

A SCENARIO FOR ALAS FOR THE AWFUL SEA

The
WIND
and the
WAVES

HAYLEY GORDON

A desperate lover, a loyal kinsman and a haunted outcast. By all accounts it would have been better if there had been no reunion, if the two families had never met again. But blood is hotter than prudence, and rage, passion and revenge make fuel for the most dangerous of fires.

The Wind and the Waves is a scenario for 1 to 3 players. It explores love, family, duty, and which of these you choose to follow when all three collide.



Alas for the Awful Sea by Storybrewers Roleplaying
Editing: Vee Hendro
Layout Design: Vee Hendro
Cover Illustration by P. Neumann, Public Domain

THE WIND AND THE WAVES

THE WIND AND THE WAVES is a short scenario about love, family, and duty, and which of these you hold most dear. It is designed for one, two, or three players, and contains its own character creation process. The themes and tone of this scenario are typical of *Alas for the Awful Sea*, making it a great one-shot for a group of players looking to see what the game is all about.

This scenario is based around character **DESCRIPTORS**, and is a good introduction to this feature of the ruleset. You can read more about descriptors on page 54 of the core book.

The Wind and the Waves revolves around three central characters, **THE LOVER**, **THE KINSMAN**, and **THE OUTCAST**. In it, the Lover and their Kinsman journey over the Minch to find the object of the Lover's affection (**THE LOVED**), and bring them back across the sea. However, the situation between the Kinsman's family, and that of the Loved, is complex and explosive.

THE LOVED

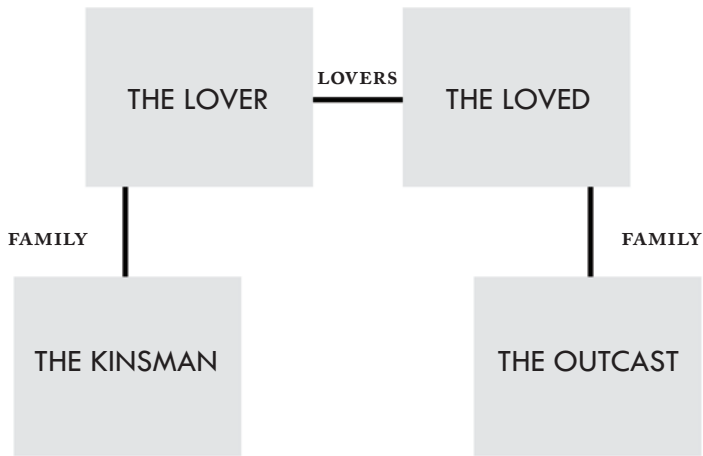
In this scenario, the Lover travels across the Minch in order to reunite with the object of their affections, who lives with their family on a remote island.

The name and characteristics of this person are determined during character creation. For clarity, we'll refer to this person as the Loved.

The Loved is also a relative of the Outcast.

Once, the Loved and their family were tenant farmers on the Kinsman's land. However, two years ago they were evicted, by the Kinsman and their relatives, to make room for sheep. Since then, the Loved's family have relocated to the only land they could find – a barren island – and have suffered the loss of their Grandfather, their brother, and finally, their Father.

The Outcast is a member of the Loved's family. After the evictions, the Outcast committed a desperate act, or indulged in a forbidden pleasure, for which their family has never forgiven them.



As the scenario begins, the Kinsman and the Lover have arrived in the quiet of a cold, moonlit night, at the island where the Outcast's family live. What happens next is up to the players.

The emotional power of this scenario comes from its very specific character creation process, which establishes and cements the motivations that drive the characters. Each character has a strong desire or commitment which compels them to act:

- ✂ The Lover is driven by a deep and passionate love.
- ✂ The Kinsman is driven by a burning need to keep themselves and their family member safe, no matter what the cost.
- ✂ The Outcast is driven by their need for acceptance and reunion with their family. But at the same time, they also know that the appearance of the Lover and their stubborn desire for the Loved, might offer them the chance for a new life.

The conflicts inherent in these desires will drive the scenario forward. But as tensions escalate, the GM can also draw on obstacles and dangers that will force the player characters to make hard choices, face their vulnerabilities, and test their beliefs.

