAGERTHA

Jarns daughter, a 'seer' or 'witch'. A young woman strange enough to probably be safe from enslavement.

## **AGILITY 2D**

Blades 2D+1

## **ARTS 4D**

Poetry 4D+1, Singing 4D+1

## **BODY 2D**

Survival 2D+1, Swimming 2D+1

## **DEXTERITY 2D**

Sailing 2D+1, Sleight of Hand 4D

## **CHARM 5D**

Confidence 6D, Bluff 6D, Charisma 6D, Convince 8D, Intimidation 6D, Speaking 4D+2, Will 5D+1

## **REASON 3D**

Philosophy 3D+1, Culture 3D+2, Healing 4D, Senses 4D, Trading 3D+2

## **POWER BONUS 1D**

## **ACCURACY BONUS 1D**

**HEALTH** 27/14

**MOVEMENT** 6/9/18/30

# NATIVE KURII RAIDERS

Scale: 1

## AGILITY 4D

Athletics 4D+3, Blades 4D+6, Evade 4D+3, Fistfight 4D+3, Spears 4D+3, Stealth 5D, Throwing +3

## ARTS 1D

## BODY 6D

Fitness 7D, Endurance 7D, Run 7D, Survival (Tundra) +4

## DEXTERITY 2D

Crossbow 2D+2

## CHARM 3D

Intimidation 4D

## REASON 2D

Initiative 3D, Senses 3D

## POWER BONUS 4D

## ACCURACY BONUS 1D

HEALTH 46/23

MOVEMENT 21/32/63/105

GEAR Kur Axe 7D+1, Fur and Shield  
Armour 2D+2, Kur Crossbow 5D+1

# KUR-GAR-ARSHA

Deposed leader of the native Kur.

Scale: 1

## AGILITY 3D

Athletics 3D+1, Blades 4D, Evade 4D, Fistfight 5D, Spears 4D, Stealth 3D+2, Throwing 3D+1

## ARTS 2D

## BODY 4D+2

Fitness 5D+1, Endurance 5D+1, Run 5D, Survival (Tundra) 5D

## DEXTERITY 3D

Crossbow 3D+2, Rope Work 3D+1

## CHARM 3D

Command 4D, Intimidation 4D, Will 3D

## REASON 2D

Initiative 3D, Senses 3D

## POWER BONUS 3D

## ACCURACY BONUS 2D

HEALTH 40/20

MOVEMENT 15/23/45/75

Fur Armour 1

# VARKUS THE KUR MESSIAH

A ship Kur amongst the primitives, like a Connecticut Yankee in King Arthur's Court.

