

GOREAN Adventures

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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

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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*.

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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.

CATSPAW

The world of *Gor* is littered with secrets, ancient and modern.

The Priest-Kings and the Kurii have been in conflict for lifetimes of men, and it has not always been the 'Cold War' that it is now.

There are ruins, strange places, lost cities and artefacts of all kinds – not to mention unusual alien species – to be found in all the remote corners of *Gor*. In this adventure, the characters penetrate the wild forests of the north, home to the heretical and dangerous Panther Girls, in search of an even more fabulous prize than collar-meat.



Chapter One:

All Roads Lead to Harfax

The roads into Harfax are overcrowded and filthy. Merchants and slavers from cities to the south make their way to the north to trade goods and to buy some of the most beautiful slaves. A good number of which are Panther Girls, captured from the Northern Forests. These fierce women are prized by most and, to some, a challenge to break their will. The merchant traffic coming in and out of the city is dizzying and sometimes terrifying. Large caravans carrying cargo from almost every populated city and small caged wagons cram themselves into an already overpopulated city to sell and trade their wares, some to return with Harfax's most prized commodity; slaves.

While a Free-man can take a slave from almost anywhere he chooses, there is a prestige to own a slave from one of the Harfaxian slaving camps. The air is cooler and crisper in the north, a warrior can walk freely in just his breeches and perhaps a tunic without feeling the brutal heat of destinations south.

Read out the following:

The smells of the city are bittersweet. Harfax being a centre of trade, exotic aromas waft from almost every tent in the bazaar.

Pleasures from all over Gor can be sampled here. As a traveller walks, it's gravel and cobblestone streets, foods, incense, perfumes, and even exotic animals add to the intoxicating atmosphere.

However, when the wind shifts, the smell of the slave camps can overpower one's noses. The scent of fear, lust, and hopelessness can permeate the air. The slavers try their best to keep their property clean and tidy, but ultimately not every slave can be tended to regularly.

As the characters enter the gates of the great city of the north, they find that the tales they have heard on their travels do not compare to what they see before them.

Read to the Players:

Enclosing the city beyond the great gate is a wall that has stood the test of time. Possibly once made of stone, the years of neglect, war, raids, and time itself has turned the walls into a mish-mash of patchwork stone, brick, and wood. Still epic in stature, but worn and old.

Beyond the gates is the local market place, street merchants rush to newcomers offering local commodities, toothless vagabonds wander the streets offering their services for scant coin, and fools who follow usually end up dead. Low-grade paga taverns line the outside of the area. One can generally smell the coinbox girls before putting their eyes on the toothless bags trying to please their masters.

The characters have not come to drink and go whoring, well at least not yet. The Free-men in this band have come to Harfax for a reason, to make coin, buy slaves, and sell them in cities further south. Pushing through the marketplace, they keep their eyes and ears open to catch a lead or opportunity.

Encounters in Harfax (Roll 1d6)

1. *A shifty individual approaches the party offering to pay them to help with a task. The characters are taken into an alley, and three thieves attempt to rob them.*
2. *Two slaves rush from the crowds being chased by slavers. The slaves will run to the characters and ask them to save them.*
3. *Street merchants will try to offer the characters an 'exotic drug' supposedly taken from the halls of the Priest-Kings. The 'drug' is no more than dried root that will give them headaches if smoked or consumed.*
4. *A shifty and toothless slaver will offer his coinbox girls to the characters for a 'reasonable' price*
5. *The characters will witness a merchant getting robbed.*
6. *A captive forest Sleen will break loose in the market place and start attacking a group of children on the streets.*

At some point during the evening, they will notice a red-silk kajira following them. The kajira is obviously owned by someone wealthy, as she is well jewelled and wearing a custom Turian collar. Her eyes do not stray from the characters, and it is evident that she is following them after a while.

On closer inspection, her wide blue eyes, pouting lips, and flaming red hair make her seem to be innocent or lost, but the red silks and Kef tattooed on her thigh say otherwise. If the characters approach her, she will not walk away or make eye contact. She will immediately kneel in nadu and offer up the scroll she has tied to her wrist.

If the characters ignore her, then she will eventually walk in front of the characters, stop, kneel, and offer the scroll.

While on her knees, she continues to avoid eye contact but waits to see what reaction is given by the characters.

If the scroll is opened it will read:

Tal to the warriors who have taken the kindness to open this scroll. If you are reading this, then my kajira, Kala of Thentis has finally chosen men worthy and honourable enough to answer my call. I am Mentis, a warrior like yourselves. While I have found fortune as a merchant, but have also found a life of pain and misery. I am willing to share some of my wealth with warriors who would brave the Northern Forest and hunt an excellent prize for me.

If you have an interest in hearing my tale and offer, follow my slave. If it is late, I will put you up for the night, and you will have the hospitality of my home. If you wish to move on, my slave has been instructed to drop a silver tarsk at your feet and continue looking.

Be well warriors

M

If the characters decide not to take the offer, you're out of luck, but most groups will eventually choose to follow the call to adventure. If they're in the service of Priest-Kings (as is the default for these adventures), then an agent of the Priest-Kings can contact them and tell them to follow up on it, or they can have been sent north pursuing a rumour in the first place. Kala will give them the tarsk she has tucked in her belt anyway, and continue through the marketplace.

If they accept the task, she will return later to guide them to Mentis. If they change their minds after rejecting the offer, Kala is not a hard slave to find, being very beautiful and distinctive.

When Kala returns, she will lead them to meet Mentis. They will follow the slave through the marketplace and into the bazaar to an establishment called Mazzat. Mazzat sits at the end of a brightly coloured street. By the look of the buildings, and wares, the merchants are of Tahari descent or trade with those lands.

If the Characters Arrive in the Evening:

Kala will guide the characters through what appears to be a Tahari cafe and through a beaded curtain to a small garden. The characters will be met by slaves who will bathe the characters, send for their clothes to be washed, and walked into a comfortable guest space to eat, sleep, and be tended to by the house slaves. The slaves all also wear Turrian collars similar to Kala of Thentis, it can only be assumed Kala is the first girl of the house.

In the morning, Kala will return to take the characters to see her Master.

If the Characters Arrive During the Day:

The slave will take the characters to Mazzat, a bustling and profitable looking Tahari style cafe. The clientele sit on colourful pillows throughout the establishment drinking black wine, eating pieces of bread covered in Bosk milk cream, and smoking fruit-scented herbs in oddly shaped water pipes. Three slaves will immediately jump to their feet, offering bowls of hot black wine, meats, and bread as they continue to be led into the establishment.

Harfax and Mazzat

Harfax is about as far from the Tahari as you can get, while still being in civilised Gor. Its climate is something like that of Britain, though it is far from the sea, and it's people seem to be derived from Anglo-Saxon roots, transported from Earth to Gor in some far-off age. As such its small 'garden' will have to be warmed by braziers and is likely to feature roses, ferns and small breeds of northern fruit and nut trees, rather than the more exotic flowers of the south.

MEETING MENTIS

Reading the following out to the players, allowing for breaks here and there for questions and little roleplay moments. I have marked natural breaks in the exposition with stars: ***

The slave, Kala, takes you to a table where there sits a huge man. Not in the silk robes of a Tahari merchant, but those of a warrior of the north. A tanned bosk-hide vest, a crimson tunic, and hide-covered boots. While large in stature, the years of comfortable life have taken their toll and made the man a bit pudgy. His face, chest, arms, and legs all carry deep scars. Some healed adequately, but others looking like dark gashes making the skin appear to be almost scaled. The girl kneels at his side and mutters:

"I have done as you asked, my master."

The large man smiles at the slave, offers her a cup, and turns to you.

"Tal, warriors. My Kala has chosen well. You all look like men who are strong of heart and fierce temperament. It may not look as such..."

The scarred and disfigured man stands and shows his full and twisted form before sitting and continuing his tale.

"But once, my brother Talos and I lead a powerful team of slavers. Warriors were us all. Trained men who knew the art of war and tasted blood more than once. We decided we would brave the Northern Forests and trap the most prized of women, the former slaves known as Panther Girls. We, of course, thought to ourselves, how could four strong men be taken down by mere slaves living in the wild? One would think them weak from lack of proper care and nourishment. They would be an easy catch, we would make our money and perhaps open a paga tavern, or maybe even leave the north and find a home and a good slave in Ar or Ko-Ro-Ba. Again, we were fools, did I mention that?"

Mentis stands once again, adjusts his tunic, and winces from the pain of moving his body. His kajira pulls a small metal box from her cleavage and offers it to her Master, he takes a pinch of herbs from it before returning the box to his slave. He sprinkles the herbs into his drink, takes a large gulp and takes a deep breath before returning to his story.

"I am sure you are asking yourselves what my story has to do with your task. Well, listen on. Talos and I cut our way through the forest with our two companions, several kajirus to pull caged wagons and carry our gear. For days we wandered finding nothing, no tracks, no signs. Nothing.

We were starting to think the stories were just that, and the slaves sold as Panther Girls were only a merchant's lie to sell slaves at a higher price.

It was not until the 5th day that we would be proven wrong. We had all agreed to give it one more day, the map we had acquired from a reputable cartographer in town had placed us towards the centre of the forest. It could not hurt, and we had planned the time away and had paid for the use of the kajirus for ten days. We would bring back something, even if it was only several sleen that we could sell for furs, pets, or guards.

We camped and set up a modest guarding system amongst us. However, we went through more paga than we should have and fell asleep. We awoke in the morning to cries of panic as three of the kajirus had gone missing in the night. Their binding fibre cut with a sharp blade and by the look of things, they were carried off unwillingly. It concerned me since we would have to pay for the slaves we lost, so we packed up and began to make our way home.

Over the next few hours, our slaves were picked off one by one. The slaves were dragged away on the road, disappearing into the jungle. My brother and I decided to cut our losses and run. We left the carts and what was left of the slaves behind.

That's what they anticipated, the Panther Girls. They knew we would run, they knew what directions, and finally we ended up in their nets. We were dragged back towards the ruins of an ancient city, tied to poles, and left in the sweltering heat. They took our slaves, our carts, our money, and our dignity. Our men were to be sold as slaves by the women to local traders further north.

They left my brother and me to suffer, their leader, Menekse, a tall and fierce-looking woman, probably a Tovaldslander, said that she would teach us a lesson for slaving in the forests. One of us would live and one of us... well. I was cut free, beat, cut, and made to watch my brother die a slow death by disembowelment. I was tossed in the forest to die, I crawled through the dirt, fought off predators, and finally reached a caravan that took me in and healed my wounds.

I tried for months to find those who would help me find revenge, but now in debt, and severely disabled, I was alone."

The former warrior looks down for a moment, turns to his slave, and belts out an order for her to leave. Mentis then calls for another to bring him a small barrel containing ka-la-na wine. He reaches for cups that were previously used to serve you and empties them onto the carpets. He fills each cup to the brim with wine and hands them around.

"Warriors, brothers, friends... I am offering you an opportunity of a lifetime. I am going to supply you with a map to where I encountered the women, a dozen of my finest slaves to carry your weapons, gear, and to drive the slavers' wagons. I want you to do what I could not, make slaves of those monsters. Kill the ones who give you trouble and burn their village to the ground. In return, I will assist you in selling off the slaves, make a profit, and help you to establish your own camp here in Harfax. We will be partners. If you bring back that sleen Menekse alive, I will reward you handsomely with more coin than you can carry."

Mentis will wait a moment to gauge the decision of the party. If they are favourable, he will celebrate by giving them a night of indulgence and full access to his pleasure garden. The next day he will have them outfitted with the needed gear, slaves, provisions, and map to the location Mentis believes he encountered the Panther Girls at.

The Party Will be Given:

- Twelve slaves (10 kajirus and two pleasure girls)
- Ten days worth of food and water for each character and slave
- Three barrels of good wine
- Three slave wagons that could accommodate six slaves in each
- Three bosk to either pull the carts or carry gear
- Twenty sets of manacles
- Three spools of binding fibre
- Two hundred feet of rope
- Several whips

If the party makes light of his tale or seems uninterested in the offer, Mentis will try and convince them with persuasion and letting the characters know that this is easy money. Also, he will ramble on about how a warrior's honour is built through deeds such as this. If the characters walk away, Mentis will send Kala to beg for their assistance a few days later, another opportunity for agents of Priest-Kings to hint that something more may be going on in the forests and that this expedition is an excellent cover.

Naming slaves

Names are only afforded to worthy slaves or those in a house in which they are given the privilege. For the purposes of this adventure, the slaves loaned to the characters will not have names and it will be up to the characters to either call them by a number or to give them a name based on their characteristics or demeanour. However, without names, they might find it hard to get them to do what they want because the girls don't know which one should be acting or because they don't like not having a name.



Chapter Two:

The Perilous Forest

Mentis requests the characters leave as soon as they are packed and equipped for the journey ahead. All kajirus are fitted with sturdy collars that can be easily fastened to the wagons being pulled along the way. The Northern Forest presents an opportunity for slaves to escape and become well hidden amongst the trees, it is essential for the investment that no opportunities be given.

As the characters depart Mentis' small compound, attention is drawn to the grand display of slaves and wagons leaving and heading through the bazaar. As with any merchant or slavers caravan, they are besieged, with small children, pick-pockets, and beggars walking alongside the group trying to gain coin or pick their pockets.

There is a 1 in 6 chance for each member of the party to be stolen from. (5D Sleight of Hand versus the character's Senses, use the stats for Beggar on page 106 of Tales of Gor, with +2D Sleight of Hand). Any that fail can be dealt with by the characters or allowed to escape. As Harfax's merchant's guild does not care for 'Street Vermin', they would not blink an eye to the death of a beggar or two.

The characters will find leaving the city uneventful.

Read or paraphrase to the players:

The city gates of Harfax are just as dirty now, as they were when you first entered the city. The reek of the city is now being blown behind you by the crisp northern winds.

In its place, you are greeted by a beautiful landscape. Once you leave the city gates, the only sounds that can be heard are the wind, birds, and some of the annoying insects that seem to be attracted to the horses and slaves. As you make your way further north, the smells of the forest become more prevalent, and the looming darkness of the forest gives an unease to all.

