

# GANAKAGOK

## A Fantasy Roleplaying Game



Revised Version  
by Bill White

**Ganakagok, A Fantasy Roleplaying Game**  
by Bill White

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## DAWN IS COMING TO GANAKAGOK...



*Night fell ages ago, and the People who live on the icy mountain of Ganakagok worship the Stars. But now there are mutterings of change among the wise, the gifted, the mad: the Sun is rising. The Stars are fading. Dawn is coming. You are a man of these People, and the world you know is coming to an end. What do you do?*

*humans, not as “heroes.”* When the world is radically uncertain and wildly unknowable, while at the same time exerting on each individual powerful pressures to act, to do something, then their actions will be an expression of pure identity: “*This is who I am!*” You and your players will *create* a tale of real people in a strange and dangerous world facing potential loss and striving for the possibility of hope. Some very cool stories emerge in the play of the game, and everyone who plays will be thrilled to watch them unfold.

As the GM, your first task in beginning play is to guide your players through the process of character creation. During character creation, you'll call upon your players to decide some important background elements for their characters that will affect their fate at the end of the game, when the Dawn has come. To do that, they'll need to be able to “read” or interpret the metaphorical meanings of the “Ganakagok deck” so that they can tell you what made their character believe in the coming of the Dawn, what they hope will happen because of that, and what they're afraid of about the Dawn. This takes some practice, and you'll need to be able to show them how to do that, how to play the card-reading game of taking a cryptic but suggestive phrase and spinning it out into something meaningfully concrete in the context of the given character or situation. Similarly, another important background element is that of each character's identity, a two-word descriptive phrase consisting of an adjective and a noun encapsulating the character's persona; again, you'll need to be able to show players how to do that trick.

During play, your main job as GM is to, first, describe or “frame” the situations in which the

GANAKAGOK is a roleplaying game where you, as “Game Master” (GM), introduce a group of two to six other players to a fantastic world where they are quasi-Inuit tribal hunters on an island-sized iceberg where night fell a thousand years ago—but now the spirits have said that dawn is coming.

In a world where it is always night, the harbingers of the dawn foreshadow change, loss, and uncertainty, but also perhaps a measure of hope. In this game, play begins at the point at which the characters have each acknowledged that change is coming. It is up to the players to decide how they will face that change, whose precise form and consequences are to them unknown.

Think of it as “Eskimo-punk”: it's about people facing chaos on a grand scale *as*

characters find themselves and, second, push players to commit to choices for their characters so that their actions drive the story forward. Your scene-framing ability is the most powerful tool you have to work with; it is in the act of describing the world and prompting players to respond and take action for their characters that most of your contribution to the game takes place.

Additionally, of course, you will have to help them gain familiarity with the world of *Ganakagok* and confidence with how the rules of the game work. These rules are written in the expectation that you won't need your players to read these rules; instead, you'll explain the important rules and give them descriptions of the game setting to get them started.

A game of *Ganakagok* consists of a number of turns, during which the Dawn inexorably draws nearer. The climax of the game is the Dawn: during this turn, the conflicts that have been developing over the course of the game come to a head, and actions taken by characters in the game-world take on additional significance, since they will affect the fate of the People and possibly *Ganakagok* itself. The last part of the game, the Morning, is an end-game that occurs after the Sun has risen (or been driven back!) and gives everyone a chance to say what happens next: who lives happily ever after, who dies heroically or tragically, and what are the answers to the unresolved mysteries and puzzles of the story.

## THE “GANAKAGOK DECK”



THE PLAY OF THE GAME revolves around interpreting the motifs associated with a specially devised deck of cards called the “Ganakagok deck.” The deck is structured essentially the same way as a normal deck of playing cards: four suits of 13 cards each, including nine cards numbered from two to 10

and four high “face” cards. In the case of the Ganakagok deck, however, the suits are Tears, Flames, Storms, and Stars (which match spades, hearts, clubs, and diamonds), and the face cards are the Child, Woman, Man, and Ancient (corresponding to the jack, queen, king, and ace).

So a normal deck of playing cards can be used as your Ganakagok deck. The important thing to note is that each card has an additional set of motifs or meanings that are used in play, interpreted by one player or another to establish or develop the current situation or to justify a particular outcome when characters take action. For example, the Ancient of Tears has the motifs “Anuk (Polar Bear); to overcome or master.” So when this card is drawn or played, it could mean that a polar bear is nearby, that a man whose totem is a polar bear is significant, that someone has been overcome in the current situation, that an old man in the village has died (been overcome), that someone has mastered some difficulty, and so forth.

A complete list of the Ganakagok cards and their associated motifs is provided at the end of these rules. They can be photocopied onto cardstock, or cut out and pasted onto regular playing cards. In any case, the Ganakagok cards are provided in the following format:

<p><b>Two of Storms (2)</b>  <i>utakonot</i>                  Depths of the Sea                  to be troubled by the                  unknowable.</p> <p><b>MEQUQOHAEL</b></p>	<p><b>Card Name (“Strength”)</b>  <i>Nitu name for the card.</i>                  Image (Noun Phrase)                  Meaning (verb phrase)</p> <p><b>NITU WORD FOR THE IMAGE</b></p>
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The name of the card describes its suit and value. The number in parentheses is the “strength” of the card, which has a number of game-mechanical functions. Note that the strength of a numbered card is equal to its number while the strength of a face card is 12 for the Child, 14 for the Man or the Woman, and 16 for the Ancient.

The image or meaning or both are used to inspire the framing of a scene, narration of actions, and characteristics of characters. Providing a Nitu word for the image is only to add to the color of the setting, but may be useful during character creation and the devising of names.