## AGILITY 2D

Acrobatics 3D, Athletics 3D+1, Blades 4D, Evade 3D+1, Fistfight 3D, Stealth 2D+2

## ARTS 3D

Craft (Kur Engineering) 6D

## BODY 5D+2

Fitness 6D+1, Endurance 6D+1, Run 6D

## DEXTERITY 3D

Energy Gun 4D, Rope Work 3D+1

## CHARM 3D

Command 3D+1, Convince 5D+1, Intimidation 4D, Will 4D

## REASON 3D

Philosophy 6D, Initiative 4D, Senses 4D

## POWER BONUS 3D

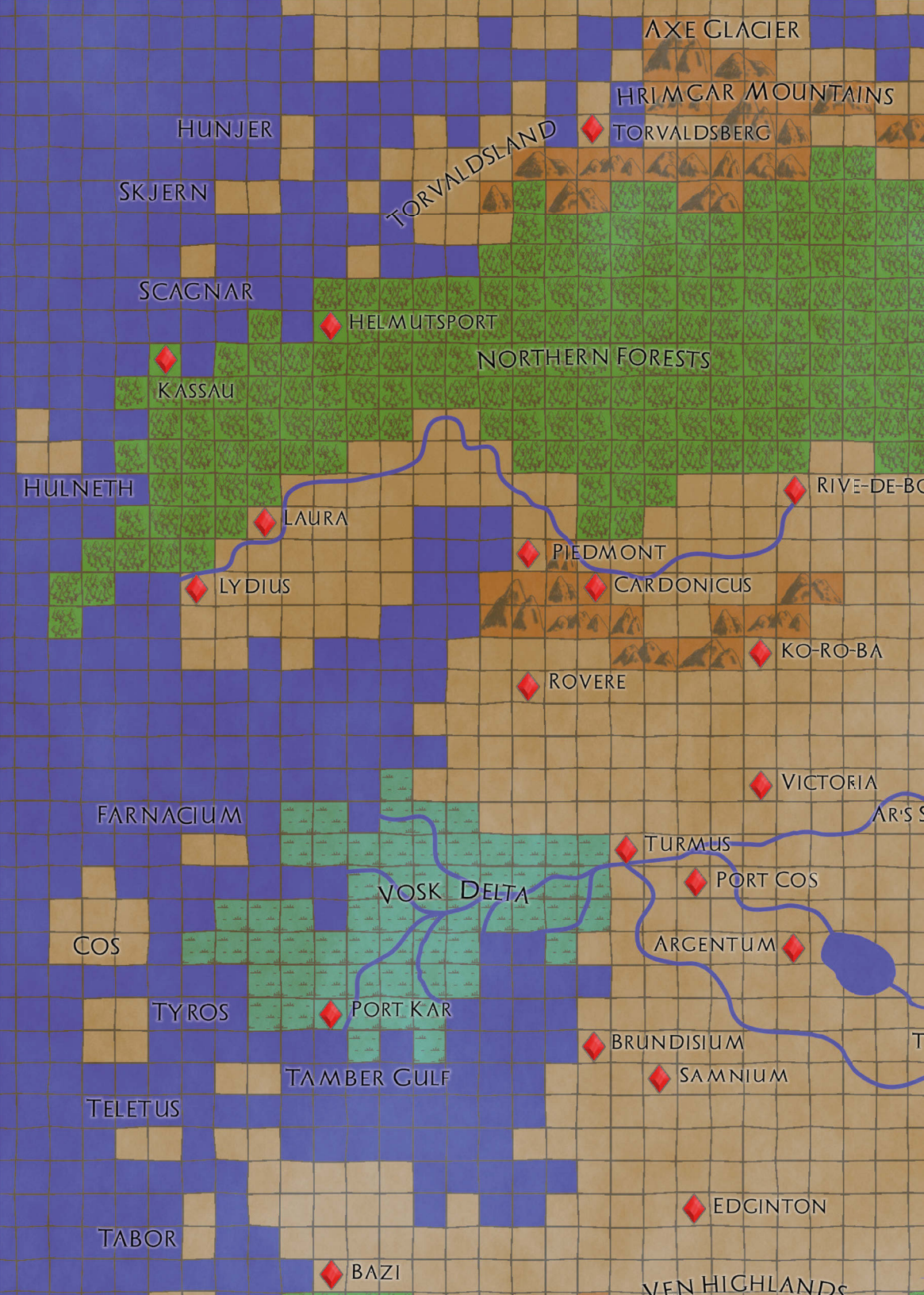
## ACCURACY BONUS 2D

## HEALTH 43/22

## MOVEMENT 18/27/54/90

**GEAR** Fur Armour +1, Kur Heat Knife  
Ignores 2 points of armour, 5D+1.





AXE GLACIER

HRIMGAR MOUNTAINS

HUNJER

TORVALDSBERG

SKJERN

TORVALDSLAND

SCAGNAR

HELMUTSPORT

NORTHERN FORESTS

KASSAU

HULNETH

LAURA

RIVE-DE-BO

LYDIUS

PIEDMONT

CARDONICUS

ROVERE

KO-RO-BA

FARNACIUM

VICTORIA

VOSK DELTA

TURMUS

PORT COS

ARGENTUM

COS

TYROS

PORT KAR

BRUNDISIUM

SAMNIUM

TAMBOR GULF

TELETUS

TAVOR

BAZI

EDGINTON

VEN HIGHLANDS