

GOREAN Adventures THE GAME OF WORLDS



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: James 'Grim' Desborough & Ron Marshall

Art by: Michael Manning, J. Arnold

(C) Postmortem Studios 2017

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/>

"Nature is playful and terrible. Some see the playful side and dally with it and let it sparkle. Others see the horror and cover their heads and are more dead than alive. The way does not lead between both, but embraces both. It is both cheerful play and cold horror."

- Carl Jung, The Red Book.

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/The Game of Worlds SQ 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

The conflict between the Priest Kings and the Kurii does not only encompass Gor and the silver ships that defend it. The influence of both species is also felt on Earth and – no doubt – throughout the solar system.

On Earth the Kurii have been able to act with relative impunity and have inveigled themselves into the confidences of governments, corporations and powerful individuals. They act through these agents to secure resources and to enslave or corrupt women (and men) of Earth for sale or other uses on Gor.

In this adventure we get something of a ‘view behind the curtain’ of some of these operations. In the expanded material after the adventure we get some speculation and ideas on how to play out the Earthbound side of Gorean adventures.

This adventure would make a good introductory adventure for a player group that knows little or nothing of Gor, or for a campaign that is based around the adventurer party being from the Earth.

POSTMORTEM STUDIOS

Postmortem Studios
Postmortem Studios Postmortem Studios is an independent role-playing game company formed and run by James ‘Grim’ Desborough, with a reputation for tackling unusual, ‘edgy’ and adult gaming material. Postmortem Studios has published Tales of Gor, but this is far from the company’s only game.

You can find more information at:
postmortemstudios.wordpress.com

You can support James, and his company, via Patreon ([Patreon.com/grimachu](https://www.patreon.com/grimachu)) gaining discounts on games and other material in the process.

We value your feedback and queries and suggestions can be sent to grim@postmort.demon.co.uk

OVERVIEW

On Earth, a group of people stumble - as potential victims - into a shadow acquisition operation, embedded into their own government. With their own capture foiled they gain a glimpse of the great Game of Worlds and find themselves on the run from the authorities, looking to bury the truth by burying them.

Seeking to develop them as useful pawns in the game of worlds, the Priest Kings transport them to Gor, where they struggle to adapt to Gorean ways.

In the end, they must choose between the vibrant life of a Gorean or a modern life on Earth, becoming knowing pawns in the game of worlds in either case.

PLAYER CHARACTERS


By default, this scenario starts with all but one of the characters as present day humans in a western country. The exact country is deliberately left vague to allow you to fit it to the tastes and background knowledge of your group. It is suggested all the character speak English (as a first or second language).

This scenario works best with a mixture of genders amongst the characters. This creates more inter-player drama when they end up on Gor. If played with a group of one gender, add one NPC of the other gender, created in the same way as the player characters, a partner or sibling of one of the player characters.

A player could also play a transgender or non-binary character who does not conform to traditional gender concepts in this scenario, but warn the player this may give them an extremely challenging experience.

The characters do not need to know each other before play, but it will likely create more tension if there are some emotional bonds between some of them, such as partner, sibling or parent/grown-up child relationships.

One single character in this scenario is a Gorean-born agent of the Priest Kings, embedded on Earth as a proxy against the machinations of the Kurii. This character is deliberately left vague here, with the expectation that one player character is created to fulfil this role. Warn the player their character is slightly rail-roaded in the opening (you can brief them in advance on their objective in their first scene). After that, it is fully theirs to play despite having privileged knowledge. This works particularly well if you have a player in your group who is more familiar with Gor and who can then introduce concepts to the other player characters during play.



Let this character start with appropriate weapons of the player's choice (appropriate partly depends on which country you are setting the scenario in). Alternatively, you could use the Non-Player-Character described at the end of this booklet to fulfil this role.

The agent character is investigating a suspected Kurii acquisition operation, with intent to disrupt it if they find it. They have a phone number for a more experienced (off-screen NPC) agent they can call for advice (and who can arrange for a ship), but know they are too far away for direct help. When briefing this player tell them they know that the Kurii's agents will use the Earth authorities to track down and make any loose ends or witnesses 'disappear.'

An alternative variant is to start this scenario in a historical setting. This is discussed at the end of this scenario.

BACK STORY

As hinted at in the books, agents of the Kurii collude with governments and other powers on Earth. Part of this agreement allows them to operate to kidnap attractive women, who are taken to Gor, trained and sold as slaves. The wealth that results is then used to fund their many plots and schemes across both worlds.

This aspect is not much explored in the books, leaving plenty of room for personalised interpretations in people's home campaigns.



Act one: A day on Earth

This first act takes place on modern earth (in the fictional Gor-verse, not the real earth). When describing scenes on Earth, try to pick out these details to contrast with the life on Gor:

- The air is unclean. Pollution (be it poisonous chemicals, artificial chemical smells from various products, or simple dust) is everywhere.
- The world is bland. Buildings are grey rectangular boxes, lifeless and depressing.
- Uniformity is encouraged. The genders dress in similar ways (compared to Gor anyway), with fashions that hide or distort the natural physique. Real skin is hidden behind make-up. People wear the same dark colour palette and not vibrant shades.

In this act, Kurii agents assess and try to acquire some of the player characters, but are thwarted, putting the player characters on the run.

SCENE ONE - OPENING GAMBIT

In the first scene, some or all the female characters have applied to a management recruitment scheme in the civil service / public sector. It's a cross-department recruitment so is open to people from various subject backgrounds and past careers, from fresh graduates to older professionals.

The characters have previously filled in an online assessment and completed a telephone interview. They have since been invited to a two day assessment centre in a rural location. Describe a bland, grey outdated government office, perhaps spruced up a bit with little more than a lick of paint.

The characters have arrived and already spent the morning completing written exercises under exam conditions and now have a little time to chat over lunch.

Start the scene by having the player characters waiting in a break area, with desk, soft chairs, tea/coffee and newspapers. An NPC junior civil servant (ignorant of what is really afoot), who administered the exams this morning, is sitting with them for his own lunch and happy to make small talk about what's in today's newspapers.

Some characters may comment it is strange all the applicants present on this interview day are women. If they question it, the character can offer an indirect reply that the civil service particularly welcomes women to apply for management position. ('affirmative action', if such is legal in the country you are setting this in).

Give the players a few minutes to introduce themselves to each other and make small talk or not (which helps the players settle into their character). Then one by one they are called in for a short interview. Depending on your play space you could live play this out, physically by moving into the next room.

In the interview room, a well-tanned man with an ill-fitting black suit and a generic made-up name (try to afford things like 'Ford Prefect' though) waits for them. He is actually, a Kurii agent, originally born on Gor but experienced in this role on Earth. He comes across as smug, as though knowing some private joke, and speaks in a slightly outdated language (He learnt English a century ago).

He watches them as they walk into the room as if assessing them, playing attention to the way they walk in, he may set off some women's radar as a 'pervert' or 'creeper'.

After some cursory questions about their background and aspirations (to help the player introduce themselves formally as the character), he starts asking questions that are not appropriate for an interview. He asks them about their state of health, relationships and philosophical/religious beliefs.

If challenged, he claims this is a test to see if they can think on their feet and how they respond to authority. If not challenged, he may ask them to stand, pace around ('show me how you would walk if summoned by a government minister for a crisis talk'), and bend over (*Please pick that folder off the floor and search through it*). All the while his eyes will be assessing their bodies. It's entirely possible some characters will get fed up of this situation and walk out; whether they choose to 'warn' the others still waiting or simply leave is up to them.

End the scene when all the characters have been interviewed or have left, one way or another.

SCENE TWO - DINNER WITH FRIENDS

By the time the first day of assessment is over (whether they walk out or not) they need to retire to where they are staying, in the nearby village.

This is a run-down cheap hotel, really more of an oversized bed & breakfast, run by an older couple whose own grown kids long ago fled this place. The logical place for the characters to eat dinner is the restaurant - the food at least, is good home cooking with hearty sized portions.

In this scene, introduce the remaining player characters. Some options for how to hook them in include:

- A relative, partner or friend of a player character who attended the assessment centre, who has come away with them for a trip (presumably they were sightseeing during the day earlier).

