

GOREAN Adventures THE SILVER CULT



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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Do not ask the stones or the trees how to live; they cannot tell you; they do not have tongues.

Do not ask the wise man how to live, for, if he knows, he will know he cannot tell you.

If you would learn how to live, do not ask the question.

Its answer is not in the question but in the answer, which is not in words.

Do not ask how to live, but, instead, proceed to do so.

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Introduction

The City of Tharna was once the site of an unusual reversal of Gor's normal social order. While Free Women are held in incredibly high regard everywhere, in Tharna they were the unquestioned and absolute rulers. Men served at their whims or found themselves fighting for their lives in the arena, or serving in the silver mines to the point of their deaths.

There was a revolt, a civil war, originating in the mines but overtaking the whole city and all its territory. This revolt put paid to that old order and now, it is said, that a slave girl's chains weigh the heaviest in Tharna. Some, however, surely harbour a desire to return to the old ways of silver masks and men held in check.

Ta Sardar Gor!

POSTMORTEM STUDIOS

Postmortem Studios is an independent role-playing game company formed and run by James 'Grim' Desborough, with a reputation for tackling unusual, 'edgy' and adult gaming material.

Postmortem Studios has published Tales of Gor, but this is far from the company's only game.

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

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

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OVERVIEW

On the world of Gor the city state Tharna was an oddity: A place where free women walked behind silver masks, safe under the rule of their female leader, the Tatrix. For all residents the city was made a safe space. Paga taverns were forbidden, men wore bland grey rather than the bright colours of their caste and even the walkways had hand rails (something not usually seen in Gorean cities). The city itself had almost no slaves, but criminals and foreign men who stayed the night were enslaved.

These men were set to work in the great silver mines that funded the city, or were made to fight in the arena for the amusement of the Tatrix and the mob.

Some fifty years or so ago - a short span to the ageless and immortal people of Gor - that all changed when a slave revolt in the mines restored the men to their traditional Gorean values. They cast down the tyrant women that tormented them and collared them with the silver they once wore as masks.

We lay our scene for this scenario fifty years later, in the present day, with the player character becoming drawn into a conspiracy from some of the last free women of Tharna. They plot and scheme to make a desperate bid to restore the old order. Options for armed conflict in the war for freedom abound, as does diplomacy, guile and betrayal.

If the players are skilful, they may in the right place at the right time and shape the future of Tharna. Will they choose to stand for the vibrant and life-positive nature of Gorean ways, or help to create a city where citizens can be safe and secure?

PLAYER CHARACTERS

This scenario works well either with a group of warriors or a mixed caste group. It assumes the characters are likely to support traditional Gorean values, but gives them some freedom to switch sides or pretend to do so.

It is assumed that Tharna is a foreign city to the characters. If you want to give them a more stake in this scenario, have one or more of the characters have some history with Tharna.

Perhaps they (or a relative) were enslaved there decades ago and took part in the revolt. This works well if the player of that character is familiar from this events from reading the novel, which recounts them, and gives them a chance to relate relevant information to the other characters and their players.

Another way to play this scenario for the player characters to be a group of panther girls, come to assist their sisters in their struggle against men. This will change the first scene, as they can be drawn in more honestly. However, the high status women of Tharna would likely consider such wild women of the forest to be mere disposable pawns and almost as bestial as men – useful idiot.



The Adventure BACK STORY

For more information on the main non-player character's back stories and statistics, see the 'principle characters' section at the end. This section describes the plot into which the player characters will be drawn.

Spartacrix of Tharna (previously 'of London') was one of the last free women of Tharna. From her estate she plots to restore the older order, aided by her son Bandus and other servants still loyal to her.

Her spies have uncovered that two members of old ruling council are being transported in a wagon convoy.

Her next step is to rescue these women and any other women of Tharna with them, and to use the wealth of their silver collars and that taken from the rest of the convoy to fund her further schemes. To this end, she sends out Bandus to find and recruit a suitable group to undertake this mission under false pretences. Enter the player characters...

A STRANGER COMES UP TO YOU IN A TAVERN...

The player characters are enjoying an evening in a paga tavern, in one of the city states near Tharna (Corcyrus or Argentum, rival cities to Tharna, would be perfect).

In the yard outside they, and other guests, are playing in an idle sport, competing blindfolded to catch a hooded slave girl wearing bells by sound alone.

A capture results in much cheering, and the option for the winner to ravish the nubile slave there on the spot quickly (who seems quite happy about this). The winner then leaves the field and the girl stands ready for the next round – albeit likely flushed and a little disheveled.

You can resolve this by all the players rolling senses (to track the girl by hearing) and athletics (to dash and tackle her) and adding them together.

The characters capture her in that order, highest first.

The game stops when there is only one hunter left, so the last hunter misses out on the opportunity to ravish the girl to much friendly jeering from the bystanders and others.

Feel free to include a couple of NPCs characters as fellow hunters in the game as well. The slave girl is one of the girls of the tavern, - unless the player characters put forwards one of their own slave girls to serve in the game.

When the highest rolling player character leaves the field after the first capture, he is approached by Bandus of Tharna – though he may not immediately offer where he is from.

He is wearing the red tunic of the warrior caste and carries himself with the typical swagger of his caste. He complements the character on their skilful capture and makes small talk, including asking if the character is seeking new opportunities or if they know others who might be.

While doing this, the other characters can gradually join the pair as they finish the sport.