OPTIONAL X-CARD RULES

We recommend you use the x-card when playing this scenario. The X-card is a tool created by John Stavropoulos that allows players to edit out content anyone is uncomfortable with during play. Find out more about the X-card and how to use it here: <http://tinyurl.com/x-card-rpg>

ABOUT THIS SCENARIO

SCENARIO INFO

GAME LENGTH One to two sessions

PLAYER NUMBERS 1 to 3

DIFFICULTY TO GM ●●●○○

The set up and structure of this scenario are outlined in detail, and the first part of the scenario is easy to run. The second part is a little more difficult, as it calls for GM discretion and creativity in deciding what should happen next in order to bring the scenario to a climax, and resolution.

THEMES AND TONE

RELATIONSHIPS &
OBLIGATIONS ●●●●○

ADVENTURE &
EXPLORATION ●●●○○

POLITICS, CRIME &
REBELLION ●●○○○

FOLKLORE, MYTH &
MYSTERY ●●○○○ varies depending on GM choices.

MATURE THEMES If the Outcast is in play, this scenario may contain player vs player conflict. But hey, what PtbA game doesn't?

APPROACHING THIS SCENARIO

Before we walk you through how to run this scenario, there's a few things that are important to mention.

Firstly, this is a scenario, not an adventure. In the sections below, you'll find the set up, background information, introduction, and opening to the game. From there, it's entirely up to you and the players to decide what exists in the world, and what occurs in the game (provided it fits in with the background information). Use the details the players provide during set up, to shape a game that fits the theme of the scenario.

To help you run *the Wind and the Waves*, we've included a few suggestions as to obstacles and dangers the player characters might face. Whether or not you use any of this material is up to you. The scenario will work best if you supplement the ideas we've provided with additional conflicts based on the actions of the player characters.

GM PRINCIPLES FOR THIS SCENARIO

This scenario is about the clash between love, family, duty, and survival. To bring this conflict to life, we have added two extra GM principles. These principles are variants of those always at work in *Alas for the Awful Sea*, adapted for the theme of this scenario.

FOCUS ON RELATIONSHIPS

This scenario is driven by relationships, and the tough decisions that exist as the result of an overlapping web of connections. Specifically, it is about the relationship between:

- ☞ The Lover and the Loved
- ☞ The Lover and the Kinsman, and the family of the Loved
- ☞ The Outcast and the Kinsman
- ☞ The Outcast and their family

There will be dangers and obstacles in this scenario for the player characters to face. It's not about those. Use dangers and obstacles to tell the tale of these relationships. Bring them into the story to force characters to face each other. Whether they choose to fight, or to work together to overcome adversity, is up to them.

SEEK OUT HARD DECISIONS. A LOT.

Seeking out hard decisions and tough choices is one of the GM principles that always underpins *Alas*. However, in this scenario, hard decisions are particularly important. Make choices difficult for the player characters, by putting two things they want in opposition. For example, the Lover may not want to hurt the brother of the Loved, but if they don't take action against him their Kinsman will be shot.

The Outcast may not want to sail through haunted waters, but if they don't, a member of their family will be lost forever. This scenario will fall flat unless the player characters are constantly making tough decisions. Fortunately, there are a lot of different sides and desires in this scenario that make generating tough choices a natural part of play.

LEAVE AS MUCH AS YOU CAN TO THE PLAYERS

In general, you should let the players drive the action as often as possible, especially if the Outcast is in play. Ask “what are you doing” to keep the game in motion. React as intensely, and dramatically as you want, but let the players provide the fodder.

HOW TO RUN THIS SCENARIO

The set up process for this scenario is a little complex. But don't worry, we'll walk you through every step. Here's what you need to do.

READ ALL THE SCENARIO INFORMATION — INCLUDING THE PLAYER BACKGROUND INFORMATION

A lot of the drama in this scenario is contained in the background information and player materials. Let the information and implications of the player materials spill slowly into the game as things progress.

For example, the Kinsman does not know that the Outcast's brother died as a result of their eviction. How will they react when they find out?

WORK OUT WHICH CHARACTERS WILL BE IN PLAY

The Wind and the Waves is a scenario for one, two, or three players. If there is only one player, they will take the role of the Kinsman. If there are two players, one will take the role of the Kinsman, the other may play the Lover or the Outcast. For an easier or shorter game, choose the Kinsman and the Lover. For a longer and more complex, thematic game, choose the Kinsman and the Outcast. If you have three players, the Kinsman, Lover, and Outcast will all be taken.