<p><b>Ancient of Tears (16)</b> <i>anaanukreayot</i> [Polar] Bear to master or overcome.</p> <p><b>ANUK</b></p>	<p><b>Ancient of Flames (16)</b> <i>anaanonartot</i> True Love to love selflessly.</p> <p><b>PINNARAK</b></p>	<p><b>Ancient of Storms (16)</b> <i>anaanatkonot</i> Child [Descendant] to begin, to be born.</p> <p><b>NUKAQ</b></p>	<p><b>Ancient of Stars (16)</b> <i>anaanublrot</i> [Beluga/W hite] Whale to celebrate; to feel joy and express it without reservation.</p> <p><b>QILAGAQ</b></p>
<p><b>Man of Tears (14)</b> <i>uiqekreayot</i> Father to lead, compel, or demand.</p> <p><b>ATA</b></p>	<p><b>Man of Flames (14)</b> <i>uiqonartot</i> Blood Brother to swear a great oath or solemn vow.</p> <p><b>AOKUIQ</b></p>	<p><b>Man of Storms (14)</b> <i>uiqatkonot</i> Husband to attend to one's obligations.</p> <p><b>UIQEUT</b></p>	<p><b>Man of Stars (14)</b> <i>uiqublrot</i> The Sky to know or perceive; to understand as a whole or unity.</p> <p><b>SIKKIT</b></p>
<p><b>Woman of Tears (14)</b> <i>arnaqekreayot</i> Bad Weather to resist or oppose.</p> <p><b>NUVAYATOK</b></p>	<p><b>Woman of Flames (14)</b> <i>arnaqonartot</i> Wife to receive loving advice.</p> <p><b>ARNAQEUT</b></p>	<p><b>Woman of Storms (14)</b> <i>arnaqatkonot</i> Stranger to arrive at a new place or be unrecognized.</p> <p><b>NATUIQUN</b></p>	<p><b>Woman of Stars (14)</b> <i>arnaqublrot</i> Mother to be or to do good; to nurture or nourish.</p> <p><b>AMA</b></p>
<p><b>Child of Tears (12)</b> <i>nukaqekreayot</i> Scout to watch without being seen.</p> <p><b>NIKAPUN</b></p>	<p><b>Child of Flames (12)</b> <i>nukaqonartot</i> Messenger to bring news.</p> <p><b>TEGORUQUN</b></p>	<p><b>Child of Storms (12)</b> <i>nukaqatkonot</i> Shaman to be initiated, to pass into adulthood.</p> <p><b>ANGOKUN</b></p>	<p><b>Child of Stars (12)</b> <i>nukaqublrot</i> Reflected Image to meditate or think introspectively.</p> <p><b>IMMERIOK</b></p>
<p><b>Ten of Tears (10)</b> <i>arpotekreayot</i> Stolen Treasure to suffer ill-use or injury; to be wronged.</p> <p><b>SIORAU APKALA</b></p>	<p><b>Ten of Flames (10)</b> <i>arpotonartot</i> Village to grow [up]; to have one's proper and due place.</p> <p><b>ANAGU</b></p>	<p><b>Ten of Storms (10)</b> <i>arpotatkonot</i> Gossip to be oppressed by the weight of others' expectations.</p> <p><b>OKRADLAKOT</b></p>	<p><b>Ten of Stars (10)</b> <i>arpotublrot</i> Hearth to come home; to be safe and content.</p> <p><b>IKKUME</b></p>
<p><b>Nine of Tears (9)</b> <i>enekreayot</i> Darkness to lose hope; to despair.</p> <p><b>TAGGARIK</b></p>	<p><b>Nine of Flames (9)</b> <i>eneonartot</i> Feasting to become satisfied; to be recognized and rewarded.</p> <p><b>KOINIYOK</b></p>	<p><b>Nine of Storms (9)</b> <i>eneatkonot</i> Hunting Camp to set things in order, as in defense.</p> <p><b>TANGMARU</b></p>	<p><b>Nine of Stars (9)</b> <i>eneublrot</i> Starlight to strive for knowledge or understandng.</p> <p><b>AKSARUN UBLOER</b></p>
<p><b>Eight of Tears (8)</b> <i>ejekreayot</i> Two Walruses Battle to engage in loud or violent effort</p> <p><b>AIVIQOTA APKALA</b></p>	<p><b>Eight of Flames (8)</b> <i>ejeonartot</i> Chasm to spill or abandon.</p> <p><b>SINAA</b></p>	<p><b>Eight of Storms (8)</b> <i>ejeatkonot</i> [A] Chase to move with great haste; to fly.</p> <p><b>MALLINOK</b></p>	<p><b>Eight of Stars (8)</b> <i>ejeublrot</i> Basking Seal to share.</p> <p><b>QISIK OTOKA</b></p>

<p><b>Seven of Tears (7)</b> <i>edekreayot</i> Sea Birds in Flight to quarrel.</p> <p><b>NEKTOTA TINGIYA</b></p>	<p><b>Seven of Flames (7)</b> <i>edeonartot</i> Melting Ice to possess temporarily.</p> <p><b>GANAKE ONARTA</b></p>	<p><b>Seven of Storms (7)</b> <i>edeatkonot</i> Council to engage in debate or discussion.</p> <p><b>OKRAROTA</b></p>	<p><b>Seven of Stars (7)</b> <i>edeublorot</i> Ice Floe to trade, barter, or negotiate.</p> <p><b>GANAKU</b></p>
<p><b>Six of Tears (6)</b> <i>simukreayot</i> Journey to travel; to experience change or growth.</p> <p><b>PANGALOK</b></p>	<p><b>Six of Flames (6)</b> <i>simonartot</i> Path to recall fondly; to look back without regret.</p> <p><b>UYARU</b></p>	<p><b>Six of Storms (6)</b> <i>simatkonot</i> Cliff to begin a great work or significant task.</p> <p><b>UTAGUN</b></p>	<p><b>Six of Stars (6)</b> <i>simublorot</i> Orca [Killer Whale] to watch [for]; to be hidden but capable of sudden action.</p> <p><b>NALAGAQ</b></p>
<p><b>Five of Tears (5)</b> <i>arpukreayot</i> Chill in the Bones to feel shame, or to know weakness.</p> <p><b>KIPKAOT GANA EKUT</b></p>	<p><b>Five of Flames (5)</b> <i>arpuonartot</i> Small Gift to receive less than one hoped or deserved.</p> <p><b>SIORAU IKUDLA</b></p>	<p><b>Five of Storms (5)</b> <i>arpuatkonot</i> Leaping Salmon to pursue strenuously a foolish aim.</p> <p><b>AUPAYU ANNAKA</b></p>	<p><b>Five of Stars (5)</b> <i>arpuublorot</i> Fog to lose, owe, or be obligated [to].</p> <p><b>NIPETOK</b></p>
<p><b>Four of Tears (4)</b> <i>huetekreayot</i> Owl in Flight to seek solitude.</p> <p><b>UPPIK TINGIYA</b></p>	<p><b>Four of Flames (4)</b> <i>huetonartot</i> Frozen in Ice to fail to act when action is necessary.</p> <p><b>MINOEGANA E KU</b></p>	<p><b>Four of Storms (4)</b> <i>huetatkonot</i> Calm [Clear] Weather to come to peaceful and contented mutual agreement.</p> <p><b>ADLARTOK</b></p>	<p><b>Four of Stars (4)</b> <i>huetublorot</i> Fish in the Net to be given or granted.</p> <p><b>ANOKON KIBAKA</b></p>
<p><b>Three of Tears (3)</b> <i>sekreayot</i> Sea Bird Alight to harbor resentment.</p> <p><b>NEKTE OTOKA</b></p>	<p><b>Three of Flames (3)</b> <i>sekonartot</i> Walrus at Rest to be contented amid plenty.</p> <p><b>AMVIQ SINNIKA</b></p>	<p><b>Three of Storms (3)</b> <i>sekatkonot</i> Hole in the Ice to have one's efforts produce results.</p> <p><b>ILUOGANA EK</b></p>	<p><b>Three of Stars (3)</b> <i>sekuublorot</i> Torchlight to make or create; to guide or warn.</p> <p><b>INUKSUK</b></p>
<p><b>Two of Tears (2)</b> <i>utekreayot</i> School of Fish to court or become friends.</p> <p><b>UKTIUKOTA KIBAKA</b></p>	<p><b>Two of Flames (2)</b> <i>utonartot</i> Cannibal-Ghoul to desire, wish, or will; to hunger or lack.</p> <p><b>KADLUPAYUN</b></p>	<p><b>Two of Storms (2)</b> <i>utatkonot</i> Depths of the Sea to be troubled by the unknowable.</p> <p><b>MEQUQOHAEL</b></p>	<p><b>Two of Stars (2)</b> <i>utublorot</i> Ivory Carving to tell or reveal.</p> <p><b>EKIPAKU TUGREK</b></p>

## CHARACTERS



CHARACTERS are men of the People, the human tribe that lives on Ganakagok, a gigantic iceberg floating in a freezing cold sea illuminated only by starlight. They all belong to the same village, and are in fact related to one another by kinship ties of marriage and consanguinity. As Game Master, you'll want to describe Ganakagok to your players before beginning the character creation process, answering their questions and giving them a sense of what "the village" is like. I usually describe a cluster of igloos out on an ice-floe, sheltered from the wind by a long ridge of drifted snow, with the sculpted towers and cyclopean stairs of the ice-mountain of Ganakagok looming off in the shadowy distances. But you may wish to have the village be a warren of tunnels dug out of an icy berg locked in the ice floes, or a ring of hide tents taken down and set up again as the villagers wander across the ice.