The journey to the edge of the Northern Forest is close to a six-hour walk from Harfax. Moving with slaves and wagons can sometimes double that time frame. As the characters approach within about an hour of the forest line, the road becomes no more. It goes from well travelled and maintained, to less travelled and overgrown, to a simple, rutted path - and then nothing. The sun slowly begins to disappear behind the large reddish Tur trees, and a chill in the air picks up and becomes more intense as they approach the edge.

Looking at Mentis' map shows a clear path into the forest, which has now become overgrown with abundant plant life, weeds, hanging branches, and calf-high levels of leaves. Getting the wagons through this overgrowth is going to be challenging.

No Wagons?

The characters may decide that dragging the wagons through the dense forest will be too much work, and just enter the forest to capture what they can find and bring back to the edge. This is a good tactic and should not change the outcome of the story. It would be a good idea to suggest that the forest lands are miles long, and forcing a Panther Girl to walk back to the forest edge could be difficult for them. However, if the characters insist on going without the wagons, you'll need to alter the narrative a little bit.

The Northern
Forest

Temple?

Min & Illak here

Camp
Attached!

Panthers!

Woods of
Clearchus

The Sardar

Hargax

Esalinus

MENTIS' MAP

While X marks the spot as to where the party should enter, the paths shown on the map do not exist. The map is old and copied from an archaic map that got Mentis, and his brother lost multiple times. The characters should get a feeling that this is the case, but should not be able to confirm it. Even if the characters returned to question Mentis about its validity, he will tell them that the path existed and hand them the tattered fragments of the original map. No matter where the characters go into the forest, they will encounter the Panther girls in the next chapter. Have them make survival rolls every now and then to give the players the illusion of following the map correctly.

ENTERING THE FOREST

Read the following to the Players:

The smell of the forest is a mixture of the clean, resinous scent of the Thentis needle trees, and the rich smell of Tur-Pab leaves that fills the air, thick and heavy. It seems to be hard to breathe at times but eases up within minutes of entering.

It is damp and cold from the lack of sunlight, mouldy and dusty. Rustling can be heard all around you, almost all the time. The living creatures of the forests show no fear and move closer, almost as if they were surrounding you. Some scare easily, but others scurry up the trees to watch from above. One could make a fortune here selling exotic pelts, but this is not your mission today.

The grass, weeds, and other flora have become impenetrable. Your carts are at a dead stop, the slaves cannot pull them any further without the obstacles of the forest being cut away. This does not make your job easier, but it does add time and saps resources."

GM Note: *Tur-Pab are curled, red, ovate leaves of an edible tree parasite, cultivated in abundance on Tur trees).*

NAVIGATING THE FOREST

The forest is barely passable with the wagons at this point. It is going to take hours of clearing the forest in front of them to move only a few miles during the day.

The characters will need to begin making Survival checks as they inch their way through the brush.

To make it to the next scene, the characters will need to make 3 successful survival checks out of 6 attempts.

Failure will indicate that the characters are lost and will have to begin again. Failure will also automatically trigger the encounter 'Once in the forest'.

If the characters have the Navigation Skill or Senses Skill and make a successful roll, they will only have to make 2 out of the 6 checks successfully to make it to the next scene.

The difficulty for all these checks is 15.

ENCOUNTERS

The following encounters are optional. Encounter One is automatically triggered if the characters fail their survival rolls. Otherwise, the GM can use them whenever the scene calls for a challenge or the game has become slow and stuck.

Encounter 1: Once in the forest - The Forest Sleen

While it has only been hours, it feels like days since you entered the Great Northern Forest.

Hacking away at the overgrowth, swatting away alien-looking insects, and constantly looking over your shoulders for predators has had everyone at the point of exhaustion.

As you stop to rest, you hear something slinking through the brush. Whatever it is, it seems large and quick as the sound seems to be right behind you and then in front of you in a matter of ihns.

Let the characters look around and create paranoia by having the sleen pop in and out of sight.

There are two of these vile creatures that have been following the party looking for an opportunity to strike.

Once you are satisfied that they are running in circles trying to figure out what is going on, have the first sleen come barreling into the area and attack the strongest looking member of the party, fighting defensively.

The sleen are hoping to have the party focus on one, while it's mate sneaks in from behind to carry off a weaker member of the party (or a kajirus) and then both will run off to eat their prey.

The first sleen will dance around and be more of an annoyance to buy time for its mate. If one is killed, the other will cut and run.





Encounter 2: No Honour Amongst Thieves

As you make your way further into the forest, you can see badly covered signs of travel by others. There has been the faint scent of a campfire in the air, and there are paths trod by boots. About another ten minutes down the path, you can hear the faint moaning of a woman.

If the characters investigate:

It looks as though someone has been attacked by a wild animal, a badly wounded slave girl lies across a fallen piece of tree, from a distance she looks as if she is still breathing, but just barely. She moans as you approach, and you can hear her say the words faintly, "Help me."

On the other side of the log are four bandits who will attack. The bandits have been living lean for some time in the forest. They have been skirmishing with the Panther Girls, and are looking for a good score. They have used animal blood to give the appearance that the woman is wounded, and the animal – a small forest tarsklet – is near to their hiding spot, on a drag-stretcher.

The girl, unusually, carries a dagger and will backstab a character if an opportunity arises – both deeds punishable by death when it comes to slaves. The bandits will fight till half are injured and then run. If the characters decide to ignore the woman's moans, they will sneak up on the party after they have passed the ambush site. The bandits carry swords and daggers and not much more. They can be taken as slaves if they wish or left for the sleen.

Encounter 3: Forest Panthers

A chill begins to descend on the forest floor as the dimness of the day turns to darkness.

With the darkness comes a maddening silence. Where once you could hear the sounds of the animals here, now, all that is heard is a few chirping insects, the wheels of your cart, and your laboured breaths.

Your group hears movement from time to time in the foliage, it could be a trick of the imagination, but it does make most of you cautious.

Finding camp should be the next priority, but finding proper shelter has been difficult.

As the evening settles, the characters are targeted by three sleek and hungry forest panthers (see the appendix for stats). In the night hours, they are almost invisible to the naked eye and use this to their advantage.

One pather will usually jump in front of the prey to startle and surprise, while the others attack from behind. This encounter is more to put them on edge than to seriously hurt them. If two of the three falls in combat, the third will make a run for it.

Chapter Three: Ambush!

After the characters have struggled with getting their wagons and gear through the dense part of the forest edge, they start to see the landscape change a bit. The forest becomes a bit less constrictive. While there is little evidence to show a man-made path, the area is easier to traverse giving all a chance to move about and pull the wagons through easily (unless they left them behind).

The part of the forest they stand in now looks older and more alien than before. Trees seem to have a more sinister feel to them in the darkness under the forest's canopy, twisted and knotted, with strange growths and burls. The further they travel inward, the characters will see oddities, out of place writings and etchings never seen in civilized Gor, scribed into rock or scratched into trees.

You have now made your way through the forest's crust of thick trees and brush, to find yourself in a more open landscape. While still thick with trees, the ground has more open patches of land. Your pack animals seem uneasy as they enter, something has them spooked. The slaves that travel with you also seem to have a frightened look about them, they stick close together, on the alert. You know they will not voice their opinions on the situation, as it is not a slave's position to do so, but you can almost smell the fear that emanates from them.

There is no set path in front of you, the rough animal paths seem to have ended abruptly, and getting you bearings has seemed impossible.

The next part of this chapter is the characters' opportunity to find various clues about what lies ahead.

The oddities table below details what transpired in the Northern Forest thousands of years ago.

They will discover signs of Kurii, Priest-Kings, ancient cultures, and past battles. Build mystery around each oddity they stumble across. While brave Goreans, they are going to see

things that make no sense. Let them make up their own conclusions to what each of these encounters means.

Try to instil fear into them, and make them dread being lost in an alien landscape.

ODDITIES

Roll 2d6 for every 30 minutes of travel time to randomly select an oddity found by the characters as they walk the forest. Or choose those you like best, with or without repetition.

2. Stone Circles
3. Elder Tree
4. Broken Statues
5. Wall of Skulls
6. Markers
- 7-8. Broken Sword and Shield
9. Etchings
10. Cave of Horrors
11. Skeleton
12. Fresh Faeces

STONE CIRCLES

The characters come to an odd clearing that seems to be devoid of trees, forest growth, and animals.

On the ground, no more than ten to fifteen apart, lie several stone circles on the forest floor. The stones are smooth, white, and about the size of a fist. They form no real pattern and give no idea what these are even used for.

GM Note: *The stones were placed by the Panther girls to ward off intruders. Allow the characters time to interact with them. They are cool to the touch and perfectly smooth. However, these are just stones, albeit somewhat unusual for the area.*

ELDER TREE

A large tree can be seen in the distance. At long range, it looks as if the tree has been carved with intricate and detailed patterns. As the characters walk closer to the tree, they can see the patterns form a face.

The tree has been carved into the face of what appears to be an angry man, mouth open as if he were to swallow someone whole. Across from the tree, there is a woman's face, also intricately carved, but her face shows someone in slumber or reflection. The other trees in the area are not cut.

If the characters walk into the man's mouth, they will see offerings of various tools and long rotted food wrapped in cloth.

GM Note: *the faces are those of an ancient tribe who lived in these forests thousands of years ago. The tribesmen created these as representatives of their vision of the priest-kings, whom they thought lived to the south (see Broken Statues). The male of the two speaks the word as the female listens in submission to him.*

THE BROKEN STATUES

There are seven statues here in all. All primitive carvings, some not fully recognizable as to what they once were.

Four of the seven looks to be human, all female, all nude, each with shaved heads and intricate-looking collars. The last three are hard to make out, they look to be sectional like an insect, but time has faded the details and finer points.

If scrutinized by a character with 3D in an appropriate Craft Skill, it looks as if the three odd statues were smashed, and purposely broken.

The stone is dense and quite heavy, not native to the forest. It would have taken at least three men to break the statues apart.

WALL OF SKULLS

From a distance, this seemed to be simply an overgrown wall of stone. Its location in the forest and its placement in the middle of the open ground makes no sense.

As you come closer, you can see the stone looks more like dirty white brick, and even closer you can now make out that the wall is built of human skulls. Hundreds of them.

The skulls are old and would have been dust by now if it was not for the vines and moss holding them together.

If the skulls are examined, they all look as if the former owners were beaten by massive clubs or rocks and in some cases, fine burn marks scorch the tops of the skulls.

MARKERS

Five crudely carved markers are here, sticking out of the ground. The markers are made from a shiny black stone (most likely obsidian) and have been chiselled with symbols and letters.

Any character with a Scholar Skill of 3D or higher can recognize the symbols as a primitive warrior caste emblem, and the letters are those of an older form of Gorean, possibly thousands of years past.

The letters appear to be names of those fallen and their home stone, an unknown place called Kyrrdar.

SWORD AND SHIELD

A glint of metal will draw the attention of the characters to an ancient, and almost dead, tree. Its leaves have been gone for some time. The ground around the tree is covered with what may have once been the fallen leaves. The glint comes from an old shield that has somehow been embedded in the tree itself. While the shield could have been stuck and the tree grew around it, it does not look to be the case.

The shield itself is metal and wood, and the design is far from what most warriors use today. If the characters further investigate, they will find pieces of a sword. The sword looks to have been snapped in half and discarded. Characters with appropriate Craft Skills of 2D or higher can tell that the force used to break this sword was great, and the beak was clean, not usually prevalent in a weapon broken in combat with another sword.

ETCHINGS

As the characters get closer to the dwellings of the Panther Girls. They will start to notice odd carvings in the trees. Some look to be primitive symbols, others seem to be arrows.

In some areas there will be a branch carved into a point and shaved of bark, seeming to form another type of pointer. These are markers used by the Panther Girls to navigate to areas of the forest that are commonly used. They do not make much sense and follow a coding scheme known only to the Panther Girls.

If the characters decide to follow, they will end up closer to the ambush that has been set.

CAVE OF HORRORS

After some ahns, the characters will start getting into a more hilly area of the forest. Many caves will spot the hills and make an excellent base camp if they wish to use them as such. One cave will stick out to those exploring, this cave seems to be the largest to be found.

Outside the cave fragments of bone can be seen scattered and old primitive paint appears to be faintly seen on the cave mouth. The cave is musty and dark. If a light source is used, they can see that the walls continue to have the old paint-splattered about. If this was once a wall mosaic or painting, it has long fallen apart from erosion and age.

If the characters follow the cave further, they will come across what appears to be a primitive shelter. One of the disturbing things about the cave is that all the furnishings seem to be made for giants.

There is something that resembles a cooking pit, with a skewer and posts to hold up what was roasting on it, but it is enormous. There are some items such as large stools made of metal strewn about, and what might have been bedding of some sort, try weeds and ferns.

Further, in the back, a metal cage lies broken on the ground. The pen is still intact, and what appears to be bone fragments have collected inside. Bone fragments (possibly humans, a Physician can confirm easily) are scattered all over the cave, especially in the fire pit area.

SKELETON

Close to the Hilled Area (see Encounter 10)

You see what appears to be a perfectly preserved skeleton of a giant man-like creature wearing bands of metal around various parts of its body. It seems the beast died here some time ago, and its flesh rotted away.

The bones seem to have been preserved-somewhat - by the tree sap in which the corpse had been sitting. The creature must have stood at least ten feet high, its head about the size of a small keg of paga, its toothy maw has two rows of teeth and four canines protruding from its skull. The bones on the hands do not appear to be jointed like that of a human. They seem to have once been flexible and able to bend in multiple directions, divided many more times than a human finger. The metal bands are tied to a harness that appears to protect the vital areas of the creature's body.

Next to the corpse (also covered and petrified) are a giant crossbow and an odd cylindrical weapon that looks to be made of metal.

A handle protrudes at one end of the shaft to point the tube at another for whatever purpose it may have served.