If the Lover is not in play, they become a non-player character controlled by the GM. Read the Lover background sheet, and answer the questions in any way you choose. You will need this information, including the question answers, in order to run the scenario. In a one player game, you may choose to let the Kinsman answer the questions on the Lover background sheet.

If the Outcast is not in play, they will not need to become a specific non-player character. Instead their perspective is represented by the family of the Loved as a whole. Answer the following questions in any way you choose. You will need the answers in order to run the scenario:

- ✂ Why is the Loved so important to their family?
- ✂ What problems will the Loved's family face without them?

PREPARE THE FOLLOWING PLAY MATERIALS

Below is a list of all the materials you will need to run this scenario, divided by descriptor. In this scenario, the full range of character roles are not available. Instead players can pick from the character sheets listed below their descriptor. No two players may pick the same character role (i.e. there cannot be two Captains, or two Merchants, etc.).

A printable version of the background sheets can be found at the end of this scenario. You can grab all the other play materials from [our website](#).

The Kinsman

- ✂ The Kinsman Descriptor Sheet
- ✂ The Kinsman Background Sheet
- ✂ The Basic Moves Sheet
- ✂ One of the following Character Sheets: The Captain, the Merchant, the Scholar, the Old Sea Dog, the Mercenary, the Strider or the Surgeon

The Lover

- ✂ The Lover Descriptor Sheet
- ✂ The Lover Background Sheet
- ✂ The Basic Moves Sheet
- ✂ One of the following Character Sheets: The Captain, the Merchant, the Scholar, the Old Sea Dog, the Mercenary, the Strider or the Surgeon

The Outcast

- ✂ The Outcast Descriptor Sheet
- ✂ The Outcast Background Sheet
- ✂ The Basic Moves Sheet
- ✂ One of the following Character Sheets: The Cook, the Merchant, the Old Sea Dog, the Mercenary, the Strider or the Surgeon

You may also choose to download the GM sheet from our website to help you when you run the game.

GUIDE THE PLAYERS THROUGH CHARACTER CREATION

Most of the narrative work in *the Wind and the Waves* is contained in the set up. You will need to use the details that are created by the players to breathe life into the scenario, and give personality to its non-player characters.

For this reason, it is important not to rush character creation. However, you should focus your time on the details that will be vital to the scenario. Here are some important ideas to explore – you'll need to adjust your focus based on which characters are in play:

- ✂ Details about the Loved and their family, including the relationship between them.
- ✂ The relationship between the Lover and the Loved.
- ✂ The relationship between the Lover and the Kinsman.
- ✂ The tension that exists between the Kinsman and their family, and the Loved's family.
- ✂ The relationship between the Outcast and their family.

STARTING THE SESSION

1. Ask the players to read all the materials they've been given.
2. Explain how the materials are filled out.
3. Ask the players to think about what kind of person their character might be. Then, give them time to fill out all the material required – except the bonds on their descriptor and character sheets. Encourage the players to chat to each other and share ideas.
4. Ask each player to introduce their character, and talk through their background sheet. Explain that this information may not be known by all the player characters in-game, but it's important that all the players know out of game, to create a more interesting story. Ask plenty of questions at this stage, to flesh out the important issues identified above.
5. If the Lover is not in play, explain who they are, their personality, and the information on their background sheet to the other players. This is important to give the players an understanding of the Loved, and let the Kinsman know who they are trying to protect.
6. Once each player has finished explaining their character, instruct them to fill out their bonds in the following order:

Descriptors:

- ✂ The Kinsman should fill in the bond on their descriptor sheet with the name of the Lover. The two are relatives. Their exact relationship is for the Kinsman to decide.
- ✂ The Lover should fill in the bond on their descriptor sheet with the name of the Loved.

Character Sheets:

- ✂ The Kinsman should pick one bond on their character sheet to describe the Lover, and fill this in with the Lover's name.
- ✂ The Lover should pick one bond on their character sheet to describe the Kinsman, and fill this in with the Kinsman's name.
- ✂ The Outcast should fill in two bonds on their character sheet: one to describe their relationship with the Loved, and one to describe their relationship with one of the non-player characters listed on page 15.

THE WIND AND THE WAVES

While this scenario will seem like one continuous journey for the players, from a GM perspective it consists of two distinct parts.