- Someone actively investigating rumours of inappropriate goings-on at the assessment centre, following reports from previous attendees. Ideas for this include an investigative journalist or a woman's rights activist. They actively want to get information about what happened today from those staying there.
- Someone investigating a missing person case – That being someone who previously attended an assessment here shortly before they went missing. This might be a hired private investigator or desperate relative. Curiously the police seem not to take such matters seriously – due to pressure from higher up.
- Another guest staying at the hotel for unrelated reasons.

Let this scene play out naturally, with the characters who met at the assessment centre earlier recognising each and presumably chatting. You could introduce some local NPCs out for a drink to add some colour to the scene, such as someone giving these fancy city folks dirty looks for not being from around these parts.

During this scene you can also introduce the single Gorean character (which could be a PC or NPC). They will need to come up with their own cover to explain who they are and why they are here (the truth is hardly likely to be believed). Their real reason to investigate this ‘assessment centre’, which they suspect is part of a Kurii acquisition operation. Once there, they see that some of the characters are attractive enough to be worth abducting and they will correctly suspect the Kurii agents will come for them soon. Their aim in this scene is to slip a drug (a white powder, carried in a device deliberately disguised as a salt shaker) into the other character’s food or drinks. This drug is a preventative antidote to the drugs the kurii agents routinely use to knock out people when ‘acquiring’ them.

This scene ends when the characters retire to their rooms in the hotel. If the scene feels like it is losing energy and the players are dragging it out after everything has been said, prompt them with a reminder about how tired they are after a long day.

SCENE THREE - WHAT YOU GONNA DO WHEN THEY COME FOR YOU

During the night, two kurii agents dressed in black suits (once of which assessed them earlier) come to ‘acquire’ the characters (or at least the ones they determined worthy). They do this with a device that releases an invisible knock-out gas into the hotel, then simply walking in, unlocking rooms with a sonic lock-pick device and carrying them off.

They have a van parked outside, ready to drive a short distance to an invisible Kurii ship, which has landed on the edge of the village.

However, the Priest King agent character has stayed awake, expecting trouble. Once he becomes aware things are afoot he sets off the fire alarms (by holding a lighter to a detector). This starts the scene as everyone wakes up in their rooms - if they got dosed with the antidote earlier. For undosed player characters, it’s best to allow them to be roused but to be barely awake, enough for them to mumble and stagger with help so they are not left out the scene.

This likely causes general panic – people wake in the night to the fire alarm, feel the need to flee, and possibly find those with them can't properly wake up. Chaos ensues. Once it appears things are going wrong, one of the Kurii agents will pause briefly and phone or text the other members of their five man cell to tell them that they are having difficulties, before proceeding.

The Kurii agents are armed only with machetes – they don't have any reason to expect trouble. It's likely the Priest King agent (who is presumably armed with whatever weapons he chose to carry, but being raised on gor is most skilled with a blade or crossbow) will want to confront them. The dramatic picture here is half-awake people in their bed clothes staggering around in confusion, being astonished/terrified when they witness the priest-king agent leaping in to fight with the kurii agents.

This scene likely ends with the characters escaping the hotel (possibly dragging those who are drugged until the knock-out gas wears off) as a group. It might also include the death of the Kurii agents, in which case the Priest King agent will still advise them to flee.

Fortunately the Kurii agents left their black van outside ready to go, big enough for all the characters to pile into.

As they are leaving, three other Kurii agents arrive (the other members of this cell of five in charge of this operation. They have their own black van and modern pistols, and give chase to the characters.

SCENE FOUR – ON THE RUN

In the scene, the characters are fleeing, probably in the Kurii van (or possibly in their own vehicles or on foot, depending how the last scene played out).

They might want to go to the authorities, but the priest-king agent can warn them the 'authorities' will make them disappear. Away from the gas the drugged characters can begin to come round (or they can be given the antidote directly to speed things along).

If your players want more action, play this out as a car chase, with opposed driving rolls as described below.

Being born on Gor, the Priest King agent is probably not the best vehicle driver of the group so may want to let another character take the wheel. It is also likely that the Kurii agents – if Gorean – are not good drivers either.

Mechanically, set a number that represents the starting distance between the parties. By default, this is 10, but if the characters were quick or slow to get away in the last scene (e.g. if they delayed to get properly dressed) you can modify this accordingly. Both sides make opposed driving rolls. The difference adds to the number if the player characters win, and subtracts if they lose. If the number reaches 20, the characters have escaped the pursuit. If the number reaches 0 then the Kurii agent van has caught up with them, and forced them off the road. Switch to a normal combat scene.

The Kurii agents don't want to let them escape, but have no interest in fighting to the death. They would regard getting good photos/ID of a Priest King agent and other player characters (to send the regular police to hunt down later) and withdrawing safely to be an acceptable outcome for this incident.

Once the chase is concluded, give the characters some chance to talk among themselves. They will hopefully figure out they cannot simply return to their everyday lives. Even if they were not fully recognised, these 'men in black' can get their details from the hotel or the assessment centre. With encouragement from the conspiracy, the mundane police will come for them on trumped up charges (and the priest-king agent player was briefed on this during character creation, so will hopefully think to tell the other characters). They can stay on the run until caught, or there is one other option. The agent can call his contact and arrange from them to be transported to Gor. It's up to the player of the agent how honestly he explains this option.

If you want to extend the Earth section of this scenario, you could play out some more scenes here. Some suggestions:

- The characters may want to make phone calls to loved ones, telling them they are going into hiding. Cue deep emotional angst as they can't really explain what is going on

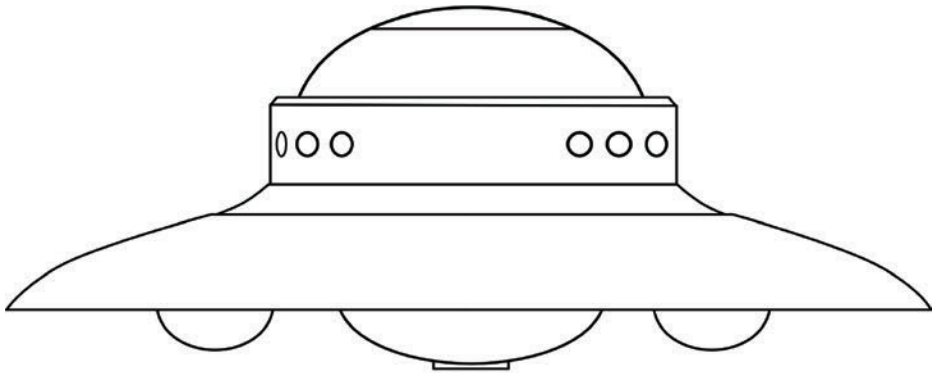
- The characters could be forced to hide out in the countryside or have to travel further. They might have tense moments every time they see a police car. If you want more action, the van could get recognised by the police as ‘reported stolen’ and they could get pulled over.
- They might need to seek medical help if anyone of them were injured so far.

Once you played as much of this as is interesting, end the act with a closing scene.

The characters are in a remote location, told they are waiting to meet their contact to ‘take them to a safe place.’ It’s night time. Some characters notice the stars above them appear to disappear - as an invisible priest-king ship moves overhead. They start to feel very tired.

They may panic, but within a few rounds they slip into unconsciousness. The Priest King agents used the same gas the Kurii agents used, so they would not have to deal with any unpredictable reactions from these people of earth, or reveal the mystery of their ship.

The next thing they know, they wake up on Gor.



Act Two: A day on Gor

In the previous act, the Priest King agents have transported the characters to Gor. This is not (only) an altruistic move to keep them safe, but an investment in the hope that they may become pawns in the game of worlds.

Characters wake up on Gor in the city of Ko-Ro-Ba, where they must learn the customs and ways of Gor.

This act is heavily focused on the culture shock, social interaction and deals with Gorean philosophy. How the characters respond to different customs will partly depend on their own background - a devout Muslim will respond differently to the notion of women wearing robes of concealment than a secular western liberal.

Depending on your group's usual play conventions, it might be a good idea to remind everyone at the table that views expressed by characters (player and non-player) are those of the character and not the player, Games Master or author.

