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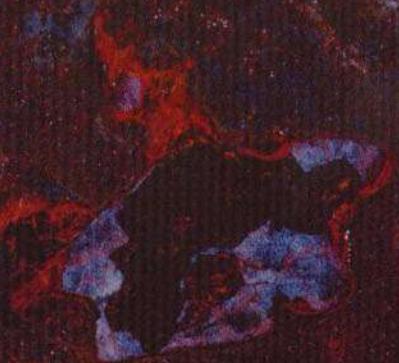
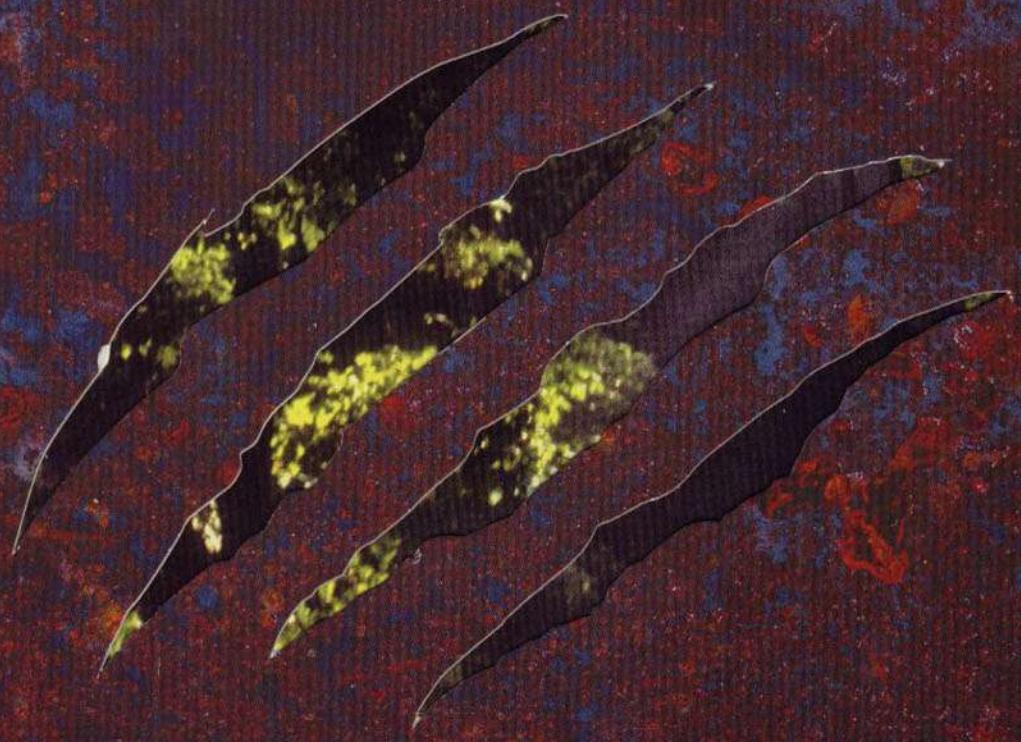
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DRAGOSKIN

CHX # 8028

WEREWOLF

The Apocalypse™







These are the final days -
The signs are clear:
Even our pups know
That this is the age of the Apocalypse

The Homids have Corrupted the Earth
Destroyed the Trees
Slaughtered the Beasts
Choked the Air
Poisoned the Soil
Clogged the Waters
Unleashed the Eternal Fire

Now, the Wyrm rises
To eclipse the Moon
Devouring all within its grasp,
Hunting the hunters.

There is no garden to which we can flee.
There is nowhere to hide.
The end is upon us.
-When will you rage?