GM Note: *These are Kurii armour and, not usable by any means. The skeleton, weapons, and armour would break if they were removed from the petrified sap.*

FRESH FAECES

While walking through the forest, a strong smell of faeces and urine can be detected in the wind.

If the characters investigate, they will find a series of pits dug out that contain human waste, broken pottery and other trash. Some of it is fresh, some old and dry. There are areas around that look like holes that have been filled in with dirt.

CONTINUING

The amount of oddities is up to the GM, but it is suggested that they encounter numbers 4, 7, 10, and 11 before getting to the next point.

The characters will finally find themselves back in the denser area of the forest once again, having passed through the strange locality. The open spaces will seem to narrow down until the characters find themselves struggling to continue on, even without the wagons. Have them continue making their way by chopping through overgrowth and hanging vines (see Chapter 2). The characters (and entourage) will finally make their way to another clearing.

What they stumble upon is a natural grove of sorts. A circle of trees surrounds an open patch of ground that has a peaceful look about it.

Some natural light shines here, but it is still for the most part covered in shadows. The ground is covered with leaves, and the trees all have great branches that hang low. In the centre of the leaves appears another shiny object, perhaps a bottle of some kind, seen from a distance.

This area is trapped. The Panther Girls have been trailing the characters, and have managed to anticipate their path to this locale.

Read or paraphrase to the party:

The woods thin out once again, trees becoming sparse as they lead into the more open ground that your pack, animals, wagons, and slaves can more easily pass through. As you make your way along, one area catches your eye. The trees ahead have grown into what appears to be a natural grove or copse. The large trees grow close together and form a circle around a bare patch of land covered in leaves, weeds, and roots. There looks to be nothing of interest in the grove, save for the glint of an object. It glitters in the light filtering through the trees.

If the party enters:

The boughs are too small to bring pack animals or the wagons through, but there is enough room to squeeze between the trees to enter. The leaves that clutter the floor of the grove seem to be about up to the calves of some men, they are deep, wet, and it is an unsettling sensation, like sinking into mud.

The trees inside the circle are covered with moss and vines, so thick that it almost forms an outer bark. Branches hang low, and vines from the trees hang even lower to the ground.

The object in the centre of the circle, resting atop the leaves and dead branches, takes on a gleaming, rainbow-tinged hue, resembling a diamond or crystal of sorts. Making your way around the grove slows you down, but the footing beneath the leaves is solid.

If the party looks at the reflective object:

As you approach the object and look at it more carefully, it appears to be nothing more than a cheap piece of glass that may have once stoppered a bottle or decanter. As you ponder this revelation, a loud snapping sound goes off around you.

The snapping sound is that of a net hidden in a 15-foot radius around the piece of broken glass. It is manually operated by four Panther Girls hidden in the branches and attached to high, springy branches.

Once released the net will take those it captures 20 feet into the air and hold them until the Panther Girls below can take care of any stragglers.

Characters caught in the net can escape by using knives or sharp objects (even the piece of glass) to cut through the hair rope within 2d6 combat rounds.

The drop is 20 feet (3D damage), but characters with Acrobatics or athletics can easily lessen the fall by trying to leap to the branches or twisting to land on their feet. The relatively soft landing of leaves and twigs means they will only take 2D damage if they fall in any case.

If a player thinks fast enough, they can make a Skill test against Acrobatics to try to dive out of the grasp of the net before it closes the ground. A failed roll means that they are still caught in the net. Success will result in the character falling 10' and taking 1D damage.

Read the following after the trap triggers or the characters are finally all in the circle:

There is a loud "Pop" as the ground beneath the shining object springs upward into the sky, flinging leaves, and stops 20' above the ground. The trees seem to come to life as four women wearing nothing but furs and crude panther-hoods on their heads, walk from the trees perfectly camouflaged. As they step forward, they quickly reach back in the trees to grab long spears and continue down to whoever remains on the ground. With an inhuman scream and reflexes of the animal, they most resemble, they strike viciously and hard. From the trees drop four more Panther Girls, also bearing spears and ready for a fight.

Read the following if the characters are caught in the net:

The ground from underneath you violently rakes for the sky, the leaves fly in all directions, and as you ascend, you can now see the large net under your feet. It quickly hoists you in the air and wraps tightly around you. From within the net, you can see four savage-looking women, wearing cat-hoods and tails. They grab nearby spears and rappel down from their perches. All the while looking at you like urts, cornered and caught.

This will initiate combat. Stats for Panther Girls can be found in the back of this book.

The Panther girls will fight until five of the eight are down. The fight ferociously and without control or remorse, like the wild beasts, they style themselves after.

Once their numbers reach three, they will immediately split off and run in different directions. While the combat is taking place, two other, younger girls will try and rally up the slaves and take them away from the scene.

The slaves are already frightened and crave freedom, so they will give in and follow the Panther Girls elsewhere. The trees circling the grove will make seeing the slaves and wagons difficult, and the characters will need to beat a Difficulty of 25 on Senses to see the others taking the slaves. Any slaves caught in the battle will not fight and will surrender easily.

If the characters are defeated, see *Chapter Four: Captured* for how to continue.

If the characters win the fight go to *Chapter Five: The Lost City*.



Chapter Four:

Captured

This chapter is optional and only triggers if the characters were defeated by the Panther Girls. If the characters escaped or were victorious and went to capture the rest, please got to Chapter: 5 The Lost City.

Read aloud or paraphrase to the players:

The Panther Girls are far from honourable combatants. They fight like cornered sleen, ferocious, and without fear. There is no warriors code amongst these savage former slaves. You fought with every ounce of strength you could muster, but alas, the savages took you down. Very little is clear to you after you shake off your battle-haze and your adrenalin crashes.

You are bound by primitive ropes made from thorny vines, the women laugh at you as they collar you in the same thorny fibres in mockery of a warriors right to take a slave. They speak in the same tongue you do but have also learned a language that consists of hissing, growling and body movements.

They drag you outside of the grove to be placed in your own wagons. Slaves that remained outside the grove are gone. However, you think you see a few lying dead in the treeline, heads caved in by rocks or other blunt objects. You are shoved into the wagons. The gates locked into place and the wagons taken further into the jungle.

GM Note: Losing to women, especially Panther Girls, is a grave dishonour. Strip all defeated characters of two points of Honour. If they didn't bring their wagons, have the Panther Girls have some or, humiliatingly, chain the characters into a coffin.

Adjust the narrative above to reflect the combat between the characters and the Panther Girls. For example, if the characters made a few heroic actions, call them out in the narrative. The same goes for any cool stunts performed.

Once captured, the characters have minimal options. They can try and run before being placed in the wagons. To make it into the forest and hide they will first have to break the binding around their ankles and wrists (Fitness Diff 20), then participate in a chase with the Panther Girls. The check will consist of five opposed Athletics or Acrobatics checks. The runner will have to win three of the five tests to escape. Otherwise, they are recaptured or killed (GM's choice).

They could also try to escape during transport to the Panther Girl city, the same rules apply, but they need to make a Diff 25 Fitness check to break out of the bound wagon cage, as well as their own bindings, or have a sharp object to cut through it.

If questions are asked, the Panther Girls will remain silent or become abusive. All are former mistreated slaves, and all of them have a hatred for men. With a successfully opposed Charisma check, the characters will learn that they are being brought back to their city to be judged by Menekse, their queen. If asked what is to become of them, they will answer...

"You will now see what it is like to be sold as a slave, boy!"

...and begin laughing.

If the characters continuously act rude or disruptive, the Panther Girls will stop the wagons, pull a character at random, and beat him to unconsciousness. Then the body will be tied to the cart like a figurehead, and they will continue to the city.

Chapter Five:

The Lost City

Depending on how the characters have arrived, either by tracking the Panther Girls after defeating them (see Chapter Three) or being captured (see Chapter Four), the party will all see the city as they approach through the forest.

Read or paraphrase to the players:

The forest landscape becomes more alien as you approach what appears to be an ancient city. The flora of the area overgrown and strange. Plants that look like giant mouths with rows of teeth shift as you pass near, more wild thorn bushes hang from trees that also have an odd look about them.

Beyond this, you see smaller pillars, almost the same as those of Ar or Ko-Ro-Ba, jutting from the ground. From a distance, you cannot tell if they are just short in stature or were swallowed by the soil thousands of years ago. The pillars are crumbling from age, but seem to be quite intact for their antiquity.

If the players were tracking the Panther Girls, read or paraphrase:

The tracks of the Panther Girls all seem to lead here, a cobblestone path that leaves the forest behind and takes you to another world altogether. The pillars that jut from the ground look familiar, but the carvings and odd statues that adorn the sides are not usual for Gorean architecture. As you walk further in, a large rectangular structure comes into sight.

The structure is not that tall, but it is wide. Large alcoves surround the outside of the building.

Where there would have once been steps, ramps are leading to the main landing. Outside the structure, there are more of the statues that could be seen on the pillars. Most are hard to make out, worn as they are, but most resemble bald and naked humans of both sexes, though there are a few that look altogether alien. Giant head with pincer mouths, compound eyes, and thoraxes.

Outside the structure there look to be tents, along with hunting gear, cages, and other day-to-day needs, all primitively made from things found in the forest. On the most significant ramp can be seen a makeshift throne, low seated in the Gorean style, but decorated with feathers, leaves, furs, and skeletons both human and animal. There is no one on the throne as you approach, but the area outside the structure is filled with these savage women going about their everyday lives.”

If the players were captured by the Panther Girls, read or paraphrase:

The savage women lead you through the forest, darting down paths that had been well camouflaged and leading you to what seems nowhere. The roads begin to become bumpier than they have, looking down outside your bars you can see a cobblestone path that leaves the forest behind and leads to a civilization of sorts.

The pillars that jut from the ground look familiar, but the carvings and odd statues that adorn the sides are not usual for Gorean architecture. As you are brought into camp, a large rectangular structure begins to come into sight. The structure is not that tall, but it is wide.

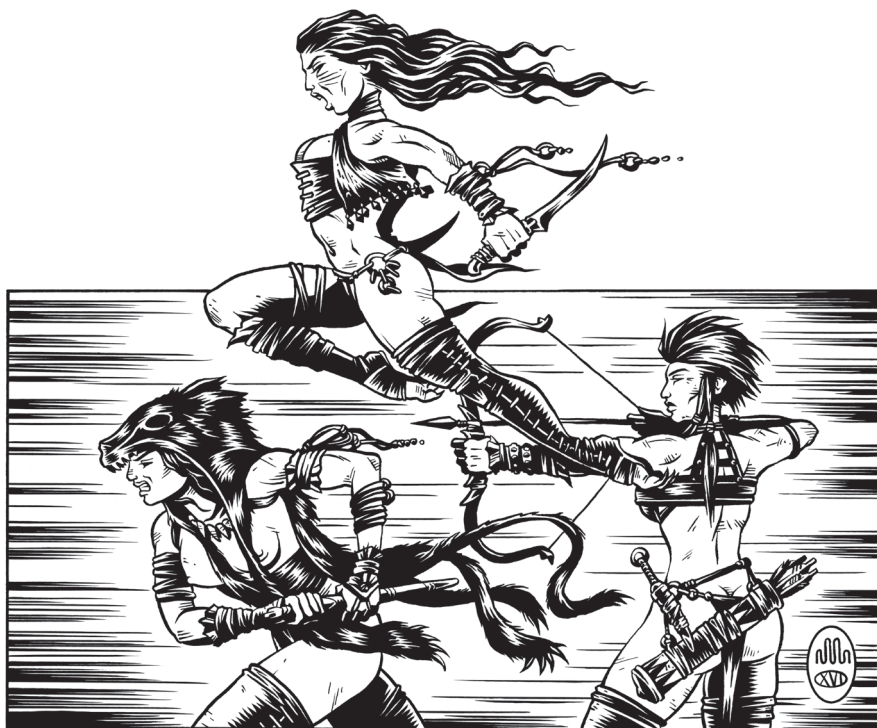
As the wagons are drawn closer to the structure, the Panther Girls all mutter the word “Kyr-Tarr”.

Large alcoves surround the outside of the building, and where there should be steps, ramps are leading to the main landing.

Outside the structure, there are more of the statues that can be seen on the pillars. Most are hard to make out but resemble bald, naked humans of both sexes. There are a few that look altogether alien. Giant heads with pincers, compound eyes, and thoraxes.

Outside the structure look to be tents, along with hunting gear, cages, and other day-to-day needs. All primitively made from things found in the forest.

On the largest ramp can be seen a makeshift throne, low-seated in the Gorean style, but decorated with feathers, leaves, animal furs and skeletons, both human and animal. Seated on the throne is a huge woman. Her hair is golden and braided in a fashion not seen in the southern cities. She stands taller than most men, she not only wears the clothing made from the large local cats but has jewellery and tokens that denote her as being a Torvaldslander. Surrounding her are more of the savage women, themselves dressed with more distinction to where they might originally be from. The large blonde woman stares in your direction with fierce blue eyes and begins laughing as you approach the throne.



THE ANCIENT CITY OF KYRR-TARR

If scholars were asked to give an explanation of this ancient ruin, the only answer would be that it is ancient. Possibly built before the great cities of Gor, some of which claim to be as much as ten-thousand years old.

While similar to current Gorean architecture, there is something off about the entire site. What scholars could not tell you is that the city of Kyrr-Tarr was built to cover up something the Priest-Kings did not want to be found. As the Kurii were descending from the Steel Worlds in their early attempts to conquer Gor, the Priest-Kings were preparing countermeasures to keep the landing soldiers at bay and trapped in their ships.

The Northern Forest was the landing point for a Kurii Mothership that housed a large and well-armed squad of foot-soldiers, intended to begin a brutal and bloody campaign through the south and take the lands one at a time. Having information about this plan, the Priest-Kings designed a disruption field that would shut down anything of a mechanical or biomechanical nature. On the day of the assault, the Mothership passed through the effect and plummeted into the forest. Others were shot down or otherwise dealt with, though other fragments may remain in the deep woods.