When describing scene elements in this act, remember the contrast for Earth characters. The air and water is cleaner and as their bodies adapt they feel more alive and awake than before. They also feel physically stronger, due to the slightly lower gravity on Gor. The colours seem more vibrant, and even simple objects are individual handmade things made to last for years, not uniform, mass produced, disposable junk.

SCENE ONE - THE MORNING AFTER

The previous scene was played out at night. Symbolically, this is 'the next morning,' even if that's not literally the case depending on how much 'on the run' time you played out (and the voyage between worlds).

Describe the scene as the characters wake up by the sound of a gong a little way off. They are each in separate rooms, in a comfortable clean bed. They have been stripped and washed while asleep, and fresh garments have been laid out for them to dress. A jug and bowl of clean water is on a side table, the bowl containing floating flower petals of an unfamiliar sort.

Comment on how the water tastes clean and pure if they drink it. This whole situation might come across as quite surreal, almost dreamlike. A wooden door from the room is unlocked - and they are in adjacent rooms along a corridor.

The garments will likely seem strange to them. Men will find a typical Gorean tunic, women will find robes of concealment and veils.

If any of them think to open the wooden shutters on the window, they behold a breathtaking view - a city of tall cylinder towers painted in bright colours and flying flags, high walkways and tarn riders flying overhead.

When ready, a slave girl named Dina (named after her slave brand) comes to fetch them.

She is brown haired, nubile and petite, wearing a collar and slave rags that barely conceal her body (and increase its allure by doing so). She respectfully asks each 'master' or 'mistress' (how a slave addresses any free person) to gather and come with her to the hall. She does not answer questions, and if pressed will beg forgiveness that her master had ordered her not to.

Dina only speaks very limited broken English (having been taught by her master), so couldn't answer their questions even if she was allowed to. This makes the scene a reflection of the opening scene from act one, with them gazing over a female.

Presumably the characters will talk among themselves, put on some of the strange clothes (Dina will help if ordered to) and follow her to the hall.

SCENE TWO - TAKE US TO YOUR LEADER

Around a great table sits a young looking man (almost all Goreans look young due to the serums, but the player characters won't know that yet) in a red tunic. He seems relaxed and does not have guards present (since he wishes to speak of Earth discretely), but they may notice the gladius-type sword at his side.

He speaks in good British English, with an accent some characters may recognise as Bristolian/west country. This is Matthew Cabot, administrator of Ko-Ro-Ba. (and father of Tarl Cabot, not that he is a reason to mention him here).

Sat with him is the Priest King agent player character (or he may have stayed behind on Earth, if he is an NPC).

The Priest-King agents have delivered the characters here, since Matthew Cabot is of Earth originally himself and is an ally (if an uninformed one) of the priest-kings.

This is something of an exposition scene. Matthew Cabot and the agent can explain that they have been transported to Gor (or the 'Counter-Earth') by the grace of the Priest-Kings. This section will likely be quite free-form, depending on how the players respond. Some topics Matthew, or the players, will probably want to cover include:

- **Priest Kings:** The Priest Kings are mysterious Gods or rulers of Gor. If the players press the point, he can acknowledge 'some suspect they are men, possessed of advanced technology' (which was his own belief, in book 1). He will advise them to be discrete about their Earth origins; most Goreans will only have a vague notion of earth as a far away island that produces excellent natural slaves, if they know of it at all.


- **Technology:** The laws on technological limitations are important. He will mention that he upholds this strictly, but not as cautiously as in other cities - Ko-Ro-Ba has street lights for example, since the laws do not forbid them. He will strongly urge them not to try to use their knowledge from Earth to break these laws.
- **Advances:** Extending from this, he explains that certain technology here is more advanced than earth. They had a health check while asleep, and any conditions (maybe one of them had early stage cancer, diabetes, asthma or other pre-existing condition?) were fixed. He will mention the 'wasting sickness' (ageing) is easily treatable on Gor, but he has had the physicians wait to give them the choice of receiving the cure for that.

- **Slavery:** Gorean concepts of natural and unnatural slaves and gender roles are essential. He was from earth himself long ago, but fully accepted Gorean. Expect a lot of play here with how the characters respond. He can point out Dina as someone happy with her position. For the female characters, he will ask them whether they feel they naturally should be slaves or free women (he will be amused if the women protest they could never be slaves, but will humour them for now). If slaves, he will ask the male characters if they are interested in claiming them. If free women, he will tell them they may fall slave and that when out in public should cover themselves with robes of concealment - men will not usually risk themselves to capture a slave they have not seen. He will have Dina demonstrate the submission position to them in case they are captured and need to submit. He will also explain briefly the concept of free companionship, especially if any of the characters are obviously in a relationship.

- **The Caste System:** They should select a caste that feels natural to them, and he will arrange appropriate dress and caste adoption later. Initially this may be more for appearance's sake.
- **City States, and the Concept of a Home Stone:** If they are to stay on Gor, they should eventually swear to a home stone. Until they swear to the stone of Ko-Ro-Ba any free man of the city could legally try to capture the free women among them as slaves.
- **Language:** Few Goreans speak English and almost none speak other barbarian languages. They will need to learn Gorean. Fortunately it is a language easy to learn, because even badly spoken words can be understood.

Dina will serve them paga while they speak, and kneel respectfully close to hand. If one or more the player characters seems to show interest in here, Matthew Cabot will casually mention they may take their pleasure with her this evening, if they like.

Let this scene play out for as long as is interesting.



If all the players know the Gor setting well, focus on the details that will shock the characters that they can play off, such as the gender roles. You may want to allow more time for this scene if you really are using this to teach the setting.

This scene is a reflection of the dinner conversation scene from the first act. Contrast that while the earth conversation contained many artificial social constraints and idle small talk, in this scene Matthew Cabot speaks directly and to the point and encourages them to do the same.

SCENE THREE - GOREAN MONTAGE

This scene represents time passing on Gor, as the characters are taught Gorean ways. You might select a few mini-scenes to play out, and you might ask the players what scenes they would enjoy playing. Focus on what is interesting.

Some suggested mini-scenes:

- **The Cure for Ageing:**
The agent character (or Matthew Cabot) takes them to see a physician and together they explain that ageing easily treatable. Would they like to receive the treatment? You can add that different people respond differently - for some it's permanent, for others they will need a booster shot once a century, and very occasionally people die from it. The latest developments also allow existing ageing to be reversed as well. Do they want to accept the gift of immortality? Do they trust the physician? Does it change their outlook on their world? How do characters react when a parent becomes outwardly the same age as their child, or old lovers become young again?

- **Care and Feeding of Slaves:** Free characters are taught how to treat slaves. Slaves are taught how to correctly behave. They need to understand this to function in society here, regardless of what they think. How do they react? Does it change how they interact with each other in private? How does a slave feel when she assumes the display position before a master? If a master fails to demonstrate his mastery, the NPC slaves around them gradually lose respect for them, misbehave and take liberties. Other NPCs in the household will eventually catch them and recommend the player characters whip the slave. Are they prepared to do this (and if not, maybe they are really a natural slave themselves)? How does a modern person of earth feeling about whipping a kneeling woman begging for mercy? If any player characters have become slaves, you could also play out a branding scene.

- **The Riddle of Steel:** The characters are taught basic sword craft. As part of this, have them roll for combat against each with practice swords. Describe the emotions - the thrill of combat, the joy of triumph, the ring of the blades. Show that it makes the characters feel alive and vibrant when locked in to body to body combat with each other.

Depending on your group and the available space, you could also break into different groups for different scenes and play them in parallel. If a pair of players want to explore the master-slave dynamic in a drawn-out scene, they can do so while the other players (and their characters) do something else.

This scene is a reflection of the 'on the run' scene from act one, which may also have been a montage, depending how much of it you played out. In contrast to running away leaving their old lives behind, here they are growing and finding a new place in the world.



SCENE FOUR – A NIGHT ON THE TILES

This scene assumes ‘some time’ passed in the previous montage scene, to allow the player characters to learn enough spoken Gorean to get by and some grasp of their customs. It’s time for them to experience a bit more of Gorean life in the city.