Part 1: The Island

Part 1 takes place on the barren island that the Loved's family call home. After all the initial set up is complete, this part will be straightforward to run. Follow the journey of the characters as they interact with the non-player characters and each other, and play to find out what happens. This part ends when the player characters leave the island.

Part 2: The Return

Part 2 takes place during the Lover and the Kinsman's sea voyage home. Usually, the Loved's family, including the Outcast, will be in pursuit. In this section, you can introduce obstacles and dangers, as well as reframing relationships. This part ends when the conflict between the two groups is over, whether it ends in compromise or death and devastation. The final moment of the scenario is when the remaining returning characters set foot on the shore of their home. We explain how to introduce obstacles and dangers, and provide a few suggestions, on page 18.

TIME AND LOCATION

This scenario takes place in 1824, in the Outer Hebrides of Scotland. As it begins, the Lover and the Kinsman have journeyed by boat across the Minch to the small, barren, and largely uninhabited island where the Loved lives with their family.

Before the end of the scenario, they must journey back. Free from dangers, obstacles, and navigational error the trip takes around six hours. But of course, we know that this is unlikely to describe the characters' journey.

BACKGROUND INFORMATION

This section contains the background information that each player character will receive before the scenario begins. You'll find a printable version of this information at the end of this scenario.

THE LOVER

It's 1824 in the Outer Hebrides, a remote chain of islands off the coast of Scotland.

You are the Lover. During the last year, you have fallen madly in love with another. Today you have sailed here with the sole purpose of taking the one you love back to your home, so that you may live evermore together in happiness. You burn with a passion that will not be denied.

You are also the sister, brother, or cousin of the Kinsman.

Answer the following questions:

- ✂ What is the name of the one you love?
- ✂ What do they look like?
- ✂ Where did you meet, and how did you fall in love?
- ✂ Why are you in love with them? What do you love about them?

THE KINSMAN

It's 1824 in the Outer Hebrides, a remote chain of islands off the coast of Scotland.

You are the Kinsman. You are the sister, brother or cousin of the Lover.

Your father is a landowner. Until two years ago, he sublet his land to many tenant farmers in return for a share of their yield of kelp. The farmers would dry the kelp into soda ash, and your father would sell the soda ash to factories to make soap and glass.

Two years ago, in 1822 the price of kelp crashed, falling from 22 pounds a tonne to 2 pounds. To avoid the financial impact of the crash, your father evicted the tenant farmers, their crops still unharvested, and converted the land into sheep pastures.

Your father put you in charge of evicting the farmers on the southern farms. Answer the following questions:

- ✂ How did you feel about your father's choice to evict the farmers?
- ✂ What was your approach to the evictions you handled?
- ✂ There were tenants who resisted, yelling and cursing you, and even turning to violence. How did you handle such tenants?

One of the tenants you evicted was the family of the Lover's paramour. You have not yet told them about this. You're not sure if you should.

You've come now to help keep the Lover safe, as you don't think the family you evicted will take too kindly to one of their own leaving with your relation.

THE OUTCAST

It's 1824 in the Outer Hebrides, a remote chain of islands off the coast of Scotland.

Two years ago you and your family were evicted from your farm. Your brothers, sisters, aunts, uncles and cousins, told to leave with only what they could carry. Now, your kin has nowhere to go but this God-forsaken island on which you live. The rent is almost nothing, but then such is the worth of the land. Nothing will grow here, and what dwells in the sea is devilishly hard to catch.

Answer the following questions:

- ✂ What do you hate most about your family's situation?
- ✂ You have a memory of the Kinsman from the eviction, what is it?

To make matters worse, your family barely tolerates your presence. The evictions left you desperate, and you did something for which your kin have never forgiven you. You're the black sheep now, and you know your family resent you for the little you eat, and the space you take on the floor of your small dwelling.

- ✂ What did you do and why was it so hurtful to your family?
- ✂ Who in your family despises you most, and who secretly pities you?

Not all your family made it to the island. Your grandfather died on the day you left. Your brother, already of ailing health, was taken by fever from the cold and ill-nourishment on the island. And then your father. Your father who fought so hard to protect your family, down to the last swing of his fist, and his desperate, failed attempts to find you all a better home than this one. He went for a walk one day and never returned.

And now. Now the family member your kin depends on most to survive, has told you they intend to leave and marry. To leave with one from that very family who evicted you. Your family will not stand for such a thing. To stand for the betrayal, and the devastation. They cannot, it is impossible.

