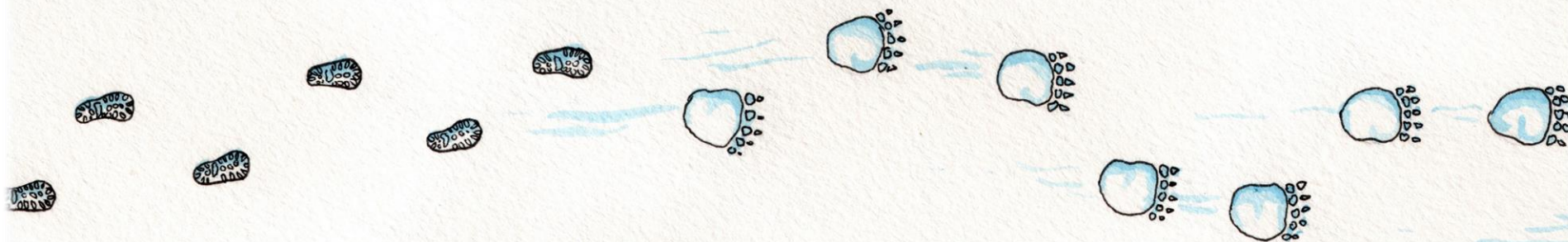




Qivittoq



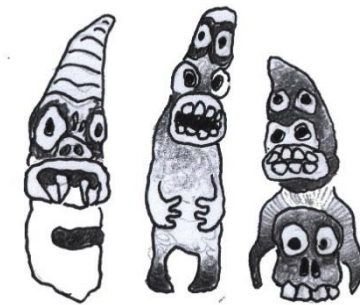
Fell Walker

by René Toft

Qivittoq : Fell Walker

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Qivittoq : Fell Walker by René Toft

A scenario written for Fastaval 2016

Illustrations: Nora. www.fiverr.com/minotaure

Literature: "Myter og sagn fra Grønland" by Knud Rasmussen selected by Jørn Riel and the article "Tupilakken – den usynlig dræber og turistfiguren" by Rolf Gilberg.

Thanks to: Mikkel Bækgaard, Ole Peder Giæver, Jesper Bisgaard, Simon Steen Hansen and Ann Kristine Eriksen

Thanks to my play testers: Sagad Al-serjawi, Mikkel Bækgaard, Silas Marius Meedom Nielsen and an unknown fourth person – sorry I did not get your name.

Introduction

"A Fell Walker was a person who knowingly left the human community and went into the mountains, because of shame, guilt, anger or offence. The old tales also hold stories of being forced to walk the fell, e. g. because of having committed a crime."

Inger Anneberg, Christian Daily

"It was believed that in time, Fell Walkers took on animalistic traits in the form of enhanced senses and supernatural abilities; among other things it was thought that a Qivittoq lived on after death as a ghost."

Gyldendal Great Danish Encyclopedia



There are stories that you make up on the spot and then there are stories that you keep in your drawer for years, afraid of what monsters they would turn out to be if you found the courage to write them. Qivittoq : Fell Walker is my monster. It's the scenario that I've wanted to write for many years. My ode to Greenland and my take on a very particular Inuit story.

The Inuit myth of the Fell Walker has always fascinated me. The story of the lonely outcast with the magical powers. The avenger. The story of shame and guilt in a harsh land already full of superstition and myth.

And what superstition, and what myth. Women who marry shrimp. Babies who eat their parents. The Man in the Moon who takes his revenge by killing the whole settlement. The dead who play ball with their heads under the northern lights. The Sea Mother who calls the animals to her and hides them in her hair. The sorceress who cuts your lungs out and eats them if she can get you to laugh. Men who turn into polar bears as they please.

Amazing stories. Wild. Crazy. Harsh. Beautiful.

This is my love letter to the Greenland that I love, and to the fantastic stories that it contains. With this scenario, I hope to pass on some of that love and knowledge.

So, welcome to Qivittoq: Fell Walker, and thank you for taking the time to read my scenario.

René Toft

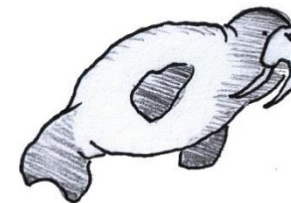
Plot

“Qivittoq : Fell Walker” is about four people and their hunt for a polar bear that has been seen in the fjord north of Jakobshavn. They track it, but as the scenario progresses it becomes obvious that this is no ordinary polar bear, it is a qivittoq, a fell walker with magical abilities, who has transformed into a polar bear.

The fell walker is the brother of one of the primary characters, who fled into the fells because of the guilt and shame after their mother’s murder.

As the journey proceeds, the group enter into an altered reality with talking animals, moon men, helper spirits and Mother of the Seas; in fact nature acting as both an opponent and a team-player.

Qivittoq: Fell walker is a scenario about the pursuit of one’s destiny, of forgiveness and possible redemption, but first and foremost a scenario about the pursuit itself. The pursuit or hunt is deeply rooted in the Greenlandic culture. The hunting men, the animals and the eternal struggle with/against nature and the elements.





Characters

Principal roles

There are four player characters.

Kunnunguaq is an accomplished hunter and the brother of Jerimias, the fell walker. Kunnunguaq wants to find Jerimias and ask for his forgiveness, as it was Kunnunuaq's stupidity, which, many years ago, initiated Jerimias' demise.

Kunnunguaq translates to Big Knud. *Kunuk* meaning Knud and *quaq* meaning big. He is often called Kunuk, for short. Have in mind that K is pronounced G and Q in this case is pronounced K. The name is then pronounced Gunnunguak or Gunuk for short.

Vitus is an elderly, Danish gentleman, a former sailor and a big-game hunter. As a child, he was told that he will die fighting the white bear. This is why he has avoided polar bears his whole life. He is now suffering from cancer and has travelled to Greenland to take up the battle against his destiny. If he can defeat the bear, he can defeat the cancer.

Paneeraq is a female hunter. As a woman, it is important for her to assert herself at all times. She wants to become better. Sharper. Better than any other hunter. She will not, on any account, be vulnerable or weak. She despises weakness.

Paneeraq means little daughter. *Panik* meaning daughter and *eraaq* meaning little. In Greenlandic P is pronounced B and Q is in this case pronounced K. Paneeraq is therefore pronounced Baneerak.

Madsen is Danish and has recently lost his wife and child. He is trying to find direction in/the meaning of life, but it is difficult. He has joined the hunt, mostly because he was unable to say no.

Secondary roles

There are a few secondary roles in this scenario, but they will only appear sparingly.

Jerimias is Kunnunguaq's brother. He has had nothing but adversity in his entire life, and he has now chosen to become a fell walker, to wander off into nature and never come back. Out there he has obtained magical abilities and is now able to turn into a polar bear.

Kaju is Jerimias' dog. He abandoned it as he left for the fells. It followed him, and has been living on the edge of starvation ever since. Kaju means 'the brownish one'.

Furthermore, the characters might come across **the Man in the Moon** and **Mother of the Seas**. They are both magical forces, known from the mythology of Greenland.

The Man in the Moon lived in a shed on the moon, keeping a watchful eye on the Eskimos in the settlements, making sure they obeyed the rules, including the rules for grieving. If they did not obey the rules, he would descend to kill the violators - and everyone else standing in his way.

Mother of the Seas, protector of all animals. If the hunters got too greedy, she would summon the animals and the hunters would have to make up for their greed before she again would allow the animals to wander freely.

Finally, there is an evil spirit, a **Tupilaq**, mentioned in the section about magic.

Greenland

Facts

At more than 2 million square kilometers, Greenland is the largest island in the world. It stretches over 2.670 km from north to south and 1.050 east to west. ¾ of the land is covered by a huge icecap, the inland ice, which restricts the areas where human life can be sustained to the coastline. There are 56.000 inhabitants in Greenland, scattered throughout many small towns and settlements. Most of the towns and settlements in Greenland are situated on the west coast, from about the middle and downwards towards the south.

The capital Nuuk has approximately 15,000 inhabitants. The second largest town, Sisimiut has just above 5,000. Compared to Danish towns and cities, they are not exactly large, and the settlements are even smaller. There can be as few as 30 – 60 inhabitants, completely isolated from the rest of the world.

The coastline of Greenland spans more than 44,000 km. There are roads within the towns, but there are no roads between them. The infrastructure between them is sustained by planes, helicopters and ships.

Nature

The nature in Greenland is outrageously vast and intense. Rugged and merciless. Beautiful and indescribable. Landscapes with rocks, hills, fells and mountains scattered over a vast area of coastline. An endlessness of deep fjords.

There are 6 months of incessant winter and a sun that vanishes when winter begins. But it is never completely dark, even when the sun is gone. There is always light due to the moon's reflections in the snow. It is also the most likely place for you to see the northern lights fluttering across the night sky. There are snowstorms, white frost and temperatures as low as – 40 degrees Celsius.

The summer is mild, and for months the sun never sets. Children play outside at all hours, and curtains to block out the sun are never sufficient. Most people own a boat and this is the time of year where they use it the most. The whales swim in the fjords and nature's buffet is overflowing. There are lots of fish and seals in the ocean, berries and herbs in the fells, and clams hiding in clusters of seaweed at low tide. Soon it will be time for hunting reindeer.

The scenario takes place in September, when summer is coming to an end and winter is approaching. The sun rises in the morning and sets in the evening. At this time of year, the weather can change in seconds. One moment it is mild and sunny, the next it is rainy and the wind is blowing, or you might have a little snowstorm if you are lucky.



Customs

For generations, the primary means of survival in Greenland has been hunting. The culture reflects the fact that people depend on nature to survive. It is in the Greenlanders' nature to try to avoid conflicts. This is a result of being a part of a community of hunters. You cannot afford to come into conflict with your neighbours, as you depend on them to share their spoils, should you fail at the hunt yourself. You also tend to overlook their flaws. Even if you strongly oppose their actions, you accept and allow them. You have no choice. Sometimes, someone oversteps the mark and if enough people can agree, that person will be ostracised. The undesirable will get the silence treatment. That way you avoid the confrontation, but leave no doubt of your intentions. The ostracised person has no option except to walk the fells.



The lack of confrontations and the uncommunicative approach on life's difficult subjects has, in my opinion, a downside. The way Greenlanders cope with guilt, shame and sorrow can seem bad, from an outsider's point of view. Suicide is seen as a normal and nearly generally accepted solution to your problems. While I was living in Greenland, I encountered several suicides and suicide attempts, committed by desperate youngsters, some of them as young as 11 years old. Murder, as an act of passion, also occurs, when alcohol brings old conflicts to the surface and cloud the minds. Greenlanders are a very happy people, too, as they commune with nature, they always find something to celebrate. The most common way to celebrate is kaffemik, where you open your home to the society and serve coffee, cake, and local specialties. First day of school? Kaffemik! First kill of prey? Kaffemik! New boat? Kaffemik! They realize how transitory life is, and the importance of celebrating it while you still can.

Kunnunguaq, Paneeraq and Madsen are all affected by this way of coping with guilt, shame and sorrow. Kunnunguaq's brother has taken to walking the fells. Paneeraq was a victim of rape as a child. A rape that was never dealt with. Madsen's wife committed suicide, because she could not handle her own guilt and sorrow after the loss of their child.

It is not like they have much to celebrate.

Greenland 1985

The scenario takes place in 1985 for two reasons:

- 1) The characters are not going to be able to access technical aids, when they experience adversity. They do not have access to a GPS, only a map. They do not have mobile phones or satellite phones. They only have each other and the things they packed for the journey.
- 2) In the 80's it was generally accepted for Danes to have a say in public matters as opposed to today. The Greenlanders take much more pride in their national identity now, and it is important to them that Greenlandic is the primary language. In the 80s the schools were divided into Danish and Greenlandic classes. They showed excessive considerations for the Danes,

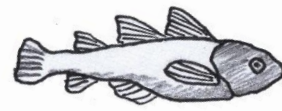
maybe even too much, but that is not what this scenario is about. The scenario takes place in a time where the Danes spoke Danish and the Greenlanders, as a rule, didn't mind.

At this time, Greenland has had home rule for 6 years. There are many Danes living and working in Greenland, not least because of the attractive tax rules in Greenland. In the biggest towns, the Danish language is as common as Greenlandic, and the towns are often referred to by their Danish names; Godthåb (Nuuk), Sukkertoppen (Maniitsoq), Holsteinborg (Sisimiut), Julianehåb (Qaqortoq), Jakobshavn (Ilulissat) and Sønder Strømfjord (Kangerlussuaq). Today, that would be offensive.

Most of the trading went through Den Kongelige Grønlandske Handel (The Royal Greenlandic Trade) (KGH) which, due to monopoly of the state, single-handedly decided which commodities went where. They owned Grønlandsfly (Greenlandic Airways), the postal services and many more companies in charge of goods and services.

These things aside, Greenland was pretty similar to its neighbors. Kim Larsen, Snap Shot, local heroes like Rasmus Lüberth and G60 (named after a detested development plan for Greenland in the 50s) were popular. Electric boogie and break dance were danced in the streets.

In case the players know a lot about the 80s, they can use it in the discussions, but it is not required.



Magic

This story is about the mythical Greenland. There will be some magic in the shape of invisible evil spirits, amulets of protection and magical rhymes.

Amulets

There are two types of protective amulets in the mythology of Greenland.

One is custom made, blessed by a shaman, sewn into the clothing or worn as a necklace or the like. It might be the feet of a falcon, sewn into the hunters clothing to increase his speed, or it could be a woman's necklace with little bags containing soot, because soot is stronger than fire (it remains after the fire is gone), and it will make the woman stronger.

Kunnunguaq is wearing an amulet around his neck, hoping it will protect him from evil spirits.

Artifacts pass down from generation to generation is another kind of amulet. The older the artifact, the more powerful it is. It could be a harpoon or just a simple everyday item.

Vitus owns an old hunting knife, passed down through generations.

Exactly how and if these amulets really works is for you as the facilitator to decide. Depending on the situation, play down the magic rather than overplaying it.



Serratites

A serratite is a magical rhyme, which, for a brief moment, can grant the shaman exceptional powers such as those to run fast, jump high, move a huge rock, hold your breath for a long time under water, and so on. The serratite is a rhyme which can be used only once. It will not work a second time. That is why it is used only in case of emergency. For the rhyme to function, you have to mumble it, quietly by yourself, twice and then the magical powers will be granted.

A serratite is often passed down through generations as a gift, since the previous owner did not need it.

Paneeraq owns three serratites, learnt from her father.

Tupilaq

A tupilaq (pronounced dubilak) is an evil spirit, summoned with the sole purpose of ensuring that a specific person suffers a sudden and brutal death. A tupilaq is nothing like the little figurine made from bone, sold as tupilaks in every souvenir shop throughout Greenland. The bone figurine is just a distorted replica of how tupilaks were thought to be. A true tupilaq is actually an invisible evil spirit made from moss, bones and the skins of animals, and something belonging to the intended victim. Only the sender and a shaman can see it. The spirit is a killing machine that, like a heat seeking missile, targets its victim. The victim must be strong and brave to be able to get a hold of the tupilaq as it attacks (bear in mind its invisibility) and turn it back. Should this happen, the tupilaq will return and attack the sender instead. The only way for the sender to survive is to publicly acknowledge having made this tupilaq. That will make it disappear and the sender must face the consequences for having done such a terrible thing.


In this story, it is Jerimias who sends a tupilaq at Kunnunguaq, but it is Paneeraq who knows how to make a tupilaq as she has done it before.



Effects




Myths




Every Act in this scenario is prefaced by a myth. Some relate specifically to the plot, while others are to create an atmosphere. They are supposed to be read aloud by the facilitator before proceeding with the scenario.



Music




Attempt to create a melancholic and vulnerable atmosphere. Music is amazing for setting a mood; I have created a playlist on Spotify that sets the atmosphere as I intended it. Search for *Qivittoq* on Spotify.



I recommend that you listen to the playlist while reading the scenario.




Pictures



The talented artist Nora has made some amazing pictures for this scenario. It would be a shame not to use them. They are A4 sized, and you can find them in the back of the scenario.




Cut



As guidelines, in the scenario, I have used the word 'cut' to end the scenes. It is entirely up to you as facilitator if you use it or find your own.



Red tokens



Hunting in a harsh and hilly terrain for long periods of time is seriously exhausting. To symbolize this, every player receives a number of red tokens equal to their stamina.

Kunnunguaq – 10 tokens

Paneeraq – 9 tokens

Madsen – 8 tokens

Vitus – 7 tokens

The tokens can be spent in two different ways.

- 1) **If the character takes actions** where they exert themselves, they must spend a token (by giving it to the facilitator). The actions could be things like sprinting up the fell or jumping across a particularly wide crevice. It is possible to spend 2 tokens at a time as a maximum. Please advise the players against spending two tokens at a time. They will need every token as the journey proceeds. It is possible to spend a token to save other characters, e.g. carrying them so they do not have to spend a token themselves.
- 2) **The facilitator can take a token from a player** if the player has done something exhausting. E.g. if they trekked all day and became fatigued, they must spend one or two tokens. If a character goes through the ice and ends up in the freezing water, they must spend two or three tokens right away, proportional to the damage taken. It would be optimal if, during the game, the players themselves express how they feel and how many tokens they spend. A dialog is fine, but it is important that the facilitator takes charge if the players cannot handle it themselves.

It is possible to regain tokens when sleeping, relaxing or otherwise recovering energy; the facilitator decides how many tokens can be recouped from resting. A player character can never have more tokens than the number they started out with - they are supposed to get more and more fatigued as the scenario progresses.

If a player ends up with no tokens, he can take no actions - he will simply give up. He will not die from having no tokens, but he has to stop to rest for a long time, with the help of others. If he is abandoned by the group, he is at the mercy of nature.

Managing a conflict

As mentioned earlier, the Greenlanders will, by nature, avoid conflict, and that is also the goal in this scenario. There will be a lot of tension, and it is up to the players to try to avoid direct confrontation. Instead you should see other ways of coping: Indulgent smiles, implicit acceptance, sarcastic comments and giving people the cold shoulder, also passive/aggressive behaviour – always beating around the bush, and always talking about anything but the dispute. Discussing the conflict with everybody, except the persons directly involved. If involved and it escalates, then quickly backing out. It is important to get along and not make enemies.