A guide (either the Priest King agent, a trusted man of Matthew Cabot or perhaps one of his slaves) leads them through the streets to a major paga tavern in the city. While they are not told explicitly, this is actually a test of them, to see how well they are adapting to a natural Gorean lifestyle.

Describe the great main room, with the long tables, kajiaa hurrying around with drinks, dancers, the hearty smell of wood smoke from the great hearth, and the alcoves with sounds of pleasure coming from a few of them.

Play up the feast of the senses and the allure of the slaves, both for appearance (attractive Earth women are considered plain and unremarkable by Gorean standards) and trivial accessibility (any customer can use a girl for the price of their drink).

Some possible opportunities for interaction here:

- In one corner sits a wandering Kaissa player, mildly famous (not that the player characters would know that) taking wagers (one copper tarsk to play, eight if you win) and crushing anyone who challenges him. Many Goreans seem quite happy to lose (Goreans pay to be able to say they have had the experience of playing a famous player). Player characters can challenge him if they want to; assume the rules were explained in their training. Characters with experience of chess on Earth might be able to make a good showing and even prompt other tavern goers to ask who they are.

- The most prudish character among the group catches the eye of a particularly lusty tavern kajira, who begs the master to take her to the alcoves. From her point of view, she is offering good service to bring joy to a customer who looks uneasy. This may be very awkward, especially if other customers notice the prize girl be rebuffed and jeer at the character for his reserve.
- A tarnsman (recognisable by his riding leather boots and tarn handling equipment on his belt) freshly back from a raid on Ar sits down at the table close to them to meet a comrade of his. He talks of his last raid, proudly boasting that he managed to slip in past a blind spot in the tarn wire and make off with a free woman who has turned out to be not unattractive. See how the player characters react to overhearing this heroic tale and how it jars with their Earth morality.
- Wrestling is taking place in the yard outside. Characters looking to show off their physical prowess will easily find a space to take part. Bear in mind that Earth characters are typically stronger than Goreans because of the gravity difference and reference 'Man of Earth' in the main rulebook. Characters who learnt a martial art on Earth might enjoy showing off their skills. While such will impress Goreans, displaying a manifestly foreign fighting technique (like karate or judo) might raise questions. ('Where did you learn to fight like that? Have you been to the Pani islands? Are you a foreign spy?')
- You could also include the 'Girl Catch' game described in 'The Silver Cult' scenario.

- Keeping a quiet watch from the corner is an assassin, undercover and dressed as warrior of Tharna. He is under contract from some Kuri agents (not that he really knows about the game of worlds) to kill the priest-king agent character, and recognises him. He is clever enough to bide his time and make his move. If the characters make a commotion he might try to poison their drink (ironic, since the character was himself drugging people in the first act). Alternatively, he might try a surprise stab with a knife if the opportunity presents itself. Allow this to play out naturally. It's quite possible the other characters will end up feeling guilty because they accidentally created the opportunity for the attack with their interactions. Since this is near the end of a scenario, don't be afraid to actually kill the character - death is part of the natural life that Goreans embrace. Alternatively, you could have the character struck with a poison that leaves him crippled or dying slowly, but still allows them to play the closing scene after this.

If you have a longer term campaign planned out, you could use this scene to introduce gossip about events or introduce NPCs from a future scenario.

Again, this scene is pretty free-form, playing on the culture shock and giving the characters (and players) a flavour of Gorean life.

Act Three: The Hour of the Crossroads

If you'd like to make this a longer scenario, you could include a further adventure at this point. Perhaps Matthew Cabot or the Priest King agent has an urgent mission for them, or perhaps they got hired in the paga tavern.

For example, you could run 'The Tower of Ar' embedded within this scenario at this point. You could also put in a short combat encounter (e.g., A tarn rider from Ar tries to seize one of their women) if your player group seems to want more action.

FINAL SCENE

Matthew Cabot has called you to meet in his hall. As before you notice the lack of guards and slaves around and now know enough of Gor to notice this is unusual, implying he has certain closed matters to discuss with you. He speaks

"Like you, I was once of Earth but Gor is now my home and Ko-Ro-Ba's home stone is now my home stone. Years ago, a woman I loved did not make same choice and by the grace of the Priest Kings was returned to Earth."

"You have seen an inkling of the game of worlds that is afoot, between the Priest Kings and the Others, who are not Priest Kings. Both Gor and Earth are the prizes in this game."


"You have seen what it is to live on Gor now, to be a Gorean. A choice stands before you, one offered to very few. Think carefully, for it is unlikely to be offered again."

"You could choose to live out your lives on Gor. I invite you to swear to the home stone of Ko-Ro-Ba if you have not already done so, but you may depart in peace if you choose not to. Set out into the world, learn the ways of your caste and do what comes naturally to you. Perhaps one day the Priest Kings may call on your service again."

"Alternatively, you could be returned to Earth. The Priest Kings have need of agents there, people that understand the modern world of Earth. You will face dangers there no doubt, that I would not understand, but you would walk in the world where you were brought up."

"Talk among yourselves, but you do not have to agree. Let me know when you are ready."

Let the players play this out, presumably trying to persuade each other. Expect emotional farewells if they do not all come to the same decision.



You could end the scenario at that point if short on time or if the emotional charge feels right. Alternatively have two final mini-scenes:

- The characters who remain formally swear their loyalty in a ceremony (attended by all characters) to the home stone (a plain unremarkable rock in this case, standing on a bed of rich soil).
- The characters who choose to depart then retire to their rooms where a special drink has been prepared. This puts them to slumber. That night, they are collected by a cloaked ship and wake up back on Earth. Be sure to describe the pollution in the air and the weight on their bodies.

This brings the scenario to a close. If you wish to continue into a campaign, both groups can have their own adventures, until the characters on Earth are taken to Gor at the Priest-King's whims.

Historical Variant

The Gor novels were set in the present day when they were written, which means (the Earth based sections of) the earlier ones in the series are now historical fiction to a modern reader. Like other publications in the Tales of Gor, by default this scenario is set in our own modern era. Unlike Tarl Cabot, characters come from an internet filled Earth and carry different cultural values to those of the 1960s.

An alternative way to run this scenario is to set it in an historical period. Some players may prefer the flavour of an historical setting if playing on Earth, and some Games Masters may prefer a setting where characters do not have easy access to mobile phones and other technology.

The suggested setting for this is the 1930s. Some points to consider:

- Many players will be familiar with this period from other role-play games set in the 20s and 30s. While more work, one devious option is to play the first act using a rule system from a game that uses that setting (Call of Cthulhu or Trail of Cthulhu) and then to convert to Tales of Gor after. The players may not even know they are playing in the Gorean setting as play begins. This will require careful judgement to know if the players will respond well to this kind of trick.
- Most people will have some knowledge of this period from history classes. Characters will likely have an opinion on the rise of Fascism across Europe and Communism in Russia. They may have lived through the Great War and been marked by the horror of unnatural industrial war, which will be a good counterpoint when they reach Gor. There was also a libertine strand of thought, especially in the 1920s, not dissimilar to the sexual liberation of the 1960s, which creates a nice resonance with the context of the first Gor books.
- The first act can be played largely unchanged in the 1930s. Characters don't have mobile phones but there is one in the hotel near the main desk.
- The second act is unchanged. In act three, Matthew Cabot can introduce his free companion, who has decided to return to Earth (and the Priest Kings have arranged this at Matthew's request; they will travel on the same ship). She is pregnant, carrying the child who will grow up to be Tarl Cabot. Depending on how the scenario plays out, characters going to Earth could stay in contact, becoming friends of Tarl Cabot as he grows up. Perhaps one day they can reunite when the character is returned to Gor.

After the scenario it's possible to skip decades as downtime between adventures, bringing the ageless characters up to the present day.

Principle

Characters KURII AGENTS/'MEN IN BLACK'

These are Goreans trained in earth customs, experienced at running an acquisition operation of Earth. They are arrogant men, since they are surrounded by natural slaves who know nothing of the truth. They may well have never met an actual Kurii.