This gives them all a chance to be introduced as they enter the conversation. Presumably the characters are sufficiently flushed with sporting success and ravishment pleasure (or drunk) to at least hear the man out.

“I am Bandus of Tharna,” he gestures to his nearby shield propped against the wall that bears the symbol of the city, “and I have need of some good men to help me right a wrong done to me.”

“A scoundrel merchant by the name of Macus has wronged me by swindling me out of fair-earned pay. You know how greedy merchants are, I’m sure?”

“I’m planning to raid one of his caravans passing through the territory of Tharna, to claim what is mine. I need some comrades to stand at my side in combat and carry off the plunder - both silver and slaves. For your help, I’ll offer you equal shares of the plunder. Slaves of Tharna wear silver collars, so I’m expecting much in the way of valuable booty. My only condition is that since I am providing the details of the caravan and it’s route, I claim first pick in sharing out any slaves we capture.”

Have him use the small talk to try to get a sense for how informed the characters are about Tharna, their support for Gorean values and their beliefs in the Priest Kings and tailor this talk accordingly. For example, if he thinks they will respond favourable to it, he might drop a vague hint about this being a special task in service to the Priest Kings, without going into any details. These are lies, of course.

Play out the negotiation and haggle if it's interesting for everyone. Bandus will say that he thinks best to persuade them to agree, but will point out the terms he's offered are already extremely generous. Presumably the players will agree, and in the next morning set out towards Tharna.



Act One : To Play the Bandit

In this act, the player characters travel into the territory of Tharna, plan out and then carry out their raid of the convoy.

This is an inversion of the traditional 'bandit encounter' that some role-play games include in adventures, in that the player characters are themselves the bandits.

PROLOGUE - TRAVELLING

This scenario assumes you will skip the journey to move to the action. If you would like a longer adventure, you could add an encounter or two while travelling.

Travelling Encounters Roll 1d6


1. A free woman huntress on tharlarion-back, accompanied by guards, crosses their path in pursuit of a tabuk.
2. A merchant caravan and guards – other than their target – carrying mining tools.
3. A bandit or two foolishly thinking they can take a chance on attacking them.
4. Wildlife – 1. Tharlarion, 2. Tabuk, 3. Startled fowl, 4. Grazing tharlarion, 5. Predatory tharlarion, Wild tarn.
5. Initiates on pilgrimage.
6. Guard patrol from a city.

Another option is to give each player a couple of bits of gossip they are assumed to have picked up while travelling during the day. Then you can play a campfire scene where the player characters discuss what they have heard among themselves and swap stories. You can this to create a sense of wider goings-on in the world around them and that their actions create ripples.

For example, if you are running this scenario after playing The Tower of Art perhaps they hear rumours that a captain of Ar has lost their position due to the recent failure in security there. You could also drop in gossip that that becomes relevant in future adventures you have planned after this one.

SCENE ONE - PLANNING THE RAID

The next scene starts with a 'council of war,' set at a campfire scene the night before the attack. Bandus relates what he knows of the caravan, and it's up to them to formulate a plan of attack.



If the party is all warriors he is confident with a relatively direct ambush, but with a mixed group he suggests they try to come up with some ruse that plays their strengths.

Bandus knows two spots for the ambush that he thinks suitable:

The second location is a bridge over a small stream - shallow enough for a man to wade, but too deep for the wagons. Perhaps the characters could hide under the bridge and attack from the middle of the convoy, or perhaps they could block the bridge?

The first is a place where the caravan will pass on the road under a ridge, some 20 feet high. He suggest they could make use of this somehow, if they have bows or other missile weapons. Should they attack with surprise or try some kind of hold-up and make threats?

Bandus can tell them offering information about the convoy:

- It's likely made up of about four wagons, each pulled by a bosk. He expects the lead one to have cloth and other less valuable cargo, the second to have metals and other valuable goods, the third to have the most valuable slaves in a cage and the fourth to have food, spare weapons and supplies for the warriors. Less valuable slaves will likely walk chained behind some or all of the wagons.
- He expects each wagon to one driver (probably a lower member of the merchant caste in Marcus's employ) and maybe six to eight warriors - enough that simple straightforward attack is not favourable, hence the need for some ambush or ruse. He does not expect Marcus or other high status people to personally be with the caravans.

Play out this scene until the players pick a location to place their ambush and come up with the plan.

If they seem unimaginative, have Bandus ask what other skills they have and suggest some kind of distraction.

Perhaps one could pose as a wandering kaissa player and halt the convey by challenging them to a game, or they could use a girl with them to pose as an escaped slave and draw off a few guards into an ambush or to lure men, frustrated that they cannot have their way with the merchandise they are guarding.

Ask the players if they intend to display the symbol of their home city on their shields (which might have wider political implications if reported back to Tharna by a witness) or cover them (which marks them immediately as outlaws and bandits on sight).

The players will need to decide whether they intend to claim the wagons and all their contents, or claim the girls and what they can carry.

Bandus will remind them the girls will likely have silver collars so by themselves they will be of much value, but he is open to a good-sounding plan to take the entire convoy of wagons and all their wealth.

Bandus will explain the plan after the raid is to take the booty to an estate held by 'friends' of his, to rest and share the spoils. He adds there will be physicians and equipment there - in case anyone gets injured.