On crashing, it embedded its large mass into the ground. When the dust cleared, the Priest-Kings placed a stasis field around the ship to keep whatever was inside frozen and preserved until a time when the inhabitants could be neutralized. As time passed and the Priest-Kings could not keep men away from the forests, they built the city of Kyrr-Tar on top of the sleeping Mothership.

The city is currently in ruins, lost with the weakness of the Old Nest and its diminishing life. Only a small portion survived the ages, Panther Girls replacing the lost tribes and peoples of men who had lived here, transplanted from Cornwall in Britain's bronze age. Most of the other living quarters and pillars have all collapsed in on themselves. The only thing remaining of its original structure is what appears to be a temple area where broken statues of the Priest-Kings and mul can be found broken and strewn throughout the courtyard.

PANTHER GIRLS OF KYRR-TARR

While most Panther Girls tend to live in small, mobile communities throughout the Northern Forest, keeping to their own communal traditions, those who reside in Kyrr-Tarr have banded together to form a small nation. All work together under the charismatic and brutal leadership of the one they call Menekse.

Despite their differences, they have managed to make compromises on everything from moon rituals to how they treat men.

The women found in the ancient city come from all parts of Gor, their thigh brands range from the common kef to the bosk of the Wagon People. Their heritage varies, and the mundane to the exotic (Pani and Red Savage) can be found amongst their number.

They have also raised at least one generation of young women, who have never known anything but their all-female, tribal life. Of the few commonalities, the dislike of outsiders, female slaves, and especially free men is evident. Female slaves are treated worst of all, and free men are either sold into slavery or made slaves to those at Kyrr-Tarr, though they limit their number, preferring to sell them off to bandit gangs or unscrupulous traders at the coast.

Menekse

Born into one of the mighty warrior houses, a cousin to the children of Thorgard of Scagnar, Brynn was trained to serve the household of Hilda the Haughty. She was eventually supposed to be taken as a free-companion to one of the Housecarl who served Thorgard's family.

All did not go as planned.

Brynn was stolen by thieves from Port Kar to receive ransom for her return. No offer was obtained from the family for her return, so she was sold on the marketplace to Harfax slavers who were looking to restock their merchandise with exotic women, which she was, given her heritage and size. As a Torvaldslander, she did not go easily and found lashings and chains to be a daily (if not hourly) affair.

Brynn was finally sold to a Tahari merchant looking to be served by such a fair-skinned slave. She was caged and prepared to be branded on the following day. Her new owner felt the need to take her to the furs the same night. A mistake on his part as, after finding herself used by the swarthy fat merchant, she grabbed for a hook-knife on the table and sliced her new master's throat from ear to ear.

She fled from Harfax to the Northern Forest to hide and escape those looking for her. She travelled for days lost in the forest, escaping the sleen, bandits, and forest panthers. It was here she stumbled upon the ancient city of Kyrr-Tarr. She swore never to trust any male or free ever again. With this, they gathered the local tribes of Panther Girls and unified them to form a community. She was given the name Menekse (meaning the colour violet) to reflect the colour of the cloak she wore to keep herself covered.

GM Note: *It's a Gorean trope for haughty and powerful women to melt for the right man. There are a few exceptions and Menekse may well be one of them.*

She has no interest in any man with a Fitness score lower than hers, or who is not her equal in height. Even then, melting that icy heart in the furs would take a Pleasure roll of 30 or more and would only really soften her to that one player.

HOW TO USE THIS CHAPTER

This chapter is encounter-based. There will be an opportunity for the characters to explore all the areas shown on the map.

Each area will have two versions of what the characters might find there.

The first is what they encounter if they enter the area as free men. The second what they encounter if they are captured by the Panther Girls.

There will be opportunities given to the characters to escape from their captors and make their way around the ancient city, it's no fun being a prisoner.

There will also be opportunities to find the passages to the Kurii Mothership below. Let the characters plan and plot, sneak around, try and get the upper hand. Let them stumble upon the crucial clues or hidden passages.

If they seem lost, guide them back to the story, the fun has only begun. If the characters try to flee and run back to Harfax, feel free to have them hunted and captured again – or even to let them escape if they really push it.

THE RUINS

Outside of the intricate facade, the inner workings of the buildings are bland, without many features or artistic works. The hallways resemble tunnels, broad, rough and seeming to have been dug-out naturally. The ceilings are about 15 feet high, and the tunnels are about 10 feet wide. The tunnels go further to the north, (next to the warriors' chambers), but time has collapsed and shifted the soil and stone, creating crevices and odd passages.

Lighting in all sections is non-existent except for torches attached to the wall sconces that line the halls, which are not kept lit unless they are in use.

The floors are smooth and unremarkable compared to the outer stairs leading past the throne and into the building. Areas 1, 2, 3, and 7 are outdoors and are subject to the elements.

GM Note: *The partially collapsed rubble to the north is another way the characters can find themselves in the lower portions of the building, and the Kurii Mothership. The floors in the collapsed tunnels are unstable and will fall further if tread upon by anything more substantial than a child. The Panthers have marked such areas with hand-prints of red paint.*



The Throne

From the ground level, numerous steps lead upward into the building proper at a steep angle. The steps are separated into two tiers and rise roughly around fifteen feet between each layer to the top.

On the first landing, sits a throne of. It is a simple stone chair, wide enough to be considered a bench by most. By itself, it is nondescript but has been decorated with fur, feathers, animal (and human) skulls, and semi-precious stones, to offer an illusion of grandeur. To either side are two stone posts that have been repurposed into stools. These are not as lavishly decorated, but are set with fur-covered pillows, semi-precious stones, and have been painted with colourful dyes. Set upon the platform is a large primitively made drum.

There are small tables before the throne, carved from tree stumps and set with clay vases and wooden drinking bowls.

Assorted furs are strewn on the ground before the throne and stools to give a look of luxury and comfort.

If the Characters are Captured:

Queen Menekse will have been notified by a scout of the arrival of the captured characters. She will immediately take her position on the throne with two guards by her side. She will call for her warriors to form a semi-circle on the stairs, watching as the characters are brought to the bottom.

The captured characters will be forcefully placed into the interrogation cages. As there are only four cages, other player characters will be forced to kneel at spear point. As the characters enter the pens, they will take notice of the hissing sleet in the accompanying cages.

The door to the cages will be tied shut by the Panther Girls to keep the prisoners securely inside.

Queen Menekse will walk down with her two guards and interrogate the characters. She will ask simple questions such as:

- *"Why are you here?"*
- *"Who sent you?"*
- *"Why did you come with a caged wagon?"
(if the characters still have it)*
- *"Are there more coming?"*

None of the answers will satisfy her. Menekse is paranoid and will make up conspiracies as to why the characters are there.

She cannot be bought with coin, threats will have no power while she has her people around her, and begging will just make her laugh. She will tell the characters that they will be brought further north to be sold as work slaves in the next few days. If they do not comply, they will be fed to her pet sleet or thrown in The Pit.

The characters may try to make a ploy to escape during this scene. They are free to struggle and fight back, but the odds are against them.

If the Characters Reach this Area While Free:

The throne will be empty, and Menekse will be nowhere to be found. If any Panther Girls did not have a chance to escape the ambush no one will be on alert and there will be 2d6 panther girls outside the building doing daily chores. If one or more of the Panther Girls escaped, they will be on alert and in defensive mode.

The Great Murals

At the top of the stairs, a hall leads briefly to the east and then through a large archway to reveal an outdoor theatre. The ceiling was built to allow natural sunlight into this mural painted room, albeit without shelter.

Along the eastern wall is a mural depicting a battle. Some of the features are hard to make out due to it being weathered and beaten by time, but looking at it with some interest and detail will allow the viewer to understand bits of what is there.

The clearer images show a multitude of bald men and women wielding spears, charging into battle behind what appears to be an enormous insect of sorts. Not quite a grasshopper, not quite a mantis, but something unnatural.

It is hard to tell if the armed humans are chasing the creatures or running alongside them. On the other side of the walls, large ape-like creatures wielding what appear to be large cylinders stand over the bodies of the human and insect alike beings. Those fallen before them are depicted on fire. There are some of the ape-like animals on the ground, possibly dead or wounded, but the details of most in the mural are hard to see or missing altogether.

Four columns to the west of the room support the ceiling, along with the wall of the mural. The floor (like the rest of the storeys in this building) is nondescript and made of smooth stone.

If the Characters are Captured:

They will be led to this area in chains, or otherwise. It will be something to see from a distance from the interrogation cages or if they escape and check it out afterwards.

If the Characters Reach this Area While Free:

They will see the mural from a distance but will need to make their way to the outdoor space in the building to fully view it in detail.


The Pit

To the west of the ancient structure is an area where most duties, such as cooking, skinning, tanning, washing, and other daily chores, are carried out. The odd thing that sticks out is a largish (15x15x15 ft) hole in the ground covered with a cage-like ceiling. It is only large enough to get an arm or head through, but not much else. There is an opening to the southern portion that looks like a simple hatch. Around the edge of the area are a ladder, a few buckets, hair rope, a crossbow, and roughly a score of bolts.

Looking down into the pit, a thick mud covers the bottom and runs the span of the floor. The walls seem to be made of the same dirt, slimy and slick from a quick inspection. If the pit is examined closer, the walls seem to have porous quality. The slippery walls come from an ooze that seems to drain into the hole. The floor of the pit also appears to be a mixture of slime and mud. Mixed into the slurry are various bones, some human, and some animal.

The ooze stings to the touch and can cause blisters for contact longer than an hour if left in for too long it will begin to eat away flesh (at the rate of 1D6 every five minutes, after an hour).

If the ooze makes contact with the skin, it will start doing xd6 damage every five minutes of exposure. It will continue until the mire is dissolved in a mixture of water and fish guts or it kills the individual being burned.



The ooze cannot be explained by the Panther Girls but is a by-product of the leaking Mothership that lies dormant underground.

If the Characters are Captured:

The Panther Girls will take the characters to the pit and point out the bones and the bubbling ooze. It is used more for making threats than anything else, however, if the Queen demands it, they will be thrown in.

If the Characters Reach this Area While Free:

The characters will discover this area on their own. They will see the details if the area is explored, but otherwise, it just looks like some sort of pit used as a cage, cell or spoil heap.

The Queen's Chamber

The largest and most finely decorated of the inner chambers belongs to Menekse and her trusted soldiers and lovers, Alena and Nasirah.

At the centre of the room is a large bed carved from wood and covered with thick and lavish furs. There is a low stone table placed close by and pillows made from fur and bark shavings. The walls are covered in trophies. Various weapons, helmets, articles of clothing, and animal skins adorn the walls giving it the appearance of a hunters hall.

A fire pit has been built in the northwest corner of the room surrounded by a low stone wall to keep the fire contained. Over it hangs an old sword fashioned into a small scaffold to hold small portions of food or a put for heating water.

If the Characters are Captured:

The characters are not led to this area. The Queen is not fond of men in her chamber. If they are to be used, furs will be brought to the mural room where she makes a public display of taking men for her pleasure.

"Men are for children, women are for pleasure."

If the Characters Reach this Area While Free:

If they manage to get into this chamber, they will see the items described in the flavour text.

The Warriors Chambers

These two chambers are sparsely decorated, with only a few furs that have been placed on the ground for bedding. A collection of various weapons (spears, swords, daggers) is against the wall near the room(s) entrance. There is a small low stone table with wooden cups, and ceramic bottles sit on top. Both rooms contain a large wooden chest that holds random items. All look as they have been stolen or taken from the Panther Girls' victims. One of the boxes holds the characters' belongings if they were captured.

If the Characters are Captured:

This is a simple room for sleeping, eating, and rest. There is no reason for the characters to be brought here. If the Queen allows her subjects to use the captured prisoners, they would be brought to the mural room and tied down.

If the Characters Reach this Area While Free:

If they manage to find this chamber, they will see the items described in the flavour text.

Animal Pens

A pit has been dug around several wooden cages that contain various fowl and small livestock. The enclosures have spiked bars to keep away any predator that has crossed over the small pit and made their way to the cages. The pit is about 3 feet deep and filled with small spikes and sharp rocks.

If the Characters are Captured:

The characters may be thrown into them as a form of humiliation (“Here, stay with the rest of the livestock”), but would not be brought here. It would be seen if/when the characters are shown the pit.

If the Characters Reach this Area While Free:

It is a simple animal farm as described in the text.

The Interrogation Cages

These cages stand at the bottom of the grand stairs going into the building. They are made from lacquered wood and bound by a durable rope that has been coated with the same agents that cover the wooden bars.

The cages are built to hold humans (roughly 6 feet high and 3 feet wide), and for most, it is a tight squeeze.

To the side of the cages is a small fire pit with several metal rods and a few brands sitting in an old barrel. A small pot of liquid also sits near the fire (a mixture of sap and oils) that is used to keep the fire burning hot.

Attached are smaller rectangular holding cages. They are attached to the back of the interrogation cages at the floor level.

There is a divider that seems to separate both cells. At any given time each of the smaller cages holds a forest sleen. The animals pace back and forth and hiss if anyone comes near. The divining door slides from a handle on the outside and allows the sleen to enter the taller cage.

The cages and ropes are treated with a fire-proofing agent that is also corrosive to human flesh, causing 1 health of damage for every full turn of prolonged contact.

If the Characters are Captured:

They will immediately see the inside of these cages once arriving in the city. Afterwards, they may be brought back as a form of discipline, or if the Queen decides she wants to feed her pet sleen. Otherwise, they will be used as a threat to keep the characters in line.

If the Characters Reach this Area While Free:

The characters will see the cages as described in the text. They could be used on the Panther Girls if they needed to torture or keep some of the captured girls secured. They can tightly fit two Panther Girls if stuffed into the cages hard.

The Craft Room

This room is used by the Panther Girls to create items of clothing, pottery, and wood.

A crude loom sits in the centre of the room, with woven baskets holding wool and various plants used for dye. Several workbenches surround the room with crafting tools (some of which made from odds and ends, others look to have been made in the cities).

Off in a corner is a small brick kiln and a well-used potter's lathe.