Agility: 4D

Coordination 4D+1
Acrobatics 4D+1
Blades 5D+2
Escapology 4D+1
Evade 4D+2
Fistfight 5D+1
Stealth 5D+1
Throwing 4D+1

Dexterity: 4D

Care 4D+1
Burglary 4D+1
Crossbow 4D+2
Rope Work 4D+1
Sleight of Hand 4D+1
Firearms 4D+1
Drive Automobile 4D+2

Body: 3D+1

Fitness 3D+2
Endurance 3D+2
Run 3D+2
Swimming 3D+2

Reason: 3D

Healing 3D+1
Initiative 3D+1
Kaissa 3D+1
Senses 3D+1
English 4D

Arts: 1D

Charm: 3D

Bluff 3D+1
Command 3D+1
Intimidation 3D+1
Slave Handling 3D+1
Will 3D+1

Health: 33 Crippled: 17

Power Damage Bonus: 2D

Accuracy Damage Bonus: 2D

Machete: 3D+1
9mm Pistol: 5D+2, 16 ammo, 50 ft range (only follow-up or response parties will be so armed).
Sonic lock-pick, laser torch (not usable as a weapon but can burn up bodies and other material in time).

PRIEST KING AGENT

This role might be filled by a player character, but has been statted here in case played as a player character. This is also a Gorean trained in Earth customs.

Name:

Caste: Merchants

Agility: 2D

Fistfight 2D+1

Riding 2D+1

Crossbow 3D

Dexterity: 2D

Draft Beast 2D+1

Rope Work 2D+1

Sleight of Hand 2D+1

Crossbow 3D

Firearms 2D+2

Drive Automobile 2D+1

Body: 2D

Reason: 4D

Philosophy 4D+1

Culture 4D+1

Kaissa 4D+1

Navigation 4D+1

Scholar 4D+1

Trading 7D

English 5D

Earth Culture 5D

Arts: 4D

Aesthetics 4D+1

Charm: 4D

Confidence 4D+1

Animal Handling 4D+1

Bluff 4D+1

Charisma 4D+1

Convince 4D+2

Slave Handling 4D+1

Speaking 4D+1

Will 4D+2

Health: 28 **Crippled:** 14

Power Damage Bonus: 1D

Accuracy Damage Bonus: 1D

Dagger: 2D

MATTHEW CABOT

It is unusual for a man of Earth to climb to be the administrator of Ko-Ro-Ba, but he is centuries old. He has some inkling of the priest-kings and supports their operations but lacks knowledge of their nature.

No stats should be required. If for some reason the unarmed players attack him, he is more than capable of defending himself and within moments can summon plenty of warriors.

DINA, KAJIRA

A slave of Matthew Cabot, who has been proud to serve such a great man for many years. She loves him deeply. (Earth characters might call that Stockholm syndrome)

Agility: 3D

Coordination 4D
Athletics 5D
Evade 4D
Fistfight 4D
Pleasure 4D
Stealth 4D

Dexterity: 3D+1

Sleight of Hand 4D+1

Body: 2D

Fitness 3D
Endurance 3D
Run 3D
Swimming 4D

Reason: 2D

Initiative 2D+1
Senses 2D+2
English 3D

Arts: 3D

Charm: 5D+1

Health: 31 Crippled: 16

Power Damage Bonus: 2D

Accuracy Damage Bonus: 2D

LUCIUS WANDERING

KAISSA PLAYER

Dressed in ragged clothes, he carries his kaissa set as his prized position. He has wandered far, living off playing the game. He charges a copper tarsk for a game, and will sacrifice pieces or skip turns for one copper tarsk a piece (-1 penalty to his roll, per piece) when playing.

Agility: 2D

Dexterity: 3D

Sleight of Hand 3D+1

Body: 2D

Reason: 5D

Philosophy 6D+1

Culture 6D+1

Initiative 5D+1

Kaissa 10D

Scholar: 5D+1

Senses: 5D+1

Arts: 2D

Aesthetics 2D+1

Charm: 4D

Bluff 6D

Command 4D+1

Convince 5D+1

Intimidation 4D+1

Will 5D+2

Health: 27 Crippled: 14

Power Damage Bonus: 1D

Accuracy Damage Bonus: 2D

GAIUS, ASSASSIN

A moderately skill member of the black caste. He is originally from Ar, previous to exile, and dislikes Ko-Ro-Ba due to the historical conflict between the cities, so gladly accepts contracts which involve killing those of the city.

Agility: 4D

Coordination 4D+1
Acrobatics 4D+2
Athletics 4D+2
Blades 5D
Escapology 5D
Evade 5D
Fistfight 4D+2
Stealth 4D+2
Throwing 4D+2

Dexterity: 4D

Care 4D+1
Burglary 4D+2
Crossbow 5D
Rope Work 4D+1
Sleight of Hand 4D+1

Body: 3D

Fitness 3D+2
Endurance 3D+1
Run 3D+2
Swimming 3D+1

Reason: 3D

Healing 3D+2
Initiative 3D+2
Kaissa 3D+1
Senses 3D+1

Arts: 2D

Charm: 2D

Bluff 2D+1
Command 2D+1
Intimidation 2D+2
Slave Handling 2D+1
Will 2D+1

Health: 33 Crippled: 17

Power Damage Bonus: 2D

Accuracy Damage Bonus: 2D

Sleeve Dagger: 3D damage (+1D bonus to conceal)
Throwing Knife x2: 3D damage (+1 attack thrown, -1 in close combat)
Hand Crossbow: 3D damage.
Leathers & black steel helmet: 1D armour.

The Conflict KUR ON EARTH on Earth

While the Priest Kings dominate Gor, Earth is – if not controlled – corrupted by the Kurii. They do not desire Earth, but they recognise its usefulness as a staging ground for action in the inner solar system and a site of enormous resources – both human and material.

The lack of controls on technology also allows the Kurii to operate their more advanced science on Earth and to trade some of its secrets with eager factions within governance and business in return for their loyalty and support.

This aspect of the ‘game of worlds’ exists mostly as hints and shaded references in the books. As such the material I present here is not in any way to be considered canonical, but rather speculation and suggestion about how one could handle this aspect, or even play a campaign centred around Earth, rather than Gor.

Little or none of this information is canonical and should not be taken as such.

The Kurii are much more ‘hands on’ creatures than the Priest Kings. Wherever they have their operations the Kurii cannot be far behind. Earth at large, however, is ignorant of the presence of the Kurii and they wish to keep it that way. To that end most Kur operation are hidden in the wildernesses and less inhabited areas of the Earth, from the far north of Scotland to the great wildernesses of Canada and America.

Even so, there are still times when the Kurii need to be present to handle their deals themselves or to make an impact with their presence. They have control – via proxies – of companies and even aspects of government and need to be able to negotiate directly and intimidate those they wish to control. This means that there are means (besides their stealthed spaceships) by which they can get around – such as hidden floors and rooms in buildings and refitted trucks and shipping containers in which Kur can travel in relative comfort.

As on Gor there are also instances where Kurii become lost, run away though shame or failure, or are exiled. These Kur go ‘wild’ in the wilderness, leading to stories about the wendigo, werewolves, monstrous apes, terrible bears and even the yeti and sasquatch. Unlike on Gor there are not enough of these exiles on Earth to form their own society or overcome the lack of breeding partners.

Their enforced solitary living and hopelessness drives many of them into a feral state, with only enough sense to stay away from civilisation.

Despite this the wild Kur of Earth occasionally are observed, recorded and even killed by hunters. It falls to the corporations and governments that the Kurii are involved with to help hide the evidence and make the stories either go away, or get ridiculed.

For the most part they operate through their human agents, a network of proxies – most of whom have no idea who, or what, they're working for. They use their wealth, access to slaves and technology to purchase influence in government, organised crime and private corporations across the Earth.

To the Kurii Earth is a staging ground and a source of resources for them. Its industrialised nature means it can be used as a source of weapons (dangerous to use, but occasionally worth it on Gor), various materials harder to get in space, and – perhaps most importantly – slaves and agents. The Kurii do not want Earth, but it makes an interesting and important staging ground for them to use in their preparations against their true prize – Gor.