On this night of nights, as your family prepares for the coming of their enemy, your choice is a difficult one. Help your family and maybe they'll forgive you for your past mistake. Or turn your back on them, and help your kin to leave, and maybe you'll find a chance for a different life.

❧ Why is the family member who wishes to leave so vital to your kin?

IMPORTANT NON-PLAYER CHARACTERS

THE LOVED'S FAMILY

The family of Outcast (and the Loved) lies at the core of this scenario. The members of this family are both grief-stricken and destitute. They also hold a raging anger towards those that hurt them and towards the Kinsman especially. The betrayal and indignation they feel that one of their own might leave with such people is deathly strong.

THE DARK HEART OF THE LOVED

The Loved has their reasons for wanting to leave, and they're not just the depth of passion they feel for the Lover. They have many other motivations. Most would not make the Lover happy to hear.

Once during the scenario, the Lover may choose to use their special move **TEST IF YOUR LOVE IS TRUE**. If the Lover does not make this move of their own volition, call for it at a climactic moment.

The results of this move will tell you how strong the Loved's other priorities and motivations are, and what effect they will have on the game.

On a 7-9, the Loved's other motivations should spill over, causing them to hesitate or admit uncertainty, or alternatively, to act in a way that confuses or complicates things for the Lover. They may also be conflicted as to whether to put their family, or the Lover, first.

On a 6 or below, the Loved has a secret in their heart that will hurt the Lover. This doesn't necessarily mean they aren't in love. Rather, they may have an ulterior motive for the relationship, or may have betrayed the Lover so deeply that their love is overshadowed. The dark heart of the Lover is incredibly important to the scenario, and on a 6 or below must cause serious problems, or a very difficult choice for the Lover during the session.

When deciding on the Loved's secret, use the ideas generated during set up to help you, as well as the events of the game so far. Here are some examples:

- ✂ The Loved's true aim is to take advantage of the Lover's wealth, and use it to support their family
- ✂ The Loved's true aim is to take revenge on the Lover's kin for their father's death and family's destitution
- ✂ The Loved's true aim is to escape from a family member, of whom they are afraid
- ✂ The Loved had an affair with another during their relationship with the Lover

PART 1: THE BARREN ISLAND

This part begins with two introductions, which start the events of the scenario. Skip the Outcast's introduction if they are not in play. Otherwise let the players know that the scenario will start off with the Lover and the Kinsman, then switch over to the Outcast after the initial encounter.

INTRODUCTION: THE LOVER AND THE KINSMAN —

Read out loud as much or as little of the below as you choose:

"It is the thick black of night. You have sailed the six hour journey from your home, to the island where [Loved's name] lives, to bear them back across the sea and away with you. Your love knows that this is the night you will come. You have arranged to meet here, on the small relief where the cliffs narrow to the shoreline, and the rock touches the lapping water.

You sit in your boat and watch the rocks on the shore. It's a small boat, built for fishing, with a skiff attached for rowing to and from shore. When the time is right, you will get in the skiff, row to pick up your love, and away. You sit in your boat under the glowing light of the stars, and you wait. What are you talking about as your boat rocks on the dark waters?"

As the Lover and the Kinsman sit in the boat, they see three figures silhouetted against the silver moonlight. The Lover can tell from the shape of their bodies that none of them are their Loved.

Begin the scenario by asking *"what do you do?"*

THE OBJECTIVE OF THE THREE

The three standing on the shore against the pale moonlight are two men, and one woman. The Kinsman recognizes the tallest from the evictions, who might shout, *“ho there, we’re wanting a word with you and your kinsman. Won’t you come ashore? Or perhaps we can come aboard? But we have no boat you see.”*

The three know that the Loved means to leave, and have no intention of letting them.

They have come to the shoreline to prevent this occurring, hopefully with intimidation, but if necessary, with deadly force. They have kelping knives strapped to their sides, and one has a concealed pistol. They are hoping they can intimidate the Lover and the Kinsman into simply turning around.

Their plan is to outnumber the Lover and Kinsman, be it on shore, on the skiff, or on the boat. They will avoid being outnumbered themselves. If it looks like the Lover and the Kinsman will not depart, they will try and lure the two into separating. They have no qualms with making threats, such as the below:

“Well you mean to leave with [the Loved], it won’t be happening. Let us have no more words. [the Loved] is not for you. They are meant for Alistair/Agnes. So get you hence, if you’ll go quiet then quiet it shall be. But if not, it’s your own death you’ll be making.”