If the Characters are Captured:

This room remains empty. The tools and crafting materials are fresh, but not used in a few days.

If the Characters Reach this Area While Free:

The room will contain 1d6 non-combatant women working in the room.

The Baths

This steam-filled room looks to be a bathhouse crafted from what appears to be an in-ground well or pool.

The surrounding walls are adorned with broken tiles that at one time, may have been a mosaic. Stone benches rest against each wall, and the pool in the centre is filled with a steaming, greenish liquid.

The smell of a wood fire is strong as well as strong hints of pine, eucalyptus, and other fragrant exotic woods and flowers. The baths are overly hot, but pleasant to the skin. There are pegs on the walls above the benches, but nothing hangs from them. Stone and metal pipes are leading into the room, if followed the pipes end in room 9a.

If the characters are captured, or the characters reach this area not captured and free -

This room will be in use throughout this and the next chapter. Anywhere between 2-12 pather girls will be bathing at any given time. 1d6 of those encountered here are combatants and will fight with whatever is on hand, including any weapons taken by the characters if they invade the space.

The Fire

This room is the source of steam and hot water for the baths. Four stone tubs sit on hollow pedestals where fires keep the watery contents hot and boiling. Two of the bigger of the containers are connected to the wall facing room 9. Around the tubs are barrels of various chips of wood, leaves, and herbs local to the Northern Forest. They look to be used to infuse the water with scent and the cause of the water's greenish tinge.

The Void

This is simply a hole in the ground covered by a tile-covered trap door set in the floor to disguise itself. The hole drops down about twenty feet into the under-city and is south of the Mothership, buried underneath the ancient city.

It will require a successful perception check to spot the seams on the floor (if in fact, they are looking for such a thing). Otherwise, the Queen may decide to throw the characters into it as she has done to other captives who have displeased her.

At the bottom, there are the remains of those who have fallen to their deaths. There is nothing of note except for decaying clothing, about fifty copper tarsks, and finally a shield and gladius that are still attached to the warrior who met his fate here.

Chapter Six:

The Under City

A Forgotten Truth

The Priest-Kings' story about the Mothership that is scribed on the walls of the city of Kyrr-Tarr is not one hundred per cent true. The vast underground lair at one time housed the complex of a separatist group of Priest-Kings who monitored activity about and around the Steel Worlds. It is because of their 'meddling' that the Kurii Mothership was drawn to the forests and ended up in an unpleasant confrontation. The Mothership was disabled and most inhabitants slaughtered. Even with the technology of the Priest-Kings, several Kur warriors in stasis were missed. While it was written that the vessel was placed into stasis, this technology was even beyond them. The ship had conveniently crashed above the site of the tunnel network that the insect-like race had called home.

The Priest-Kings, wanting to hide all evidence of the ship's presence, collapsed their tunnel network and let the massive ship fall below the surface. Unfortunately, the collapse was not as controlled as they thought and trapped many of their kind, and slaves, beneath the surface to die.

With a large gaping hole in the earth to contend with, the Priest-Kings built the great city of Kyrr-Tarr. Partly to house merchants, slaves, and others who served them openly in times past, but also to house their technological dabblings. The group eventually left the great city to join their brethren in the Sardar Mountains, leaving a ticking bomb beneath the soil of the Northern Forest.

This chapter assumes that the player characters have escaped (or were banished and thrown) underground.

Players typically cause trouble, and Menekse is not hugely patient, so it should be relatively easy to push this situation.

The underground complex goes on for a couple of miles in all directions underneath the city.

For the purposes of not getting the characters lost and dead, it is best to describe many of the tunnels as being blocked off or destroyed to keep them on track.

Whatever tunnels and choices they make, you can – of course – channel them into the appropriate encounters.

Here are several critical encounters under the city that should happen before they make their way back to the surface.

While the goal is exploration, the ultimate endgame is to have the characters trigger the mechanism to awaken the four Kurii soldiers in stasis. A

s soon as the characters step onto the Mothership, sensors will activate and begin preparing the soldiers by pumping them full of reanimation chemicals and serums.

THE CAVERNS

The caverns are pretty uniform until the characters reach the ship. There is no artificial light source, but the walls glow with eerie purple incandescence caused by a moss that is growing over the walls and ceiling of the cavern network. It gives enough light to allow sight up to 20 feet in any direction.

Anything beyond that is draped in heavy shadows. The caverns are misty with slightly acrid chemicals, whose stink seems to have settled into everything.

The walls and floors are damp and slippery. Any movement beyond a standard pace will prove difficult and require an Athletics test to not lose one's footing and fall prone. Unless noted differently, the cavern ceiling is 10 feet high, and the halls are 8 feet wide.

ENCOUNTERS

1. The Dead Priest-King

As the characters approach this dead-end corridor, they can see an insectoid shape stuck in the rubble caused by the cave-in. There is not much left except for a semi fossilized, crumbling carapace of something that resembles a praying mantis mixed with a wasp.

The creature's outer shell is trapped up to what appears to be its thorax. There is nothing unusual about it other than it is the size of a horse. The passage beyond is completely blocked due to the tons of fallen rock blocking the way. If the characters take a closer look (making a Senses check at difficulty 20), they will notice scorch marks on the top and sides of the carapace. Obviously, something tried to burn it (with a blaster).

2. The Scent Emitter

About midway through this passage another of the giant carapaces can be found on its side against the walls.

This corpse has its front limbs missing and under close inspection (making a Senses check at difficulty 25) the same scorching can be found as with the previous body.

This time it looks like the fire must have removed the creature's forelimbs. There is, however, a metal box hooked onto a chain that dangles around the neck of the beast. If examined, the box has a faint blue light glowing in the centre of its front. The light seems to be a button of sorts if pressed, the box speaks in a very tinny (robotic) voice, yelling, "*Kav dhe' an arenep!*". This is said in a long-dead Gorean language. One of the characters will need to succeed on a Scholar roll at difficulty 30 to understand what is being said ("*Get to the surface!*"). There is nothing else of interest here.

GM Note: *I've used the lost UK dialect of Cornish as a stand-in for the ancient Gorean language here. If you need more, several Cornish to modern English dictionaries can be found online.*

3. Entombed slaves

A small man-sized hole appears in this dead-end passage. The area looks to have collapsed on itself multiple times over the years revealing a tunnel. Any characters with a large frame (a Body attribute over 4D) will have a hard time making it through the tight confines of the area. On the other side of the opening, is a small, but once lavish chamber.

The crumbled walls look to have once been painted in murals depicting the insect-like creatures being served and tended to by bald humans dressed in purple.

The decorations in the room are those of a bed-chamber. Canopy beds, rugs, tables, and sitting pillows, now all worn and beaten by the ages, are scattered around like kindling.

On the floors are several mummified bodies of humans either on the broken beds or sitting against the walls. They are hairless but adorned in some simple gold jewellery and dressed in translucent purple-coloured togas of a strange, slick, tough material.

The fabric of the togas is still intact and has not rotted off. There is no other passage other than the tunnel the characters came through.

4. Golden Beetle Chamber

This area, as many others end in a dead-end. However, this area does not end in a cave-in, but in a natural cave. The floors are quite smooth and free of debris, except for a massive scattering of human bones. The area does not resemble a burial chamber, and the positioning of the bones shows no sign of ritual placement.

There are fragments of gold jewellery, and translucent clothing in tatters chaotically disbursed around the area. If the characters look up, the carapace of a large, rimmed back, golden-hued beetle is stuck to the ceiling. The giant creature seems to have been crushed by the roof during the underground collapse and died trying to escape.

There is no danger to this room other than the beetle falling on one of the characters if they try to wedge it loose. If this happens, the characters in the way will take 2d6 damage from the weight of the carapace.

5. Trap!

As the characters get closer to the last remaining intact piece of the ship, they will start to see the metal walls and floors of the interior. At this point, they are no longer in the underground structure of the Priest-Kings but are now stepping aboard the Kurii vessel.

Knowing that others may someday come down and find the wreckage, the Priest-Kings set one last trap to prevent any knowledge of their technology, or anything aboard, from escaping. Not easily seen and tucked into the ceiling and floorboards (Sense Skill of difficulty 25 needed to detect) are two blue flame emitters. Motion triggered and set to flood a 40' area with The Flame Death.

As it is motion-activated, anything tossed or pushed past the emitter will trigger it. As the emitters are old and in disrepair, due to age and environment, they most likely will not kill the characters but wear down their health. If triggered all within the area will take 4D damage. They will only work once, falter (2D damage on the second turn) and then break.

THE MOTHERSHIP

The surviving wreckage of the Kurii Mothership is utterly alien to Gorean eyes, even those who have witnessed the Priest-Kings.

Despite being dusty and dirty from over a thousand years of being buried in rubble, the metal walls of the ship's hull seem to have held up quite well.

The halls interlock and become quite a maze. Like the caverns, most of the entrances and hallways are blocked from cave-ins or collapses. The hallways are large and wide, wide enough that you could ride an overloaded wagon through them.

The walls and ceiling have multiple handles and bars built on to them, some of which are placed in weird angles, with more substantial rungs placed on the roof at intervals. (the Kurii evolved like earth primates and move by using their feet to grab and hold on to surfaces, or their arms to swing).

The floors are made of metal mesh plates that allow those walking on them the ability to look at the metal piles and multicoloured cables beneath them. Unlike the caverns, there is artificial lighting on the ceiling, which is motion-activated, though running low and on emergency power.

Unless noted differently, the mothership ceiling is 12 feet high, and the halls are 10 feet wide.

ENCOUNTERS

The Armoury

Most items here are smashed, broken, or crushed from the weight of the rocks that have caved in half the room.

From the perspective of the Gorean, the broken items do not make sense. I.E. crossbows without a familiar firing mechanism, no sign of bolts, odd materials, and colours, etc.

While your players will know exactly what they are looking at, it can be fun to make everything they find puzzling and to describe it in the most obtuse manner possible.

What they are actually seeing is a room full of smashed blasters and other tech pieces (armour plating and other Steel Worlds technology) crushed and broken. Nothing of value can be salvaged from this room, though the strange metals and parts could fetch a gold tarn or two from the Builders.

The Control Room

This room should also be confusing as most Goreans have never been exposed to the helm and navigation systems used in a spaceship.

While this room is intact (minus the dust and age), it is not functional. For purposes of an explanation, think of someone seeing the inside of a submarine for the first time.

This large chamber is still intact, multiple metal tables look fixed to the walls, floor and ceiling, each with dull-looking coloured glass embedded in them. Alien writing notes what each glass bobble might mean, but the language makes no sense.

Set into some of the metal structures are various levers and knobs.

The room is fixed with motion detectors. Anyone walking into the room will trigger them and cause the main lighting to turn on and in turn, begin reanimation of the Kur in status.

The control panel is damaged and non-functional, but it should give a good light show as the systems try to come back online. Lots of sparks, shouting Kur noises and brief displays of alien writing and blueprints.

The Nurturant Chamber

The stench in this room is almost indescribable. It smells like stale death, old meat, and soured milk. The place seems devoid of anything useful. The floor is stained with decaying organic matter caked onto the floor, thicker in some spots than others. The walls all have various forms of hooks and harnesses affixed to them, each sitting at multiple heights and widths.

In some of the harnesses are strapped large masses of organic tissue, now mummified and dried out, resembling sheets and ovals of tendril-covered flesh with no real shape to them, but showing characteristics of some sort of mangled humanoid. All organisms are long dead and crumble if handed with any pressure.

If any characters are familiar with Kurii biology, they will know these as nurturants. Biological organisms that the Kurri use to gestate and feed their eggs until fully born. (see more on nurturants on page 107 of the World Encyclopedia).

The War Room

This looks to have been a room of some importance. Large tapestries hanging along both walls of this vast and very long chamber depict a map of a city or (in some cases) the stars themselves.

A closer look at the charts will show some Gorean cities (Ar, Harfax, Ko-Ro-Ba), while some show very alien cities (mostly cities amongst the steel worlds and a couple from ancient Earth).

The maps with planets and stars look the most complex, with unknown writing connecting points between planets, moons, and asteroid belts. Above each of the maps sits a taxidermied head of some beast that perhaps was captured as a trophy. Most look to be various forms of tharlarian, feline or monstrosity, but some are human heads, shaped to look as in pain. Similar to the hallways, the walls also have odd hand-holds and bars, set in unusual positions around the room.

In the centre of the room is a large steel table mounted to the floor. Stretched across the top is a large detailed map of the Northern Forest with several strategic markings placed in the centre. Those with the Navigation Skill should recognize this as the location of the city they are currently under. However, there is no city shown in the details of the cartography.

The Stasis Chamber

This room's doors are closed, but when approached, will slide open and get stuck, leaving a very narrow opening for your average human male or female to squeeze through. The room appears to be dim with dull lighting, cluttered with tubing, metal crates and more of the glowing glass lights on the walls and slanted tables.