Depending on your players and their play expectations, you might need to be clear with them during this scene that Bandus is speaking as himself, not the Games Master's mouthpiece. Let them feel they have agency to make decisions and form a plan.

SCENE TWO - THE RAID

The player characters lie in wait at their chosen location. Depending on your play style, you could use a simple sketch map or miniatures.

The convoy eventually comes past during the day.

The convoy is largely as Bandus described.

The second wagon contains raw silver in crude bars - smelted from ore near the mines and on its way to forges to be worked into coins, collars, and jewellery.

The third contains three slaves of high value. D6 slaves walk behind each wagon, but at a glance they are less valuable girls (but still of some value, especially with their collars).


There are eight guards, two with each wagon. These are the capable warrior caste of Tharna armed with swords and shields but not exceptional.

They will fight with particular fury if the attacking characters include any free women, since they remember the 'grey times' before the great revolt and will be outraged by an armed woman and will want to kill or enslave her.

The merchants driving the wagons have crossbows and will attempt to fire while staying on their wagons. If someone capable closes within sword reach they will yield without further combat, throwing down their crossbows and pleading for mercy.

Allow the combat or trickery the player characters have planned to unfold. The guards are not stupid, but they are straightforward men and not expecting trouble or a complex ploy. Their sense of honour will insist they do not surrender what they were paid to protect without a fight, but they will not throw their lives away for someone else's valuables.

Bandus will have no objections to killing the guards in combat, but if the player characters decide to slaughter surrendered or fallen guards or merchants he will voice opposition (and they will likely lose Honour).



His quarrel is not with these men who are just doing a job.

Equally, if some player characters are defeated the guards would prefer to take them alive (for questioning, amusement and enslavement), which means the remaining characters can plot a second ambush to rescue them.

At the outcome of this raid, the player characters should come away with a number of slaves and possibly the wagons as well. Bandus is most keen to secure the high value slaves.

SCENE THREE - AFTERMATH

Presumably the characters either secure the wagon convoy for themselves or capture some of the slaves and run off with them to a safe location. Either way they need to lick their wounds and assess the slaves and other plunder.

The low value slave girls are sufficiently used to Gorean customs to accept they have been claimed by stronger men and are happy to accept them as masters and serve them.

One of these girls was once a free woman of the Caste of Physicians of Tharna, but the rest are from elsewhere; most were formerly of Ar, having been taken as slaves during its occupation.

If you wish to expand this section, you can play out some internal slave politics - two girls compete to win their new masters favour to be named first girl with switch rights over the others.

Men who could defeat an armed convoy are desirable Masters, and free women amongst the party might appeal to other slaves who want an easier life without the depredations of men (likely new collars).

The high value slaves (with their slave names) are:

- Rosella, a highly trained pleasure slave. If questioned, she was once of Ko-Ro-Ba and fell slave after the city was cast down years ago on the orders of the priest kings. She is very talented, but for a slave a little too prideful, knowing she has a high value. She would like to be freed to return to the rebuilt Ko-Ro-Ba but has no expectation of either thing happening.
- Salara, formerly a member of the ruling council of Tharna before the great revolt. Now a general purpose slave. She has taken badly to her situation in recent decades and often falls into depression and petty acts of slave rebellion – which only get her punished and deeper into her spiral.
- Melunda, sister to Salara and also a member of the old ruling council. She has found freedom in her slave chains to express her nature as a woman and has become happy with her status.

Curiously, Bandus will try to prevent the characters from mistreating (or even particularly treating as slaves) Salara and Melunda - his real mission is to rescue them. He will try to stress the need to move swiftly to prevent this, and if this fails claims these girls as his.

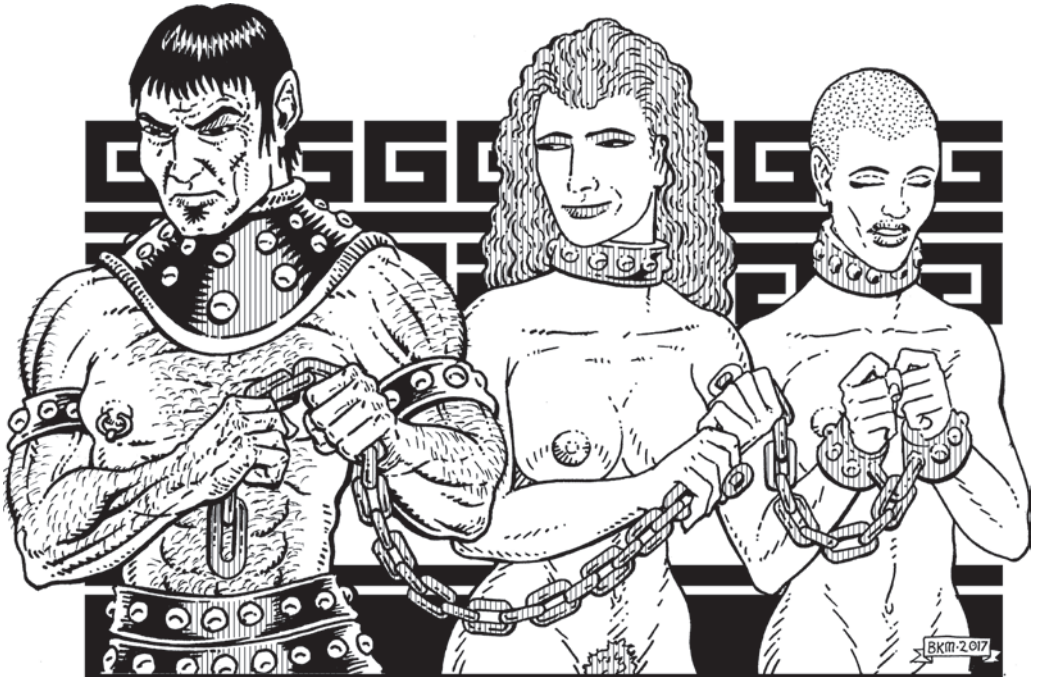
This scene serves to introduce these slaves as characters and allows them to play on forming relationships to them. Some suggestions for interactions:

- One girl ask for permission to beat another due to an insult the previous day. The other begs for protection.
- One girl begs one particular master or mistress to claim them.
- One girl tells them Macus will pay for their safe return and begs them to take her to him in Tharna (wild wishful thinking by a slave) .

If asked, none of the girls recognise Bandus, because he was lying about working for Macus previously. He will try to dismiss this and say he was in Macus' immediate household.

This along with his strange protective behaviour towards Rosella and Salara may give them a hint that Bandus has a deeper agenda.

This scene ends with the characters heading off towards the estate of 'Bandus' friends.'



Act Two: Betrayal

In this act, the player characters arrive at the estate, celebrate their success and get betrayed. Cast down to work in a small silver mine below the estate, they experience degradation and torment.

SCENE ONE - ARRIVAL

The estate consists of fortified buildings in a square around a central courtyard, with balconies overlooking the courtyard and slightly higher corner towers overlooking the area outside. These provide positions for those armed with crossbows to defend the villa.

To characters from modern Earth it may well remind them of a Roman house layout of the sort they read about in school.

Bandus calls out a greeting and the large main doors open, allowing the characters and the wagons (if they captured them) into the central courtyard.

A male slave closes and bars the great outer doors behind them and scuttles off.

Drinks are already set out on a table in the courtyard, and Bandus tells them to refresh themselves after the hard journey.

Bandus says he will brief their hosts of what has happened and return shortly, and will try to leave, taking Rosella and Salara with him (plus any other slaves from Tharna, if he can).

Observant player characters may notice it is strange that no slave girls are seen to serve the drinks or attend upon them. While the walk-way / balcony around the courtyard isn't unusual, they might notice it is odd to see hand-rails running around it to keep anyone on it safe from falling off.

SCENE TWO - CAPTURE

Give the players a few minutes to settle in and take stock. This is also to give them the chance to drink. After this an imperious female voice calls out from the upper welcome.

“Welcome, men, to the land of Tharna!”

The figure talks as she approaches balcony. This is Spartacrix, wearing a silver mask of harsh aspect and glad in fine robes.

“This world and worlds beyond are on fire. It falls to us to fight that fire in whatever corner we find ourselves. All the world burns with toxic male aggression. Tell me, you men of the sword, are not all wars caused by the brutish actions of men?”

At this point her silver mask comes into view. She allows them a long moment to answer, seeking to let any who might be loyal to her cause declare themselves. Presumably most or all of the player characters will disagree and not want a woman speaking to them in such a fashion to go unchallenged.

“You have done good service to the cause of putting out that in Tharna, and for that you have my thanks.” her voice drips with irony. “Now, you will continue to work towards that end.”

Ten free women step on the walkways, clad in silver masks, pointing crossbows down at them. These are lower-status free women of Tharna, loyal to the attempts to restore the old order.

If the player characters point out this is a breach of hospitality, she will say they have not been served food and drink (and they haven't, they helped themselves). If they point out this is breaking their agreement, she will point out one does not hold with agreements with a pack of wild beasts, such as men, any more than one strikes a bargain with a sleen.

If they wish to debate further Gorean ethics with her, she can point that even the lowest peasant is an Ubar within their own home (with its own homestone). They are in her home so should bow to her authority.

At this point, those characters who drank start to feel physically weak. Halve the results of any physical related rolls they make for the rest of this scene, and they cannot run faster than normal walking pace. (Sparatrix is not of the warrior caste, so not bound by their honour codes against poison).

“Throw down your weapons, and kneel before your mistress.”

It is important to avoid rail-roading this narrative arc. While the antagonists in this scenario are competent and have made their plans well, it is not impossible for at least some of the player characters avoid being captured here. Some points in their favour:

- If they managed to secure the wagons, they can use these to take cover from the crossbowmen. Ruthless player characters might also use the slaves they have taken as cover from the crossbows. The table could also be overturned and used as cover, at least from one side (the free women will not care about the lives of slaves, however).

- Being designed for defence and not as a prison, the great doors are barred from the inside where they are, not the outside. Player characters not drugged could sprint to the doors, then spend a turn heaving the bar out of the way, then open it and try to flee. They risk being shot as they do so, but could try to pick up the table and use it as a shield while doing this.
- Undrugged player characters could try to break through one of the smaller internal doors into the buildings. These are bolted in the inside, but with sufficient force might be possible. They well they will probably be eventually captured inside, this may allow others to escape. They might also discover the hidden barrels mentioned at the end of the scenario before they are finally captured.

The likely end of this scene is that some or all of the player characters will be captured. However:

It is possible one or two may escape and flee the immediate area. They can either abandon their friends, lie low in the countryside or head to the city of Tharna itself to seek help.