The three have a small skiff hidden out of sight. They’ve hidden it with the hope the Lover and the Kinsman will row ashore, so they can be easily outnumbered.

INVENTING NON-PLAYER CHARACTERS

During this game, you will need to invent non-player characters that belong to the family of the Loved. You will also need to breathe life into those family members discussed during set up. If you need inspiration, here are some characters you can adapt for your game:

Marcus (m) or Maev (f): Eldest of the adult children, sibling of the Loved. Tall, broad shouldered, with yellow hair, dark blue-black eyes and a sun browned face. The Kinsman remembers this person from the evictions. They and their father fought to the last, and were dragged kicking and screaming from their home. They recognize the Kinsman too, sure enough.

Alistair (m) or Agnes (f): Cousin of Marcus / Maev and the Loved. Slight of build, raven haired, with thin white hands. Always a furrowed brow and even when they smile their eyes are dark. Betrothed to the Loved, with or without the Loved’s consent

Sheimais (m) or Sorchia (f): Sibling of the Loved. Brown hair and shadowy hazel eyes, pale smooth face, tall and gaunt. Arrogant, angry and reckless.

Isla (f): What is left of the oldest generation. World weary, resigned, trying to eke out the best life possible for the generation that follows her.

Inland, in the far distance, patches of lamp light can be seen illuminating a ramshackle dwelling with a wisp of chimney smoke spiraling up into the sky.

Once this scene has played itself out, if the Outcast is in use, transition to the introduction below. If not, continue to follow the Lover and Kinsman as they make their way into the island, using the information in the section below to help you fill out the details of locations and people.

INTRODUCTION: THE OUTCAST

Read out loud as much or as little of the below as you choose:

"It is night, and you're standing outside the house, on guard. The door is shut, but inside you can hear the low murmur of conversation followed by long silence.

In the distance you can see the bobbing lights of your siblings and cousins as they go to stare in the face of those who come to take [the Loved] away. As you stand out the front of your ramshackle home, your grandmother approaches you, a dark expression crossing her gentle face. She pulls something metal from a hessian bag and hands it to you. It's a pistol.

"Here," she says, "you might need this tonight. Don't let us down again."

How do you react?"

The island itself is scraggly bush and exposed rock. There is a level stretch of dirt where the family has tried to grow crops, but it hasn't gone well.

The house is a mess of mud brick walls and straw thatching. It has been hastily thrown together and is but one single room with a fireplace. It is furnished far too sparsely for the number of people it contains. Inside the house sits the Loved, and the closest of their siblings.

You may want to ask the Outcast how the Loved feels about being shut in there. Are they sitting quietly and uncertainly, or are they pounding at the door? You may also want to flash back to the moment when the Loved told their family of their intention to leave, and ask the Outcast what happened, and how they reacted.

ON THE ISLAND

Once you have explored both introductions, switch back and forth between the two groups until they collide. Add details to the island, and the non-player characters upon it, as needed. During this section, keep in mind the scenario's fundamental tensions, as well as the GM principles.

This part ends when the Lover and the Kinsman leave the island to return home. Usually, they are accompanied by the Loved. The Outcast may either leave with the Lover and Kinsman, or choose to pursue them, either with other members of their family or alone. If the Loved's family cannot prevent the Loved from leaving, they will certainly want to give chase.

PART 2: THE RETURN

In this section of the scenario, the Lover and the Kinsman are attempting to return home, usually accompanied by the Loved. There is nothing prescribed to occur during this part. Instead, you will introduce obstacles and dangers, and shift relationships, until the story comes to a natural confrontation and climax. We've included ideas of what might happen in this section, but feel free to think up your own.

OBSTACLES

Obstacles slow down the player characters, forcing them to make choices about what their character prioritizes. They can also lead to confrontation with dangers, or the pursuing family.

When you're creating an obstacle, try to think of problems that create decisions, and force the characters to prioritize or compromise. An example of this is the Mouth of the Hag (opposite).

At the Mouth of the Hag, characters have a choice. They can stop and perform the ritual to Cailleach demanded by old sailor superstitions, slowing them down considerably. Or they can sail straight through the Mouth, casting aside their beliefs and leaving them open to divine reprisal.