Character creation consists of six steps. First, each player gets three Ganakagok cards that are used to inspire elements of the character's background. Based on this, the player then comes up with a short phrase that encapsulates the character's identity or persona. Together, the character's background elements and persona comprise what are called his Characteristics. Third, the player distributes 10 points among the character's four Attributes. Fourth, each player defines 10 Gifts, or things that may help the character during play. Fifth, each player gets an additional card that the GM uses to define a Burden, something that may hinder the character during play. Finally, the information from the character creation worksheet is transferred to the character sheet.



## GANAKAGOK Character Creation Worksheet

**Step 1.** Have the GM deal you 3 cards from the Ganakagok deck. Use them to inspire the Truth-Vision (pinnikap), Change-Hope (nanuniok), and Change-Fear (nannatiok) for your character by coming with an answer to each characteristic question that is related to the card for that characteristic.

<p style="text-align: center;"><b>First Card</b> Truth-Vision (pinnikap)</p>	<p>Why does your character believe that change is coming? EXAMPLES: ● <b>Chill in the Bones:</b> An ache whenever he gazes at the east. ● <b>Starlight:</b> His totem-star has faded from view. ● <b>Scout:</b> He has observed the ground shifting as he has scouted for game.</p> <hr/>
<p style="text-align: center;"><b>Second Card</b> Change-Hope (nanuniok)</p>	<p>What does your character hope will happen during or after this change? EXAMPLES: ● <b>Torchlight:</b> That he will be able to lead the People to safety in the West. ● <b>Depths of the Sea:</b> That he will uncover hidden knowledge that is worth knowing. ● <b>Chase:</b> That something exciting will happen!</p> <hr/>
<p style="text-align: center;"><b>Third Card</b> Change-Fear (nannatiok)</p>	<p>What is your character afraid will come about during or after this change? EXAMPLES: ● <b>Stranger:</b> That the West will deny him. ● <b>Mother:</b> That he will be compelled to choose between life and death for others. ● <b>Fish:</b> That food will become scarce, or hard to catch.</p> <hr/>

**Step 2.** Create the character's Identity (laak) by coming up with a name, a clan, and a two-word adjective-noun descriptive phrase that encapsulates the character's persona. Add your character to the Village Record.

<ul style="list-style-type: none"> <li>● <b>Onikapu of Clan Kanokot:</b> Wise Chieftain</li> <li>● <b>Maleuk Angokun:</b> Hermit-Like Shaman</li> <li>● <b>Nuqaki of Clan Kanokot:</b> Callow Youth</li> </ul>	<hr/>
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Examples (Names): Ahorgaaq, Baklukak, Chitoruq, Dansaqtok, Erapak, Fainaq, Gakuagaq, Hauqchuk, Ilaarvik, Jilmingak, Kerluqee, Loluqnaaq, Moauaqsoak, Namuryuk, Oanigaaq, Pataiaq, Qalaseroq, Ramuaqkok, Sauglulu, Taukuagnek, Unludtuk, Varlogtoq, W arrivu, Xullorpelsuk, Yullorvueak, Zulagulik

Examples (Adjectives): arrogant, brave, clever, deceitful, earnest, friendly, generous, haughty, ingenious, jittery, kayak-making, listless, malicious, nice, old, popular, querulous, resourceful, savvy, tenacious, ugly, vicious, weird, xanthous, xenophobic, yare, zany.

Examples (Nouns): artisan, boatman, craftsman, diver, elder, father, fisherman, friend, gatherer, hunter, husband, ice-walker, javelineer, kayak-maker, leader, medicine man, ne'er-do-well, oracle, prophet, quack, rascal, scout, seeker, son, trapper, traveler, tribesman, ululator, visionary, wanderer, warrior, xat-carver, xerophage, youth, zealot.

**Step 3.** Distribute 10 points among the Attributes of Body, Face, Mind, and Soul. No Attribute should be lower than 1 or greater than 5.

Body _____ <b>doing &amp; acting</b>	Face _____ <b>talking &amp; arguing</b>	Mind _____ <b>thinking &amp; seeing</b>	Soul _____ <b>doing right</b>
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**Step 4.** Take 10 points worth of Gifts, distributed among Goods, Love, Lore, and Mana however you like. Note what each gift is, as described below.

Goods _____ <b>tools &amp; weapons</b>	Love _____ <b>social relations &amp; ties</b>	Lore _____ <b>stories &amp; songs</b>	Mana _____ <b>spiritual aids</b>
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**Goods.** Identify Goods as items of equipment, e.g., my lucky harpoon, a bone knife, my father's old dog sled, an oil lamp, a well-made kayak I built myself, a coil of hide rope, snow shoes, a thick parka my wife made for me, my scrimshaw tools. Use Goods to "pip" dice by describing how you use the equipment to help you.

**Love.** Identify Loves as relationships with specific other people, who may be living or spirits (usually deceased Ancestors, but possibly Stars, Ancient Ones, or even the Sun), who are given a name and a persona in relation to the character, e.g., Juinapa (beloved wife), Mazauquq (loyal friend). **Put the new character on the Village Record and draw a line connecting him or her to your character.** You can also create characters who are *indirect connections* — they are connected to characters you are connected with—or to add a connection between two existing characters. Use Love to "pip" dice by describing how the relationship helps you.

**Lore.** Identify Lore as the title of a story, tale, song, legend, myth, or other account, e.g., "Karokuk in the Belly of the Whale," "The Song of the Harpoon," "The Rising of the Sun," "The Lore of the Ice," or "How Ganakorop Stole Anuka's Tail." Use Lore to "pip" dice by describing the knowledge that helps you.

**Mana.** Identify Mana differently depending on whether it is Ancestors, Ancient Ones, Star, or Sun mana. You get to choose what type it is. **Ancestors mana** takes the form of talismans, amulets, and charms (a walrus-tooth scrimshaw, a bear-claw necklace). On your character sheet, record the talisman under "Goods" as well as under Mana. **Star mana** and **Sun mana** take the form of strange physical markings such as a scar, tattoo, or weird feature (eyes glittering or burning, skin snow-pale or golden, voice hollow or fulsome, e.g.). On your character sheet, you should record your strange physical marking under "Scars" as well as under Mana. Ask the GM what form **Ancient Ones mana** takes; it depends on what he's decided the Ancient Ones are. Use Mana to "pip" dice by describing how the spirits help you. Each time you use mana, you use up a little bit of the spirit's power, though.

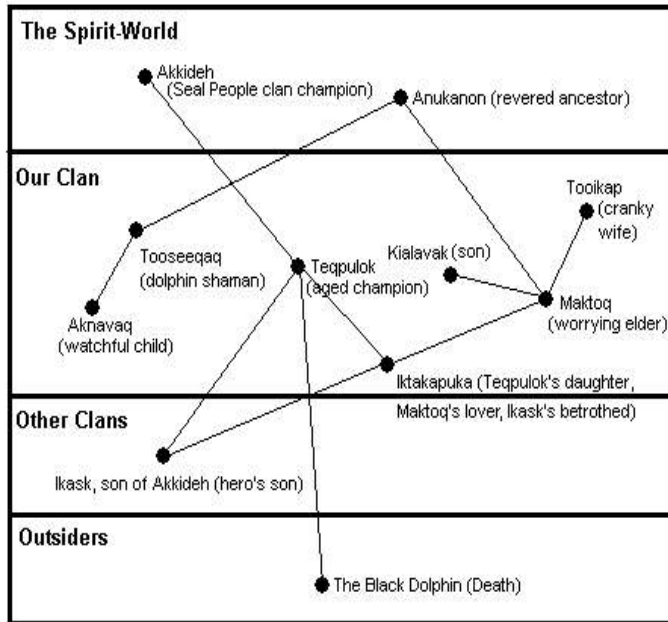
**Step 5.** Have the GM deal you a final card. He will then use this card to assign you a Burden—something that will definitely hinder you in certain situations, but which may help you in others.