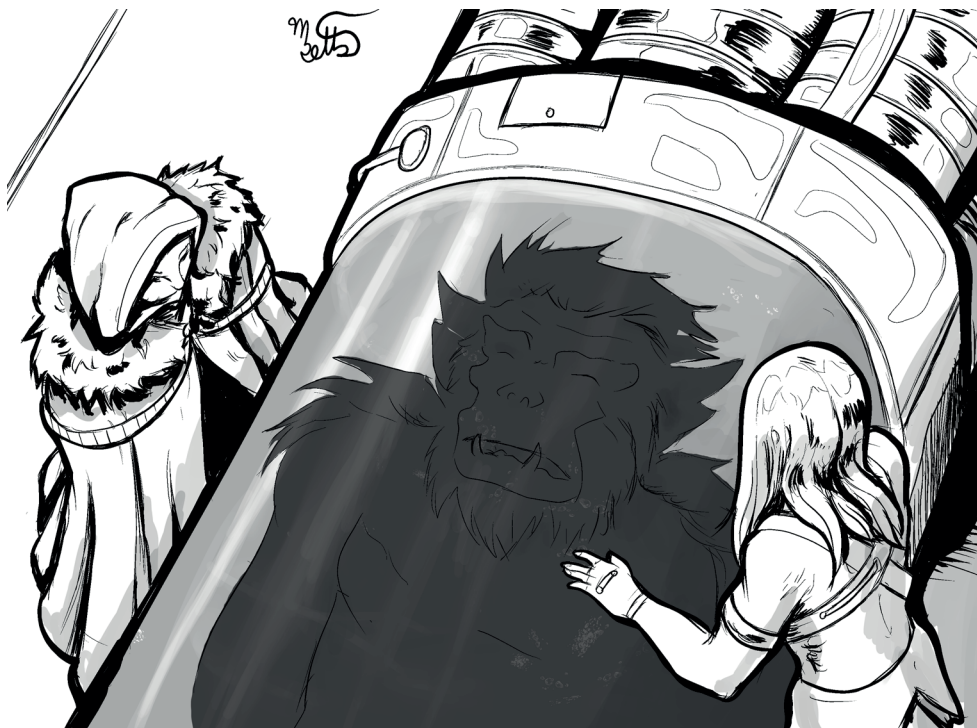
If the chamber was triggered by being in the control room or any other manipulation of the Mothership:

There is a humming that comes from within the room, and random chirps and beeps from around it. They mainly come from the eight metal boxes, back to back, in the centre of the room. The metal boxes have a multitude of tubes and pipes coming from the ceiling and the floor. The boxes themselves seem to have steam coming from them, and some of the tubes show a dark translucent fluid moving through them. The boxes are mostly covered with glass that is fogged from steam. There are two boxes where the glass is dirty, but not fogged. These boxes seem to contain the skeletal remains of a sizeable simian creature with double rows of fanged teeth, long arms and large bones.

If the characters try to determine what is in the other six boxes, they can make a difficulty 15 Senses check, to see that each has a large shape in them, at least ten feet tall and close to eight feet wide. The boxes contain Kurii warriors in stasis for their travel from the Steel Worlds and never awoke due to the quick demise of their ship. Two of the chambers were damaged in the crash, but the others were kept alive in status thanks to the life support systems of the vessel kicking in to preserve them.

If the chamber was triggered by the characters entering the stasis chamber for the first time:

There is a humming that comes from within the room and random chirps and beeps from around it. These sounds primarily issue from the eight metal boxes, back to back, in the centre of the room.



Lighting seems to intensify as you enter the room, and the subtle noises from the devices and eight metal boxes appear to get louder. The boxes in the centre of the room have many tubes coming into them from around the room. The boxes themselves begin to leak steam, and some of the pipes start to show a dark translucent fluid moving through them.

If the boxes are examined, they are covered with a glass that is beginning to fog up. The boxes are mostly covered with glass that is fogged from steam.

There are two boxes where the glass is dirty, but not fogged. These boxes seem to contain the skeletal remains of a sizeable simian creature with double rows of fanged teeth, long arms and large bones.

Looking in the boxes as they begin to fill the characters see that each has a sizeable bestial form in them, at least ten feet tall and close to eight feet wide. The boxes contain Kurii warriors. They were put in stasis for travel from the Steel Worlds. They never awoke, due to the demise of the ship. Two of the chambers were damaged in the crash, but the others were kept alive in status thanks to the life support systems of the vessel kicking in to preserve them.

The characters can hack away at the systems and try to tear down the tubing before the reanimation is complete. They have four turns to smash at the stasis chambers before the revivification ends, and another two before they open up – though breaking it after four turns just releases a groggy and angry Kur.

In that time they will have to do at least 30 damage to any single box to abort the revivification procedure and kill the Kur within.

They are – however – designed to be tough, with redundancy, and are made of alien metal, giving them 3D+2 armour.

This means that the characters will almost certainly have at least some of the six Kurii to deal with.

The door out of the chamber is narrow and will take the Kurii time to override it and escape, giving the players precisely 5 combat rounds to make their way out or prepare to battle the warriors. The Kurii blasters are no longer functional, so they will have to tooth and claw to take on whoever gets in their way.

GM's Note: *4 to 6 Kurri warriors is a pretty formidable foe, even for six Gorean warriors.*

It is highly recommended that you hint for them to leave the under-city and head to the surface to run away or fight. They will have a better chance of survival and most likely get the Panther Girls to fight alongside them in a temporary truce.

Even groggy and muscle-wasted, a single Kur is a significant threat.

Chapter Seven: The Escape

ESCAPING THE UNDERCITY

At this point, the characters should have triggered the Kurii warriors in stasis and were, hopefully, not foolish enough to hang around and take them on.

Leaving the remains of the Mothership should not be too much of a challenge as there were only a few rooms left along the surviving corridor. However, once back in the underground complex of the Priest-Kings, the path back to the surface entrance they came in through is more complicated.

A wrong turn can be easily taken, and the characters can find themselves going in circles. Lucky for them, the same is true of the Kurii who are also disorientated and will only be able to track the characters by their smell or using their keen sense of tracking.

In this scene, the characters need to make two successful sets of elongated tasks to escape to one of the entrances of the surface. At the beginning of a turn, have the character who is leading everyone roll a Survival check.

They must make two successes out of three tries (difficulty 15). This series of Skill checks will be repeated twice. For each failure roll on the chart below. If both sets of Skill checks are failed, the characters encounter the Kurii before getting to the surface and have to try an escape. Once they have escaped, the Skill challenge begins again.



RUNNING THROUGH THE CAVERNS

Roll 1d6 for each failure.

1. *Minor setback:* The characters have to scramble through rough ground and small tunnels. Add +5 difficulty to the next Survival roll.
2. *Lost:* You take a wrong turn and move through the same tunnels again. You need an additional success to make your way free.
3. *Trip and stumble:* Focusing on escaping one of the characters (roll or choose at random) must make an Athletics roll difficulty 20, or trip on broken rock and falls prone. The fall causes 1d6+2 damage but has no other effect.
4. *Fall down a hole:* The cave-in has caused a lot of deep holes on the cavern floor. One of the characters (roll or choose at random) must make an Acrobatics roll at difficulty 20 or fall into one of the holes. The hole is only about two metres deep, but jagged, and causes 2d6 damage.
5. *Set off an old trap:* There are a few traps set by the Priest-Kings as they knew the Kurii might survive and try to escape. Similar to a tripwire and hand grenade, the traps emit the infamous blue fire if triggered. The good news is most of these traps are damaged and only have a 1 in 6 chance of going off. If the trap is a dud, there is a slight flash and sparks from the device. If the trap is live, it does 6d6 damage to whoever triggers it. If a successful Athletics check is made, only half this damage is taken.

6. *The Kurii:* The characters make a wrong turn and place themselves in the sight of the Kurii, regardless of other successes or failures. The distance will only allow for the use of ranged weapons in the first turn. The characters need to make successful Stealth checks to quickly lose their pursuers in the caverns. If failed, the characters must confront the Kurii and make a plan of escape.

ON THE SURFACE

When the characters emerge, they will find that their adversaries above ground have written them off for dead.

Two of the Panther Girl warriors stand sentinel, watching the entrance where the characters escaped to the undercity (if they did escape).

If they got away via The Pit, the warriors will stand on the edges looking into it for movement). If the characters come up by another exit, there are no guards present. The guards are a precaution set by Menekse, while she does not care if the prisoners live or die, she is no fool. Otherwise, it is business as usual on the surface.

The GM should try to keep track of the time spent underground and what the hour is when they emerge. If there is uncertainty, roll a d6. 1-3 it is the day time or 4-6 it is night.

If the characters emerge at night, there are still guards standing in the area where the characters descended, but the others have retired to their chambers and are asleep. If combat breaks out between the characters and the Panther Girls, the Kurii warriors will enter the scene (and battle) in 1d6-2 rounds (minimum 1 round).

Read to the players if they emerge during the day:

The smell of cooking meat and burning wood reaches you before you see the blinding light of the sun. You can hear songs on the wind and chatter filling the air. You know in that instant, you are no longer a thought or care to them.

As you make your way closer to the exit you can hear the thrashing and grunts of the creatures behind you, their heavy breathing and guttural speech send chills up your spine as you know they are on to you. Now that you have reached the top, the question is, what now?

Read to the players if they emerge during the night:

The sounds of the forest are filled with various birds and insects, making a cacophony of sounds that tell you it is night time. You can see dim moonlight from the tunnel exit, which is comforting to your eyes, which have seen nothing but dim and dull lights since going underground.

As you make your way closer to the exit, you can hear the thrashing and grunts of the creatures behind you, their heavy breathing and guttural speech send chills up your spine as you know they are on to you. Now that you have reached the top, the question is, what now?

GM Note: *Any slaves of the characters that lived and were taken by the Panther Girls are still alive and have been put to labour.*

Asking the Panther Girls for Help

The Panther Girls, especially Menekse, have no love for the characters. When they disappeared, no chase was given as they expected them to die. However, with a common threat (all the Kurii see are slaves and food when they encounter the women of the forest), they might be convinced to work for a common cause and help the characters.

The Panthers will not join swords with the characters unless Menekse gives the word. Give the characters a tremendous role-playing opportunity to get their adversaries to help, a rousing speech, begging, a pep talk, whatever it takes. If the characters cannot role-play in this situation, allow one of them a persuasion check at a medium to hard difficulty (15-20). Success will gain the characters swords and shields (or even their gear if they have not yet retrieved it. Failure will leave them to their own devices.

Fighting Alongside the Panther Girls

The Panther Girls are fierce opponents who will typically fight to the death. However, they have never faced anything like the Kurii. After the first Panther Girl is killed (and probably part eaten) they will begin to break and run, save Menekse and her lieutenants who will fight to the end. For every Panther Girl who is killed, another will throw down her weapons and flee into the forest.

Have the characters roll initiative for the Panther Girls during combat, using Menekse's Initiative, as she is in charge.

On the Panther's segment, roll for attack and damage using the Panther Girls stats at the end of this book.

For every three points over the needed difficulty, one additional combatant hits their Kurii target inflicting an extra 1D of damage, divide Panther damage amongst the various Kurii and play fast and loose with the description.

On the Kurii's turn, start with them attacking the Panther Girls, as a demonstration of their brutal power to the characters, and to spare the characters the full impact of their brutality.

Assume there are small groups of 3-4 Panther Girls attacking each of the Kur alongside the characters or peppering the Kur with arrows. There are around 50 adult Panther Girls in the encampment, minus any the characters killed, who are combatants – until they take casualties. Let the characters be creative with the use of their new temporary allies. Let them set traps instead of fighting, and so on. They will not sacrifice themselves for their Gorean enemies, but they will fight to keep all safe.

Fighting against the Panther Girls and the Kurii

Perhaps the characters have a code of honour that prevents them from fighting alongside escaped slaves, maybe they want nothing to do with those who have tried to kill them, or perhaps they have a death wish. Either way, they will be fighting this battle alone.

The Panther Girls will work as non-player characters for the combat using the same rules as above for extra damage from ganging up. However, they will pay no mind to the characters, nor help them if cornered. As far as they are concerned, everyone is out for themselves. They will, however, focus on the Kurii first.

Forest Survival

The forest offers a great backdrop to hide, build traps, and engage in guerilla warfare. Let them be creative. The Kurii outmatch them in all regards and defeating them will be difficult.

If working with the Panther Girls, they can access traps already set in the forest, all they need to do is lead them to the areas. Otherwise, large branches can be tied back to create a nasty switch that can inflict damage as a club with 2D base damage, pits can be dug, or natural minerals can be crushed and thrown into the eyes of an opponent.

The Panther Girl net traps trigger when walked over, and unless the target makes an Athletics check at a severe difficulty, they are flung into the air and entangled until they can break their way free.

Spiked pit traps will do 4d6 damage if fallen into, or half that if a successful Acrobatics or Athletics check is made.

The branch switches will knock an opponent prone in addition to damage if the victim doesn't make an Athletics roll against a difficulty of 15.

Betrayal

With the battle concluded (or still in progress) Menekse and her Panther Girls will be worn thin in numbers, strength, and spirit.

The characters, if up to the task, may turn on their adversaries and try to take them into slavery. Even in a weakened state, they will continue to fight to the death or unconsciousness.

If combat ensues at this point, the Panther Girls that remain are at half health and are at -1D to all Skills. Menekse is not affected by fatigue and health loss unless she was individually taken out by a Kur. If half the remaining Panthers, or Menekse, fall to the characters, they will surrender.

Gor-Style Ending

In most of the early novels, the hero (namely Tarl) convinces the strong woman how she needs to give in to her desire and find herself.

This is mostly an RP opportunity, especially if Meneksee and one of the characters had sex. If Menekse can be convinced she is better off as a slave – or is suitably impressed during the fight with the Kurii – she and others of the Panther Girls may offer their wrists, and necks, to the party.

HOMeward BOUND

No matter the outcome of this chapter, those characters surviving the onslaught will want to make their way back to civilization. If they are coming back with slaves, they may use the wagons that came with them, as they are (still) in the Panther Girl encampment.

If they decide to make it back on foot, the journey will be uneventful. The presence of the Kurii has spooked most of the local creatures, and they are making a wide berth around the area. The trip back is eerie and unnervingly quiet, but they will reach Harfax unmolested and safe, with just their egos a bit bruised if they failed in their mission.



Chapter Eight:

Aftermath

RETURNING TO HARFAX

The characters reception back in Harfax is determined by the outcome of the mission. If the characters decide not to return, the task is officially over, and the GM can lead the surviving characters on to new adventures on Gor.

If the characters were successful in their mission, and return Menekse in chains along with other captives, they get a hero's welcome. The crowds in the streets focus on the warriors, as their prisoners are marched to the home of Mentis.

Upon arriving at the Tahari Cafe, Menekse will be taken into chains, and the characters will be offered positions in his entourage, or to join in a partnership to become slavers to bring back Panther Girls and outlaws of the Northern Forest.

Each will also be given 100 gold Tarns to do as they please and full access to his pleasure gardens while employed or visiting Harfax.

If the characters just want to take their money and leave, they will be given 1,000 gold Tarns to split amongst themselves and told that if they ever return to come and enjoy the hospitality of Mentis' home.