QUICK OBSTACLE CREATOR

This obstacle is a: place, person, creature, natural phenomena (e.g. strange tides), equipment failure, ritual or superstition, other

Its impulse is to: slow down, confuse, demand other duties or actions, require sacrifice, reveal mystery, distract, tempt, test, other

It will make the characters choose between _____
or _____.

Details (optional): _____

_____.

The Mouth of the Hag

This obstacle is a place. Its impulse is to demand other duties or actions. It will make the characters choose between abandoning tradition or ignoring superstition or stopping their boat, giving time advantage to their enemies.

Details:

The Mouth of the Hag consists of two pieces of cracked brown rock, which hang over a narrow strait. It is said to be sacred to the old hag Cailleach, who governs the seasons and the weather. Sailors who pass through here ordinarily stop to perform the rite to appease the Hag. If they choose to stop, ask the players to describe how the rite is performed. If they do not choose to stop, the player characters may find themselves caught in strange tides or an unexpected storm...

The Black, Deep, Sea

This obstacle is a natural phenomena. Its impulse is to confuse. It will make the characters choose between a high chance of losing their way or setting their boat aglow, making it easy for dangers and pursuers to find.

Details:

There is a point in the journey where the moon is lost behind the clouds or the jutting cliffs that fence the islands. It is then that at night, the sea is so black and vast that it seems to drain the little moonlight left into its depths, until it is impossible to see but one meter ahead. Will the characters try to find a path forward through the sapping darkness? Or will they light up lamp and candle, a message to all ill that lurks around them, exposing where they are.

DANGERS

Dangers are the threats that seek to destroy the player characters and those important to them. They put the escaping characters at risk, but can also prove deadly to the Loved's family in pursuit. Dangers can force the players to choose between unhindered passage or helping the Loved's family. They can also put the players on the back foot for a confrontation.

When you're creating a danger, try and imagine why it might be difficult for characters to overcome. What weaknesses does it target, what vulnerabilities and beliefs? Does it work by separating others, so each must struggle alone? Or do its illusions offer hope for the deepest of desires? Or is it simply the threat of drowning in an uncaring sea?

QUICK DANGER CREATOR

This danger is a: place, person, creature, natural phenomena (e.g. strange tides), equipment failure, ritual or superstition, other

Its impulse is to: separate, possess, drown, injure, ensnare, consume, break apart boats, other

It is a threat to the characters because: _____.

Details (optional): _____

_____.

The Golden Deep

This danger is a creature. Its impulse is to ensnare and consume. It is a threat to the characters because their poverty, and their lust for the gold that would save them, make them easy for the creature to deceive.

Details:

There is a place at sea from which all good sailors steer clear. Should the characters sail there, they'll notice mist begin to rise from the sea, as it becomes hard to know what is around them. But at the same time, they'll see the dark murky water turning pale and clear. While a low fog clouds the vision above the surface, they will see clear into the water, to the darting silver fish and wafting kelp below.

While sailing here, a soft glint of metal catches the eye from the water. And as a character looks down they will realize they are drifting over a river of gold. Piles and piles of gold, glittering coins lying beneath the surface in the still clear.

But those who sail here must beware. For this is not gold at all, but the body of a vast creature that sleeps beneath the water, luring men into its grasp.

Should a fool reach down into the sea, the golden coins will began to twitch and move, as one part of a connected whole. And the creature will extend a long and spindled claw to grasp the poor sod and pull them down into its yawning mouth.

RELATIONSHIP SHIFTS

Relationship shifts occur when a non-player character changes their intentions towards another (usually player) character, and acts on that change. It can also occur when a new non-player character is introduced with an objective that differs from those who have appeared in the scenario so far.

Constantly shifting player and non-player character relationships is a vital part of the scenario, and keeps the focus on interpersonal tensions.

At their simplest, relationship shifts can be summarized as follows:

Because a certain event happened,
a non-player character now wants to do this thing.

EXAMPLES:

Shifting existing character intentions

- ✂ Because the Lover offered her a large bribe, Isla now wants to help the Lover escape.
- ✂ Because the Outcast betrayed their family and helped the Loved, Agnes wants their blood.
- ✂ Because the Outcast risked their life to help Agnes, Agnes wants to open up to the Outcast for the first time since the evictions.
- ✂ Because the Kinsman saved Marcus' life, Marcus now wants to protect the Kinsman from the rest of his family.