<b>Final Card</b> First Burden (ansiannat)	What burden does this character carry? <b>EXAMPLES:</b> <ul style="list-style-type: none"> <li>● <b>Blood Brother:</b> A powerful clan head opposes him (Hate).</li> <li>● <b>The Sky:</b> He has cursed the Stars in his heart (Sins).</li> <li>● <b>Stolen Treasure:</b> His arm hasn't healed right since he injured it scouting (Scars).</li> </ul>
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**Step 6.** Transfer your character to a Character Sheet.



First, give your players a copy of the Character Creation Worksheet and deal each player three Ganakagok cards. Character creation begins with a player reading or interpreting three Ganakagok cards to decide on (a) what the character experienced that made him believe that some kind of change was occurring, (b) what he *hopes* will come from this change, and (c) what he is *afraid* may happen because of it.



The worksheet gives some examples, but you should practice reading cards and coming up with “characteristics” so that you can offer suggestions to players who are “stuck.” These choices on the part of the player will help the player define the character's *identity*, which consists of the character's name and a two-word phrase encapsulating his persona, e.g., “audacious explorer,” “garrulous gossipmonger,” or “radical visionary.”

Once the characteristic aspects of the character's persona are decided, the player then allocates 10 points among four Attributes that determine (albeit indirectly) that character's effectiveness in taking action. The four Attributes are Body (physical action), Face (social action), Mind (intellectual action), and Soul (spiritual/moral action).

Each player also gets to choose 10 Gifts, distributed as desired among Goods (equipment and gear), Love (social ties and relations), Lore (tales and knowledge), and Mana (spiritual power and numinous attributes).

While they're deciding what Gifts to give themselves, you can use that time to

*The village record maps out the relationships among characters. Modify it during play to show new relations, changes in relationship intensity, transformations of character persona, and so forth. It is a great source of inspiration for coming up with challenges and dilemmas for the players as well. Players will often find themselves “maneuvering” so as to justify the creation of new relationships among their characters. Remember that a “Love” is a two-way street; it implies a mutual obligation between the characters.*

assign each of their characters a Burden, since they'll each have a pretty good idea of who their characters are. To do this, deal each player a card and interpret it as a Burden relevant to the suit of the card (Scars for Tears, Hate for Flames, Fear for Storms, and Sins for Stars).

Finally, give each of your players a character sheet and have them record their characters on it. This is the final step on the Character Creation Worksheet. Once everybody has done this, you're ready to play.

This list is provided courtesy of Jason Morningstar's quasi-Inuit name generator, also available online at <http://www.meekmok.com/sassy/generators/inuit.html> and used with his permission. You can photocopy it and hand it out to your players for them to use, or go online and get a separate sheet for each player.



Kialavak, child of Kuloggaq and Tupelnaq  
 Tooikap, child of Nuquaqueak and Tartikap  
 Ilakok, child of Tudamaq and Tornimaq  
 Kinatoq, child of Akuagulk and Akuagyuk  
 Maqmingsuk, child of Toruchtoq and Aseeee  
 Kabqigaaq, child of Palaeak and Akqinegak  
 Normuraq, child of Aulaak and Toruaqeaq  
 Milnalik, child of Maqnaneqaq and Aitemaq  
 Tangubuk, child of Aipalumaq and Kabsaqsaq  
 Kaludnek, child of Nusaggaq and Tanludsuq  
 Sauludsaq, child of Noasinegak and Aklogeek  
 Aseekap, child of Pataiyuk and Nusaqup  
 Ataichuk, child of Sausagvik and Tortiyok  
 Tooviak, child of Norla qaaq and Norludseroq  
 Teqnanegak, child of Tsekigaq and Ala aq  
 Aqilik, child of Miluaqaaq and Keeglulvigaq  
 Kaqitok, child of Auglunegaq and Akluqbuk  
 Apaluulk, child of Akuchkark and Tanrivik  
 Turiaq, child of Aitaisaq and Akitok  
 Apelanak, child of Akguaq and Akluqyuk  
 Kiglugaq, child of Aseenegak and Teqtaiqaaq  
 Akgugaaq, child of Sauvutok and Tornmurnegaq  
 Keeianncheeak, child of Nuquaqlik and Samuchla  
 Nuqgluanak, child of Hanpalutuk and Noasagtok  
 Suwakpelguaq, child of Qaaaarkok and Torvukok  
 Nuqglutuk, child of Ikuagsuk and Aktainaq



## THE WORLD OF GANAKAGOK

GANAKAGOK is essentially a gigantic mountain of ice with cyclopean spires, crystalline caverns, and labyrinthine stairways sculpted into its flanks. It is surrounded by a plain of ice floes that crack, float, and merge back into the ice-pack. Marine mammals like seal and walrus make their homes on the ice-pack, and penguins are also numerous (or not, if introducing this antarctic anomaly offends you). White beluga whales and black-and-white orca swim beneath it, breaching in the gaps to breathe (at which point they may fall prey to hunters). Rarer are large predators like arctic wolves and polar bears.



*A Nitu hunter faces an angry walrus on the icy plains of Ganakagok.*

*Imagine you draw Man of Tears (Father: to lead, compel, or demand) as the consequence card during play. What would you say happens next if it were up to you to read the card?*

Once you describe the central mountain of ice to the players, they are usually going to want to go there—and how! You need to be prepared for this in terms of the descriptions you're able to offer, the challenges you're able to present, and the situations you're able to convey.

As always, you'll want to use Ganakagok cards to prompt you and your players; you'll be surprised at how often drawing a card to answer the question “What's happening now?” will produce a cogent response.

En route to the Mountain of Ice (or elsewhere), characters may encounter (1) others of the People (e.g., hunters, wanderers, refugees, a war party), (2) strangers (e.g., red-bearded, ruddy-skinned warriors with bright swords and metal shirts, or men in noisy flying sleds wearing strange garb and bearing incomprehensible tools), (3) fierce animals (e.g., a polar bear, or wolves), or (4) horrid monsters, like the cannibal-ghoul, which may be either white-furred man-like beasts with sharp fangs and a taste for blood or gaunt shambling corpses with frost-blackened skin and a freezing touch, or both. They may come upon strange places like a pool that doesn't reflect the starry night sky but in which fleecy white clouds appear against a bright blue background, an abandoned village whose people have vanished mysteriously, or an obelisk of black stone traced with strange silver markings. They may find themselves threatened by cracks in the ice or by foul weather.

Once they arrive at the Mountain of Ice, their path will take the characters either to its summit or down into its depths. In either event, the risks the characters face will increase as they have to navigate sheer cliff faces and traverse abysses, gaps, and chasms. The cyclopean architecture of the Ancient Ones should give the characters pause, and they may become lost within gigantic labyrinths or dazzled by starlight-refracting prisms. The potential for encountering strange and sorcerous beings, servitors of the Sun or of the Stars, or relict of the Ancient Ones perhaps, increases as well.



You can sketch out a map of Ganakagok early in the game to orient players to the layout of their characters' world; see the example nearby. Place a few evocative locations on the map, leaving most of it blank. During play, you may add details or your players may through their narration of their characters' explorations.

You can use the chart below to create some Nitu place-names. Simply choose a root element from the first column (selecting singular or plural) and then one or more prefixes or suffixes or both from the second column. Add apostrophes or dashes so people can pronounce them!