Kur Agents

The Kurii use agents of both Gorean and Earth origin on Earth. The Goreans are made a little weaker in Earth's heavier gravity but their higher degree of physical fitness and sense of moral superiority carry them far, while men of Earth find it easier to move through the culture. The situation is far different when the Kurii's Earth agents are transplanted to Gor, of course.

The Kurii make extensive use of female agents, both on Earth and Gor. They find Earth women's ruthlessness and arrogance – relative to that typically found on Gor – to be extremely useful, despite the Gorean's thought that Earth women make 'natural slaves'. This may be another reason that the Kurii use them so extensively, if all else fails they are likely to be enslaved rather than killed and so retain value, and may still have worth to their alien masters.

Men brought from Gor to Earth are usually used to staff their capture squads, locating women for enslavement, guarding their remote bases and handling their most important business. They are typically dressed in cheap black suits and equipped with simple weapons and Kurii technology to go about their business. They learn a few basic skills, such as simple familiarity with firearms, basic driving skills and a degree of expertise in English.





Men brought into their organisation on Earth are considered to be of lower rank, though they may rise as high as any if they work at it. The Kurii are looking for men of a particular sort, ambitious, frustrated, greedy and out of place. They win them over with wealth or women and the promise of immortality and a new life on a new world. Many are criminals, comen, or misfits, seething with resentment.

The women they enslave are those they regard as natural slaves, harbouring hidden desires. Universities are especially targeted but the women they go after are chosen more for sexual energy and intelligence than for what the men of Earth necessarily consider beauty. Gorean standards of beauty differ from those of Earth and are much more in line with past standards of Earth, or those found in pornography than on the catwalk.

The women they choose as agents tend to be women from positions of power, but who harbour a disdain for men and even a dislike of many of their own sex. They are often particularly vain or cruel and very often taken from the world of business or higher education.


Past their direct agents, the Kurii involvement in Earth based companies and governments mean that many agents of many agencies, or even private security, police, or mercenaries, can end up working for them without ever even knowing they are, not to mention the footsoldiers of organised crime.

Money and alien power reaches far on Earth.

PRIEST KINGS ON EARTH

In stark contrast to the Kurii the Priest Kings are not present on Earth and their influence is barely felt. There was a time when their ships would more regularly traverse the space between the worlds, but since the Nest War and the rise of the new queen the Priest Kings have been more distant and disinterested. As such, when it comes to Earth, the agents of the Priest Kings are very much the underdogs. They are cut adrift without any real support but still fighting – as best they can – for their species, if not their masters.

In essence the Priest Kings have abandoned Earth and it is only their, bereft, human agents that remain and follow their own hierarchies and make their own efforts.



A few Priest King agents on Earth are implanted with the devices that allow the Priest Kings to watch through them (and eliminate them, if need be) but whether anyone is still watching is not known.

Since most of the Priest Kings ships were remote controlled there are only a handful of spaceships left in the control of their human agents – the few that could be steered by human hand and controls.

As such, interplanetary trade has slowed to a trickle on the Priest Kings side and the ships are held in reserve for only the most dire of circumstances – outnumbered as they are by the Kurii.

Priest King Agents

The Priest King agents on Earth were once virtually all Gorean. They have taken men – almost exclusively men – in the past to serve on Gor but few, if any, returned.

The Nest War and the events after it left these men – and their slaves in some cases – stranded on Earth, without proper identities, means of making money or taking care of themselves. Many were easy prey for the agents of the Kurii and their ranks were decimated.

The remaining ships evacuated some to Gor, but others – in better situations – elected to stay and to continue the fight while they waited for their alien sponsors to get back in touch. Since that time their ranks have been swelled with some of the men and women of Earth who have encountered the Kurii and their agents – and lived to tell the tale.

A few enclaves of old technology remain, hidden bases here and there in the wilderness – much like the Kurii bases. Many Priest King agents now live and hide amongst human civilisation though, hiding in plain site aided by their native allies and doing what they can to disrupt Kurii activities.

The Trade of Worlds

While the operations of the Priest Kings have dropped to a barely discernible level, the Kurii have stepped up their operations in the inner solar system as they gain in bravery and confidence. Even so only their smaller vessels can operate beneath notice and their great mining, agricultural and other vessels and stations cannot.

The Earth is useful to the Kurii, even if they do not truly want to take it as their home. It's place in the inner solar system and its technology base make it a useful site for resources and trade goods that they can take to their primary centre of concern – Gor.

Slaves – mostly women – can be worth a great deal on Gor, as is an illicit trade in Black Wine (coffee) which is hard to get natively on Gor and worth an enormous amount. Gold is also, relatively speaking, cheap and easy to get hold of on Earth, which, combined with the simple minting processes of Gorean cities allows for large scale creation of fake Gorean currency.

Illicit trade in Earth weapons also goes on, though – obviously – to use such is to invite destruction.

Still, caches of modern weapons and ammunition are distributed around Gor, waiting to fill the hands of human allies at some far off point of open assault on the Sardar.

Being traded with Earth are some of the Kurii technological secrets and some of the advances of Gor. There are those on Earth who will pay anything for the youth-treatments or immortality that the serums of Gor can guarantee. Slave flesh also – occasionally – finds its way from Gor back to Earth. The slaves of Gor are trained and accepting of their lot in a way no Earthbound slave could be – at least not on Earth itself. Traffickers, criminals, corporate bosses and politicians may well have paid out considerable coin for their own Gorean slave girl – or boy – kept hidden and secret.

While much of the trade in precious materials is from Earth to Gor a similar trade does occur in the opposite direction. Precious metals and stones are tightly controlled on Earth, as are other substances – such as whaling products and ivory. These can be acquired 'off the books' on Gor and brought to Earth to turn into wealth – and power – to further subvert that planet.

SLAVERY IN THE SHADOWS

The trade in – predominantly – female flesh between the worlds used to take place on behalf of both alien powers. That is no longer so much the case, but both groups retained contact with powerful individuals seeking to indulge their own desires and criminal organisations also involved in trafficking.

Whereas most Earth-bound trafficking takes advantage of people in impoverished nations, selling them on lies and leveraging them into positions of exploitation, the Gorean slavers are far more discerning in their operations on Earth. Even though they have their links with trafficking cartels, this is mostly just to use their infrastructure and to hide their own operations.

Gorean slavers do not target the weak or vulnerable, they do not even – necessarily – seek out those who will not be missed. They can take anyone, of any station in life. They are not only looking for the opportunity, but exactly the right kind of ‘prey’. Their hunting grounds are the developed nations, multicultural, educated, wealthy, healthy.

While Goreans regard virtually all Earth women as natural slaves, they are seeking those they regard as having a deep well of untapped and natural slavery.

Often experts at handling and assessing slaves, the Gorean slavers take their time identifying targets, assessing them, observing them, spying on them and then carefully selecting their moment to strike and kidnap them.

Many elaborate plans and ruses are used in these kidnappings from pretending to be police – complete with uniforms – to sealed taxis that can fill with knock-out gas. Sometimes they even create institutions – such as colleges or boarding houses, to help them assess who they want to take.

Taken by the slavers such a girl is likely to find herself transported and stored in secret, even kept unconscious in plastic tubes, ready to be shipped out to the wilderness and loaded onto a vessel bound for Gor. Some are kept awake – those favoured by particular slavers – and may find their training and fate beginning on Earth, rather than on another world.

Contacts in government and corporations keep the police and security services away, not that they would have much to find anyway, and a lid is kept on any such stories, preventing them getting out.

Gorean slaves, or Gorean trained slaves at least, turn up occasionally in the palaces, homes and entourages of rich oil barons and other captains of industry.

While they are hidden and protected there is little hope for one should she be exposed, or for whatever reporter stumbled upon the secret.

Virtually all of this trade is now done by the Kurii and their allies, the Priest King agents are relegated to a secondary level and lack the same protection and influence as the Kurii agents. Sooner or later these remnants of a once thriving trade are likely to be found out – even arrested.

ATTA

Some remnants of the Priest King organisations on Earth have had to come together for mutual protection. Leveraging caches of wealth and a variety of contacts they have established false identities and gathered themselves together in various ways. One of these is the ATTA company, the ‘Advanced Transitional Technology Association’, whose symbol is a leaf-cutter ant.