It's also possible one or two might agree with the speech and claim to support the cause (either honestly, or as a ruse).

If they all suddenly claim this, it's not believable (and Bandus has seen their actions enough to know this to be a lie).

Someone convincing in this is separated from the others – and only with Bandus' approval. They are disarmed and confined to a secure (if comfortable) room for now. It might be particularly interesting if a player character slave girl claims this, seemingly betraying her masters (perhaps as a ruse to serve them better later).



SCENE THREE – DEGRADATION AND DIPLOMACY

This is a series of short scenes. You don't need to dwell on this unless it's of particular interest to your player group, but sets up what happens to the characters next.

The captured male characters (which may be all of the group, depending what happened) are bound with warrior ties by Bandus. This allows them to exchange a few words with him, to try to appeal to his heart as a Gorean man. This won't have any immediate impact, but may later if they are especially impassioned or convincing.

They are hooded for a time and manhandled (a role reversal of that sport they played at the start of the scenario). When the hoods are removed, they find themselves chained to an underground rock face, and told to start digging with a pick at the vein of silver ore.

If they don't work, they don't get fed.

Have then abused and beaten by a cruel overseer (who is himself an enslaved man, bitter in his condition).

Play this out in as much detail as is interesting, otherwise you can narrate it and move on.

If any characters agreed with the speech about the toxic male aggression, play out an interview where Spartacrix (with guards) questions them further about their thoughts and beliefs. Use social skill rolls to determine how generally convincing she finds them, but also allow the player to make good arguments and provide a bonus or penalty (up to 1D maximum) depending on the quality of the roleplay.

Bandus can comment on any previous views and actions they expressed. (for example, if they choose not to ravish the slave girl at the start of this scenario, or treated the slave girls in the convoy as people).

If a female character convinces her, she can accept them into their group and offers her a silver mask.

If a male character convinces her, she gives them a choice to either leave with payment or to accept the grey tunic of the men of Tharna and join them.

She is not foolish enough to immediately trust them, but invites them to stay for a few days, after which they can join Bandus on his trip out to recruit more men and women.

If escaped characters go to Tharna for help, have them make social rolls to see if they make a convincing case. If they roll well (or if they were personally involved in the revolt), they manage to get an audience with Kron of the metalworker caste, the administrator of the city.

Having being a victim of the 'amusements' in old Tharna and having played a key role in the great revolt himself, he is keen to stamp this out this nest of free women. This is true of the men of Tharna generally.

However, if anyone escaped the convoy that the player characters attacked have Macus (the merchant they robbed) also present. He protests these men are criminals and should be punished for theft of his goods, and are not to be trusted.

Allow this to play out. A sensible move on the character's part is to point out they are now helping return his goods. You could ask another player who is not in this scene to play Macus.

The outcome of this scene is that a force of Tharnan warriors will march with the characters (who are armed, but also watched and not allowed to escape) to the estate to investigate their claims.

Note how well they answer the challenges of Macus, as this will come up again at the end of the scenario.

If multiple characters escaped, they may want their own scene making plans, in a mirror of their campfire scene planning the attack on the convoy. They can scout the area out and determine there is a mine entrance behind the house on the estate, where the other characters are being held.

Act Three: Freedom!

In this act, the player characters escape their enslavement, possibly with help from outside depending on the current situation. They will finally confront the woman in the silver mask and decide how to deal with her.

SCENE ONE – ESCAPE

You will need to run this part organically, depending on where the characters are and what they want to try. Here are some possible angles; many of which might happen at once.

Within the Mine

Characters within the mine could overpower their overseer. They could then use their pickaxes to break their chains free from the rock, free other slaves and gradually stage a rebellion.

The mine entrance is not far from the estate, but unless they are very careful the only exit from the mine will be secured with metal gates by the time they reach it. This traps them in the mine, at which point the guards will simply let them starve.

They could socially appeal to their fellow slaves. They can remind them they are proud Gorean men (of various cities) and refuse to work. Perhaps they can also convince the overseer that they should stand as brothers-in-arms to affirm the natural order of men ruling women.

This allows them to stage a revolt without raising the alarm. They can exit the mine but will need to fight the guards at the entrance to the mine.

Within the Villa

A character that won the Spartacrix's trust in the previous act has some freedom within the villa. They could stage a distraction to support a revolt in the mines by drawing off the guards at the gates.

While Spartacrix is too protected, they could take Melunda or Salara (who trust the characters, since they rescued them) hostage. Given their status, Spartacrix will have the other characters brought out of the mines as part of negotiating the situation.

Aside from the player characters, it's also possible some of the NPCs might side with the player characters here.

Melunda has discovered that she enjoys the freedom to express her female nature as a slave and might want to help. Bandus also has mixed feelings and the prior actions of the player characters might stir his feelings to assert himself as a man. Either might help with the escape from the mine or open the gates when the estate is attacked, depending on how the player characters acted earlier.

In the Wilderness

Characters that escaped can scout the area, locate the mine, and plot a raid to rescue the characters trapped inside. This allow them to overpower guards and open the gates if a rebellion in the mines resulted in them being locked in.

In Tharna

Characters that went to Tharna return with force of 40 Tharnan warriors. The estate does not open it's gates to them, but they can encircle it and secure the mine.

After any escape, the player characters will need to decide the fate of the overseer that abused them and the guards on the mines.