Chasm (sinaa/sinaam)	Deep (mequq-)/of Depths (-emeqoq)
Cliff (utagun/utaguun)	Icy (ganaka-)/of Ice (-eganaek)
Floe (ganaku/ganakun)	Foggy (nipetoka-)/of Mists (-enipetokuq)
Ice (ganake/ganaket)	Freezing (mino-)/Frozen (minoe-)
Maze (ningar/ningaret)	Great [Vast] (obuqu-)
Mountain (tukop/tukopuq)	Lonely [Lone] (naaniuq-)/of Exile (-enaaniu)
Path (uyaru/uyarun)	Mad (nefgan-)/of Madness (-enefganuq)
Place (gok/gokuq)	Snowy (igani-)/of Snow (-iganot)
Plain (ashun/ashuun)	Starry (ublora-)/of Stars (-ublrot)
Sea (hal/haluq)	Stormy (atkona-)/of Storms (-atkonot)
Spire (wabarun/wabarun)	Strange (natiuq-)/of Strangers (-enatiuquun)
Stair [Ladder] (ingop/ingopuq)	Tearful (kreyo-)/of Tears (-ekreayot)
Village (anagu/anagan)	Wild (nenitiyu-)
Waste (nenashun/nenashuun)	Windy (konu-)/of Winds (-ekonot)

Thus, the Windy Chasm could be “konusinaa” while the Village of Strangers could be called “anagu'enatiuquun.” The Great Mountain of Ice could be “oboqutukopganaek” or, if you like, “oboquganakatukop.”

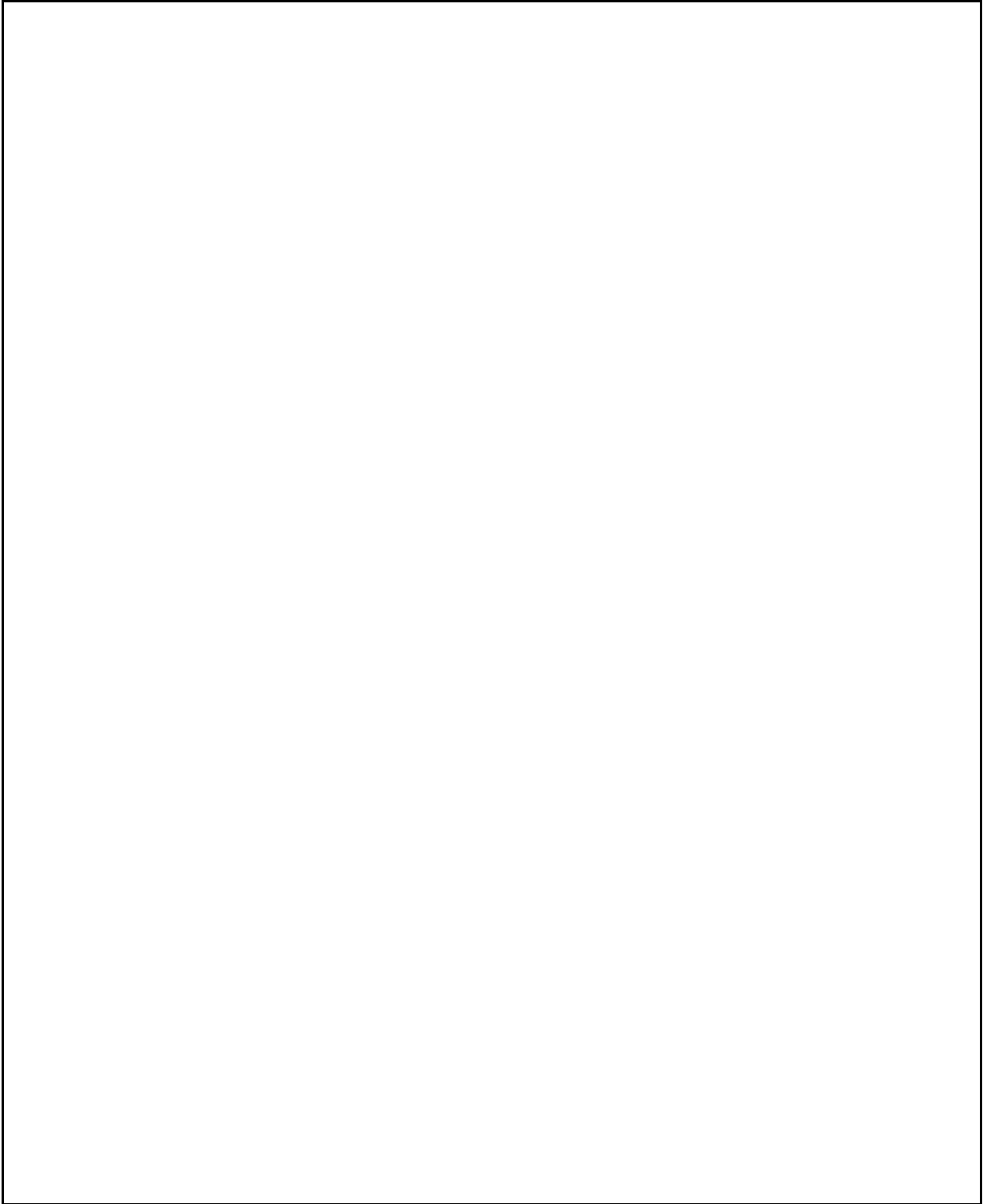
Alternately, put the village in the center of the map, leaving most of it blank: this may have the effect of keeping most of the action in the village (as players focus their attention on the map of the character network rather than the one of the physical world). Or dispense with the map altogether.

Finally, you can also place cards on the Ganakagok map and allow the players who reach them first decide what terrain features they indicate. This is good when there are only a few players.



GANAKAGOK

## Ganakagok Map



Locate the village somewhere on the map; add other terrain features as needed during play.

## The Village

THE VILLAGE is a central focus of the game. Players will have a lot of questions about the village, and you should answer their questions as best you can based on what seems reasonable to you and your players and where your expertise lies. If you want the Nitu to be a patrilineal matriarchy, so be it. If your players think it makes sense for the Nitu to rely on a gift economy of mutual exchange and obligation, that works too. I've made some basic assumptions about how things work among the People; you can use this or modify it as you desire.



*Use the Loves created by the players as foils and goads to their characters. How will Ilarnuk the dedicated craftsman respond when his wife tells him that the family larder is bare?*

A village is made up of a number of clans, each with its own headman; the headman's wife or mother is often but not necessarily the “senior mother” of the clan, with great influence upon what the women of that clan do. Each village also has a chief who is usually the most successful senior hunter, and who may also be the headman of his own clan. In other words, each village is a loose collection of several interrelated families that largely operate according to the traditions of the People but which look to the more senior among them for leadership and guidance in times of crisis or trouble.

Each clan will also have at least one senior shaman and probably several others who are able to interpret dreams and lead journeys into the spirit-world. Remind players whose characters have indicated mystical talent, ability, or inclination that they can lead their companions on a spirit-journey if they so choose. Spirit-journeys are seance-like trance-visions; more about this is below. Shamans are often rivals, offering divergent ideas about what the spirits want in any specific case.

The People live by hunting seals, walruses, and other large aquatic mammals, including the occasional whale, and by fishing. Their material culture is limited by the scarcity of plants, stone, and metal: most of their tools are made from bone, for example, and they rely on hide for fabric, occasionally supplemented by a tough, fibrous seaweed. The Nitu heat their dwellings and cook their food using oil rendered from the fat of aquatic mammals like seals, walruses, and whales.