Since two of the characters are Danes, they are not used to avoiding conflict and confrontation. This will make it difficult to manage them.

It is okay for the players to engage in conflicts as the scenario proceeds, but by default they must try to avoid them.

In the following section there will be some exercises on how to manage conflicts in this scenario.



Getting started

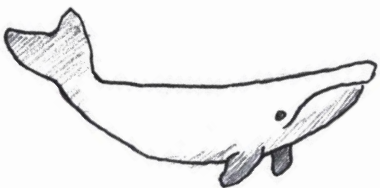
Before you proceed with the scenario, you must do 3 things:

- 1) Give the players the background information.
- 2) Go through the exercises regarding the tokens and managing conflicts.
- 3) Distribute the characters.

Background information

It is important that you talk about and explain the scenario. Tell some facts about Greenland, about nature and the culture; you also need to pass on information about the red tokens and how to manage conflicts.

Do not inform about magic. Every character sheet has the needed information for each character.



Exercises

You need to do 5 exercises before you can distribute the characters. The scenes have one thing in common; if they do not succeed, try again. It is okay to switch characters if it makes sense. Try to get to know the players during the exercises, to help you distribute the characters.

- Red tokens 1

Select two players. Give them each 2 red tokens.

They are in a small dinghy. One of them has a rifle and sees a seal. They must act quickly if they wish to shoot it. Let them spend a red token and explain their actions.

As they move towards the seal, the dinghy rolls and one of the players fall into the water. Let them react and let them tell what happens, if they are hurt, and how many tokens they spend.

- Red tokens 2

Select two players. Give them 2 red tokens each.

They are moving across the inland ice as it cracks open. Let them react, spend tokens and tell what happens. Do one or both end up in the freezing water? Are they hurt? Are they helping each other?

- Managing conflicts 1


Select two players.

One of the players is a father who just discovered that his 12-year old daughter was raped by his boss' 15-year old son. If he confronts him, he might lose his job.

The second player is the boss. He knows what has happened.


This is their first encounter since the incident, and they are talking about the weather.

It is important to start over if the scene fails. Practice managing a conflict without confrontation, but with things unspoken, evading the issue.




- Managing conflicts 2


Select two players.




One of the players is a father who just lost his son in an accidental shooting. He is convinced it was no accident.



The other player is a 13-year old girl, responsible for the shooting. It was no accident.




They meet at the funeral.




- Managing conflicts 3




Select three players.




The first player is Danish, working in high places in Kongelig Grønlands Handel. He arrives in the settlement to tell the local manager to lay off an employee. Downsizing, reorganization and efficiency improvement.




The second player is the local manager who has no desire to fire his coworker. The coworker loses everything if fired, and the manager will be very disliked in the small settlement.



They are in the manager's office. Play the scene.



The third player is the employee who is to be fired. The Dane wishes to watch the manager as he fires the employee, before he leaves.



Play the scene.

Assigning characters

It is up to you to distribute the characters. You might know your players from doing the exercises, their strengths and weaknesses.

Vitus is the primus motor on this expedition and must keep everyone on their toes. He has a lot of anecdotes from his life as a sailor and big game hunter. This character needs to be played by a person who always has a story to tell, and who does not mind playing an aging man who cannot always keep up, even if he wants to.

Paneeraq is the most confrontational of the group. She challenges everybody again and again. She wants to be the best and despises weakness. This character needs to be played by someone who has a drive, and who is able to balance being passive/aggressive.

Madsen is probably the most difficult part, mentally speaking. It is a tough balance between being vulnerable and always putting on a smile. He handles his grief so poorly, probably due to the guilt he is dealing with. This character needs to be played by someone who finds it attractive to play an absolutely broken character, hiding dark secrets behind his always smiling appearance.

Kunnunguaq has always been put on a pedestal, celebrated as the capable hunter he is. He is indeed capable, young and strong. He is also terrified by what is out there, the things he cannot understand. He is weighed down by guilt and longing for forgiveness from his brother. Kunnunguaq might not be the hardest character to play, but needs to be played by someone who can be a capable soldier, but also be a man with secrets to unfold along the way.

Act 1: The Dog



Scene 1: The dog

In the small hunting communities in Greenland there were no room for conflicts. Everybody depended on each other to survive and share the spoils. They turned the blind eye to everybody's shortcomings, up until the point where they could not take it anymore. Then people were excluded.

A fell walker was a person who deliberately left the community and went to the fell, maybe because of shame, guilt, anger or insult. Old sayings tell about people being forced to walk the fells because of crimes they committed. The community ostracised them, excluding them from community life.

Over time they were understood to take on the characteristics of animals in the form of highly developed senses and supernatural abilities. They could transform into animals, summon evil spirits and haunt the ones who wronged them.

Summary

The picturesque route up the fjord is interrupted as the whales come awfully close to the boat. The group comes ashore, but the hunting cabin, in which they were to relax, is ravaged.

Kaju, Jerimias dog comes along. They take off into the fells, but the hilly terrain is hard on Vitus.

It is possible to engage in hunting reindeer along the way.

It is night. The tent is pitched and they eat. Aurora borealis is high in the sky and they have troubled dreams.

The white bear attacks.



The fjord

You are sailing up the fjord in Madsen's boat. It is big, with a cabin for four people. You sail away from the open sea towards the mountains. The majestic Greenland towers up on both sides of the fjord. The raw, unpolished and basically untouched nature makes itself clear, as you slowly sail towards your destination, a hunting cabin at the end of the fjord's many

You all know Greenland too well to be fooled by its beauty. As beautiful it is, as merciless and cruel it can be. You all know the story about Pavia, your former KGH manager, who lost his son in a hunting accident and one year later died from having a lump of ice landing on his head. Bad luck. The man was at the wrong place at the wrong time.

You have got the company of three humpback whales, frolicking in the water around your boat. The tails of these gigantic animals rise from the water as in a slow ballet and submerges only to reappear a few minutes later.

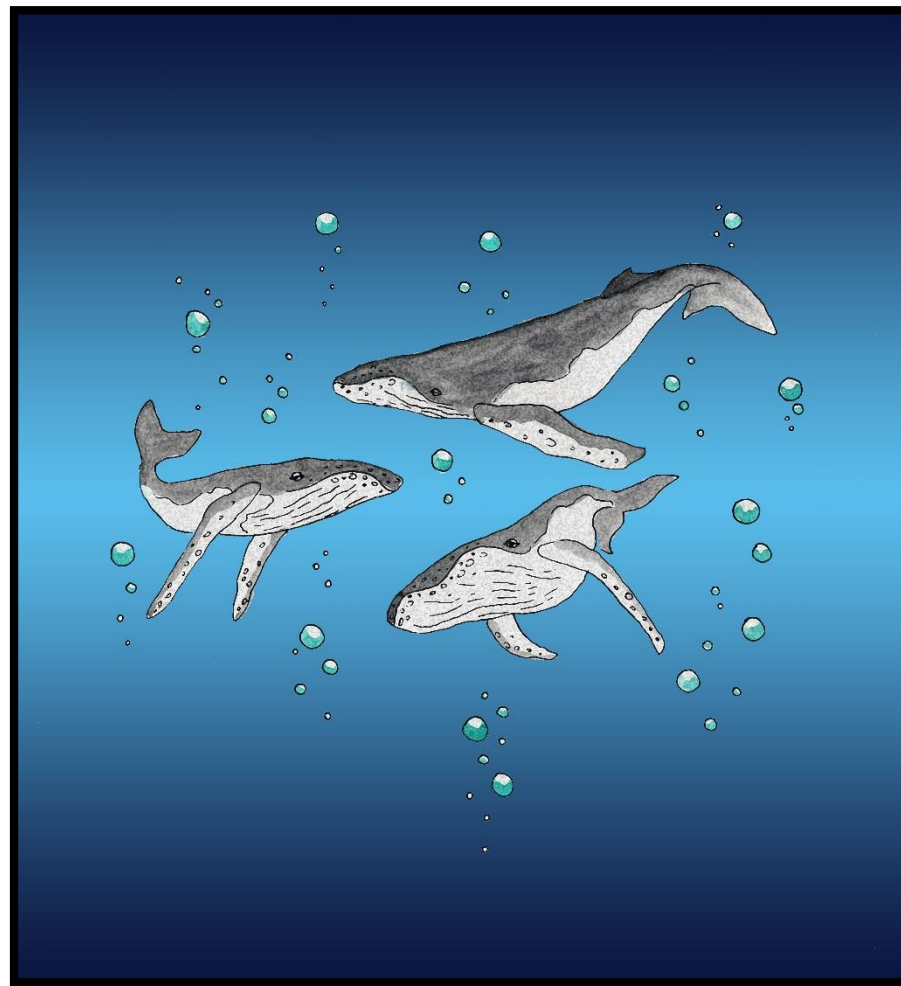
Allow the players to react. Who watches the whales? Who steers the boat? Who is indifferent just sitting in the cabin playing solitaire?

One of the whales comes pretty close to the boat. Water from its tail splashes onto the deck. Who becomes wet and how do they react? Are they laughing?

The next whale comes even closer, and makes the boat take a hard turn to starboard as its tail came down, a little faster than before.

Allow the players to react, to take precautions. The whales keep getting closer and closer only to disappear and show up again a few minutes later. The players have time to react. It is imperative that the players understand the seriousness of the situation. The whales can easily capsize the boat, if they want to. However, it seems as if they are trying to stop the boat. Trying to make them turn around. Trying to warn them. Prepare them, should they decide to sail on. (They are supposed to sail on.)

The whales will at no point capsize the boat, but it is okay for them to almost do it. They are giants, not aware of their own strength.



The hunting cabin

It is afternoon.

The group arrives just as the tide is at its highest. You anchor up at both ends and come ashore using the little rubber dinghy. You sail back and forth 3 times to bring all of your equipment ashore. 4 large backpacks, packed with clothes, a tent, and food. There is a rifle for each of you. The rifles have different calibers. Madsen has the smallest caliber, so it is possible to shoot a grouse or a hare without blowing it to smithereens. Kunnunguaq and Paneeraq have a medium caliber, suitable for hunting reindeer or bigger animals, if your shot is precise. Vitus has the large caliber, for shooting muskox or polar bear.

You know there is a hunting cabin only 200 meters away.

The hunting cabins are usually unlocked, to make it possible for anybody to seek refuge from bad weather.

The cabin is a worn-down blue box, with a flat roof, a wooden door and two windows. The door is open. On the roof there are three ravens, looking at you.

If the group comes closer, they will see that the cabin has been ravaged. It is as if someone has run berserk and trashed everything inside the cabin. There are broken cups and plates, torn mattresses and blankets, and the floor is covered in crushed spaghetti and coffee grounds.

The ravens are watching the characters.

The players can choose to stay or march out of there. Maybe they need a break after bringing their equipment ashore. Maybe they choose to examine the damage done to the cabin. The damage is massive and there is not much intact inventory left.

The players are not meant to spend a lot of time investigating the cabin. It is not important who trashed the cabin. It is trashed.

Pranks. Vandalism. It will not be the first time.

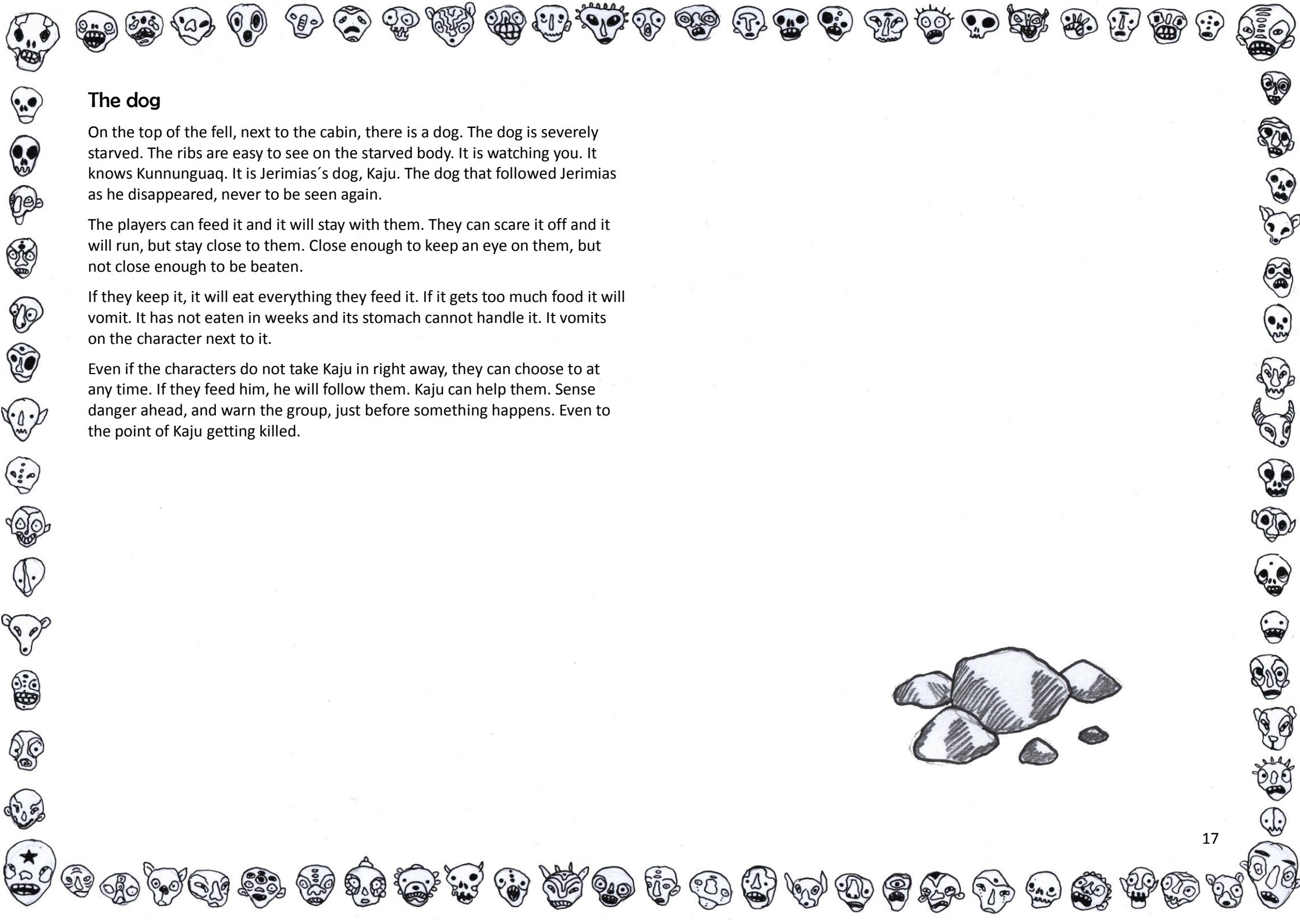
The three ravens stay, observing the group, silently. If the players try to scare them away, one of the ravens tilts its head, as if it had something to say. It cranes its neck and a hollow *kra kra* resounds in the fells. It quickly nods its head towards the fells behind it, takes off followed by the other two ravens.

If the players decide to shoot at the ravens, they will also take off. (They can be shot like every other animal)



If the players decide to spend the night in the cabin, skip the following scenes: **The fell** and **Reindeer**. Instead go to the scene **The dog** and proceed to **Aurora borealis**. If you do so, allow the players to play the scene **Reindeer** in scene 2, just before they arrive at the slaughtered animals.

If they choose to march on into the fell, proceed with **The dog**.



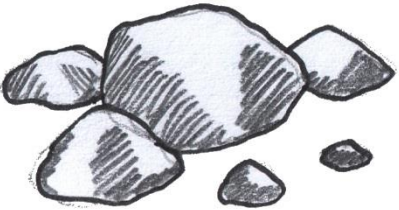
The dog

On the top of the fell, next to the cabin, there is a dog. The dog is severely starved. The ribs are easy to see on the starved body. It is watching you. It knows Kunnunguaq. It is Jerimias's dog, Kaju. The dog that followed Jerimias as he disappeared, never to be seen again.

The players can feed it and it will stay with them. They can scare it off and it will run, but stay close to them. Close enough to keep an eye on them, but not close enough to be beaten.

If they keep it, it will eat everything they feed it. If it gets too much food it will vomit. It has not eaten in weeks and its stomach cannot handle it. It vomits on the character next to it.

Even if the characters do not take Kaju in right away, they can choose to at any time. If they feed him, he will follow them. Kaju can help them. Sense danger ahead, and warn the group, just before something happens. Even to the point of Kaju getting killed.



The fell

The hunt begins. Like in any other hunt you need to have a scent. The group has no choice but to walk in blind, hoping they will come across the trail of the polar bear.

Off they go.

Describe the landscape. The hilly terrain in shades of black, grey and green. It is September and the fell is like waves of rock across the land as far as one can see. Further back you see the mountains. Between and behind the mountains you see the ice. The eternal white, eternally frozen inland ice.

Describe to them, how time goes by as they wander off, into the fells. Up the hill and down into the valley.

The sky is still clear, but there is a feeling of unease. A quiver. As if something is underway.

Tell Vitus that he is tired and needs a rest. They have been walking for two straight hours. The rest of the group are not actually tired. Some of them might feel annoyed because they need to stop so soon. Decide how many red tokens Vitus must spend on this rest, depending on whether they rest (and for how long) or keep going.

Select another player and say: "A raven has landed on a rock besides you. It tilts its head, looking at you. Looking at you, as if it knew everything. All of your secrets. Your deepest, darkest secrets. It looks at you, as if it would say: "I know what you did." It spreads its wings and flies away.

The players can react as they please. It is only the selected player who heard the raven. He/she can choose to tell the group about it, keep it a secret, try to shoot the bird.

Along the way you see a single reindeer. If someone chooses to hunt it, proceed to **Reindeer**.

They spend the rest of the day, walking in the fells. Always accompanied, from a distance, by a raven, silently flying in the clear sky.