The overseer was a captured and enslaved man like them, the guards were submissive men who preferred the old order of Tharna.

SCENE TWO - CLIMAX

By this point the characters trapped in the mine have been freed. Either someone inside can open the gates to the estate (a player characters on the inside, Bandus or Melunda) or they can use the mining equipment to hack through one of the walls.

The silver masked women try to resist them. They know they cannot best these men in melee combat, but will fight with their crossbows then beg for mercy once within sword reach, dropping to their knees in supplication and offering their wrists.

Warriors from Tharna will seek to enslave them and break them harshly, but the player characters can deal with any they capture as they wish.

The Sparacrix makes a last stand in her apartment on the upper floor on the villa. This is behind a reinforced door - it will take a few minutes to break through, during which she can engage the player characters in conversation.

Have her point out that their savagery proves only that she is right, that all men are beasts and that she is fighting to bring peace and safety to the world for all.

While her Gorean is word-perfect, when stressed she lapses into speaking it with a strange barbarian accent, that of her native London (which characters from Earth might recognise).

If the Priest-Kings or Others come up in conversation, she denounces them as nothing but oppressive men with advanced technology, whose laws against weapons serve only to promote brutish men through their physical strength.

As the door is almost down, have her warn them she has "*weapons beyond your ken*".

When the characters enter the room, they will see that her apartment reeks of the unnatural and contains strange glassware.

Margaret (to use her earth name) has been using her knowledge of chemistry to pursue 'unholy forbidden technology' (by Gorean thinking), including gunpowder.

She will face off against the player characters with a crude blunderbuss gun she has assembled (the best thing she could make with the technology available), hastily loaded with fragments of silver.

Aside from the power of this in close quarters, the smoke and explosion is terrifying to Goreans who have never witnessed it's like before.

She may just be able to flee in the confusion, allowing her to escape to return in a future adventure.

Alternatively, she may fall to the tender mercy of the player characters who can decide her fate.

If the characters are agents of the Priest Kings or if she is simply unlucky, she may be struck down by the mysterious Blue Flame.

Should this happen she will be burnt alive in front of them – along with her gun and chemistry equipment – leaving nothing but a greasy smear and scorch marks.

EPILOGUE

The player characters probably want to lick their wounds, loot the estate and decide the fate of the surviving women. During this time Kron the administrator of Tharna arrives as a passenger on a tarn along with a group of elite warriors to take charge of the situation.

Allow the characters to explain themselves. Kron will respect actions of the characters and allow them to claim what plunder they can carry as thanks from the city of Tharna for exposing this silver cult. He will ensure any surviving women of Tharna are properly and harshly enslaved, but will be satisfied if the player characters themselves take them as their slaves.

His men can guide them in the ritual phase under Tharna law to recite:

Weep, Free Maiden.

Remember your pride and weep.

Remember your laughter and weep.

Remember you were my enemy and weep.

Now you are my helpless captive.

Remember you stood against me.

Now you lie at my feet.

I have bound you with yellow cords.

I have placed you on the scarlet rug.

Thus by the laws of Tharna do I claim you.

Remember you were free.

Know now you are my slave.

Weep, Slave Girl.

While looking around the estate, they may find strange barrels of black powder hidden in the basement. The Spartacrix was gradually making and stockpiling this, dreaming of blowing up a high tower to kill the ruling council one day.

However, when all this done have them summoned to the courtyard for an announcement from Krom.

Firstly, this estate and any remaining goods they leave here when they depart will go the merchant Macus, as compensation for his losses.

Secondly, unless they made a good show in making their case to him in Act Two, he formally places them under sentence of banishment on pain of death within the territory of Tharna for the crime of *'banditry to undermine the state.'*

He will not enforce this now and permit them to leave with their loot out of respect, but the sentence will stand should they ever cross into his territory again.



Principle Characters

Spartacrix of Tharma/ Margaret Smythe

Born on late 19th century Earth to lower-middle class parents, Margaret trained as a chemist and worked in a pharmacy in London. She became drawn into the suffragette movement in the early 20th century, using her skills and workplace equipment to create bombs that would be planted in letter boxes. She slept soundly, proud and sure of herself and her actions. Then one day she woke up on Gor.

Acquired on one of the voyages of acquisition by agents of the Others, she found herself in a slave pen in Ar. After basic training, she stood defiant on the block, seeing in an absolute sense how she was objectified by men. She was sold to some petty merchant for a low price, but within the year had used her skills to poison him and his guards. Having heard of Tharma she managed to flee there, where she lived as a wealthy free women of the merchant class with her stolen wealth.

For the next half century or so she was happy, until the great revolt came. She took refuge with her loyal guards on her estate outside the city, and has been slowly plotting actions to restore women to power since, even using her limited grasp of science to delve into forbidden technology.

Agility 3D

Athletics 3D+1

Fistfight 3D+1

Blades 4D

Dexterity 3D+1

Care 3D+2

Crossbow 3D+2

Draft Beast 3D+2

Firearms 5D+1

Rope Work 3D+2

Body 3D+1

Fitness 3D+2

Endurance 3D+2

Swimming 3D+2

Reason 5D

Chemistry 7D+2

Philosophy 6D+2

Kaissa 5D+1

Scholar 6D+2

Arts 3D

Craft (embroidery) 6D

Charm 1D+1

Animal Handling 1D+3

Slave Handling 1D+3

Power Damage Bonus: 2D

Accuracy Damage Bonus: 2D

Health: 33

Dagger: 3D damage.