## The Spirits

THE SPIRITS are an important source of information and power; the spirits are real and exert their influence upon Ganakagok by communicating with those who seek to contact them. They are not unidimensionally beneficent, having their own mysteries and secrets, but they are often willing to bestow mana and lore upon those who please them. Journeying in the spirit-world to gain Gifts from the spirits often involves a dream-like trance, often mediated by a mystagogical shaman, that is shared by participants via dramaturgical and ritualized performances. More simply, spirit-travelers seclude themselves and act out by movement and voice their shared imaginings of the unreal. The ultimate effect is part stage play, part seance, part mutual hallucination. But the spirits can also “force” themselves upon living people through dreams, waking visions, and other sorts of hallucinatory experiences.

Additionally, travellers who go far beyond the normal limits of the People's experience can enter a spirit-realm that operates more and more like a waking dream than like the world of the everyday, so that far out on the Sea of Tears or within the depths of the Mountain of Ice, everything takes on a dream-like and mystical quality. Note also that the changes you as GM associate with the passage of time can be tied to movement in space as well.

You should put spirits in the spirit-world portion of the Village Record, and treat them like any other character: they can take action as part of your scene-framing and do something that pushes a player's character to make a choice or react in some way.



Additionally, keep track of the Mana available to players from each type of spirit; this is a measure of the overall power and influence of that class of spirit on the world and its people. At the start of the game, you'll draw a card for each class of spirit and use its face value as the amount of Mana that players can use during play. This number will change during the course of play, and can be affected by what characters do.

### The Ancestors

*The spirits of the Ancestors may visit living characters in dreams and visions.*

The Nitu revere their Ancestors, honoring them with their remembrance and filial piety. The Ancestors want the best for the People, but are limited in their knowledge and power.

After each round of actions, the Ancestors gain or lose mana equal to the number of players plus the difference between Good and Bad medicine on the Game Record, so that having lots of Bad Medicine reduces the mana accruing to the Ancestors (see below).

A character who dies during play may simply take up his station in the spirit world, as a beneficent guardian or a hungry ghost as his player pleases.

## **The Stars**

The Nitu worship the Stars, regarding them as their protectors, judges, and moral guides. Guidance from the Stars has the force of prophecy, or law. Individual stars as well as totemic constellations inhabit their legends and myths. The Stars are potent and alien.

At the end of each round of actions, the Stars lose Mana equal to the number of players in the game (including the GM). This number doubles during the Pre-Dawn and triples during the Dawn. Keep track of negative mana; it counts as bad medicine for the village come morning (unless the characters do something to change that).

## **The Sun**

At the beginning of the game, what the Sun is and what it portends for the People, for the Stars, and for Ganakagok are not clear. The Sun stands in some kind of opposition to the Stars; that much is known. But the precise nature of that opposition and the means by which it will be expressed are not. The event cards that are read at the beginning of each stage of the game can be used to clarify this question.

After each round of actions, the Sun gains mana equal to the number of players in the game (including the GM). This number doubles during Pre-Dawn turns and triples during Dawn turns.

## **The Ancient Ones**

The Ancient Ones created Ganakagok—everyone knows this—but who they are or were, exactly, is unknown. They may be malign and alien, or beneficent and friendly, or somewhere in between. They may be utterly vanished, without a trace, or still have some presence in the world waiting to manifest. This is a mystery that can (but does not need to be) resolved in play.

Any weird, eldritch, or otherwise uncategorizable gods invented by the players during character creation are probably Ancient Ones; this rule can help you as GM figure out what the Ancient Ones are.

The Ancient Ones gain or lose Mana at the end of each round depending on a rule that the GM decides upon at the beginning of the game (or, at least, before the end of the first round of play). This rule should be devised in the anticipation that it will be used as a clue to the nature of the Ancient Ones, and so should be suitably evocative. For example, if the Ancient Ones are really the cold hearts of burned-out stars inimical to the Sun and who are fighting to convert their brethren to burn in their cause, then the rule could be “Add  $N/2$  mana and reduce the Sun's mana by the same amount, so long as the Mana of the Stars plus the Ancient Ones is greater than that of the Sun,” suggesting that some of the power lost by the Stars is being accrued by the Ancient Ones rather than the Sun, at least until the Sun gets strong enough to put a stop to it.

## THE METAPLOT



THE “METAPLOT” of the game involves the coming of the Sun to Ganakagok, and the changes that the Dawn brings. When the game begins, the night sky over Ganagakok is ablaze with the light of thousands of stars, allowing vision that while shrouded is still better than the the brightest of moonlight. In recent times, however, a thin grey line has appeared on the horizon. What this portends emerges from play.

### Establishing the Metaplot

*Stage Change Rule.* You will have to make rules for how the stage of the game changes. The simplest way is to simply say that each stage takes up a certain number of turns: three of Night, two of Pre-Dawn, and one of Dawn, for example, or two Night and one each of Pre-Dawn and Dawn. Another way to do it is to tie it to the power of the Sun versus the Stars: at the end of any round where the Sun has more mana than the Stars, the “stage change counter” advances by one, so that it takes three advances to get from Night to Pre-Dawn, two from Pre-Dawn to Dawn, and one from Dawn to Morning.

*Narration Rule.* At the beginning of each stage, a Ganakagok card is read to introduce an “event” or situation related to the coming of the Sun. Who gets to narrate this card can be varied. The default rule is “the GM narrates,” but other possibilities include giving it to the player of the character narrated to be the “Avatar of the Sun” or the “Son of the Morning” or some such title, or to the player of the character who has the most mana of the type belonging to the spirit with the biggest mana pool.

*Final Fate Rule.* This will determine how the final fate of Ganakagok as a whole gets read. You can simply assign narration rights to someone, as above, or rely on a simple calculation or

comparison, e.g. “Ganakagok survives if the Ancestors have more Mana than any other type of spirit when Morning comes; otherwise, Ganakagok is destroyed.” You can keep the rule a secret until the characters do something, like spending some Good Medicine to learn it after a spirit-journey. Or you can keep the rule a secret but provide in-character clues as to its nature: “The old hermit tells you, 'Revere your Ancestors! Only they love the People so well as to preserve them from the fire that comes!' Then he falls into deep slumber once more.”

*Situation Cards.* You'll deal out a number of cards that will serve as “situation cards”; each is read to establish a problem or issue facing the village or the world, and provides a pool of points (or “pips”) that you can use as GM to oppose efforts to address the situation. This pool is in addition to other points you get from description cards, if any. Note that a player who successfully addresses a situation takes possession of the situation card—he gets to keep it in his hand and play it later.

### **The Coming of the Dawn**

*Stage One: Night.* The stars are bright in the sky. The sea is frigid cold, and the gelid ground of Ganakagok is frozen solid. Though change is in the offing, it is still possible to imagine that things will be as they always were. During this stage, characters begin to explore their initial motivations while players familiarize themselves with the rules and game mechanics, and get a sense of the direction in which the game will proceed.

*Stage Two: Pre-Dawn.* The dimmer stars fade from view as colorful streaks in hues of pearly rose suffuse upward from the horizon. Cool currents begin to ameliorate the iciness of the sea. The ground remains firm and cold, but strange rumblings and shiftings take place on occasion. Animals begin to change their patterns of behavior, with unusual migrations. During this stage, the initial mysteries will probably give way to the outline of a more general problem, finding the solution to which becomes the focus of the action. More familiar now with the mechanics, the players will probably take steps to maximize the resources they have available to their characters.

*Stage Three: Dawn.* The Sun appears on the horizon, but has not yet fully risen. Only the major stars remain. Warm rains fall with some frequency. More shifting and even melting of the land occurs, with calamitous flooding and avalanches possible. Warm currents can be felt in the sea, and sea animals become more scarce. During this stage, players usually will feel the need to have their characters decide upon and initiate at least one course of action to implement a solution to the metaplot problem. This is the climax of the story.