Kaju (if they scared him) is walking ahead of them or (if they fed him) always by their side.

As night comes along, you find shelter in a valley. The sun is about to set.



Reindeer

As you walk over the ridge of the fell, Paneeraq or Kunnunguaq's hunters instincts awaken. In the valley, approximately 300 meters below, you see a single reindeer. It is a stag, about 3 years old, with fine antlers. Not as impressive as the older stags, but fine none the less.

In order to kill the animal, you must get closer. You have to sneak down the fell. Concentration. Discipline. Silence. Patience. Agreement. Do you have time to shoot a reindeer and why must it be shot? The group has brought both dried food and canned food. On the other hand, you should not forget the taste of fresh reindeer roasted over a bonfire - or a primus burner, in this case.

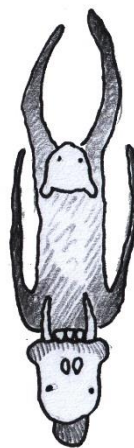
Let them spend a red token on the way down the fell. Describe the trip. Downwards. Squatting, bending forward, crawling, jumping. Always alert. Let them know when they are in position. Are they lying down? Standing? Kneeling? Where do they hit? What happens? Is it killed immediately or is it wounded, limping away? Does it make a sound? Does it make a horrible scream or is it absolutely quiet?

As they approach the animal it does not move. All of a sudden the head turns, looks at them and says: "She is watching you." After that it screams loud and heartfelt like a wounded animal. It only stops after a shot to the head. It is okay to make it a brutal scene. The reindeer lying there with panic written all over it, screaming at the top of its lungs, refusing to die.

If the group kills the reindeer, they can leave it or eat it. Hopefully it would make them think twice.

You cut open the stomach, remove the esophagus and the stomach, so it will not destroy the meat. Remove the guts and gorge in the fresh liver. Kaju enjoys the chunks of warm meat it is handed or steals itself.

You cut of the meat, you want to carry in you backpack. The rest is left behind for the animals. You waste a lot of meat.



Aurora borealis

Your tents are pitched and the primus is turned off. Depending on what they have eaten, they have restored their energy. It is time to discuss today's events and to plan for tomorrow. If no one initiates the discussion, let Vitus do it. He is, after all, the leader of this small expedition.

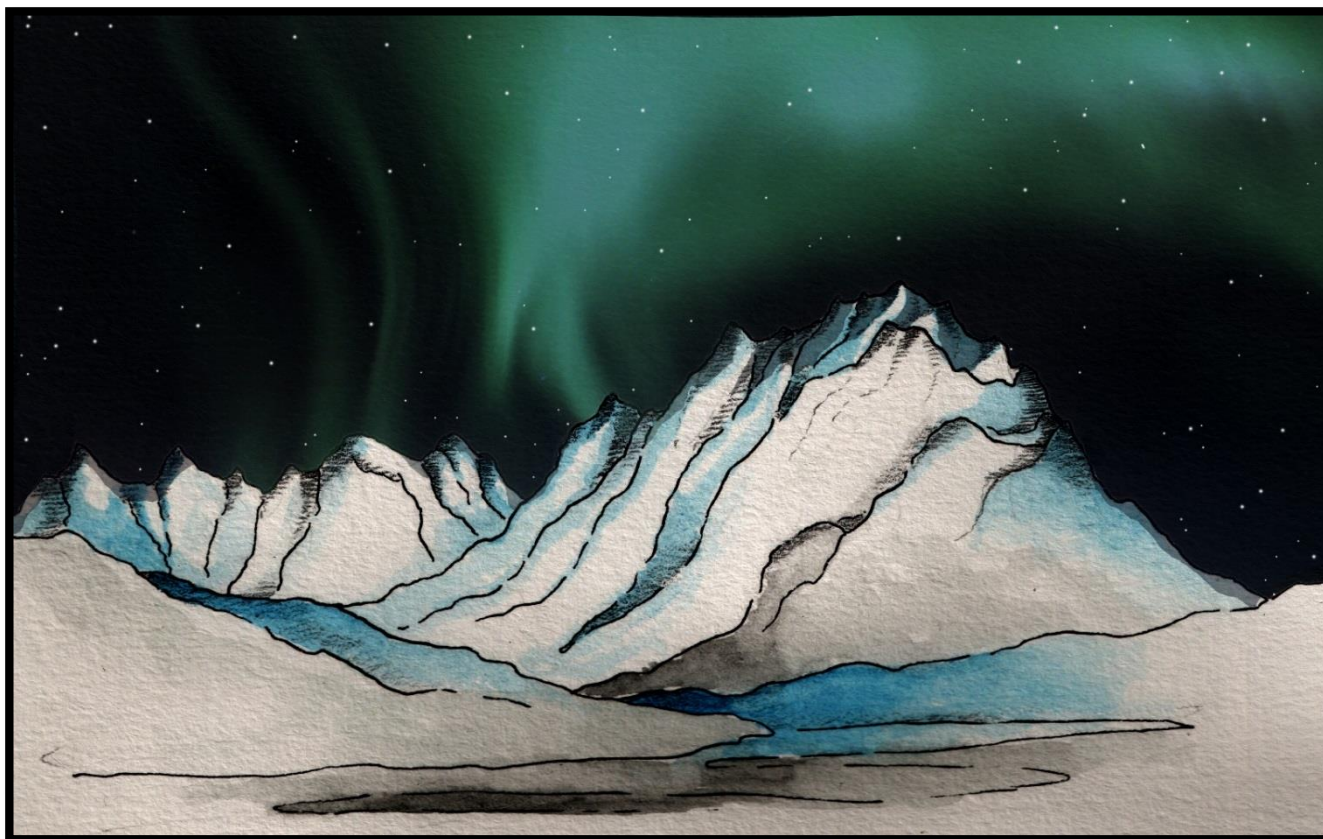
Kaju (if they scared him) is prowling nearby or (if they fed him) lie down comfortably with the person he has bonded with. Let the players open up their characters, as much as possible.

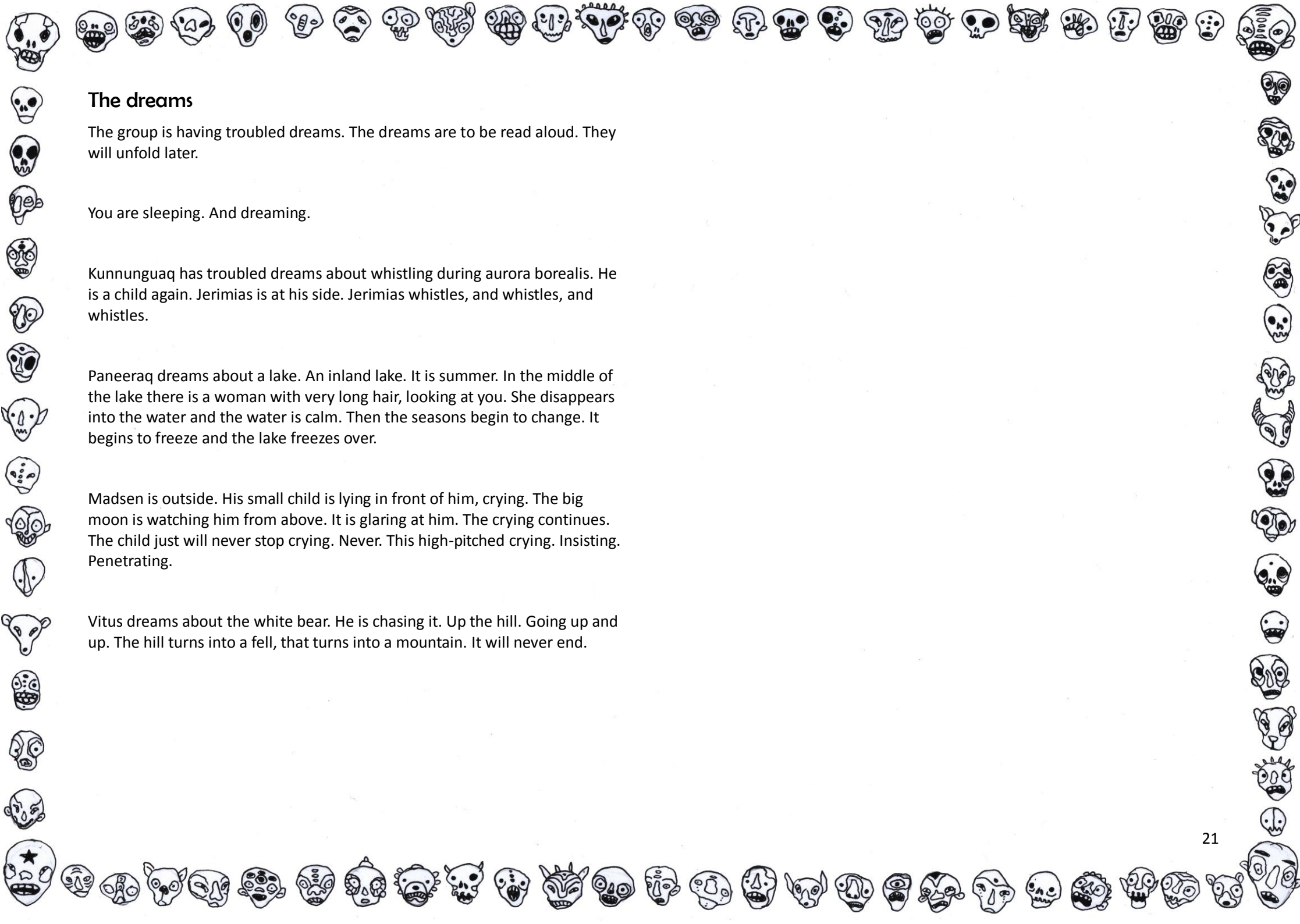
As they are getting ready to sleep, the sun finally sets and the stars are visible in the sky. At first only a few, then many and finally the pitch black sky is covered in tiny white sparks.

Aurora borealis starts dancing across the sky. Always dancing, like a tutu-skirt of mercury floating across the sky in slow motion. First shades of green, then shades of purple. Always moving.

Allow Kunnunguaq to say something. Allow the others to answer him, if they want to.

Cut.





The dreams

The group is having troubled dreams. The dreams are to be read aloud. They will unfold later.

You are sleeping. And dreaming.

Kunnunguaq has troubled dreams about whistling during aurora borealis. He is a child again. Jerimias is at his side. Jerimias whistles, and whistles, and whistles.

Paneeraq dreams about a lake. An inland lake. It is summer. In the middle of the lake there is a woman with very long hair, looking at you. She disappears into the water and the water is calm. Then the seasons begin to change. It begins to freeze and the lake freezes over.



Madsen is outside. His small child is lying in front of him, crying. The big moon is watching him from above. It is glaring at him. The crying continues. The child just will never stop crying. Never. This high-pitched crying. Insisting. Penetrating.

Vitus dreams about the white bear. He is chasing it. Up the hill. Going up and up. The hill turns into a fell, that turns into a mountain. It will never end.




The bear


There are two versions of this scene.



If Kaju is at the camp, he will bark loudly and aggressively. He will warn the group about the danger and the polar bear loses the moment of surprise. Proceed to **Alarm**.




If Kaju isn't at the camp, the bear will attack without warning. Proceed to **Attack**.




No matter what, it is important that the White Bear survives this scene. It is okay for it to be wounded and retreat. It must not die.




Alarm



In the middle of the night, the characters are woken up by Kaju, barking loudly. It is trying to alert the group. It is near Kunnunguaq's tent.







Nothing is to be seen, but you hear a "thump", as if something hard hits a body, and everything turns quiet. No barking dog. Just the sound of something heavy, rapidly approaching the camp. The polar bear attacks.



Kaju is lying on the ground, gasping for breath. Whining. In the soil next to the dog, there are large footprints from a bear.



Attack



The bear attacks Kunnunguaq's tent first. It knocks over the tent, with Kunnunguaq still in it, trying to hit him. The polar bear (Jerimias) is not attempting to kill anyone (yet). He is trying to achieve two things, by attacking the camp. He wants them to go back to where they came from. He will do so by scaring them, maybe even break an arm or two or otherwise wounding them. Should this tactic fail him, it is important that he, during the fight, acquires something belonging to Kunnunguaq. Maybe a lock of hair, a boot, a bite of his flesh, a piece of his shirt but preferably his talisman, protecting him against supernatural beings.

The fight is supposed to be uneven and the group is caught off guard.

The players' possibilities and actions. Do they freeze? Are they helping each other? Do not allow them to plan a common strategy before or during the scene. It all happens so quickly. They may shout to each other during the encounter, but there is no time for a debate. This scene has to be head-on and brutal. Allow the players to get their riffles, but do not make it too easy for them. In fact, it is only the rifle belonging to Vitus, that might actually kill the bear. The other riffles can harm the bear, and it might get scared and run away.

The players are supposed to scare the bear away and perhaps they might even be too wounded to chase the bear, without leaving someone behind. The group may chase the bear, but they are not ready or fast enough to catch it. Perhaps they need to get their riffles, pack up their tents and their backpacks. Furthermore, no one is rested.

Kunnunguaq's backpack is missing. Not his rifle. Just the backpack with clothes, food and ammunition.

Allow the players to decide whether to go right away or to stay and pack up everything. Maybe they need to take care of the dog. Maybe they decide to put it to sleep. They might be wounded themselves. If one of the players decides to euthanise the dog, it will look at him with sad eyes. It will not say anything.

It would be great to have Vitus running up the fell, in his thermal underwear and with a loaded rifle, in the middle of the night, desperately searching for the bear. Allow the bear to attack him (or them, if anybody followed him). Let the fight be savage and brutal, but nonlethal.

Perhaps end the scene with the dog attacking the bear, locking its teeth in the bear's claw. Let the bear toss the dog away and retreat.

Act 2: The Dead



Scene 2: The Dead

When one dies, one could enter one of two realms of the dead. One in the sky and one under the water. Neither is better than the other. But the journey there was long and for it to succeed the surviving relatives had to abide by several rules. Were they to refrain from doing so, the dead would remain on earth and return to terrify the surviving relatives. Not everyone was deterred by that.

There is a story about a great spirit caller, who was sailing in his kayak. When he reached the bay, he was attacked by three large inland people who picked up his kayak, while he was sitting in it, and ran across the countryside. At first he was terribly frightened, but then he began calling for his helping spirits. Each time he called on one, the three inland people called on one which was just as powerful. Then he tried calling on a corpse, a cadaver from a grave. In front of the inland people stood the cadaver and blocked their way. They were frightened, but when they found out that the dead didn't do anything, they simply ran around it. As his last attempt, the spirit caller called on a giant eagle. The eagle ripped out the eyes of the giants carrying him, one at a time and they fled in terror. And that is how The Great Spiritcaller survived his meeting with the three inland people.

Summary

The group collects themselves after the events of the night and has to form a plan. They wander through the mountains and reach an area where many animals had recently been slaughtered to make a tupilaq. There they find human footprints that turn into bear prints.

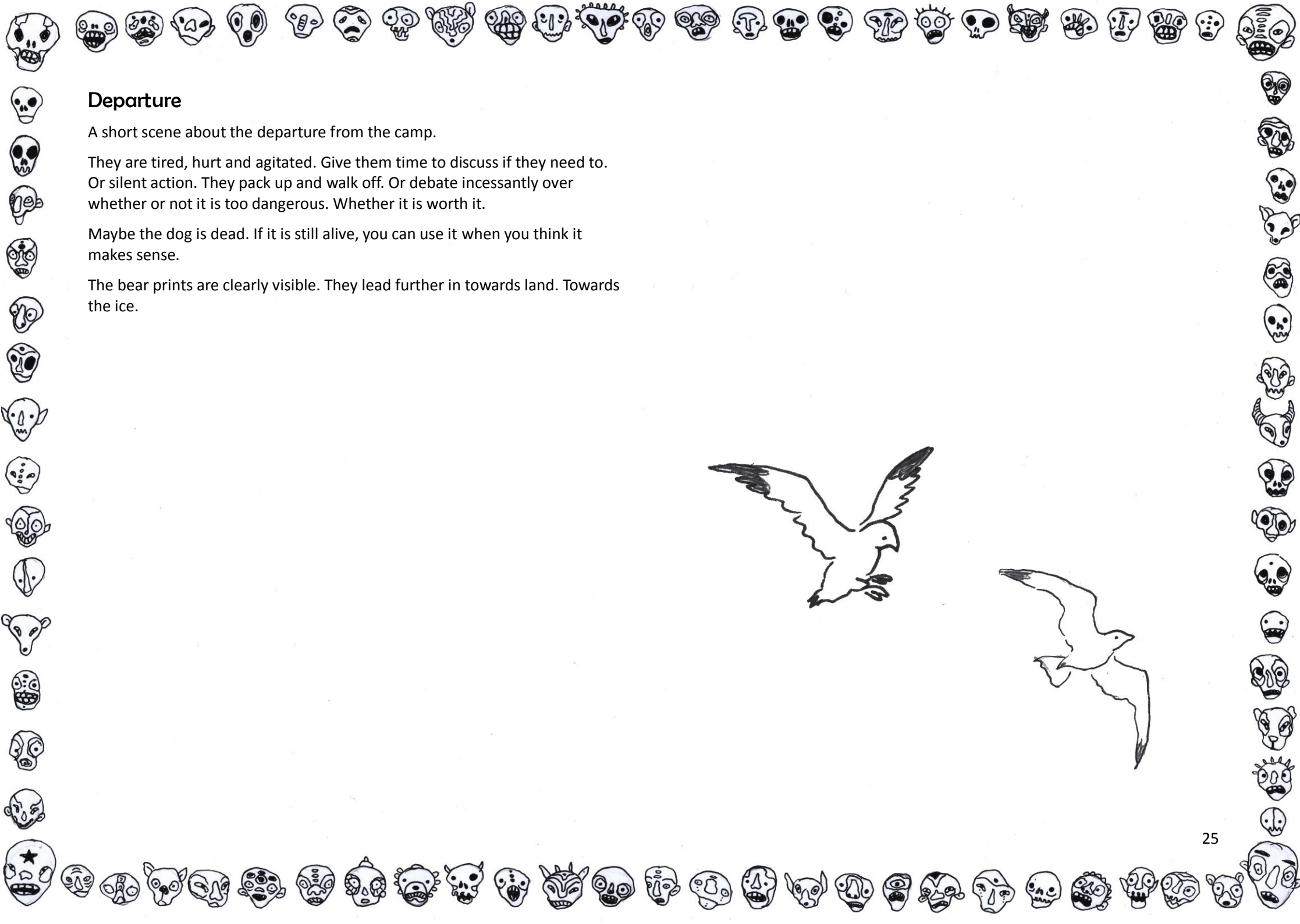
They arrive at a pass, where a panicking herd of musk oxen is stampeding.