Mentis will take money out of the reward for any missing slaves or equipment to pay restitution to the owners of the lost property.

There Can be no Evidence

The escape of Kurii and the triggering of traps has sent a warning to the Priest-Kings. Knowing what technology was aboard the Mothership, the old city and the ship must be destroyed. Following cinematic rules, this will happen when the characters are a reasonable distance from the city. The sky opens up, clouds part, and blue flame – so bright it hurts to look at, will consume the city and anyone and anything still there. It leaves nothing but a giant crater in its wake.

Vengeance of the Priest-Kings

Any technology removed from the site will be on the radar of the Priest-Kings. While broken and inoperable, any Kurii blasters that leave the site would raise questions and possibly lead to attempts at bringing them back online. If the characters do anything foolish, like flaunting the weapon around or trying to fix it, it will cause the Priest-Kings to strike out with blue fire and vaporize the person in possession of the technology, and the technology itself. This is not always done immediately. Each incident in which the weapon is brandished or tinkered with adds a 5%, cumulative, chance of being burned. The Priest-Kings often choose to incinerate those who brake their rules at the optimum, public moment.

If the Characters Return Empty-Handed

Mentis will be disappointed and quite angry with the characters. He will demand the cost of any lost property, such as equipment or slaves, be given to him. There will be no reward given, and if restitution is not provided for any losses, the characters might find themselves as kajirus themselves if they don't make their way out of the city quickly.

They will have made an enemy of Mentis, and his vindictive demeanour will inevitably mean an assassin may be hired down the road.

If the characters can offer proof of Menekses' demise or the destruction of the city, his anger will be lessened. The characters will receive a reward of 500 silver tarns between them (minus restitution) and will be sent on their way. No offer of employment or financial help will be given.

The Payout

Use the experience section on page 58 of Tales of Gor to calculate any additional GM experience earned.

For completing the mission, the characters each gain 4 experience.

If all mission parameters were completed, the characters receive 1,000 silver tarns between them if they wish to move on, or 100 silver tarns each if they want to stay and take employment. If the characters lost equipment or slaves subtract its value from each character.

If they fail but convince Mentis of the death of Menekse, the characters will receive 100 silver tarsks each (minus 1d6 x 5 silver tarsks for lost equipment and slaves)

Reductions

Mentis will over-charge, about twice market rate, for each thing or slave the characters lose in their attempt.

- Kajirus: 2 copper tarsks for each of them that is not returned.
- Pleasure Slaves: 2 silver tarsks for each of them not returned.
- Three slave wagons at two silver tarsks each.
- Three bosk at one silver tarn each.

Tharlarion Generator

Tharlarion is a very broad term on Gor, taking in sea monsters, dinosaur-like creatures, giant reptiles, giant amphibians and even pterosaurs (like the Ul). Gor is something like a 'zoo' for the Priest Kings, and contains many strange species of creature, some of which also seem to have been introduced by, or commonly encountered by the Kurii.

If you need some exotic creatures or unique monsters to pepper your Gorean scenarios and wilderness encounters, this set of tables should provide what you need.

Scale Roll 2d6

2. -3 (Any smaller, and they're really just pests and background colour, like most urts).
3. 0
4. +1
5. +2
6. +3
7. +6
8. +8
9. +10
10. +12
11. +14
12. +20

Tharlarion are large, and tend to be ponderous beasts. Take their Scale away from their base movement, minimum 1,

Base Statistics

- Agility 2D
- Dexterity 1D
- Body 5D
- Reason 1D
- Arts 1D
- Charm 1D
- Natural Armour 1D.

Type: Roll 1d6

1-4. Herbivore: +1 Scale, +1D Body, +1D Athletics, +2D Fitness, +1D Endurance, +1D Run, +1D Senses, +1 pip natural armour.

5. Carnivore: +1D Agility, +1D Dexterity, +1D Athletics, +2D Fistfight, +1D Fitness, +2D Run, +1D Intimidation, +2D Senses, +2D Initiative, Natural Weapons +2D damage, +1D Will.

6. Omnivore: -1 Scale, +1D Agility, +1D Dexterity, +1 pip Reason, +1D Fistfight, +2D Senses, +1D Initiative, Natural Weapons +1D damage.

Type Subtables

Herbivores: Roll 1d6

1. Filter Feeder (Eats algae or other filtered matter): +2 Scale, +2D Body, +2 pips Swimming, +1D Fitness, +2D Endurance, +2 pips natural armour.

2-6. Grazer (Eats grass or other foliage): +1 Scale, +1D Body, +1D Will, +1D Run, +1D Initiative, +2D Fitness, +1D Endurance, +1 pip natural armour.

Carnivores: Roll 1d6

1. Ambush Predator: +1D Agility, +1D Dexterity, +1D Stealth, +1D Fistfight, +1D Intimidation, +2D Initiative, +2D Senses. +1D Natural weapon damage.

2-3. Solo Predator: +1D Agility, +1D Body, +1 pip Reason, +1D Athletics, +2 pips Stealth, +2D Fistfight, +1D Fitness, +1D Initiative, +1D Senses, +2 pips natural weapon damage, Evade +1D, +1 pip natural armour.

4. Pack Predator: +2 pips Reason, +2 pips Charm, +1D Endurance, Evade +1D.

5. Pursuit Predator: +1D Agility, +1D Body, +1D Run, +1D Initiative, +1D Fistfight, Evade +1D, +2 pips natural weapon damage.

6. Stamina Predator: +1D Body, +1D Endurance, +1D Fitness, +1 pip natural armour.

Omnivores: Roll 1d6

1. Primarily Herbivorous: Roll on the Herbivore table.

2. Primarily Carnivorous: Roll on the Herbivore table.

3-6. Scavenger: +1D Dexterity, +1D Endurance, +1D Senses, +2 pips Reason, +2D Senses.

Quirks

Roll 1d3 times (1d6 divided by two). Roll d66 (first die is tens, second is units)

11. Long tongue: A long tongue, which does 1D less damage than the creature's usual attack, but which can be used to grapple and entangle at a distance of Scale +1.5 metres (minimum 1 metre).

12. Feathered: The tharlalion has bright feathers (or scales, frills, or other adornments) that boost its Charisma by +1 pip and which are a sought-after commodity.

13-16. Brutal Natural Weapons: If the creature doesn't have a natural weapon, give it one at +1D, otherwise increase the creature's attack damage by +1 pip. Herbivorous weapons tend to be bony clubs, plates and horns, while predators have sharper or longer teeth and claws.

21-22. Whip Tail: The creature gains an additional attack, with its tail, at a distance equal to its scale (minimum one metre), doing its normal damage -2D (minimum 1 pip).

23-25. Thick Hide: The creature gains +1 pip in natural armour.

26. Agile: The creature gains +1 pip in Agility.

31. Tough: The creature gains +2 pips in Body.

32. Dextrous: The creature gains +1 pip in Dexterity.

33. Scary: The creature gains +2 pips in Intimidation.

34. Intelligent: The creature gains +1 pip in Reason.

35. Amphibious: The creature gains +1D in Swimming, or 1D in running, if aquatic.

36. Camouflaged: The creature gains +1D in Stealth.

41. Venomous: The creature's bite does an additional 1d6 damage, if it inflicts even a single point of damage.

42. Poisonous: Eating the creature's flesh does the imbiber 2d6 damage, one of which is a wild-die.

43. Spit: The creature can spit, making a ranged attack out to a distance equal to its scale +5 metres (minimum 1 metre). If the creature is venomous this roll 1d6 for damage, but only 1d6. Otherwise it blinds the target, until they use an action to wipe their face.

44. Acute Senses: The creature has +1D in senses, but pick which sense is especially acute.

45. Extra Sense: The creature can sense something beyond our familiar senses. In nature this is typically heat, bioelectrical activity or magnetic fields, but you can choose anything plausible.

46. Spines: The creature is covered in spines which automatically hit anyone engaged in melee with the creature for 1d6 damage.

51. Loud: The creature can make a deafening bellow, hoot or other sound. This alerts others of its kind in the area, and rolls Intimidation +1D versus Endurance, or deafens a character for 1d6 turns.

52. Athletic: The creature has +1 pip in Athletics.

53. Evasive: The creature has +1 pip in Evade.

54. Brawler: The creature has +1 pip in Fistfight.

55. Sneaky: The creature has +1 pip in Stealth.

56. Fit: The creature has +1 pip in Fitness.

61. Enduring: The creature has +1 pip in Endurance.

62. Fast: The creature has +1D In Run.

63. Stubborn: The creature has +1D in Will.

64. Quick Witted: The creature has +1 pip in Initiative.

65. Innate Sense of Direction: The creature has an impeccable homing sense.

66. Roll twice and apply both.

Example:

Name: Pine-Eater Tharlaron

Herbivore: Grazer

Scale: +4 (almost the size of a wagon)

Agility 2D

Dexterity 1D

Body 7D

Reason 1D

Arts 1D

Charm 1D

Skills: Athletics 3D, Fitness 11D,

Endurance 9D, Run 9D, Senses 2D, Will 2D,

Initiative 2D

Natural Armour: 1D+2 (+scale)

Bony head-plates: +1D damage.

Whip-Tail: -2D damage, range 4m.

Innate Sense of Direction.

Power Damage Bonus: 6D (7D headbutt, 4D whip-tail).

Movement: 15/22/45/75

Health: 38/14

A six-legged, long and sinuous brute with massive bony plates on its head, and a long, tapering, calloused tail. It more resemble a serpent than a dinosaur, weaving through trees and snaking its head upward to browse on needles from pine trees. Its resinous dung makes a good fuel for fires.



Non-Player Characters & Beasts

MENTIS

A former warrior and slaver, gone soft from time, injury and timidity. Mantis is plump, bald, jewel-laden (though not so much as a normal merchant) and amiable.

His friendly facade hides a deeply insecure and vindictive man, who would carry a grudge until the stars burned out.

Agility 2D

Athletics 2D+2
Blades 4D+1
Clubs 3D
Evade 3D
Fistfight 3D+1
Pleasure 3D+2
Riding 2D+2
Spears 2D+2
Stealth 2D+2
Throwing 2D+2
Whips 3D

Arts 4D

Aesthetics 4D+1

Body 3D

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

Dexterity 4D

Crossbow 5D
Draft Beast 5D
Rope Work 5D+1
Sleight of Hand 4D+1

Charm 5D

Animal Handling 5D+2
Command 6D
Intimidation 6D
Slave Handling 8D+2 (9D)
Will 6D

Reason 5D

Philosophy 5D+1
Culture 5D+1
Healing 5D+2
Initiative 6D
Kaissa 6D
Navigation 5D+2
Scholar 5D+2
Senses 5D+1
Trading 8D+2

Health: 34/17

Movement: 9/13/27/45

Power: 2D

Accuracy: 2D

Weapons: Slave Whip 2D, Grapple at a distance
Dagger 3D

KALA

Kala is a silver-tongued, flame-haired, blue-eyed slave girl, who was once a paga-slut in the dens of Port Kar. Her comforting way got her 'in' with Mentis, to a much safer life away from that pirate den, but she has truly grown to care for him. She wishes she could do something, anything, to make him feel whole again.

Agility 3D

Coordination 4D
Acrobatics 3D+2
Athletics 3D+2
Blades 3D+2
Evade 3D+2
Fistfight 3D+2
Pleasure 6D
Throwing 3D+2

Arts 3D

Aesthetics 3D+2
Craft (Brewing) 4D
Craft (Cooking) 4D

Body 3D

Fitness 3D+2
Endurance 4D
Run 3D+2
Survival 3D+2
Swimming 4D+1

Dexterity 3D

Care 3D+2
Rope Work 4D
Sailing 4D
Sleight of Hand 3D+2

Charm 5D

Bluff 7D
Charisma 5D+2
Convince 8D

Reason 4D

Navigation 4D+2
Senses 5D+1

Health: 34/17

Movement: 9/13/27/45

Power: 2D

Accuracy: 2D

EXPEDITION KAJIRUS

Simple, low quality, work slaves.

Agility 4D

Athletics 4D+2

Blades 4D+1

Clubs 4D+2

Evade 4D+1

Fistfight 5D

Pleasure 4D+1

Riding 4D+1

Stealth 4D+1

Throwing 4D+1

Arts 2D

Craft (Various) 2D+1

Body 4D+2

Fitness 5D+2

Endurance 5D+2

Run 5D+2

Survival 5D+1

Swimming 5D

Dexterity 4D

Bow 4D+2

Burglary 4D

Draft Beast 5D

Rope Work 4D+2

Charm 2D

Animal Handling 3D+1

Slave Handling 2D+1

Will 2D+2

Reason 2D

Philosophy 2D

Healing 2D+1

Senses 3D

Trading 2D+1

Health: 34/17

Movement: 15/22/45/75

Power: 3D

Accuracy: 2D

A PAIR OF FOREST SLEEN

A cunning pair of sleen, native to the forest. A male, and his mate. They have a burrow not that far away, large enough to admit a man, on his belly, if he doesn't mind having his face bitten off by wild sleen. The male will fight defensively and try to hold the characters' attention, while the female makes off with a slave or a weaker member of the gorup.

Scale: Male 2, Female 1. Scale has only been worked into their health.

Agility 4D

Athletics 5D

Evade 6D

Fistfight 7D

Stealth 6D

Arts 1D

Body 4D

Fitness 6D

Endurance 7D

Run 7D

Swimming 5D

Dexterity 1D

Charm 2D

Intimidation 4D

Reason 2D

Senses 7D

Health: 45/22 (male), 37/18 (female)

Movement: 21/31/63/105

Power: 3D (4D+2+Scale) Teeth and Claws

Armour: 1D+1+Scale (Thick skin)

Note: *When fighting defensively, the sleen doesn't attack, allowing the characters to attack it, but it has +2D to defence.*

FOUR BANDITS

Miscreants, ne'er-do-wells and sword fodder. Men without honour.