*Stage Four: Morning.* The Sun is up, having cleared the horizon, and rises in the sky. The air grows warmer. The Stars are completely hidden now, and the sky brightens as time goes by. The sea is now appreciably warmer, though still cold. Whole pieces of Ganakagok may fall into the sea, with disastrous consequences that change the entire landscape. In this stage, the implications, ramifications, and consequences of the players' decisions for their characters becomes clear; here is the denouement of the story.

Instead of playing out a normal turn, during the morning you'll collectively establish (a) the final fate of Ganakagok by reading the last situation card on the Game Record according to the final fate rule, (b) the final fate of the Villagers by comparing the Good Medicine with the Bad and narrating a positive outcome (or at least, as positive as possible given the final fate of Ganakagok) for the village's situation if there's more Good than Bad and a negative outcome otherwise, and (c) the individual destinies of the characters by comparing their personal Good and Bad Medicine and narrating a positive fate if there's more Good than Bad and a negative one otherwise (or at least, as positive as possible given the final fates of Ganakagok and the village).

*Example:* The GM decides upon a Final Fate rule, which he keeps secret until an opportune moment. In this game, it's when a character embarks on a sea-voyage to find and defeat the Sun. Cast ashore in the aftermath of his struggle, the character now understands the power of the Sun. The GM takes a point of Good Medicine from the character and tells the player, "The player with the most Sun mana reads the Final Fate card, *if* he's got more than is in the Sun's mana pool. Otherwise, I read it as what causes the doom of Ganakagok." Being a good sport, the player has his character return to the village and announce, "We must learn to control the power of the Sun, or it will destroy us."

At the end of the Dawn turn, the players have managed to whittle down the Sun's mana pool while at the same time increasing one of their own Sun mana totals so that a player rather than the GM gets to narrate the Final Fate of Ganakagok. The card that is drawn is the Woman of Stars (Mother: to be or do good; to nurture or nourish). "With the coming of the Sun," the player says, "the world enters a new age of plenty, as the ice of Ganakagok melts and flows to reveal the ancient contours of the land, which now bears fruit for animals to eat."

But the Good Medicine total of the village is less than its Bad Medicine, so the GM (taking into consideration all that has gone before) says, "But the fate of the village is not so happy, for with the melting of the Ice, the village is washed away and its people scattered."

Now each player narrates his character's fate, according to his Medicine totals. A player with more Good than Bad tells of his character's founding of a new village on the site of the old; one with more Bad than Good tells of saving his family from the flood before succumbing himself.

**Stage (Stage Modifier)**

Night (x1)	Pre-Dawn (x2)	Dawn (x3)	Morning
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Stage Change Rule \_\_\_\_\_

Event Narration Rule \_\_\_\_\_

Final Fate Rule \_\_\_\_\_

Deal one card to each stage, face down. Reveal and read at the beginning of each stage; who gets to read it depends on the event narration rule the GM decides upon (the default rule is "GM reads").

**Mana Pools**

Stars	Ancestors	Ancient Ones	Sun
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At the end of each round, *subtract*  $N * \text{Stage Modifier}$  from Stars mana (where N is the number of players).

After each round, add N plus the difference between good and bad medicine in the village to Ancestors mana.

Mana Rule \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

At the end of each round, *add*  $N * \text{Stage Modifier}$  to Sun mana.

Deal one card face down (GM can peek) to each type of spirit. The value of the card is the amount available to players capable of using that type of mana. Reveal the card when that type of mana is first used in play. Read the card to determine an issue of importance to those spirits or their interests. A player may try to "deal with the issue" in which case the card provides a pool of "pip points" for the GM to use. Replace the card with the consequence card to determine what happens as a result of the character's action, adding or subtracting its value to the mana total depending on how the consequences are narrated.

**Village**

Good Medicine	Bad Medicine
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Deal one card to good and bad medicine at the start of the game; these are the starting values. Read both cards to determine the current situation in the village. When a character tries to "deal with the situation," the GM can use Bad Medicine as a pool of points to pip the player's dice, which total is equal to the amount of Good Medicine the player draws from the pool.



## RUNNING THE GAME

ONCE YOU'RE ALL READY, the game in earnest begins. The game comprises a number of rounds, during which the spotlight shifts from one player's character to the next in succession. The order of play is determined by the relative age of the characters, from youngest to oldest. Ask players to reseat themselves depending on your subjective perception of the character's ages, with brash and impulsive characters coming up earlier in the rotation than careful, cautious, and deliberate characters. Allow players to go earlier or later than they're supposed to if the players who would be affected concur.



If this round is the first in its stage, you'll reveal an event card and narrate it according to the narration rule you've chosen. This event may then be established as a “situation,” in which case the card provides a pool of points for you as GM to use against efforts to address the situation, just like the last description card played in the normal course of events (see below).

Each player's turn consists of you drawing Ganakagok cards to inspire the description of what's occurring to the character at that point and to structure the narration of what happens as a result of a character's actions. A turn will involve the draw of at least three cards: a description card, a risk card, and a consequence card. You can draw more than one description card. Mechanically, the face value of the last description card drawn provides a pool of points that the GM can use like Gifts to affect the dice that are rolled (more on this in a minute). The risk card determines the number of dice that the player rolls. The consequence card is interpreted by the winner of the risk roll, who is thus said to “win narration rights.”

Here's the default way of running things. During play, things may shift subtly. (1) Draw a card and use it to inspire your description of what's happening to that character. Look at the character sheet, the village record, the map, and the game record for possible hooks upon which to hang the card's motifs. Look especially closely at the Burdens the character carries. Ask the player to remind you of the character's change-hope, change-fear, and truth-vision. Ask other players what they think the card “must” mean. Use all of these potential sources of inspiration to describe what faces the character. (2) Listen to the player's response and interactions with other players. Move the action along; introduce complications and dilemmas for the character. Draw additional cards as you need them to inspire additional description. (3) At some point, you will reach a point when the outcome of a player's choice requires closure or completion rather than additional complication. In dramatic terms, the action of the scene has reached its climax. You'll usually know when this point is reached: there is enough detail that everyone understands what's at

stake, who's on what side, and what resources are available or appropriate. The player has just had his character *do something* that will make a difference in the game. At that point, draw a card and say, “This is the risk card. I think that the question is [what's at stake for the character] and that the relevant attribute is [whatever attribute you think is appropriate to what the character is doing—Body, Face, Mind, or Soul].” If the player disagrees, work it out until you're both happy with the question and the relevant attribute.

At this point, the player can use his Gifts (including his identity, truth-vision, and other characteristics as described below) to add dice to the roll. Additionally, the player can draw Good Medicine from the Village to add dice as well. Note that in any situation where the player can draw (i.e., spend) Good Medicine, he can also add Bad Medicine to the Village to have the same effect.

The player takes the risk dice and rolls them. Now the player sorts the dice in the middle of the table. All the 1s go in one group (call this “Good Medicine”) and all the 6s go in another (call this “Bad Medicine”). A third group is made up of dice that are *less than or equal to* the relevant attribute score (call this “Current Advantage”). The last group of dice is made up of those that are *greater than* the relevant attribute score (call this “Current Disadvantage”).

If the Current Advantage is greater than the Current Disadvantage, then tell the player to read the risk card in his favor, as making progress toward his goal. If the Current Advantage is less than the Current Disadvantage, narrate the risk card so that the character loses ground or is placed at a (potentially temporary) disadvantage. You can choose to assign narration rights to someone else, if you like. If there's a tie, narrate it so that it could go either way.