An old abandoned settlement becomes their sleeping place for the night. A short distance away is an old cemetery which the dead guard.

Madsen dreams about the Man in the Moon.

Paneeraq dreams about the inland lake freezing, the tupilaq which is chasing them and the Mother of the Ocean.





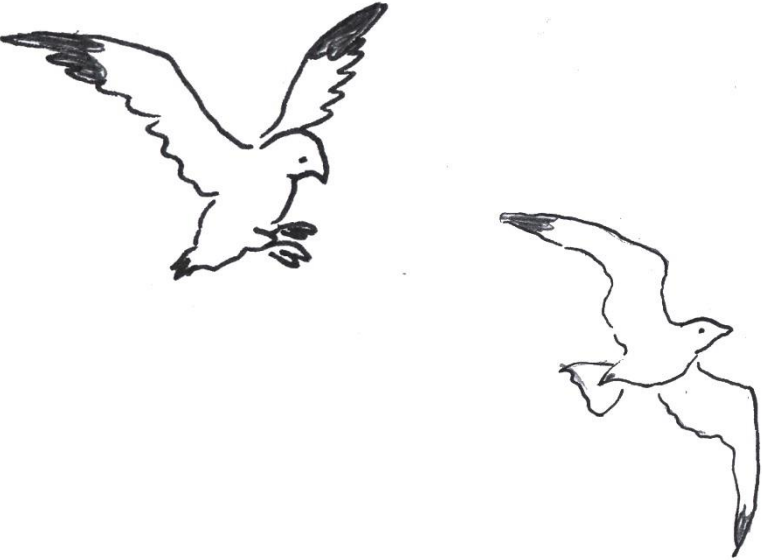
Departure

A short scene about the departure from the camp.

They are tired, hurt and agitated. Give them time to discuss if they need to. Or silent action. They pack up and walk off. Or debate incessantly over whether or not it is too dangerous. Whether it is worth it.

Maybe the dog is dead. If it is still alive, you can use it when you think it makes sense.

The bear prints are clearly visible. They lead further in towards land. Towards the ice.



The fell II

The hills have turned into fells - steeper, more uneven. It is cloudy and it seems like the sun refuses to come out. Every time you get a glimpse of the sun, the hole in the clouds is closed immediately. The temperature is lower and a cold breeze touches your neck.

But the tracks are still there. They are farther apart but they are there.

No more than an hour has passed before the first break is needed. Who wants to take a break this time?

The day passes with trudging through the uneven terrain, several breaks and intense frustration. Right until you reach the top of a hill. Here you see a red, bloody trail down the hill on the other side. It leads to a bloody cluster of dead animals.

They are everywhere. Reindeer. Foxes. Grouse. Falcons. Eagles. Even a musk ox is lying there. All the animals are horribly mutilated. Torn. Slit open. Each is missing a part. Musk ox horn. Falcon talons. Reindeer legs. Fox pelts. In an area all the moss has been torn away. In turn there is lots of blood. A small lake of blood. There are also scraps of clothes. Kunnunquaqs clothes.

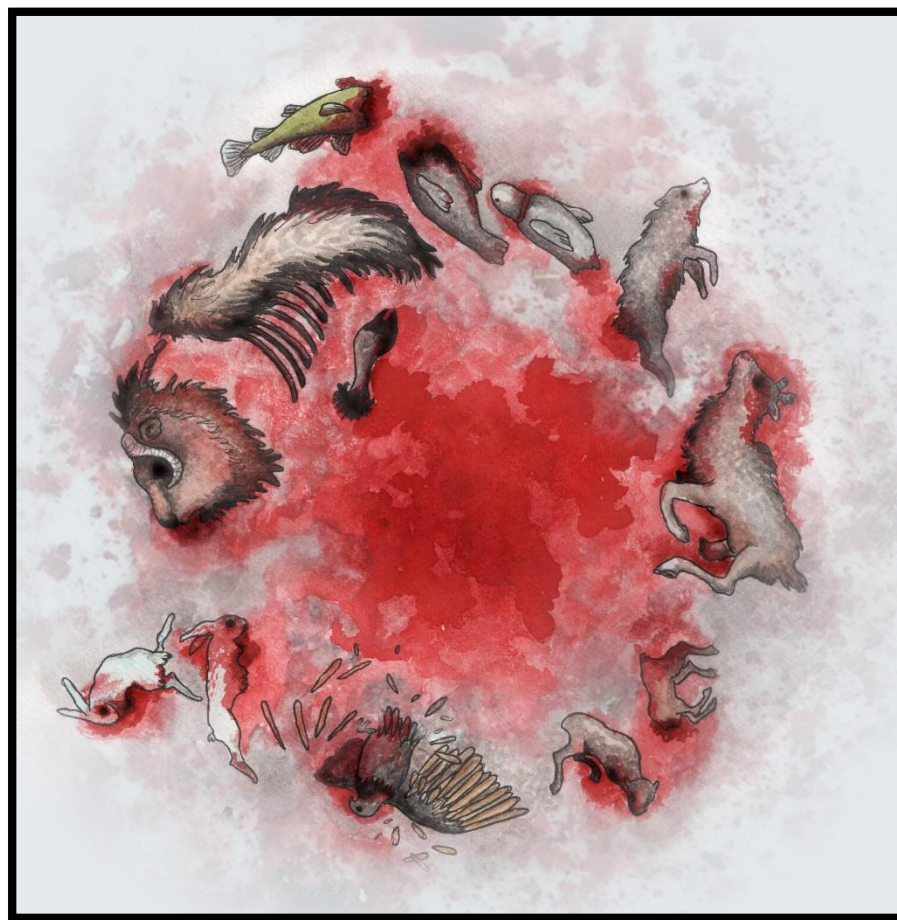
One of the mutilated animals isn't completely dead and looks at the players with blank, terrified eyes and for a moment it seems as if it is saying *Watch out, it is coming*.

Now is the time for Paneerq to explain what has happened here. A tupilaq has been made.

There are no polar bear tracks, but there are a couple of bloody boot prints, leading away. The boot prints turn, from one step to the next, into bear prints and continues to the west. Towards the mountains. Towards the inland ice.

It is completely up to the player, who plays Kunnunquaq, whether he wants to tell the others about his brother, the fellwalker. Maybe he has already told them? Maybe he never will. But this is a good time to discuss, what is going on? Is it a polar bear or a man they're chasing? Or is it that which is chasing them? And what about this tupilaq? Superstition? Real threat? And what do they do now? Do they continue? Do they give up?

They are, of course, not supposed to give up, and several of the player characters have their own incentives to keep going. Should they, against all odds, decide to go back, then it is up to you to be creative. Several of the next scenes can take place on the way home. And their map could be blown away. Compasses can break, or always lead them in an eastern direction without them being aware of it. There are many possibilities.



The pass

The weather turns worse. One moment it is cloudy and tolerable and mild, the next it is a constant drizzle and a cold, merciless wind.

You are quickly soaked. And cold. To the bone.

The group arrives at a pass. There are steep fells on both sides and it is close to impossible to crawl up the sides unless you are a trained rock climber. There are a few bear prints which show that the bear has walked through the pass.

The group can decide to walk through the pass or walk over it. But if they want to walk over they have to do so now as it becomes a lot harder the further they walk into the pass. The sides of the mountains are merciless but not impossible. But it will be hard and take time. Time they might not have and strength they might want to save.

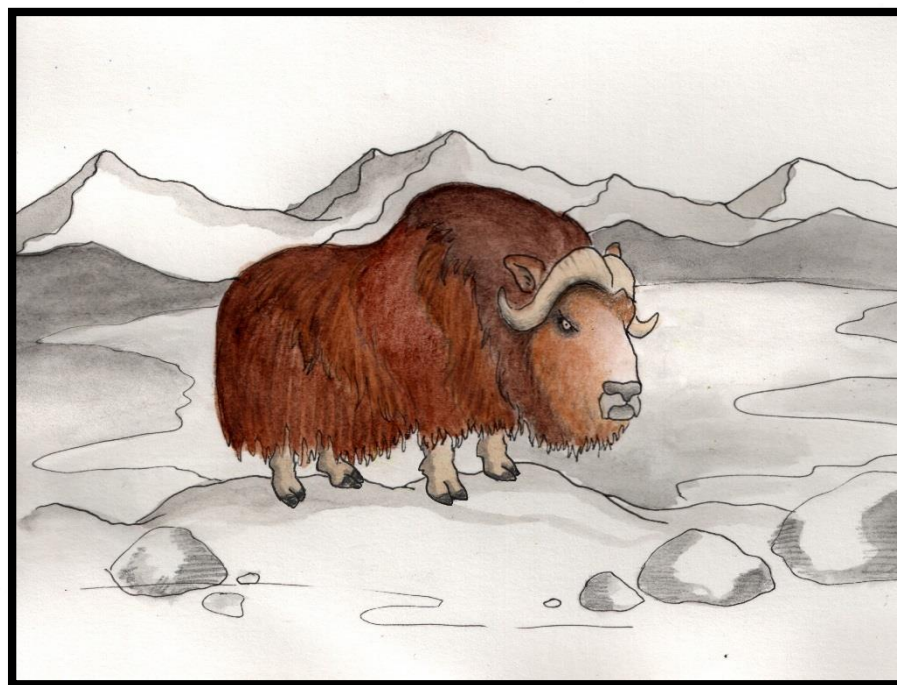
Regardless of whether they walk through or above, it doesn't take long before they feel a weak vibration in the ground. A weak shaking. Like an earthquake very far away, slowly coming closer. And closer. Like a rushing underground river which is increasing in sound and strength.

It is musk oxen. A lot of musk oxen, stampeding right towards the pass in a blind panic. They are an unstoppable wall, crushing and destroying everything in their path; everything except for the cliffs that gather them. As a wedge they are squeezed into the pass which only makes them wilder.

The players have to get away from the pass. It will take great effort if they are to survive. Let them describe their struggle to get away. If they went over the pass, the vibrations of the earth can be enough to loosen rocks further up and it won't take much for a rock slide to start. For a split second, Kunnunqua or Paneeraq sees a figure at the top of the hill pushing over a big rock that comes tumbling down. Then the figure is gone.

Let them fight for their lives, no matter where they are. They need to get away. They need to help each other. They need each other.

Cut at a climax.



The abandoned settlement

The day is turning to evening. The drizzle has pestered you mercilessly for the last several hours, and there has been a silent consensus to be quiet since your meeting with the mad musk ox herd.

The wind has increased. It is howling. Howling likes wolves in the night. It is getting dark and it is time to set camp. The rain stops and the clouds drift off and reveal the moon round and scowling.

There are old ruins from a long forgotten settlement. Stone walls ideal for use as a shelter. Not far from there is an old cemetery. A score of old wooden crosses at a score of moss filled graves.

You pitch up tents in the old ruins and begin to cook on the camp stove.

Madsen can't handle the silence and needs to say something just to fill the emptiness. Let him speak.

Give them room to talk. Discuss. Debate the struggles of the day while the darkness falls.

You see dark shapes at the cemetery. One for each grave. They don't move. It is like they look right through you. Looking in your direction, but straight through you.

The group can try to walk closer. Or stay put. The dead do nothing else. They stay there the entire night. They don't attack. They don't talk. They don't communicate. They are simply there. They exist. A part of the nature. A part of the settlement which once where. If one or both of the Greenlanders approach the cemetery they will be seized with fear. An oppressive fear that enters their souls and threatens to kill them. If one or both Danes approach the cemetery they will become afraid. But it is not a life-threatening fear. But it is not a good place to be.

To Madsen, the wind is more than simply a howling. It is a piercing weeping. Unhappy. Constant. It continues through the night.

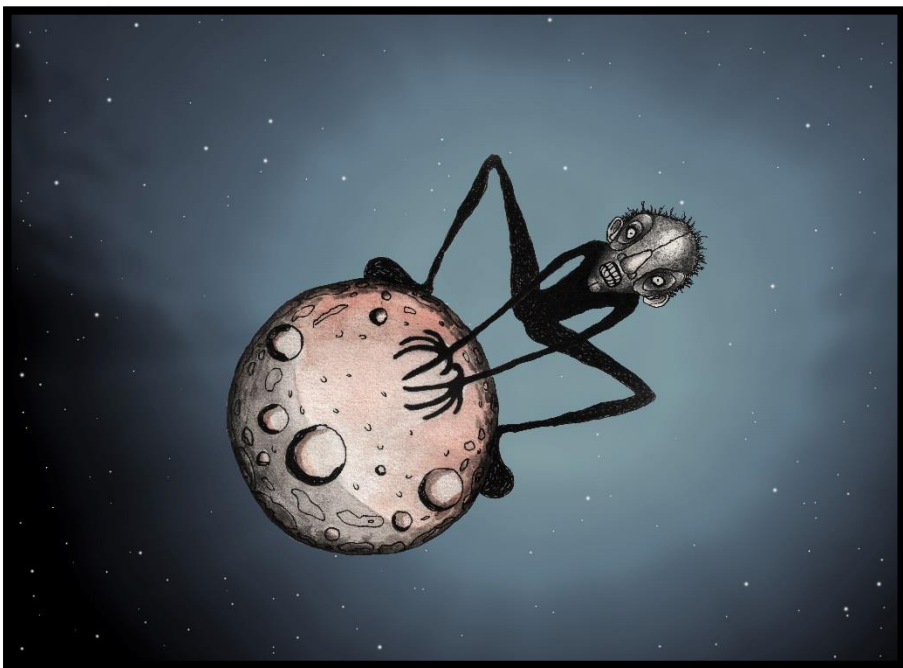
To Kunnunuaq, the howling sounds like a whistle.



Madsen's Dream

Madsen dreams once again about his child, lying in front of him. Crying. The moon glaring. The moon starts to light up. A figure with very long arms and long legs crawls out of the moon and steps onto the ground. It is a man. It is the Man in the Moon. He stands in the traditional wrestling position and with his unnaturally long arms he grabs at Madsen.

Have Madsen react in the dream. Will he wrestle? Run away? If Madsen keeps back, the Man in the Moon targets the child which is lying on the ground. He doesn't say anything. He sticks his head all the way down to the child.



If he manages to grab Madsen, they will wrestle. The Man in the Moon is strong but not unbeatable. One can only win if one actively uses a red rock. If Madsen doesn't use red rocks he will lose and be squeezed half to death.

From outside the dream the others can hear him cough and gasp for breath while the Man in the Moon squeezes the life out of him. They can attempt to wake him but that also requires red rocks.

Either Madsen wins unaided and the Man in the Moon stands down. Bends his head and takes a step and is back in the moon. In the meantime the child stops crying. Otherwise the Man in the Moon squeezes him to death and Madsen wakes up with a gasp. He feels like he just fell and got all the air knocked out of him. Unable to breathe. He now only has one red rock left.

Ask Madsen *Do you start crying now?* If he says *yes*, tell him that he starts crying uncontrollably and that he doesn't stop until the sun rises.

If he says *no*, tell him that he will never cry again.

Paneeraq's Dream

Paneeraq stands at a large inland lake in the middle of nowhere. While she stands at the shore it turns cold. Everything freezes. Like a virus spreading, the frost covers the water of the lake and transforms everything to ice. Paneeraq can hear the snarl of an animal behind her but if she turns she won't see anything.

But there is something. You can hear that. She doesn't have a gun.

If she stays, something invisible bites at her legs. It gets a chunk. The blood flows in the white snow. It will keep flowing until she bleeds to death. It continues. It doesn't go for the throat, but takes small bites. As an animalistic version of the death by a 1000 cuts. She starts losing the red rocks if she stays.

She screams in her sleep and can only be woken by the others if they use a red rock.

She can begin running across the ice. When she reaches the middle of the lake the ice breaks under her and she falls into the freezing water. It is difficult if she tries to get up. The ice breaks under her weight and if she succeeds she will hear a snarl and then it takes the first bite. More bites. More blood. Meanwhile her clothes drag her down.

If she chooses to use a red rock in the dream (you are not allowed to ask her) then she can get a hold of the invisible beast and drag it into the freezing water, while she manages to drag herself up onto the cold ice. Close to death but alive.

If she looks into the hole in the ice she will, for just a second, see a woman with long, black hair float by.

If she doesn't use a red rock her body will give up in the end and she will slowly float downwards.

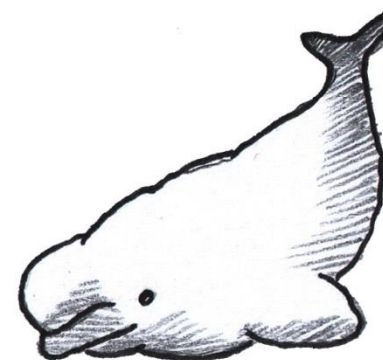
Sinking.

Drowning.

She is slowly dragged down and sees a woman with endlessly long hair. The hair is filled with animals. Fish, birds, foxes, reindeer and anything you can think of. The woman with the long hair embraces Paneeraq and holds her close.

She looks at Paneeraq and whispers *We are watching you.*

Paneeraq wakes up, wet and cold with sweat. If she was scratched by the invisible creature, she has hints of scratch marks several places on her body.



Act 3: The Lake



Scene 3: The Lake

One the oldest myths is about The Mother of the Sea.