ATTA is based out of a remotely located Scottish farm, deep in the highlands, only accessible by a private road, itself off a single lane road cutting across the wilderness.

Seangan Farm has been massively redeveloped by its new owners, over the years. Two large, modern barns have been added.

The old farmhouse has been extended, several outbuildings constructed or reconstructed and the whole ‘encampment’ surrounded by a bank and ditch, covered in heather and topped – at one corner – by a satellite dish.

One of the barns houses two silver ships, each one a steerable version, both of them quite old and worn, losing a little of their lustre. The other barn houses the skeletal remnants of other, smaller, non-steerable vessels that have been cannibalised for their parts. Both barns are extremely secure and electronically locked.

Several four-wheel drive cars are parked outside of the farmhouse and serve the occupants who number ten or so free men and twenty or so slave girls at any time. This from a larger pool of Gorean men and Earth agents who are often away on ‘business’. The cars have hidden compartments for transporting captives and are kept in excellent condition.

The farmhouse has a grand cellar, which has been expanded and carved out to bring something of a sense of Gor to Earth. A hearth joins up with the farm chimney, furs line the floor, there are alcoves, brightly coloured banners and slave cages, as well as secure storage for their more alien devices and resources.

The outbuildings include some separate housing for those who do not like the communal living in the main farmhouse.

They also contain labs in which scientists brought into the conspiracy work to understand or reverse engineer Priest King or captured Kurii technology – with little progress.

ATTA is trying to perpetuate operations against the Kurii on Earth, via human initiative, and to recreate the technology that will allow them to travel between worlds. Independent of the Priest Kings or not, they're determined to continue the battle, rather than to fall to the tender mercies of beasts.

Manus

The Manus Corporation is a glitzy technology company based in California, with a shiny headquarters just outside the Bay Area of San Francisco and a remote location not far from Dixie Valley, Nevada. They're deeply involved with private aerospace ventures and hold patents on a great many significant – but unseen – technological innovations driving that particular renaissance.

They're also a front for Kurii operations.

Manus allows the Kurii to trickle out minor technological innovations to humanity, in exchange for power and influence. The headquarters almost never houses an actual Kur, though there are rooms made to serve their needs and live prey kept on site – just in case.

Rather, the company is staffed by their agents and dupes who know little or nothing of what is really going on.

Manus also provides a front for them to launder money and other supplies, to explain away strange purchases and to legitimately interact with up and coming movers-and-shakers in the tech industry and government – particularly defence.

Their more remote facility is a landing and trading spot for Kurii ships. Here they can offload technology and resources and take on other resources and slaves for the trip to Gor. As such, the remote facility is extremely tightly defended and very secure, with Kurii weapons on site in case normal measures fail.

The office building is an effective false front. It is secured with the best technology that humanity has to offer and has armed guards day and night, as well as the various agents of the Kur that use this as a staging ground and home station.

There is an underground parking level and, beneath that, temporary holding pens – just in case. These are normally empty and simply appear peculiar, as though they are running a private prison.

Much of the building is a sham with workers engaged in semi-random make work. The company does move resources around however, genuinely, and launders money for Kurii business partners.

Few engaged in this endeavour actually know what they are doing.

Manus is 'run' by Aldous Huxtable, a full partner of the Kur who has been given the serums and has to fake his age by whitening his beard and hair. His house is a secure, walled home with secret rooms, including ones in which he keeps a pair of Gorean slaves who don't speak a word of English.

All the truly important information at Manus is held on Kurii computers, virtually incompatible, totally unfamiliar – and thus truly unhackable – to human technology. A crude interface – built by the Kurii – allows for very basic data transfer, allowing for the genuine – encrypted – business of Manus to be stored securely.

The remote facility is surrounded by two layers of razor-topped fencing, is patrolled by dogs and armed guards and masquerades as a rocket testing site – with real working rockets. The storage areas beneath the hangars hold slaves and goods and are locked and alarmed with Kurii technology. A scattering of lockers contain Kurii weapons, accessible only with special cards and thumb prints from their most trusted agents.

Alti-Parmuk

Alti-Parmuk are a Turkish crime family operating throughout mainland Europe. While widespread they are not that large and not that violent and so not an especial priority for law enforcement – at least at present. The Alti-Parmuk are also entirely in the sway of the Kurii.

While the Kurii have plenty of contacts in government, security, and corporations there is a utility to having criminal contacts and their links go back centuries with the Kurii as 'silent partners' to the Alti-Parmuk. The crime family are useful where the Kurii need deniability, lack resources or need to get hold of things that only the criminal underground can reliably supply.

Alti-Parmuk's mainstay is human trafficking, labour and sexual. While they aid in the atypical trafficking that Kurii agents typically engage in, they also take part in more regular trafficking. Their network provides a way for the Kurii agents to move their captives amongst a 'herd' of other trafficking victims, along an established smuggling course.

For their part the Alti-Parmuk are happy with the arrangement, well paid, well supplied and protected by an unbelievable alien power. The leaders of the family are fully aware of what and who they are partnered with.

Some members of the crime family follow traditions such as filing their teeth, wearing brass rings on their arms and getting Gorean beasts tattooed onto their skin as a sign of their loyalty and uniqueness.

D.A.D

A subset of DARPA (Defence Advanced Research Projects Agency) DAD is an off-the-books black project department that dates back to the 1960s. The DAD is supposed to research military applications of the Kurii technology that is traded with the US government. It operates almost entirely without oversight and uses its influence and technology to steer the US government and military with a distinct, American exceptionalist ideology. They would be horrified to discover that the Kurii have similar, deep-cover partners in other nations.

DAD is utterly ruthless in their pursuit of technology and their protection of the secrecy of their Kurii partners. Should anyone start to uncover anything to do with the Kurii conspiracies on Earth, and they are not dealt with using conventional methods, they're likely to be visited by the DAD's 'men in black'.

The DAD has access to 'nightmare technology' including highly advanced hacking tools. They can filter the internet, track people in real time, read computer files at a distance and shut down power locally.

Their armaments and equipment are advanced with proprietary technology, developed from the Kurii and not shared with the US government.

Additional Rules

With adventures potentially taking place on Earth it is necessary to expand a little on the rules present in the main book, which assumes the adventures to be taking place on Gor. There are also some new, non-canonical elements that require further explanation.

NEW SKILLS

General Earth Skills

It would require a whole new book to enter all the details of every potential Earth-based skill there could be, so I shall only be presenting some of the essentials here. Given the 'Man of Earth' trait requires you to take some Earth-based skills though, it's worth considering how to approach Earth skills in general.

Many of them are likely to be useless, or nearly useless, on Gor. There's not a lot of call for 'Database Administration' in the Pits of Klima and 'Cognitive Behaviour Therapist' is unlikely to aid you on the sands of The Amusements of Tharna.

This can, needless to say, be disappointing to players who get a relatively small bonus in one area for a relatively big penalty in another.

Because of this the Games Master is encouraged to interpret Earth-based skills as broadly as possible and to allow them to be used, or to perhaps grant a bonus dice to another skill, where applicable.

Earth-based skills are going to come up largely at the initiative of the players and the Games Master will have to make rulings on how they work and how they apply.

The first thing you need to do is to decide which Attribute applies to that skill.

Agility should be used where a skill uses the whole body's flexibility and awareness of where it is in relation to the world. Parachuting would use Agility for example, as would cycling and many professional sports.

Dexterity should be used where a skill relies on fine manipulation and hand-eye coordination. Model-making, soldering and watch-making might all use Dexterity as might something like secretarial typing.

Body should be used where strength and endurance, full physical fitness and hardiness, is the most applicable trait. Basic construction skills such as hod-carrying and bricklaying would use this rather than a finer control ability.

Reason should be used where the mind is the primary focus and the skill is about applying creative intelligence. Teaching for example or the sciences, Earth history or investigative deduction.

Arts should be used where a sense of aesthetics and presentation is the most important thing. Skills like graphic design, interior decoration and architecture would fall under this attribute.

Charm should be used where presence and personality need to shine. Salesman would fall under this as might call centre operative and customer service.