Agility 4D

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

Arts 3D

Aesthetics 3D+1

Body 4D+2

Fitness 5D+1
Endurance 5D+1
Run 5D+1
Survival 5D+1
Swimming 5D+1

Dexterity 4D

Bow 5D+1
Burglary 4D+2
Draft Beast 4D+2
Rope Work 5D+1
Sleight of Hand 5D+1

Charm 2D

Animal Handling 3D
Bluff 2D+2
Convince 2D+2
Slave Handling 2D+2
Will 2D+2

Reason 3D

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

Health: 36/18

Movement: 12/18/36/60

Power: 2D

Accuracy: 2D

Weapons: Hatchet 3D damage
Shortbow 3D+2 damage, range 70 feet.

Gear: Furs and leathers (Armour 2),
waterskins, rations.

SLAVE BAIT

A beautiful woman, used as bait in the bandit trap. She is a slave, but she is almost part of the gang of bandits, with a degree of independence and willingness to aid them, since she benefits.

Agility 4D

Coordination 4D+1
Athletics 5D
Blades 5D+2
Clubs 4D+2
Escapology 4D+1
Evade 5D+1
Fistfight 5D+1
Pleasure 6D+1
Riding 4D+1
Stealth 5D+2
Throwing 4D+1

Arts 4D

Aesthetics 4D+1
Art 4D+1
Composition 4D+1
Music 4D+2
Poetry 4D+2
Singing 4D+2

Body 4D

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

Dexterity 4D+2

Care 5D+1
Bow 5D +1
Draft Beast 5D+1
Rope Work 5D
Sleight of Hand 5D

Charm 4D+2

Animal Handling 5D+2
Command 5D+2
Slave Handling 5D
Will 5D

Reason 3D

Philosophy 3D+1
Culture 3D+2
Healing 3D+2
Initiative 4D
Senses 5D
Trading 3D+1

Health: 35/17

Movement: 15/22/45/75

Power: 2D

Accuracy: 3D

Weapons: Dagger 3D

FOREST PANTHERS

Actual panthers, rather than panther girls.

Scale: +1 (Already worked into the stats)

Agility 5D

Athletics 8D

Evade 6D

Fistfight 8D

Stealth 8D

Arts 1D

Body 4D

Fitness 6D

Run 6D

Swimming 5D

Dexterity 2D

Charm 2D

Will 4D

Reason 2D

Initiative 3D

Senses 7D

Health: 40/20, 41/20 and 47/23

Movement: 18/27/54/90

Power: 3D (4D+1 claws and teeth)

Armour: Pelt +2.

PANTHER GIRLS

Dressed in scant furs and armed with scavenged gear, Panther girls are – nonetheless – fierce fighters, despite being former slaves.

Agility 4D

Coordination 4D+1
Athletics 4D+2
Blades 5D
Escapology 4D+2
Evade 5D+1
Fistfight 5D
Pleasure 6D
Spears 6D
Stealth 5D+2
Throwing 4D+2

Arts 4D

Craft (Various) 6D
Music 4D+2
Singing 4D+2

Body 3D

Fitness 4D+1
Endurance 4D
Run 3D+2
Survival (Forest) 4D
Swimming 3D+1

Dexterity 3D+1

Care 3D+2
Bow 5D+1
Burglary 3D+2
Rope Work 4D+1
Sleight of Hand 3D+1

Charm 4D+1

Confidence 4D+2
Animal Handling
Bluff 4D+2
Charisma 5D
Command 5D
Convince 5D
Intimidation 5D
Slave Handling 4D+2
Will 5D

Reason 3D

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

Health: 35/17

Movement: 9/13/27/45

Power: 2D

Accuracy: 2D

Weapons: Dagger 3D damage

Shortbow 3D+2, range 70 feet

Short Spear (outside camp) 4D damage,
range 20 feet

Long Spear (inside camp) 4D+2 damage.

Gear: Furs 1 Armour.

MEKENSE

The blond giantess of Torvaldsland, a formidable woman when she was free, barely a slave before she escaped and now the sabbic queen of the Panther Girls of the lost city.

Agility 3D

Coordination 3D+1
Athletics 4D
Blades 5D
Escapology 3D+2
Evade 5D+1
Fistfight 5D
Pleasure 5D
Riding 3D+1
Spears 5D+1
Stealth 5D+2
Throwing 4D

Arts 4D

Craft (Sewing) 6D+1
Music 4D+2
Singing 4D+2

Body 5D

Fitness 6D+1
Endurance 5D+1
Run 6D+2
Survival (Forest) 6D+1
Swimming 5D+1

Dexterity 2D+1

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

Charm 4D+1

Confidence 4D+2
Animal Handling 5D
Bluff 4D+2
Charisma 5D
Command 5D+1
Intimidation 6D+1
Slave Handling 4D+2
Will 6D

Reason 3D

Healing 4D+2
Initiative 3D+2
Senses 4D+2
Trading 4D

Health: 43/21

Movement: 18/27/54/90

Power: 3D

Accuracy: 1D

Weapons: She can handle a spear or a knife, but prefers to use her axe, a lighter version of the normal Torvaldsland Axe. 5D+1 (one handed), 5D+2 (two handed).

Gear: Furs, round shield. Armour 2D+2.

ROYAL GUARD - ALENA

Once a high-caste woman of Ar, now Alena is the second in command, and lover, of Mekense. She is the camp's healer, as much of emotion as physical wounds.

Agility 4D

Coordination 4D+1
Athletics 4D+2
Blades 5D
Escapology 4D+2
Evade 5D+1
Fistfight 5D
Pleasure 6D
Spears 6D
Stealth 5D+2
Throwing 4D+2

Arts 4D

Craft (Bowyer) 6D
Music 4D+2
Singing 4D+2

Body 3D

Fitness 4D+2
Endurance 4D
Run 3D+2
Survival (Forest) 4D
Swimming 3D+1

Dexterity 3D+1

Care 3D+2
Bow 5D+1
Burglary 3D+2
Rope Work 4D+1
Sleight of Hand 3D+2

Charm 4D+1

Confidence 6D
Bluff 5D+1
Charisma 6D+1
Convince 5D+2
Intimidation 6D
Slave Handling 4D+2
Speaking 5D+1
Will 6D

Reason 3D

Philosophy 3D+1
Culture 3D+1
Kaissa 3D+1
Healing 5D
Initiative 3D+2
Scholar 3D+1
Senses 5D
Trading 3D+2

Health: 36/18

Movement: 9/13/27/45

Power: 2D

Accuracy: 2D

Weapons: Dagger 3D damage

Shortbow 3D+2, range 70 feet

Short Spear (outside camp) 4D damage,
range 20 feet

Long Spear (inside camp) 4D+2 damage.

Gear: Furs & Helm 2 armour.

ROYAL GUARD - NASIRAH

Once a bandit in the deserts of the Tabari, Nasirah was captured and enslaved. She repeatedly escaped, until she found her way to the frigid Northern Forest and her lover, Mekense. She still wears a veil, a cultural habit she cannot seem to escape. She acts as the camp's slaver and main trader.

Agility 4D

Coordination 4D+1
Athletics 4D+2
Blades 5D+2
Clubs 4D+2
Escapology 5D+1
Evade 5D+2
Fistfight 5D+2
Pleasure 6D
Spears 6D
Stealth 5D+2
Throwing 4D+2
Whip 5D

Arts 4D

Craft (Torture) 7D
Music 4D+2
Singing 4D+2

Body 3D

Fitness 5D
Endurance 4D+2
Run 3D+2
Survival (Forest) 4D
Swimming 3D+1

Dexterity 3D+1

Care 3D+2
Bow 5D+1
Burglary 3D+2
Rope Work 5D
Sleight of Hand 3D+1

Charm 4D+1

Confidence 4D+2
Bluff 5D+1
Charisma 5D+1
Convince 4D+2
Intimidation 5D+1
Slave Handling 5D
Will 5D+1

Reason 3D

Healing 4D+2
Initiative 4D+1
Senses 4D
Trading 4D+1

Health: 37/18

Movement: 9/13/27/45

Power: 3D

Accuracy: 2D

Weapons: Dagger 3D damage

Shortbow 3D+2, range 70 feet

Short Spear (outside camp) 4D damage,
range 20 feet

Long Spear (inside camp) 4D+2 damage.

Gear: Furs 1 Armour.

MEKENSE'S PAIR OF PET SLEEN

Mind your fingers. Small for sleen, these are only human sized, and are young forest sleen.

Scale: 0

Agility 4D

Athletics 5D

Evade 6D

Fistfight 7D

Stealth 6D

Arts 1D

Body 4D

Fitness 6D

Endurance 7D

Run 7D

Swimming 5D

Dexterity 1D

Charm 2D

Intimidation 4D

Reason 2D

Senses 7D

Health: 41/20 (male), 37/18 (female)

Movement: 21/31/63/105

Power: 3D (4D+2) Teeth and Claws

Armour: 1D+1+Scale (Thick skin)

REVIVED KURII

Groggy, angry, hungry Kur from ages past.

Scale: 1 (This has already been worked into their statistics).

Agility 3D

Acrobatics 3D+1

Athletics 4D

Blades 6D

Evade 4D

Fistfight 4D

Spears 3D+2

Stealth 3D+2

Arts 2D

Body 5D

Fitness 6D+1

Endurance 6D

Run 6D+1

Dexterity 3D

Kur Firearms 5D

Charm 2D

Intimidation 2D+1

Reason 3D

Initiative 4D+1

Senses 4D+1

Health: 36/18

Movement: 18/27/54/90

Power: 3D

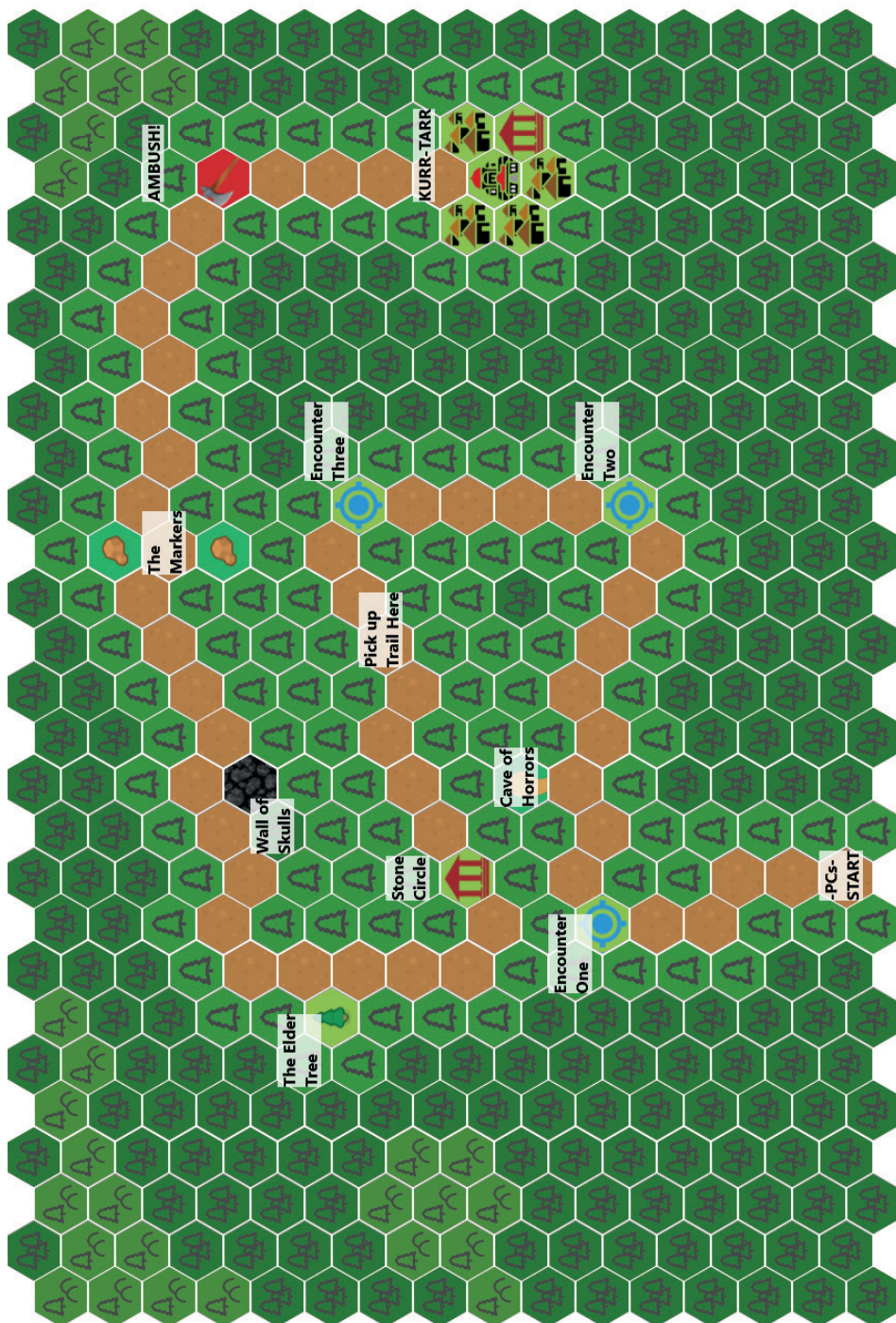
Accuracy: 2D

Weapons: Claws and Teeth 4D

There are up to six Kur and they will stop to arm themselves if the characters flee the ship.

- **Kur 1:** Heat Knife, reduces armour by 2 pips, taboo weapon, 5D+1. This has enough power for 10 turns of use.
- **Kur 2:** Kur Axe: 6D+1
- **Kur 3:** Pair of Night Axes, throwable weapon. Range 10 ft, damage 4D+1.
- **Kur 4:** Kur Spear, throwable weapon. Range 30 ft, damage 6D+1.
- **Kur 5:** Kur Axe: 6D+1
- **Kur 6:** Improvised club: 4D damage.

Gear: Fur +1 Armour



The Northern
Forest

Temple?

Miner's Mill here

Camp
Attached!

Panthers!

Woods of
Clearchus

The Sardar

Hargax

Esalinus