It was important for the hunters always to show moderation and only hunt for what they needed. If they were too greedy, The Mother of the Sea would summon every animal and hide them in her long, dark hair. It is said, that is exactly what happened once. And a spirit caller known as The Blind One was sent to appease The Mother of the Sea. She complained to him that her hair was matted. He combed her hair and every piece of dirt that he removed, came alive. There were foxes, bears, fish, narwhales and all kinds of birds. When her hair again was fine and smooth and the animals were free, the spirit caller promised, on behalf of the hunters, that never again would they hunt for more than they needed.

Summary

The landscape is covered in white and everything has frozen solid. On the other side of the cemetery, there are bear prints, they can track.

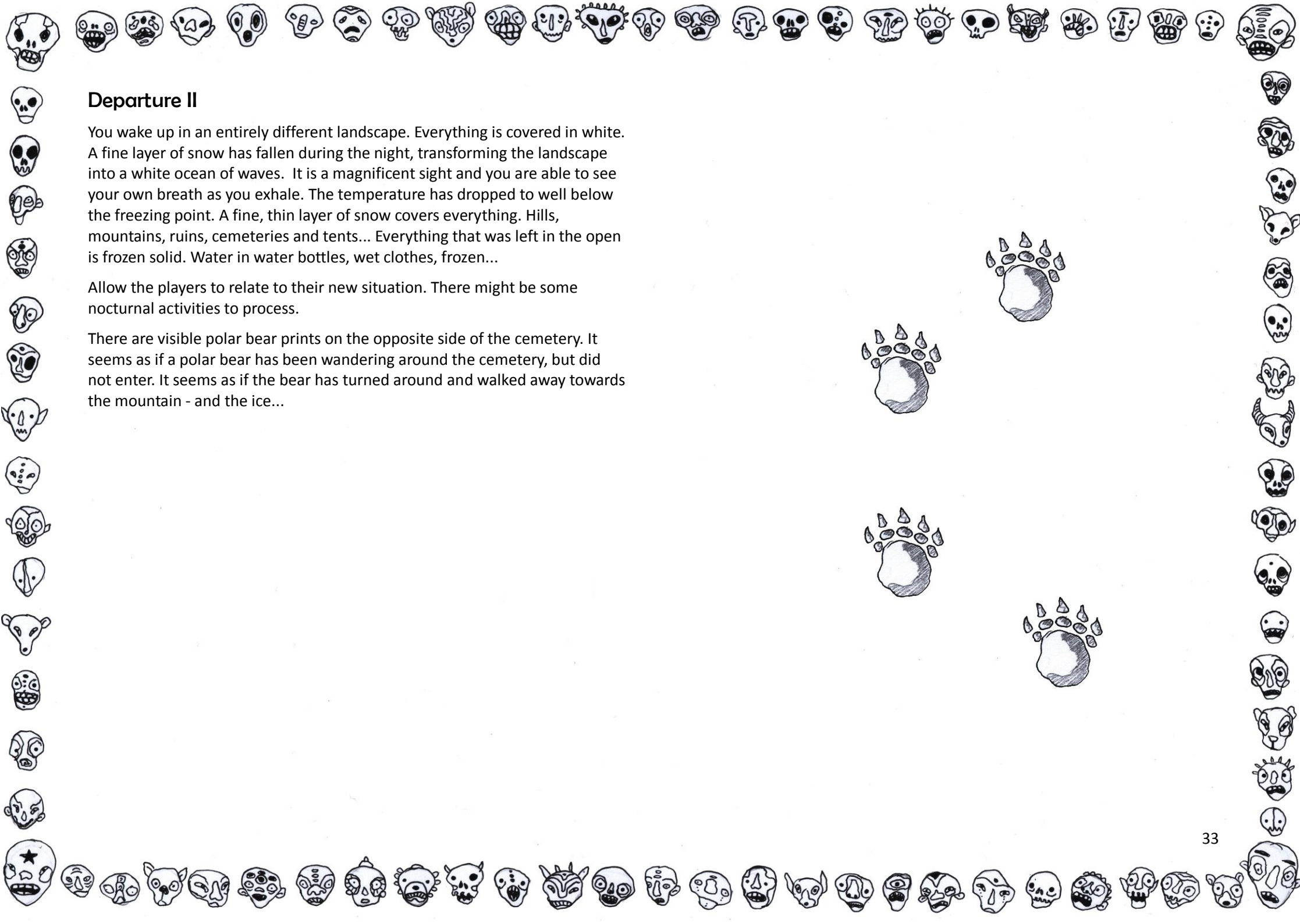
They arrive at a frozen inland lake. Just as they are crossing it, an ice fog falls upon them and lowers the visibility to zero. An animal is following them and the ice cracks.

Broken, they reach the other side of the lake.

Kunnunguaq dreams about his brother, who is trying to force him to whistle under the aurora borealis.

Vitus dreams about finally facing The White Bear.





Departure II

You wake up in an entirely different landscape. Everything is covered in white. A fine layer of snow has fallen during the night, transforming the landscape into a white ocean of waves. It is a magnificent sight and you are able to see your own breath as you exhale. The temperature has dropped to well below the freezing point. A fine, thin layer of snow covers everything. Hills, mountains, ruins, cemeteries and tents... Everything that was left in the open is frozen solid. Water in water bottles, wet clothes, frozen...

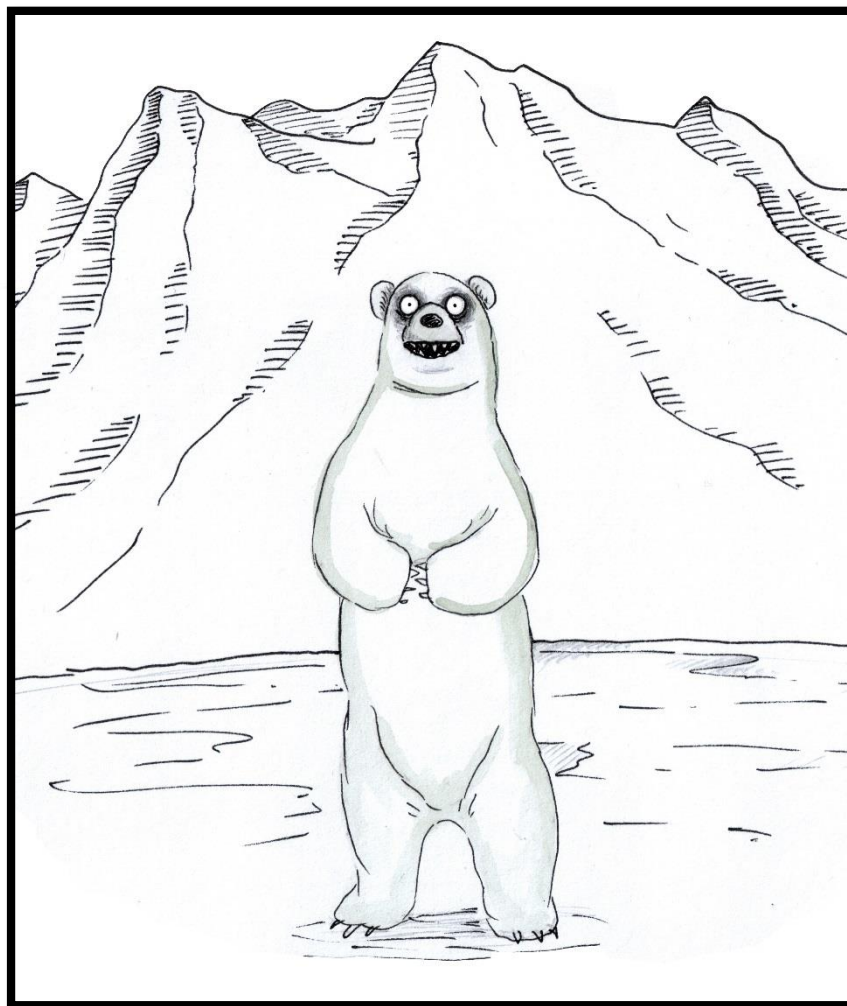
Allow the players to relate to their new situation. There might be some nocturnal activities to process.

There are visible polar bear prints on the opposite side of the cemetery. It seems as if a polar bear has been wandering around the cemetery, but did not enter. It seems as if the bear has turned around and walked away towards the mountain - and the ice...



The inland lake

You have been walking forever – or at least that is how it feels. You have been moving upwards. Every time you think you have reached the top, it turns out, that the mountain continues to rise. Higher... Further away... upwards...



You have walked across yet another summit, when the terrain evens out. A vast, white area is in front of you. You can see prints of the polar bear in a straight line throughout the flat, white terrain.

The polar bear is on the opposite side. It is far away. Too far away, for you to get a decent shot at it. They will only be able to see the bear, if they use their binocular or rifle scope, and it will still be just a white dot in the vast, white landscape. Spitefully it is watching you. It keeps an eye on you.

There are no other animal nearby. No birds in the sky. No land animals on the ground. Nothing. Only silence, and the feeling that someone is watching you. It is not the polar bear. It is something closer to you. something not making itself known.

If Paneeraq remembers her dream, she knows that there is no solid ground between the polar bear and them. There is instead a large inland lake, which has frozen over during the night. You can walk on the ice, but be careful and fan out to distribute the weight. The lake is way too large for them to walk around it. It can be done, but it will take all day to do so. Crossing the lake might be done in an hour.

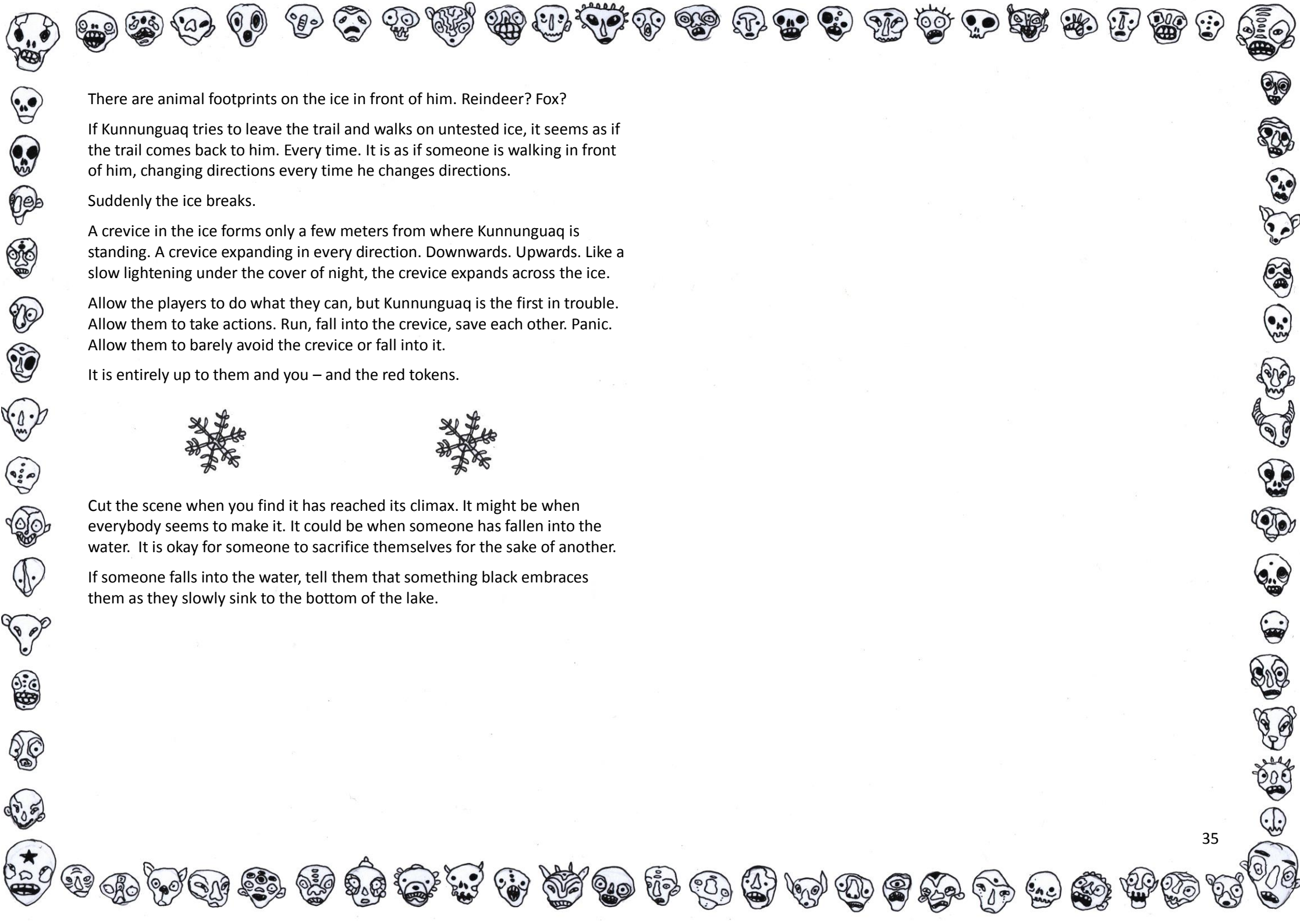
There are visible prints of the polar bear across the lake.

As they are standing by the lakeshore, an ice mist slowly begins to creep across the lake from the other side. It sweeps in like a blanket across the mountain and the lake, shrouding everything in a dense, cold fog.

If the group steps out onto the ice, they will soon learn that it is ice and not solid ground. The ice is not very thick, but thick enough to carry a person. If they fan out, instead of walking the same trail, the ice will not break. But then they will not be able to see each other.

A rope might come in handy. If the players say they have a rope, allow them to have it, but if they do not mention it themselves, do not bring it up.

Something is following Kunnunguaq. It is as if he can see something out of the corner of his eye, something covered by the fog – and then it is gone.



There are animal footprints on the ice in front of him. Reindeer? Fox?

If Kunnunguaq tries to leave the trail and walks on untested ice, it seems as if the trail comes back to him. Every time. It is as if someone is walking in front of him, changing directions every time he changes directions.

Suddenly the ice breaks.

A crevice in the ice forms only a few meters from where Kunnunguaq is standing. A crevice expanding in every direction. Downwards. Upwards. Like a slow lightening under the cover of night, the crevice expands across the ice.

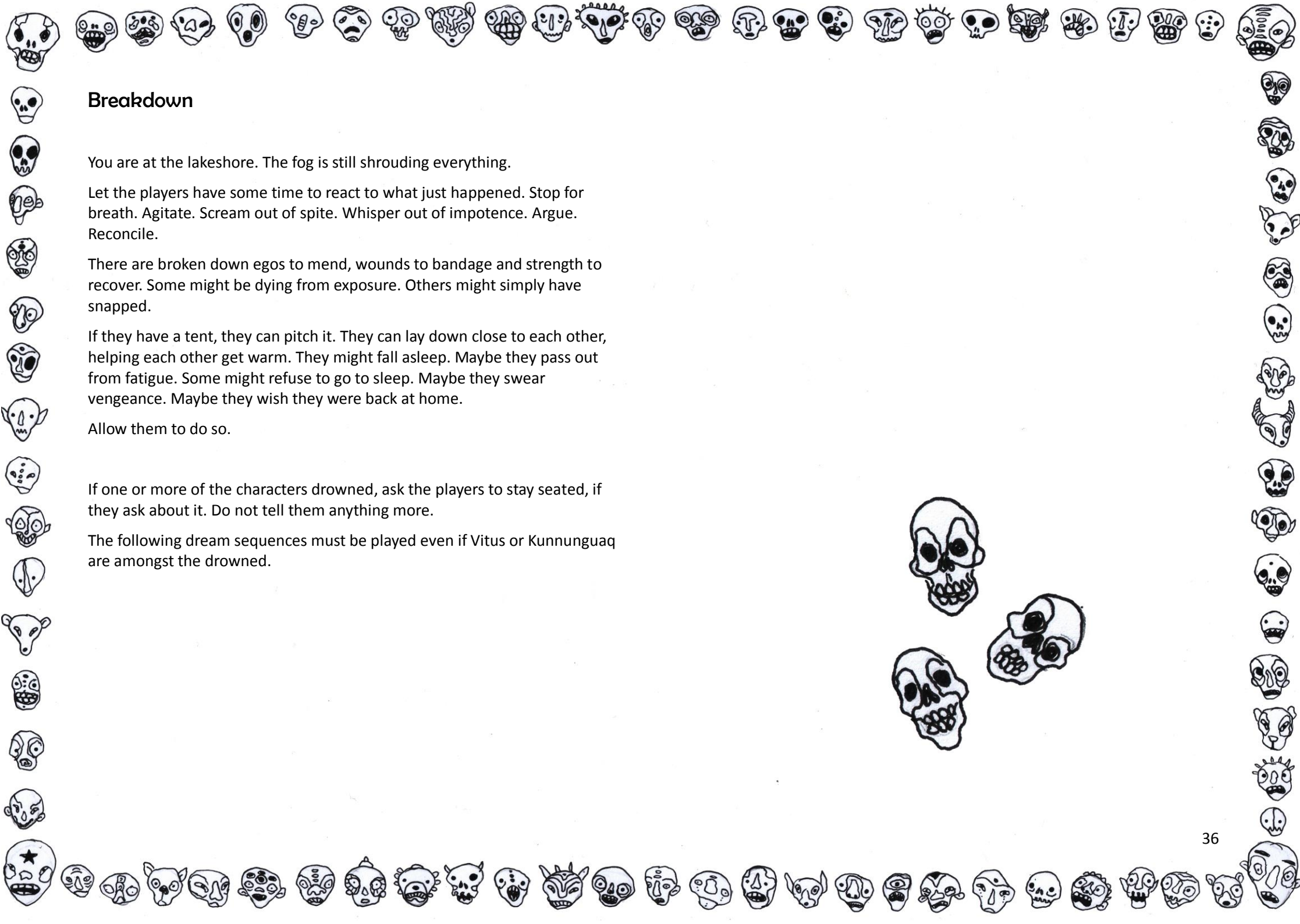
Allow the players to do what they can, but Kunnunguaq is the first in trouble. Allow them to take actions. Run, fall into the crevice, save each other. Panic. Allow them to barely avoid the crevice or fall into it.

It is entirely up to them and you – and the red tokens.