Introducing a new character

Because the Lover and the Kinsman have taken the Loved away from their family, the ghost of the Loved's deceased father appears to do one of the following:

- ✂ Place a curse trapping the boat until the characters have gained permission to leave from the family of the Loved.
- ✂ Demand a boon in return for their leaving.
- ✂ Beg that they save the Loved's family from the danger they've wandered into while pursuing you.

ENDING THE SCENARIO

You'll know when it's time to end the scenario. It's when the conflict between the Lover and Kinsman, the Outcast, and their family has come to a head, and has been resolved.

When that happens, ask the players whether there is anything further they'd like to do. Then, let the player characters know that the rest of their journey (wherever it is they are journeying) is uneventful. The scenario ends as they step onto shore.

THE LOVER – BACKGROUND SHEET

It's 1824 in the Outer Hebrides, a remote chain of islands off the coast of Scotland.

You are the Lover.

During the last year, you have fallen madly in love with another. Today you have sailed here with the sole purpose of taking the one you love back to your home, so that you may live evermore together in happiness. You burn with a passion that will not be denied.

You are also the sister, brother, or cousin of the Kinsman.

Answer the following questions:

- ☞ What is the name of the one you love?
- ☞ What do they look like?
- ☞ Where did you meet, and how did you fall in love?
- ☞ Why are you in love with them? What do you love about them?

THE KINSMAN – BACKGROUND SHEET

It's 1824 in the Outer Hebrides, a remote chain of islands off the coast of Scotland.

You are the Kinsman. You are the sister, brother or cousin of the Lover.

Your father is a landowner. Until two years ago, he sublet his land to many tenant farmers in return for a share of their yield of kelp. The farmers would dry the kelp into soda ash, and your father would sell the soda ash to factories to make soap and glass.

Two years ago, in 1822 the price of kelp crashed, falling from 22 pounds a tonne to 2 pounds. To avoid the financial impact of the crash, your father evicted the tenant farmers, their crops still unharvested, and converted the land into sheep pastures.

Your father put you in charge of evicting the farmers on the southern farms. Answer the following questions:

- ✂ How did you feel about your father's choice to evict the farmers?
- ✂ What was your approach to the evictions you handled?
- ✂ There were tenants who resisted, yelling and cursing you, and even turning to violence. How did you handle such tenants?

One of the tenants you evicted was the family of the Lover's paramour. You have not yet told them about this. You're not sure if you should.

You've come now to help keep the Lover safe, as you don't think the family you evicted will take too kindly to one of their own leaving with your relation.

THE OUTCAST – BACKGROUND SHEET

It's 1824 in the Outer Hebrides, a remote chain of islands off the coast of Scotland.

Two years ago you and your family were evicted from your farm. Your brothers, sisters, aunts, uncles and cousins, told to leave with only what they could carry. Now, your kin has nowhere to go but this God-forsaken island on which you live. The rent is almost nothing, but then such is the worth of the land. Nothing will grow here, and what dwells in the sea is devilishly hard to catch.

Answer the following questions:

- ✂ What do you hate most about your family's situation?
- ✂ You have a memory of the Kinsman from the eviction, what is it?

To make matters worse, your family barely tolerates you. The evictions left you desperate, and you did something for which your kin have never forgiven you. You're the black sheep now, and you know your family resent you for the little you eat, and the space you take on the floor of your small dwelling.

- ✂ What did you do and why was it so hurtful to your family?
- ✂ Who in your family despises you most, and who secretly pities you?

Not all your family made it to the island. Your grandfather died on the day you left. Your brother, already of ailing health, was taken by fever from the cold and ill-nourishment on the island. And then your father. Your father who fought so hard to protect your family, down to the last swing of his fist, and his desperate, failed attempts to find you all a better home than this one. He went for a walk one day and never returned.

And now. Now the family member your kin depends on most to survive, has told you they intend to leave and marry. To leave with one from that very family who evicted you. Your family will not stand for such a thing. To stand for the betrayal, and the devastation. They cannot, it is impossible.

On this night of nights, as your family prepares for the coming of their enemy, your choice is a difficult one. Help your family and maybe they'll forgive you for your past mistake. Or turn your back on them, and help your kin to leave, and maybe you'll find a chance for a different life.

- ✂ Why is the family member who wishes to leave so vital to your kin?