Once you've made a decision where a skill should fall, make a note so you can be consistent in the future.

Computers (Reason)

Computers are virtually unknown on Gor, used only by the Kurii and the Priest-Kings. All the wondrous devices that are otherwise used by Goreans appear to operate on different principles. 'Thinking machines' are most certainly prohibited by the technology codes of the Priest-Kings.

On Earth virtually everyone can at least operate a computer and anyone of Earth background that includes computers is assumed to be able to operate a computer to do basic tasks and anything that corresponds to their job.

The computer skill goes beyond this. This is understanding, rather than using computers. With the computer skill you can build a rig, have picked up at least some basic coding and – at least in principle – understand a few ways to reinforce or circumvent protection.

Driving/Pilot (Dexterity)

Almost everyone on Earth can drive, or at least has a basic grasp of the principles involved and can attempt to drive without any skill. Anyone who has undergone a driving test and retains their license should have at least one pip in this skill to represent that and an habitual driver or commuter should have +2-3D.

Driving is further broken down into different subcategories. Drive Automobile allows you to drive cars, vans and pick-up trucks. Drive Truck allows you to operate heavy goods vehicles and specialist heavy vehicles like bulldozers and fire engines.

Steer Motorboat allows you to operate small, engined water-craft up to the size of a small fishing vessel. Steer Vessel allows you to operate and steer large powered vessels such as cargo ships and oil tankers.

Pilot Light Aircraft allows you to fly small aircraft, short of private jets. Pilot Commercial Aircraft allows you to fly those private jets, airliners and cargo planes. Pilot Helicopter allows you to pilot rotary craft.

Motorcycle operation and sailing are considered wholly separate skills.

Firearms (Dexterity)

The operation of guns is something few Goreans understand, though guns are typically simple enough for anyone to point and shoot after a little instruction. To have the firearms skill you need to be either professionally trained or to have spent a great deal of time using guns to hunt. An occasional hunter might have +1D in this skill, a trained, armed private security guard +2D, a full time police officer +3D and a combat veteran or specialist soldier +4D.

Firearms have been presented previously as a single skill and this should be considered to apply to both sub-skills (as will be presented in supplements after this one). Those sub skills being Firearms: Small Arms, Firearms: Long Arms, Firearms: Heavy Weapons.

Small arms is for pistols, sub-machine-guns and similarly sized weapons (including sawn off shotguns). Long arms is for shotguns, rifles and assault weapons up to and including machine-guns. Heavy weapons is for truly heavy – mounted only – weapons, or things like rocket launchers.

Motorcycle (Agility)

Riding a motorcycle or scooter requires more of a whole body awareness and sense of balance. As such the skill to ride a Motorcycle is under Agility rather than Dexterity.

Non-Player Characters

EARTH AGENT

Both the Priest Kings (in the past) and the Kurii (into the present) have agents on Earth working for them there – and occasionally on Gor. These people are parts of conspiracies and have generally proven their loyalty or are promised something by their sponsor that is impossible to gain from mere human forces. The men of Earth are easier to dominate, threaten and to appeal to with greed than the men of Gor. Concepts of duty and honour are not so common on Earth. Both Priest Kings and Kurii tend to choose cunning and charming agents from amongst Earth stock, to better handle their business there within the strange culture.

Agility: 3D

Coordination 3D+1

Athletics 3D+1

Evade 3D+2

Fistfight 4D

Stealth 4D

Arts: 1D

Body: 3D

Fitness 3D+1

Endurance 3D+1

Run 3D+1

Swimming 3D+1

Dexterity: 3D

Care 3D+1

Burglary 4D+1

Sleight of Hand 4D+1

Firearms: Small Arms 4D+1

Charm: 4D

Bluff 5D+1

Convince 5D+1

Intimidation 4D+2

Slave Handling 4D+1

Reason: 4D

Computers 4D+2

Initiative 4D+1

Senses 4D+1

Earth Skill: Criminal Enterprise 5D

Health: 32/16**Power Damage Bonus: 2D****Accuracy Damage Bonus: 2D**

Earth agents may be armed with pistols and have a few technological devices for picking locks and burning evidence.

EARTH-BASED GOREAN AGENT

Sometimes agents are brought from Gor to Earth. Many do not like this and grow disdainful of Earth and its people, regarding themselves as superior and the societies of Earth as unnatural. Still, there is an opportunity for power and technology that may not be available to them on Earth. Their ranks are typically drawn from outcasts and rebels at the edges of Gorean society, the pirates assassins and thieves who are used to operating in the darkness. Despite being on Earth many of these men (and it is almost always men) eschew technology, particularly when it comes to weapons, choosing to use their more familiar Gorean weaponry.

Agility: 3D

Coordination 3D+1

Acrobatics 3D+1

Athletics 3D+1

Blades 4D

Escapology 3D+1

Evade 4D

Fistfight 3D+2

Stealth 3D+2

Throwing 3D+1

Dexterity: 3D

Care 3D+2
Burglary 3D+2
Crossbow 4D
Drive: Automobile 3D+2
Firearms: Small Arms 3D+1
Rope Work 3D+1
Sleight of Hand 3D+1

Body: 3D

Fitness 3D+1
Endurance 3D+1
Run 3D+1
Swimming 3D+1

Reason: 4D

Culture: Earth 5D
Language: English 4D+2
Healing 3D+1
Initiative 3D+1
Kaissa 3D+1
Senses 3D+1

Arts: 1D

Charm: 4D

Bluff 4D+1
Command 4D+1
Intimidation 4D+1
Slave Handling 4D+1
Will 4D+1

Health: 32/16

Power Damage Bonus: 2D

Accuracy Damage Bonus: 2D

Gorean agents typically arm themselves with machetes, knives and carry crossbows (of Earth manufacture) in the backs of their cars. They resort to firearms only when they feel they face dangerous odds.

DAD AGENT

The DAD is a 'rogue agency' that has been operating for many years. It starts watching potential agents from high school and then tries to steer them into the correct career and life path to bring them to working for the DAD. A variety of threats, psychological evaluations and propaganda techniques are used to keep them fiercely loyal. These are the protectors of Kurii corruption and alien technology within the edifice of the American Deep State and are every surveillance and black operations nightmare brought to life.

Agility: 3D

Athletics 3D+1
Blades 3D+2
Clubs 3D+2
Evade 3D+2
Fistfight 3D+2
Stealth 3D+1

Arts: 1D

Body: 4D

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

Dexterity: 4D

Care 4D+1

Burglary 4D+2

Drive: Automobile 5D

Firearms: Small Arms 5D

Firearms: Long Arms 5D

Sleight of Hand 4D+1

Charm: 2D

Confidence 2D+1

Bluff 2D+2

Command 2D+2

Convince 2D+1

Intimidation 2D+2

Will 2D+1

Reason: 4D

Computers 5D

Healing 4D+1

Initiative 4D+1

Senses 4D+1

Health: 38/19**Power Damage Bonus:** 3D**Accuracy Damage Bonus:** 2D

DAD agents can get hold of anything they need in relatively short order, as well as having access to limited Kurii technology, hybrid technological devices, money and the high end of Earth technology.

DAD Pistol

The DAD has access to hybrid technology weaponry. The most common of these is a pistol, which shrinks down some of the principles behind the Kur Power Rifle into a heavy, three shot revolver for use by DAD agents.

Effective Range: 40 ft, Damage 5D+2 & sets the target on fire, Ammo: 3. Gorean armour is ineffective against this weapon.

DAD Suit

The DAD's agents wear suits made of materials derived from Kurii space-faring technology, an energy-dispersing weave intended to protect their stations and vessels from micrometeorite impacts and radiation. These suits provide 2D of protection from all forms of attack.

Postmortem Studios brings the Counter-Earth to life in the World of Gor roleplaying game.

In this adventure, *The Game of Worlds*, the adventurers will be drawn into Gor for the first time. A perfect introductory adventure this follows the pattern from the series of books - of being whisked away to another world to make a new life.

Will they stay on this savage, beautiful world or return to the staid security of Earth?

This booklet also contains rules and suggestions for Earth-based campaigns.

Ta Sardar Gor!