Cut the scene when you find it has reached its climax. It might be when everybody seems to make it. It could be when someone has fallen into the water. It is okay for someone to sacrifice themselves for the sake of another.

If someone falls into the water, tell them that something black embraces them as they slowly sink to the bottom of the lake.



Breakdown

You are at the lakeshore. The fog is still shrouding everything.

Let the players have some time to react to what just happened. Stop for breath. Agitate. Scream out of spite. Whisper out of impotence. Argue. Reconcile.

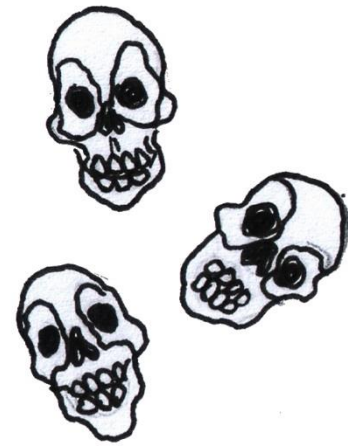
There are broken down egos to mend, wounds to bandage and strength to recover. Some might be dying from exposure. Others might simply have snapped.

If they have a tent, they can pitch it. They can lay down close to each other, helping each other get warm. They might fall asleep. Maybe they pass out from fatigue. Some might refuse to go to sleep. Maybe they swear vengeance. Maybe they wish they were back at home.

Allow them to do so.

If one or more of the characters drowned, ask the players to stay seated, if they ask about it. Do not tell them anything more.

The following dream sequences must be played even if Vitus or Kunnunguaq are amongst the drowned.



Kunnunguaq's Dream

Kunnunguaq is standing next to his brother below the aurora borealis. They are just children. Jerimias is looking at him with spite in his eyes. As if he is challenging Kunnunguaq. *"I dare you"* Jerimias says to his brother.

Allow Kunnunguaq to react. Either begin to whistle or argue against whistling. The brother is trying by all means to pressure him into doing it. If they get into a fight, Kunnunguaq is allowed to spend red tokens.

If Jerimias cannot make Kunnunguaq whistle, he says that he will whistle himself and Kunnunguaq cannot stop him. Unless Kunnunguaq tries to prevent Jerimias from whistling, he will whistle. Shortly after Jerimias begins to whistle, the aurora borealis moves down towards the two boys, turning into shapes of the dead, bobbing their heads towards the boys. They take Jerimias, who is screaming at Kunnunguaq: *"It's all your fault!"* Kunnunguaq is all alone.



Vitus dreams

Vitus is back at the base of the hill, with a rifle in his hand. The polar bear has a huge lead. He is chasing it. Up the hill. Up and up. The hill turns into a fell, that turns into a mountain. It gets steeper and steeper.

Allow him to tell how he feels as he proceeds.

If he feels that he is as fit as ever, let him describe how he is more or less jumping from one stone to another. It is a dream. Give him space.

If he feels like he is close to death, go that way. He will become weaker and weaker. Tired. Old. Sick. He is crawling on his hands and knees. He will not give up. He is like possessed. There is no chance in hell, he is giving up now. Moving on, up. Always up.

No matter what, he will reach the top. There, 50 meters away, is the polar bear. It has been expecting him. It does not move. It is watching him.



Allow Vitus to choose his actions. The polar bear takes no actions, besides watching him. If Vitus pulls out the rifle, the polar bear will stand on two legs, roaring.

If he shoots, he will hit. The polar bear is hit in the heart and collapses. Vitus realises that he, himself is bleeding from the heart. The warm blood oozes out and Vitus falls to his knees.

If he does not shoot, they will just stand there, looking at each other, until the polar bear turns around and walks away.

Act 4: The Desert of Ice





Scene 4: The Desert of Ice

A woman, who had lost her child ran away from home, in grief. She arrived at a house and found some polar bear skins in the hall. She went inside and was met by bears in the shape of humans. She stayed with them. The big polar bear put on his skin, went out and always returned with lots of spoil. One day the woman was homesick and wanted to leave. The big bear told her not to tell the other humans about them. It feared that the hunters would kill its cubs. The woman promised not to tell.

She went back home, but did not keep her promise. She told her husband, who then gathered a lot of hunters and they went on their way. When the bear saw the hunters approach, he killed his cubs, to keep them from falling into human hands. After that it went on its way to kill the woman who betrayed them. It found her and bit her to death. Then the hunters found the big bear and had their dogs surround it. Just as it was about to defend itself, the polar bear and the dogs turned into light and floated up into the sky forming the constellation that looks like a pack of barking dogs surrounding a bear.

Ever since, the humans have taken heed of the bears, because they hear what the humans say.

Summary

The broken down group, prepares to leave the camp for the last time. If anybody drowned the night before, they wake up on the lakeshore wrapped in black seaweed.

The group reaches the edge of the inland ice and sees the bear. They walk onto the ice cap and the final showdown can commence.

Departure III

It is cold. People are tired. Broken. Not much further to go.

Allow them the opportunity, to briefly describe their morning.

The people who drowned, wake up by the lakeshore, not far from the camp. They are alive, shrouded in long, black seaweed, embracing them like a warm duvet on a cold winter's day. The seaweed is slowly pulled back into the lake as by an invisible hand.

Allow the players to react to the reunion, but keep it a short scene.



The inland ice

You are standing where the inland ice begins. You have spent 24 hours recovering and half a day of travelling, to get here. It is only noon, but you feel like your bodies are about to give in.

In the dense ice fog, the inland ice is towering up in front of you, like a giant wall.

Silence. Majestic silence. Until you hear it. The ice masses screeches. The sound of light thunder as they chafe their frozen masses against each other

In the middle of the massive ice wall, there is a large hole, gushing out a river of ice-cold meltwater. On top of the wall is the polar bear, looking down at you.

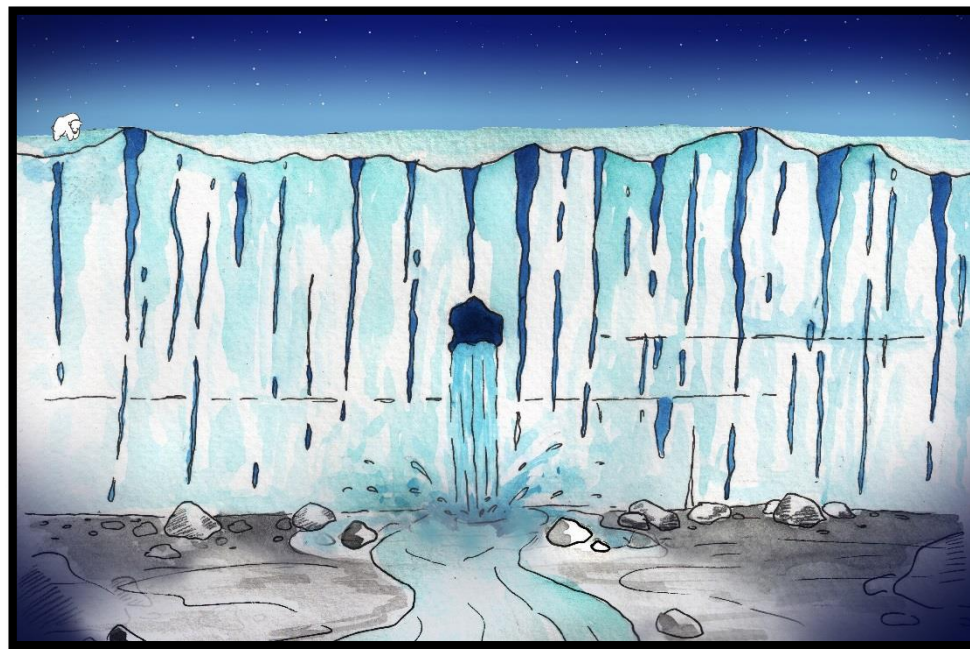
All of a sudden a giant chunk of ice breaks from the ice wall. Frightened, the polar bear jumps back and is gone. Allow the group to jump to safety. Run for cover. There is no need to spend red tokens. Save them for later.

The crash of the giant chunk, falling 30 meters to the cold rocky ground, can be heard far away. The deep sound can be felt in the diaphragm. For a moment the fog is dispersed, only to roll back in again.

Where the hole in the wall is, the ice wall is almost vertical, but a little further away it is possible to climb up. It is steep, but not worse than what you have already endured. But it is ice, not rock.

Allow the players to climb at their own pace. How they come about it is entirely up to them. No matter what, it is a dangerous climb.

Let them describe their way up. It is not meant to be a long scene. Allow them to describe their own exhaustion. Let them help each other, or ignore each other... Suffer in silence or share their pain.



The desert of ice

You reach the top. The inland ice. Beneath you, and as far as the eye can see, there are millions of tonnes of ice. An entire landscape made from ice crystals. It is a desert of ice with large serrated teeth and treacherous crevices. The light is bright and white, amplified by the sun's reflections in the snow. Luckily the sun is about to set and the moon is rising. You are walking, to where you last saw the polar bear.



You find the tracks. Next to the polar bear prints there is another set of prints. Reindeer? Fox? It is the same prints as on the frozen inland lake.

Follow the prints.

You walk. You do not know for how long, but the sun disappears behind the mountains behind you in the west and the moon sits high in the sky. Looking down. Aurora borealis appears. Dancing. Purple. Slowly. Hesitant.

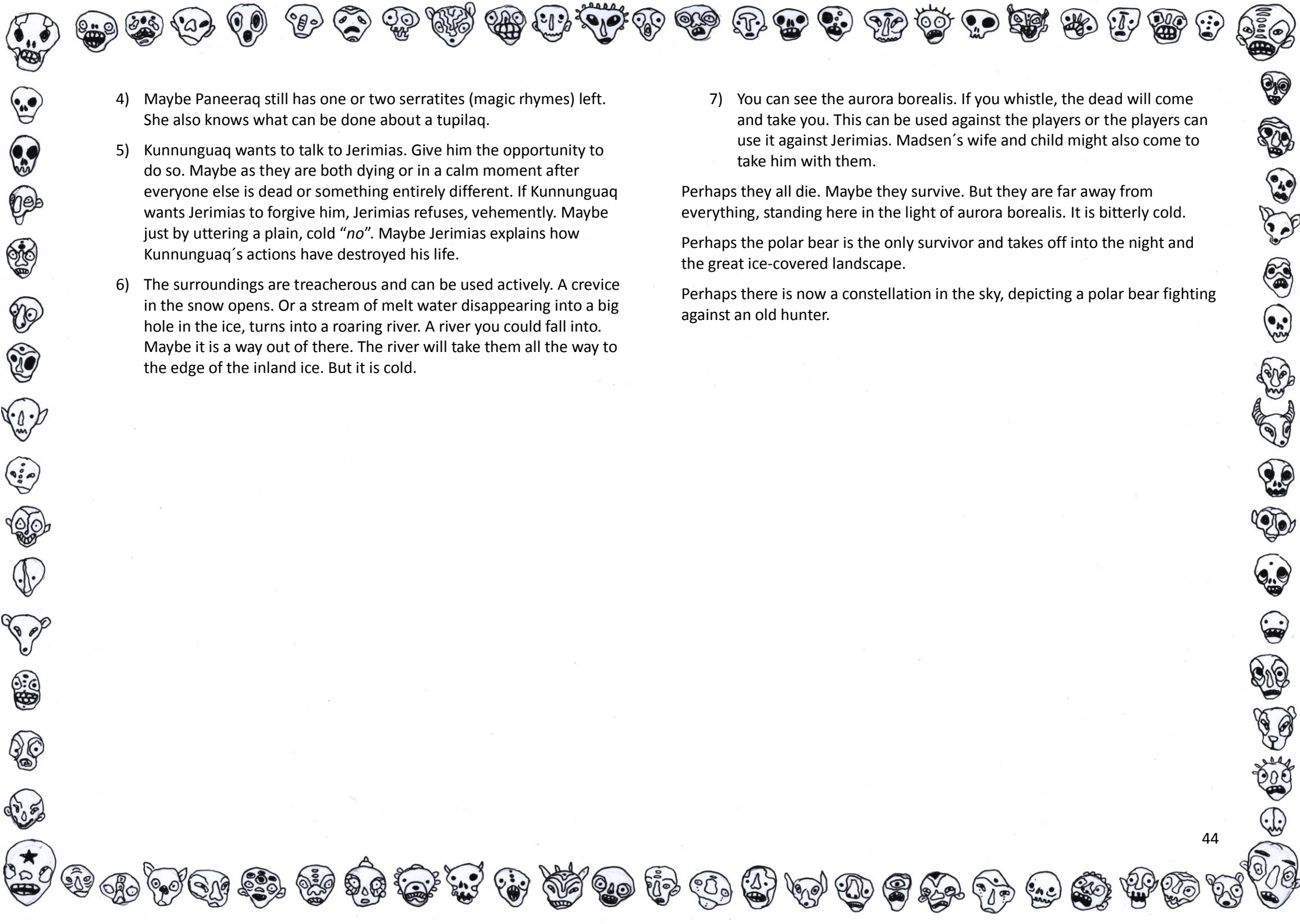
It is time.



What ends up happening, in the final showdown, is determined by what has happened to the group up until now. Is everybody present? Are they close as a group or are they about to kill each other? How much energy do they have left? Can they afford to spend a red token or is it certain death?

The possibilities are many:

- 1) Of course the polar bear appears and there will be a battle. If the polar bear is mortally wounded it will turn into a human again. For the first time, Jerimias, the fell walker is standing in front of them. Beaten. Tired. Mighty.
- 2) Vitus has a prophecy to fulfil. The prophecy says that Vitus will die fighting the white bear. The prophecy says nothing about the white bear dying.
- 3) For as long as Kunnunguaq is alive, so is the tupilaq. It is invisible, but can still attack and cause great turmoil and panic. It will only disappear when Kunnunguaq is dead. If you are strong and brave enough, you can turn it against its creator, whom it will attack instead. It will not stop until the creator is dead, unless the creator shouts out loudly, that he is the one who created it. Then it will disappear.



- 4) Maybe Paneeraq still has one or two serratites (magic rhymes) left. She also knows what can be done about a tupilaq.
- 5) Kunnunguaq wants to talk to Jerimias. Give him the opportunity to do so. Maybe as they are both dying or in a calm moment after everyone else is dead or something entirely different. If Kunnunguaq wants Jerimias to forgive him, Jerimias refuses, vehemently. Maybe just by uttering a plain, cold "no". Maybe Jerimias explains how Kunnunguaq's actions have destroyed his life.
- 6) The surroundings are treacherous and can be used actively. A crevice in the snow opens. Or a stream of melt water disappearing into a big hole in the ice, turns into a roaring river. A river you could fall into. Maybe it is a way out of there. The river will take them all the way to the edge of the inland ice. But it is cold.

- 7) You can see the aurora borealis. If you whistle, the dead will come and take you. This can be used against the players or the players can use it against Jerimias. Madsen's wife and child might also come to take him with them.

Perhaps they all die. Maybe they survive. But they are far away from everything, standing here in the light of aurora borealis. It is bitterly cold.

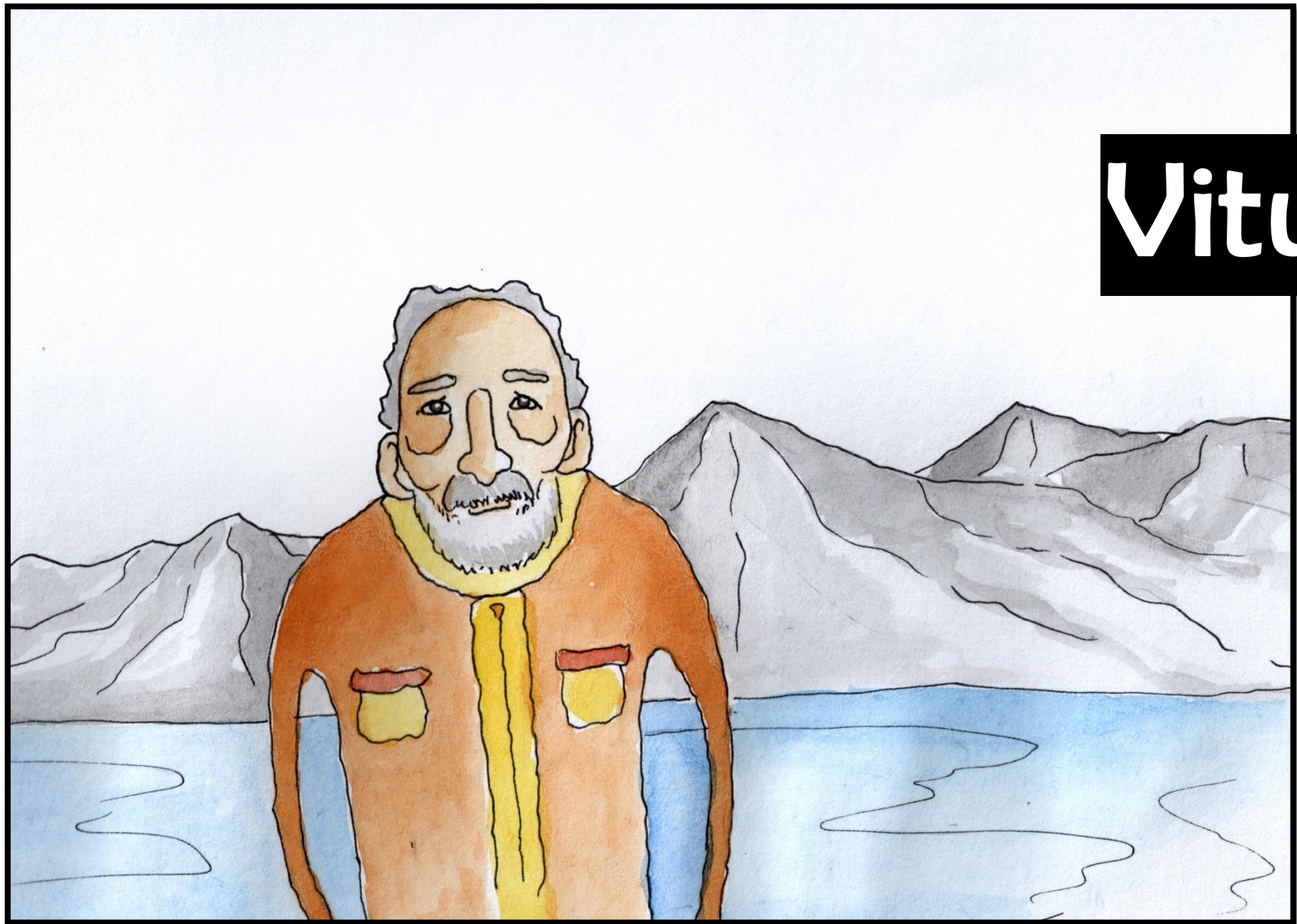
Perhaps the polar bear is the only survivor and takes off into the night and the great ice-covered landscape.