Now it's time to use Gifts! Go around the table, starting either with the player (if he's at a disadvantage) or yourself (if he's at an advantage). Remember that you have that pool of points from the description card; use some, none, or all to “pip” dice up or down by one pip per point, justifying it by naming some aspect or feature of the situation as having an effect on things. Similarly, players whose characters are present in the scene (or who could reasonably be argued to have taken prior action that would have affected the events in the scene) can use their Gifts to pip dice up or down by 1 pip per point of Gift used. The use of the Gifts must be justified or motivated by players' descriptions, and you're allowed to overrule those justifications you find sketchy or tendentious. Similarly, a character's Burdens can be used *against* him during this process.

Note that Gifts used earlier to add dice can't be used now to pip them.

Remember that Mana from the spirit-pool is used up when a player uses his Mana as a Gift. The player's own mana is thus a limit on the amount of Mana that can be drawn from the pool during a turn. Lore is also used up when invoked as a Gift, but the facts that it lays down can be later invoked by anyone when appropriate (so in a sense using Lore makes it public and permanent).

Additionally, a character's identity, change-hope, change-fear, and truth-vision can be used as Gifts where appropriate. Specifically, if the player describes his actions in a way appropriate to one of his identity-elements, let him pip a die. If the character is specifically striving to achieve his change-hope or avoid his change-fear, let him pip a die also. If the player describes the truth-vision coming to pass or having some consequences, that's also worth a die pip. By the same token, a character doing something in opposition to the imperatives of his identity, or that would nullify his change-hope, bring about his change-fear, or obviate his truth-vision, can have it used against him to pip a die.

Finally, any character who is present in the scene automatically gets at least 1 “pip” just for being present.

The GM has a number of other sources of pips. In addition to the pips from the description card, any situation cards that bear upon the current action can provide pips. If an action involves influence over

One last thing about pipping dice: just like adding dice, Good Medicine can be taken from the Village and used to pip a die. Unlike adding dice (which only the player taking the turn can do), any player can do this during the turn. The GM, of course, can draw upon the Village's Bad Medicine.

Keep going around the table until no one has any more Gifts they wish to use or Burdens they wish to invoke—specifically, until everyone since the last player to do something passes. Once this happens, take a look at the Current Advantage and Current Disadvantage stacks and draw another card, saying, “This is the consequence card.” You (or the person you designate) narrate what it means if current disadvantage is greater than current advantage; the player narrates if current advantage is greater than current disadvantage.

If there's a tie, do it this way: you (the GM) narrate if there is more Good Medicine than Bad Medicine, and the player narrates if there is more Bad Medicine than Good Medicine (look at this sentence carefully; it establishes a trade-off, in that the one with the larger resource gain loses narration rights). If there's *still* a tie, narrate a stasis: no change, status quo ante, and it is (almost) the next player's turn.

The last thing that happens in the player's turn is dealing with Good and Bad Medicine. For each point of Good or Bad Medicine the player gets, he must do something *different* until he's done all of the different things he can do, at which point he's allowed to do something he's done before.

Players can use Good Medicine to (a) add a new Gift to their character at a strength of 1; (b) increase the strength of an existing Gift by one; (c) reduce the strength of a Burden by one; (d) by spending three Good Medicine, draw and hold a Ganakagok card for later use; (e) add it to the character's Good Medicine total, (f) add it to the village's Good Medicine total, or (g) give it to another character who was present in the scene. Additionally, the GM may allow (or require!)

the player to spend Good Medicine to learn a game-mechanical secret, like the Final Fate rule or an undisclosed situation card, or to gain a powerful new ability, like a shaman's power to know of far-off events (represented in the game by the player's right to play a Ganakagok card he holds like an event, just like the GM), or to move on the map if such movement has game-mechanical consequences (i.e., like revealing a Ganakagok card to describe an unexplored location).

Players can use Bad Medicine to (a) add a Burden to their character sheet at a strength of 1; (b) increase the strength of an existing Burden by 1; (c) by spending *two* Bad Medicine, draw a Ganakagok card and give it to the GM to use as a “bad luck” event (note that this is not fair), (d) implement the death of one of the character's Loves, at a cost equal to the Strength of that Love; (e) increase the character's Bad Medicine by up to 2 points, or (f) increase the village's Bad Medicine by up to 2 points. As GM, you should monitor these choices and make suggestions if the player is uncertain, but generally the choice is up to the player.

Once each player has had a turn, the round is over. Modify the mana pools available to the spirits according to the rule for each. Go around the table in reverse order (i.e., from oldest to youngest character) and play Ganakagok cards as desired to (1) introduce new characters to the Village Record, (2) add their value to the mana pool of the spirit associated with their suit (Tears = Ancestors, Flames = the Sun, Storms = Ancient Ones, and Stars = the Stars), (3) specify a location on the Ganakagok map, (4) transform a character's identity, change-hope, change-fear, or truth-vision, or (5) subtract their value from the mana pool of the spirit antithetical to their suit (Tears = subtract from the Ancient Ones, Flames = subtract from the Stars, Storms = subtract from the Ancestors, and Stars = subtract from the Sun). Additionally, the GM may read a card as an “event,” i.e., as creating a particular situation and thereby establishing a pool of “pip points” to use against anyone trying to affect the situation.

*Example of Play.* Onikapu the wise chieftain draws the Six of Tears (Journey: to travel; to experience change or growth) as the description card. The GM has 6 pip points for whatever happens. “What do you think this means?” says the GM to Onikapu's player, Dave. “I get people to get ready for the journey to the West,” says Dave. “So you make sure preparations are underway for the journey?” says the GM. “Supplies are being gathered and packed, and loaded up into the boats?” Dave agrees. “Okay, then,” says the GM. “I think the question is 'How well do the people prepare?' and the relevant attribute is Face, since it's about you leading the people.” Dave is cool with this, so the GM flips the risk card; it's the Ten of Flames (Village: to grow up; to have one's proper or due place). Onikapu's Face is 3. Dave rolls 10 dice, and gets 1 1 2 3 3 3 4 5 5 6 (2 Good Medicine, 4 Current Advantage, 3 Current Disadvantage, 1 Bad Medicine). Dave gets to narrate busy industrious cheerful villagers getting things in order for the journey. The GM uses 3 pip points to change the 3s to 4s, narrating Onikapu's hated rival sowing dissent and making trouble among the other villagers. He draws upon Onikapu's Burden of Hate and one pip point to change the 5s to 6s. He uses the other two pip points to change the 2 to a 4. He describes the villagers getting angry and frustrated with Onikapu's leadership. This makes the dice pool 1 1 4 4 4 4 6 6 6 (2 Good Medicine, 4 Current Disadvantage, 3 Bad Medicine).

One player passes with his character out on the ice on a journey. The remaining player uses his Gifts to turn two of the 6s back to 5s. It is Dave's turn again.

Dave describes Onikapu wisely settling disputes and exerting his authority as chieftain, moving two of the 4s back to 3s. He also takes his free pip now, to move one more 4 back to a 3. The dice stand at 1 1 3 3 3 4 5 5 6 (2 Good Medicine, 3 Current Advantage, 3 Current Disadvantage, 1 Bad Medicine). The other players and the GM all pass. The results are a tie, but Dave has more Good Medicine than Bad, so the GM gets to narrate.

The consequence card is the Ancient of Flames (True Love: to love selflessly). The GM describes how the all the fighting and arguing have made several families band together out of love for their village. Rejecting both Onikapu and his rival, they decide that they will stay in their ancient home, come what may. The GM uses the strength of the card (16) to change the situation game-mechanically: he adds three new characters to the Character Record in the “other clans” section (3 points), each connected to the others (3 points), and distributes the remaining points as unspecified Gifts among them: the leader getting four and each of the others getting two (8 points).

Finally Dave dumps 1 Good Medicine into his own total and 1 into the village, and then takes the Bad Medicine as an increase in the strength of the Hate between Onikapu and his rival.