Crossbow: Light Crossbow 4D+2 damage.

Blunderbuss: 6D (single shot)

Bandus of Tharna

Bandus was born to Margaret Smythe in Tharna some eighty years ago. As the only parent he has ever known, he has been taught loyalty to her and the rightful nature of her cause since birth.

He suspects she fell pregnant with him while she was a slave, which would make him a slave, so he tries not to concern himself with worry or finding out. He trained as a warrior, but is an ill-fit to that caste and knows it.

Unlike her, he is a native to Gor and has spent almost all his adult life around a Tharna led by men. Deep down, he feels the same natural urges as any Gorean man, and struggles privately as these conflict with his mother's control over him.

Initially he is loyal to his mother, but events and passionate pleas from the player characters can cause him to further question if he is on the right side.

Agility 3D

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

Dexterity 3D

Crossbow 3D+1
Draft Beast 3D+1
Rope Work 3D+1

Body 3D+2

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

Reason 3D

Healing 3D+1
Initiative 3D+1
Kaissa 3D+1
Navigation 3D+1
Scholar 3D+1
Senses 3D+1

Arts 2D

Charm 4D

Animal Handling 4D+1
Bluff 7D
Command 4D+1
Intimidation 4D+1
Slave Handling 4D+1
Will 4D+1

Power Damage Bonus: 3D

Accuracy Damage Bonus: 2D

Health: 38

Dagger: 4D damage

Short Sword: 4D+2

Crossbow: Light Crossbow 4D+2 damage.

Small Shield and Helmet: 2D+1 Armour.

Caravan Guards

These are common members of the Tharnian warrior caste in the employ of Macus, armed with swords and shields.

Agility: 4D, Athletics: 5D, Blades: 6D, Clubs: 5D, Escapology: 5D, Evade: 6D, Fistfight: 6D, Riding: 4D, Spears: 6D, Stealth: 4D, Throwing: 4D

Dexterity: 4D, Care: 6D, Crossbow: 7D, Rope Work: 8D.

Body: 4D+2, Fitness: 7D+2, Endurance: 6D+2, Run: 6D+2, Survival: 5D+2, Swimming: 5D+2

Reason: 3D, Healing: 4D, Initiative: 6D, Kaissa: 4D, Senses: 6D

Arts: 2D

Charm: 3D, Command: 5D, Intimidation: 6D, Slave Handling: 5D, Will: 5D

Power Damage Bonus: 4D

Long spear: 6D+2

Short sword: 5D+2

Accuracy Damage Bonus: 3D

Heavy crossbow: Effective Range: 150 ft. Damage: 6D+1

Health: 47

Armour: Helmet and Medium shield: 2D+2

Caravan Drivers

Low members of the merchant hired to drive the wagons, armed with crossbows.

Agility: 2D, Evade: 3D, Pleasure: 3D

Dexterity: 3D, Care: 4D, Draft Beast: 5D, Rope Work: 3D

Body: 2D+2

Reason: 4D, Culture: 6D, Kaissa: 5D, Scholar: 5D, Senses: 6D, Trading: 6D

Arts: 3D

Charm: 4D, Bluff: 7D, Charisma: 6D, Command: 5D, Convince: 6D, Slave Handling: 6D, Speaking: 5D, Will: 7D

Power Damage Bonus: 1D

Dagger: 2D

Accuracy Damage Bonus: 2D

Crossbow: 4D+1

Health: 29

Armour: 0



Free women of Tharna

These were once free but low caste women of Tarna, now supporting the Spartacrix. They have studied the crossbow as way for them to fight against men.

Agility 3D, Coordination 3D+1, Throwing 3D+1, Blades 4D.

Dexterity 3D+1, Care 4D, Sleight of Hand 4D, Crossbow 5D+1.

Body 3D, Fitness 3D+2.

Reason 3D, Culture 3D+1, Senses 3D+1, Trading 4D+1.

Arts 3D, Aesthetics 3D+1, Art (painting) 5D, Craft (ceramics) 6D.

Charm 3D+1, Bluff 5D+1.

Power Damage Bonus: 2D

Accuracy Damage Bonus: 2D

Light Crossbow: 4D+1 damage.

Dagger: 3D Damage.

Health: 33

Torture & Slave Breaking

While an unsavoury subject, and one rife with difficulty in terms of roleplaying, torture and ‘slave breaking’ are subjects that need to be covered in relation to Gor.

Gor’s wagon peoples have a whole Caste of Torturers who specialise in administering pain to extract information or revenge.

The Caste of Slavers, and to a lesser extent any free Gorean, seeks to know how to break a slave to their service and have them flower in their slavery.

These rules could be adapted for other games, but there are some concepts that are unique to Gor that have an influence here and need to be considered.

On Gor, women are considered to be *natural slaves* (with very, very few exceptions). It is thought, and is true within the context of the world, that a woman being brought into slavery is being fulfilled. That she is finding her natural position.

Conversely, a man who is enslaved is being forced into an *unnatural subjugation* and may well ‘revert’ at any point to his ‘wild’ state.

In the real world torture is rarely useful as people will tell you whatever they think you want to know in order to avoid further pain. Only very, very occasionally will it yield some useful intelligence.

In fiction, however, torture is often effective and a way – in dire circumstances – of getting information that one needs.