Perhaps there is now a constellation in the sky, depicting a polar bear fighting against an old hunter.

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| The hunting cabin The cabin is trashed. Meeting Kaju for the first time. Ravens. | (Reindeer) Hunting reindeer. The reindeer will not die. This scene is only to be played, if they skipped <i>The fell</i> , scene 1. | The inland lake The lake is frozen over. The ice fog is spreading. The Tupilaq attacks. The ice cracks. | The inland ice Arriving at the edge of the inland ice. The journey further up. |
| The dog Meeting Kaju, Jerimias' dog, for the first time. | The fell II They find animal remains from making the tupilaq. | Breakdown Collective breakdown by the lakeshore. | The desert of ice The final showdown in the vast desert of ice. |
| The fell The hunting begins, and Vitus realizes that he is not as strong as he thinks. Raven. | The pass A trap. They can walk around or through the pass. A pack of musk oxen panicking. | Kunnunguaq's Dream Beneath the aurora borealis, Jerimias is trying to force Kunnunguaq to whistle. | |
| Reindeer Hunting reindeer. The reindeer will not die. | The abandoned settlement They set up camp in the ruins of an abandoned settlement. The dead are guarding the burial ground. | Vitus Dreams Vitus is hunting his bear and looks into his own eyes. | |
| Aurora borealis Kunnunguaq talks. | Madsen's Dream The Man in the Moon visits Madsen in his dream. | | |
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| The bear The bear attacks the camp. Kaju can choose to alert them – or not. | | | |

Vitus



Vitus

The ship is tossed about on the gigantic waves. The relentless storm is punishing you and your ship simply for being there. It is as if the ocean is determined not to let exactly this ship reach the harbour again. The captain is about to panic. He keeps saying over and over again, that you should never have left. It was reckless. Stupid. You are dead. You are already dead. You push him away from the wheel. You are not dead. You cannot die. Not as long as you are at the wheel.

The rhino snorts and attempts yet again. You are ready. In position. The rifle is loaded. You cannot die. You know it. The rhino knows it. It has already lost. Just like the lion before it. The tiger. The buffalo. The elephant. The crocodile. The rhino charges in and in the very last second you shoot. Feeling the adrenaline rushing through your body, as the rhino falls dead at your feet.

You cannot die. Not yet.

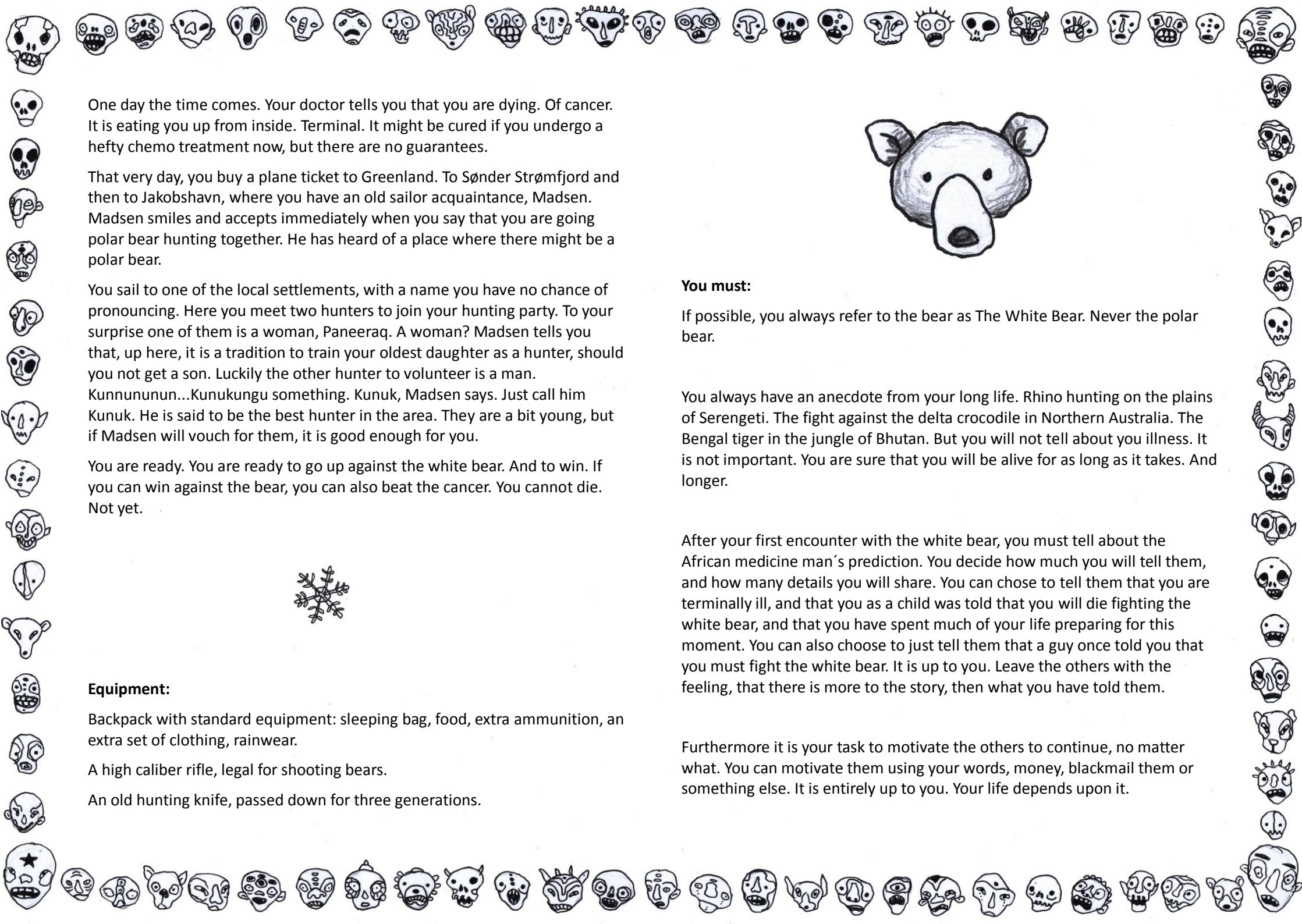
Africa 1931. The vast African plains stretches for as long as the eye can see. The air is dry as the sand, swirling briefly up into the air. In a cabin, a little white boy is listening to an old black medicine man. The old medicine man is telling him how the earth was created and how it will go back to being swallowed by a giant hippopotamus. He tells about scary creatures, able to crawl up from under the ground, if you summon them. He tells about helping spirits and dream travels. He also tells the boy that he shall have a good death. He will die, fighting the white bear.

You allow this one prediction to rule your life. Since you are to die fighting the white bear, you cannot die before that. You take chances nobody else dares. You fear nothing.

You become a sailor and travel around the world. No trip is too dangerous and no storm too fierce. You thrive in the center of the storm. You become the amulet of luck to others. As long as you are onboard, the ship will not sink.

At the same time you prepare. Hunter of big game. No animal is too dangerous or too big. You shoot them all. Elephants, lions, tigers, rhinos, crocodiles and the grizzly bear. But you never go hunting for the white bear. You are not ready to die.





One day the time comes. Your doctor tells you that you are dying. Of cancer. It is eating you up from inside. Terminal. It might be cured if you undergo a hefty chemo treatment now, but there are no guarantees.

That very day, you buy a plane ticket to Greenland. To Sønder Strømfjord and then to Jakobshavn, where you have an old sailor acquaintance, Madsen. Madsen smiles and accepts immediately when you say that you are going polar bear hunting together. He has heard of a place where there might be a polar bear.

You sail to one of the local settlements, with a name you have no chance of pronouncing. Here you meet two hunters to join your hunting party. To your surprise one of them is a woman, Paneeraq. A woman? Madsen tells you that, up here, it is a tradition to train your oldest daughter as a hunter, should you not get a son. Luckily the other hunter to volunteer is a man.

Kunnununun...Kunukungu something. Kunuk, Madsen says. Just call him Kunuk. He is said to be the best hunter in the area. They are a bit young, but if Madsen will vouch for them, it is good enough for you.

You are ready. You are ready to go up against the white bear. And to win. If you can win against the bear, you can also beat the cancer. You cannot die. Not yet.



Equipment:

Backpack with standard equipment: sleeping bag, food, extra ammunition, an extra set of clothing, rainwear.

A high caliber rifle, legal for shooting bears.

An old hunting knife, passed down for three generations.



You must:

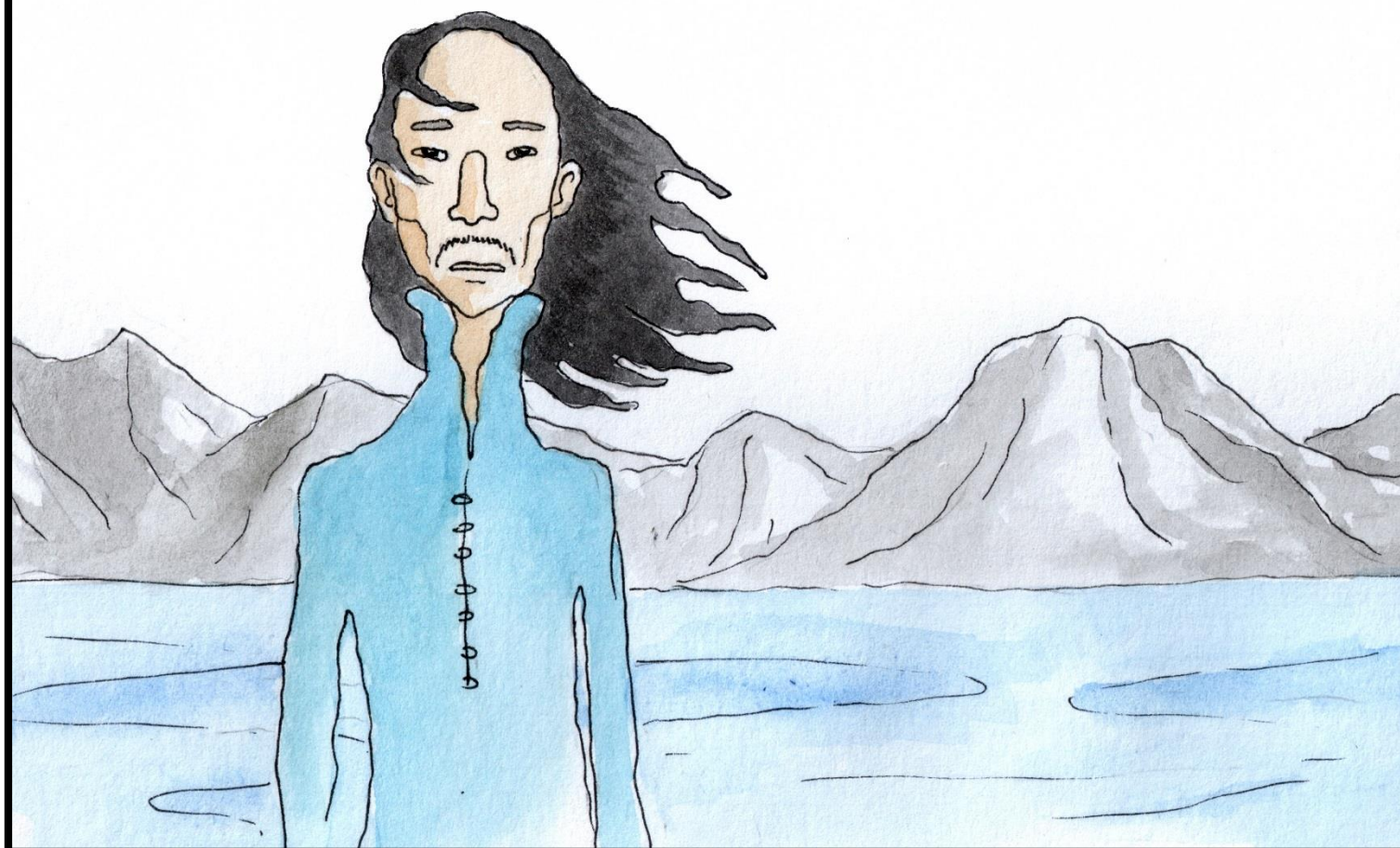
If possible, you always refer to the bear as The White Bear. Never the polar bear.

You always have an anecdote from your long life. Rhino hunting on the plains of Serengeti. The fight against the delta crocodile in Northern Australia. The Bengal tiger in the jungle of Bhutan. But you will not tell about your illness. It is not important. You are sure that you will be alive for as long as it takes. And longer.

After your first encounter with the white bear, you must tell about the African medicine man's prediction. You decide how much you will tell them, and how many details you will share. You can choose to tell them that you are terminally ill, and that you as a child was told that you will die fighting the white bear, and that you have spent much of your life preparing for this moment. You can also choose to just tell them that a guy once told you that you must fight the white bear. It is up to you. Leave the others with the feeling, that there is more to the story, than what you have told them.

Furthermore it is your task to motivate the others to continue, no matter what. You can motivate them using your words, money, blackmail them or something else. It is entirely up to you. Your life depends upon it.

Kunnunguaq





Kunnunguaq [Gunnunguak]

Once upon a time the humans lived in heaven and were immortal. Then a man fell to the ground and had a daughter with Mother Earth. They were the first people and soon they populated the entire earth.

It is said, that when people die, they return to heaven. When aurora borealis flickers across the night sky, it is the dead souls playing in boredom, using their own skulls as balls.

If you whistle beneath the shimmer of aurora borealis, you reach out to the dead and the aurora borealis will come and take you.

You were just a kid, as you and your younger brother Jerimias, are standing beneath the dancing aurora borealis, looking up. You both know the story about the dead coming to get you, if you whistle.

"I dare you", you say to him. At first he outright refuses, but you do not give up. Coward, Chicken. As you tell him that he will never become a real hunter, if he is afraid of even whistling, he succumbs. A soft melody in the dark night, only lit up by the aurora borealis. Shortly thereafter the aurora borealis disappeared. But they did not come for you. You did not die.

That night grandmother got sick. She died within three days. Nobody understood why, until you told them. You told them that Jerimias whistled under the light of the aurora borealis. You did not say that it was you who made him do it. Neither did he. He just stood there, accepting the blame. Over and over again.

He was blamed for everything. If someone got sick or maybe even died, the first thing your mother said to you brother was: "Did you whistle, again?" Your brother was a jinx. But you did nothing. Said nothing.

If the hunting failed, you mother asked your brother: "What did you do now?" As a disease, your mother spread her hatred of her son, your brother. You did not help him. You were just happy, it was not you. "Why couldn't he be more like his brother, the good hunter, Kunnunguaq?"

And you were good, but not as good as they said you were. They put you up on a pedestal. If you came home with prey and Jerimias did not, every one took notice. If he came home with prey and you did not, then you just had a bad day and Jerimias for sure just got lucky.

Everybody loved you. The great hunter. The pride and future of the settlement. The medicine man of the settlement wanted you as his apprentice, but you would not listen to him. You want nothing to do with the supernatural, even though you know it cannot be ignored. But you ignore it.

Jerimias, on the other hand, wanted to know more about the other side. As no one else volunteered, the aging medicine man had to settle for Jerimias. After a short period of time, the medicine man stopped teaching him. He did not explain why, but it seemed as if he was frightened.

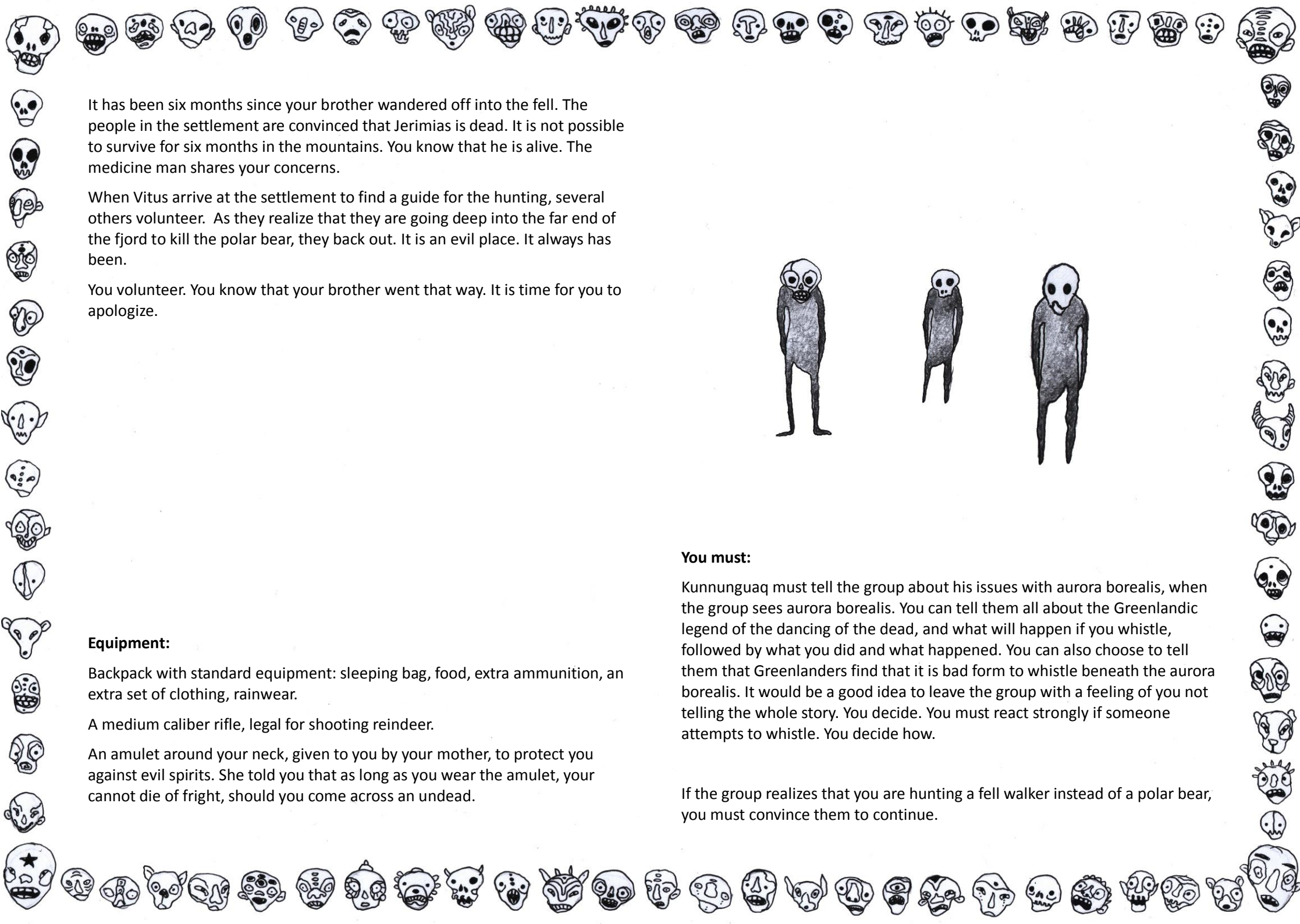
After that nobody dared approaching Jerimias. Nobody, except the dog. The little Kaju everybody kicked at, when they saw it. And then you. You talked with him when nobody was watching. Talking to him. Told him what you thought he wanted to hear. Anything except an excuse.