There are big differences between slave-breaking and torture in a Gorean context.

Slave breaking is more about reward and punishment and the slow breaking down of psychological barriers, while torture is much more quick and about the untempered application of pain.

SLAVE BREAKING AND TORTURE WITH CHARACTERS

Characters are different to non-Player characters. A player should never have their agency or choice entirely removed. As such, slave breaking rules should *never* be applied to player characters.

It is always up to the player how their character reacts in these situations and whether they want to be free or are happy in chains – regardless of that character's sex.

If they *choose* to submit to the rules, that's another matter.

When it comes to torture, this is only a temporary overcoming of the character's will and the player's autonomy. In this case it should be allowed, just as a terrified character may uncontrollably flee from the source of their fear, so a tortured character may break despite their best efforts. They can, however, recover later on.

OPPOSITION OF WILLS

Ultimately both of these kinds of actions come down to a competition of wills. The torturer and victim, or the Master and slave.

For either target to resist comes down to their Will Skill, versus the effort their opponent is willing to put in.

Resistance

To determine your Resistance, roll your Will Skill, do this when the character or non-player character starts to be tortured or broken.

This works almost exactly like Health, including having a break point at half its total score 'Fractured' which imposes a -5 penalty on Will rolls specifically (this combines with the penalty from low Health).

When your Resistance is completely eliminated, you are broken.

For a slave this means obedience (within reason) and possibly happiness with their lot. For a torture victim this means giving up the goods that are demanded of them.

Break Points

The procedure of breaking a slave or a torture victim takes place over a series of 'break points'.

With torture this means a number of rolls using the Torture skill – opposed by Will.

With slave breaking this will typically mean Slave Handling rolls, but it can be many others, depending on the creativity and desires of the Master or Mistress.

Break Points are important moments in the process, events that call for a roll. When these 'Break Points' are tripped the two characters enter into opposed rolls.

These typically favour the torturer or Master, as they are in control of the circumstances, but the Games Master may allow a victim to role-play and find bonuses for various reasons.

A successful Torture roll – beating their Will roll – does 1 damage per 5 points over the target number and reduces Resistance by one for one.

Torturers can choose to take a -5 penalty to concentrate on more careful and psychological torture, only doing 1 damage per 10 points over the target.

A successful slave breaking roll – beating their Will roll – reduces Resistance by one for one. It may do harm, depending what is being done to them, but this is by no means necessarily true.

High Caste characters engaging in torture lose a point of Honour.

In either case, if the target wins they regain – and can even get additional – Resistance.

Example Break Points

- Torture
- A night without sleep
- Being burned
- Broken Bones
- Disfiguring Injury
- Drowned or Choked
- Electrical Discharge
- Freezing cold
- Pulled Nails
- Pulled Teeth
- Severed Digit/Ear
- Starvation
- The first punch
- Thirst
- Threatened with Animals

Slave Breaking

- Administering of Slave Wine
- Being Renamed
- Being Stripped
- Branding
- Closely Bound
- Clothing deprivation
- Earning a Luxury (beads, perfume)
- Earning a Treat
- Earning Clothing
- Having the collar put on
- Head Shorn
- Put to the whip
- Reliant on their Owner
- Scorned/Mistreated by the Public
- Slave orgasm
- The ‘whip of the furs’

Example:

Karn has captured a runaway slave girl and seeks to break her into his service to be a true passion slave for him. The girl has a Will of 3D+1 and rolls a pitiful total of ‘8’ for her Resistance. Perhaps she is looking for a new Master subconsciously?

Karn has a Slave Handling skill of 4D.

He begins by stripping her of her rags, rolling 13. She resists with a total of 12. Naked and shivering, her Resistance drops to 7.

Next he replaces her tatty old collar with his own, cold steel collar. He rolls 11. She struggles with thoughts of her previous Masters and collars and resists with a roll of 13. Thinking of her past mistreatment steels her against him, raising her Resistance to 9.

Karn decides to re-brand her, something many Masters will not do, thinking multiple brands are unsightly. He describes the build up to the event and reminds her of the pain when she was previously branded, informing her that if she submits, fully, he will not go through with it.

The Games Master gives him a +2 bonus for role-playing.

He rolls 24 in total. The girl, trembling and sweating in terror rolls 14 in total. He beats her by 10, and she breaks. She is now broken and submitting to him, even as he sets the brand aside unused.

Optional Rule: Role-Playing Bonuses

Player Characters should be more effective in many ways than non-Player characters – after all, they’re the focus of the story. It’s also good to encourage your players to form in-character emotional bonds and to role-play with greater intensity and passion.

One way to encourage this is to provide bonuses for role-playing. When a player is well immersed into play and puts forward a convincing or wonderfully descriptive action you can give them a bonus:

- +1 pip bonus for good role-play or a convincing plan or clever move.
- +2 pip bonus for outstanding role-play or an innovative plan or move.
- +1D bonus for a superlative and lasting moment of role-play or a truly amazing plan or move.



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

In this adventure, *The Silver Cult*, the adventurers will stumble upon a conspiracy that threatens to topple one of the great Silver Cities.

A force from the past threatens to rise again and to overturn the natural order of Gor and Tharna. Will they bring this plan to fruition or stop it in its tracks?

This booklet also contains rules for slave-breaking, torture and encouraging better roleplay through mechanics.

Ta Sardar Gor!