Jerimias began to drink. A lot.

One night he killed your mother. He was drunk. She was vile.

He ran away, up into the mountains. The dog disappeared as well.

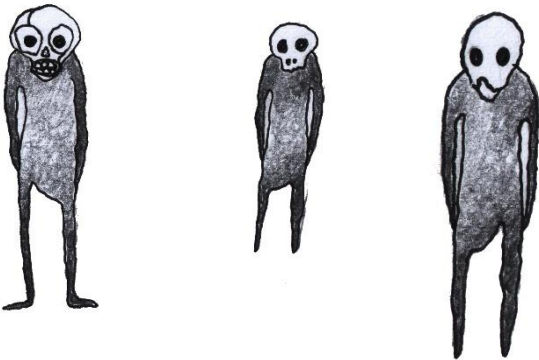
People came to you. "Your poor mother. But it was to be expected from a child as bad as him."



It has been six months since your brother wandered off into the fell. The people in the settlement are convinced that Jerimias is dead. It is not possible to survive for six months in the mountains. You know that he is alive. The medicine man shares your concerns.

When Vitus arrive at the settlement to find a guide for the hunting, several others volunteer. As they realize that they are going deep into the far end of the fjord to kill the polar bear, they back out. It is an evil place. It always has been.

You volunteer. You know that your brother went that way. It is time for you to apologize.



Equipment:

Backpack with standard equipment: sleeping bag, food, extra ammunition, an extra set of clothing, rainwear.

A medium caliber rifle, legal for shooting reindeer.

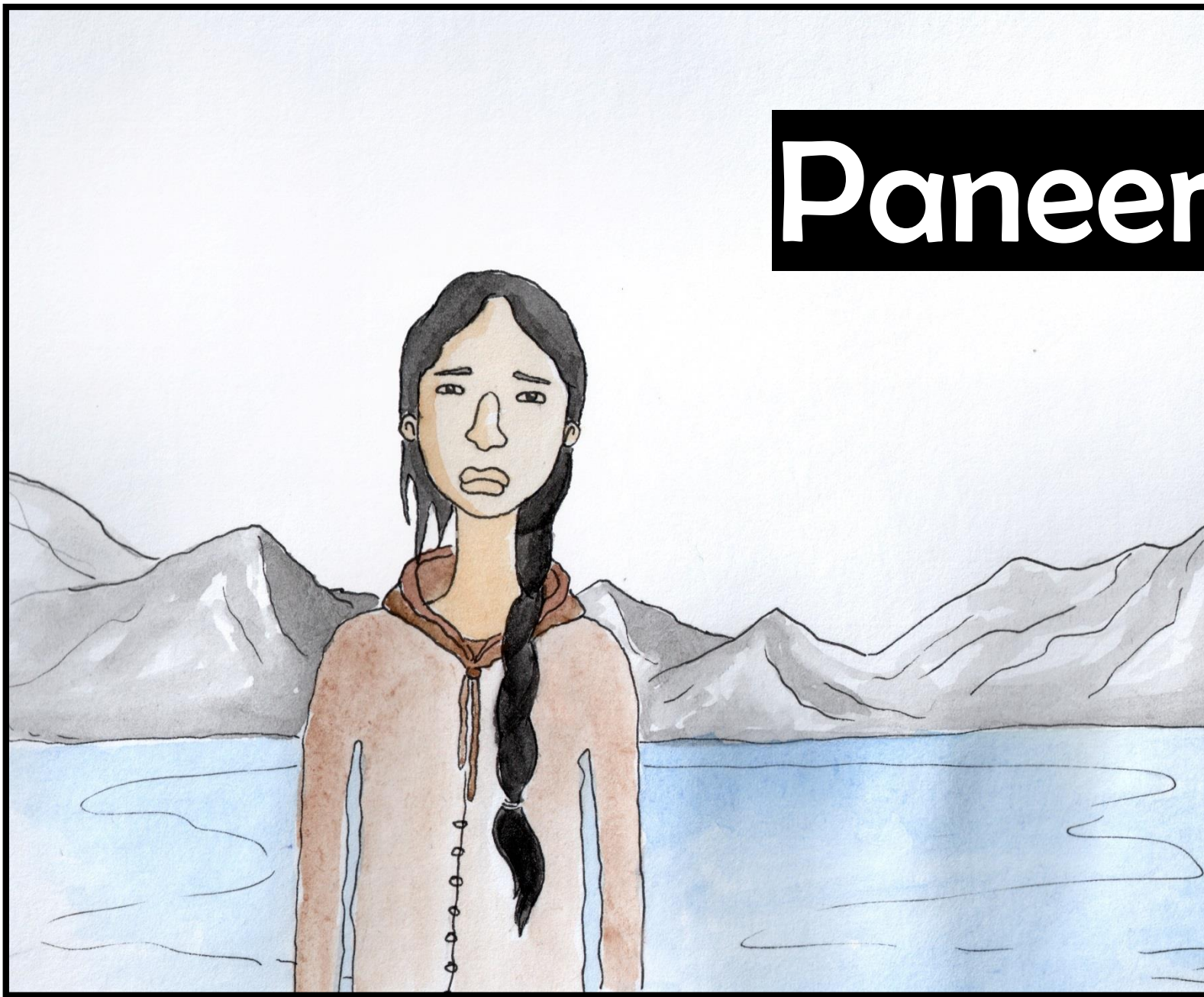
An amulet around your neck, given to you by your mother, to protect you against evil spirits. She told you that as long as you wear the amulet, you cannot die of fright, should you come across an undead.

You must:

Kunnunguaq must tell the group about his issues with aurora borealis, when the group sees aurora borealis. You can tell them all about the Greenlandic legend of the dancing of the dead, and what will happen if you whistle, followed by what you did and what happened. You can also choose to tell them that Greenlanders find that it is bad form to whistle beneath the aurora borealis. It would be a good idea to leave the group with a feeling of you not telling the whole story. You decide. You must react strongly if someone attempts to whistle. You decide how.

If the group realizes that you are hunting a fell walker instead of a polar bear, you must convince them to continue.

Paneeraq





Paneeraq [Banérak]

People with special abilities can make a killer spirit, a tupilaq, to get rid of enemies. One does not need to be a spirit caller but you have to have a certain power inside you. When the tupilaq has completed it's task it vanishes as opposed to the spirit caller's helping spirits, which are lifelong companions. The tupilaq is invisible for regular people, but the spirit caller sees it.

It is not without risk to create and send a tupilaq towards a target. If the target is mentally strong and brave it is possible he/she sees and intercepts the tupilaq and sends it back the other way. It will now return to it's creator and kill him/her instead.

Are you the victim of a tupilaq, you face a sudden and violent death.

He wanted to. You did not. He was strongest. You were 12.

Your father taught you how to hunt. You had a sister, but no brother. You were the oldest, so it was you who became the next generation. As it has always been. Your father knew what had happened. Everybody knew what had happened, but no one said anything. He, Pavia, was the son of the KGH manager in town. And conflict is not to be had in such a small community.

You were hunting with Pavia. You were 13. You were all alone. You shot him in the head from 100 meters away and ran crying home to the settlement. It was an accident. Accidental shooting, the report said. But your father knew what had happened. Everybody knew what had happened, but no one said anything. Conflict is not to be had in such a small community.

Pavia's father was the only one who, to your face, said that he did not believe your story. He never spoke up when others were around. But he always watched you. When he got drunk he became unpleasant. Imprudent. Said that you were a whore who thought herself a hunter, and now you had killed his son. You were going to pay.

You told your father. You told him everything.

Your father taught you how to make a tupilaq. The small bonefigures you can purchase in turistshops everywhere in Greenland has never had anything to do with greenlandic religion. They are grotesque turist traps. A true tupilaq is invisible. Only a spirit caller or one with "the sight" sees them.

Your father made it. Combined the skeleton out of small bone fragments. Birds, fox, reindeer, dog. Wings, legs, ribs, claws and teeth held together with moss and some leather scraps. The final ingredient was the most important, something from the victim.

You wanted to make the tupilaq strong, so you slept with Pavia's father. You were 13. He was drunk. You saved some of his sperm in a small container. The tupilaq was very strong.

You sent it after Pavia's father. The bastard. He died a week later after a big lump of ice fell on his head. An unfortunate accident the report said.

It is in the past. Now you are a hunter. But still a woman. You can not change that. But you can be better than them. Sharper than them. Killing more seals and reindeer. People start calling you greedy, but that is only because they are not as skilled as you. You do not care. As long as you are the best, and they never see you be weak. Never again. Never weak again.

You are a skilled hunter, but Kunnungauq is better. Always sharper. Always more liked. The settlement's best hunter. He annoys you, but he is not weak. And he is not evil.

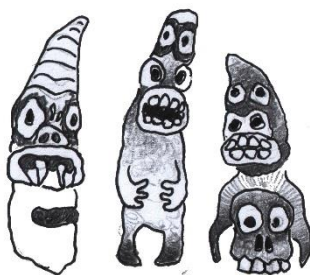
But he is better than you, for now.



On day two danes came to the settlement. Vitus and Madsen. Vitus is, as far as you can tell, an old man on a trophy hunt. Big game hunter. You do not know what to make of Madsen. He is a man with something more to him. He smiles all the time.

When Vitus said that they came looking for a hunting guide, several volunteered. But when they heard that the goal was to kill the polar bear living in the far end of the fjord, they withdrew. It is an evil place, it has always been.

They are weak. Lacking in courage. You signed up. To everybody's surprise Kunnungauq also signed up, but only after hearing where you were going. You believe he wants to find the remains of his brother Jerimias, who became a fell walker after having killed their mother. They must be out there, scraggy and half eaten.



Equipment:

Backpack with standard equipment: Sleeping bag, food, extra ammunition, extra set of clothes, rain wear.

A medium caliber rifle, legal for hunting reindeer.

You must:

If others are weak, tell them. Or tell them that they do not see you acting as an old weeping crone. You are a competitive person, which can create conflicts, but you try to avoid direct confrontations.

You must, when reaching the scene with the dismembered animals, explain how to make a tupilaq. Go into gory details, leaving no doubt as to the fact that you know what you are talking about. Or just tell them about the old belief that to make a tupilaq you put together dismembered animal parts. It is up to you. But let the others know that there is more to the story.

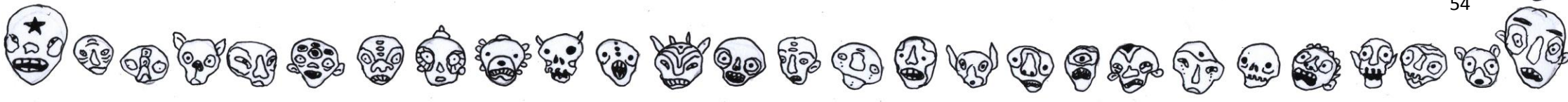
Magical rhymes

You know a few serratites, magical rhymes, that can help you in times of need. But they are only useable once, then they disappear forever. Your father taught them to you, as his father taught him. You know one that makes you faster, one that protects against pain and one that makes a man blind. To make the magic work you have to speak the rhyme in a low voice and repeat it once.

Faster: *Forward forward, leg and foot, stretch your body in giant leaps, up up.*

Protect against pain: *Vanish vanish, body and mind, heart and blood, no more pain, begone begone.*

Blind: *Darkness you must see, in darkness you must stay, go now go now, the raven leads the way.*



Madsen





Madsen

You once read a Greenlandic myth about the Man in the Moon. About grief.

About two women, each having lost a child. Ancient traditions dictated that they should make penance, grieve. That meant, that for a year they were not to bathe in the ocean or catch animals. Only eat what others gave them and always sit with their backs to others.

They refused. But up in the moon lives the Man in the Moon, and through two holes in the floor of his house he sees all. He got angry and came down to kill the two women and everybody that stood in his way. All the people in the settlement gathered in a large cabin and their spiritcaller conjured up one helping spirit after another to fight the angry Man in the Moon, but to no avail. Only when the spiritcaller used his strong inherited amulet did the Man in the Moon retreat. The two women promised to adhere to tradition.

Was the Man in the Moon real, he would have come for you a long time ago.

When you had your son, you and your Greenlandic wife were happy. You have never been so happy. But quickly you realised that something was wrong. He cried a lot. Colic, they said. But you were convinced he was in pain. And every tear tore up something inside of you. And then came the seizures. Severe seizures. Epilepsy, they said.

Three years later he still cried. And the seizures came more frequently. You were constantly wary. Making certain that he could breathe freely when the seizures came. Otherwise he would become all blue in the face. You had a few close calls. You slept poorly, all three of you.

You started making mistakes at work. One mistake nearly costing your entire crew. You had forgotten the ventilation, while treating a floor with a dangerous chemical. 11 were hospitalized, though no one died. But it was close.

You were reprimanded. It could have happened to anybody, and besides, no one got hurt badly.

Three days later your son got another seizure. It was a fierce seizure. He turned blue in the face. But this time neither of you got up. You sat there watching that little boy shake. Turning more and more blue. You did nothing, then he stopped,

Silence. For the first time in three years.

At the funeral everybody said their condolences. *It's terrible. Such a little boy. If there's anything I can do.* You just stared blindly ahead. Did not listen. Everybody was so understanding. *Terrible accident. But it was only a matter of time. Poor you.*

You hoped you could start all over. Get your lives back. You started to talk to people again. Have a beer with the guys. Kissed the wife goodnight without fearing the sleep. Smiling for the first time in three years.

A week later your wife took her own life.

At the funeral everybody says their condolences. *It's terrible. Tragic. Such a young woman with her whole life ahead of her. If there's anything I can do.* You nod and smile. It is as if the smile has frozen. Agreeing, while you keep smiling. The cursed smile. Stop smiling god damned.

It does not go unnoticed at work. You are called in for a talk. *This cannot go on.* What cannot go on? *Take a few days off or something.* But what have I done? *Go home.*

It does not take long before people start avoiding you. You smile back at them as they cross to the other sidewalk.

You are frozen. Smiling, nodding and laughing. What the hell are you doing?



When your old sailing buddy Vitus shows up asking for your help finding an polar bear, you smile and hear yourself saying yes. A polar bear? Are you out of your mind? Why the hell are you going hunting for a polar bear? But you do not say no. Smiling. Agreeing. Going along. Certainly we are going polar bear hunting. And you just happen to know where to find one. Or at least you have heard of one. But so far no one has managed to kill it.

You sail to one of the closest settlements in the hope of hiring a pair of hunters for the trip. They know the area better than anyone. Vitus says that he has a lot of money. He will pay. He has been saving up during his sailing years. And he tells stories about his time as a big game hunter. There is no country he has not been to, no animal he has not shot. Except for the white bear. He does not call it the polar bear. No. The white bear.

You arrive at the settlement. It does not take long before several hunters sign up for the hunt. That is, until they hear where you are going. The cursed fjord they say. An evil place. A woman signs on. Paneeraq. You know her. When her family had no sons, she, as their oldest daughter, was taught how to hunt. She is a skilled huntress. Then Kunuk signs on. That, you had not expected. He is supposed to be the best hunter in the whole area. Young. Strong. You have also heard that he had a brother, who became a fell walker after killing their mother.

Vitus hires them both.

Smile. You are going bear hunting.



You Must:

In the scene with the dead returning, you have to talk about your son. You can describe, in details, how horrible it was to kill a child, and about the great loss it was to lose both wife and child. Or you can just say that you once had a wife and son, but not any longer. It is up to you. But the others must feel that there is more to the story.



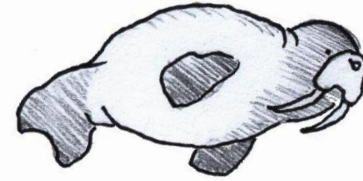
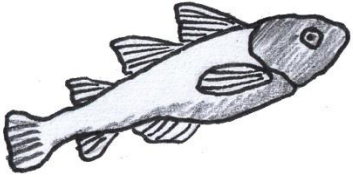
Equipment:

Backpack with standard equipment: Sleepingbag, food, extra ammunition, spare set of clothing and rainwear.

A low caliber rifle, legal for hunting small animals such as rabbit and grouse.

A picture of your late son and wife. This is your most treasured possession. It is the last picture of all three of you together.





Illustrations