WEREWOLF

The Apocalypse™

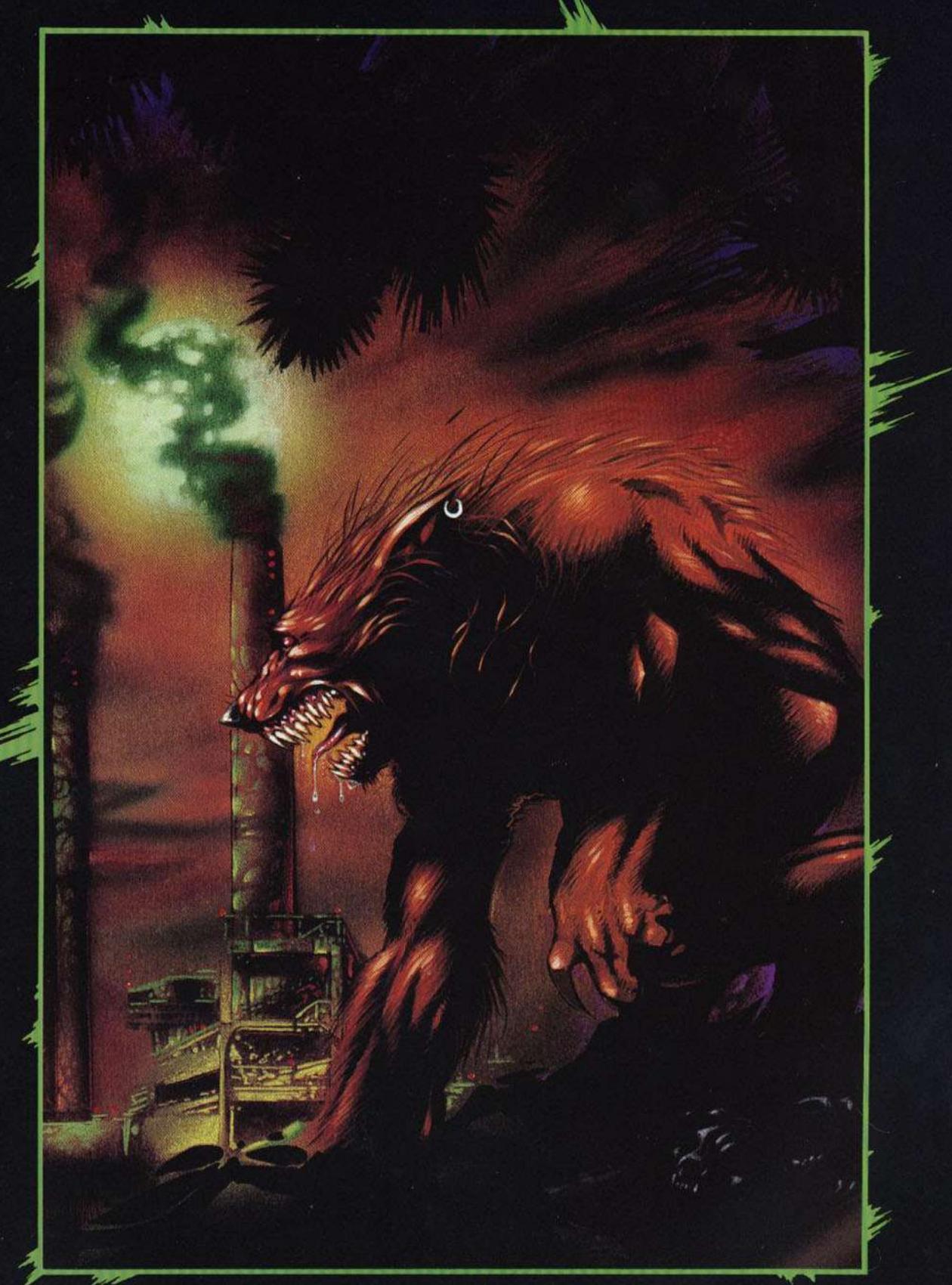
"For how much longer can I howl into this wind?"
The Cure, "A Thousand Hours"



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The acrid air is heavy
with hate and a question
hangs in the haze -
when will you rage?

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Dedication: This book is dedicated to Neil Gaiman, author of the Sandman series of graphic fiction, for awakening in me as well as many others a newfound regard for the golden twilight of thoughts that exist between dream and habit.

"We could change things back. If we believed. If we dreamed. We are the dreams of the carrion kind, they say, and perhaps it is so. But if enough of us dream... if a bare thousand of us dream... we can change the world. We can dream it anew!"

From A Dream Of A Thousand Cats

Attention: Reader discretion is advised. The themes and issues described in this game may be disturbing to some and distasteful to others. Though our purpose is not to offend, our use of the Werewolf as a metaphor and as a channel for storytelling may be misconstrued. To be sure, Werewolves are not real. The extent to which they may said to exist is revealed only in what they can teach us of the human condition and the multitudinous depth of our inner being.

Special thanks to Fodor's for permission to reprint their map of Central Park on page 262. This map is reprinted from Fodor's 92 New York City.

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Introduction

The Prophecy of the Phoenix

One of the earliest Garou legends is the Prophecy of the Phoenix, which foretells the Apocalypse.

Phoenix took me.

Carried me in his claws.

High above the world.

So that I could see beyond tomorrow.

And I looked.

I beheld the future.

I saw the death of many of our relations. Hunted beyond hunting, death beyond death, to the last one. There were no more children, or grandchildren, or fathers, or mothers. This was the first Sign the Phoenix gave to me, that the Children of the Weaver, the Homids, would give to us, the Garou.

I looked.

I beheld the future.

I saw the Children of the Weaver birthing. A great tide of Humans, rising. I saw more and more, until Gaia groaned at having to carry them all. Their houses overrunning, their rakes raping, their hands clawing at the parched earth, trying to feed off Her. This was the second Sign of the last days, that Phoenix showed me, that the Humans would do.

I looked again.

I beheld the third Sign.

So many. So many children. So many Homids. And they fell against each other, one to one, and the Wyrm brought forth corruption and made them each take a little. And their strange Fire I saw, out of control, the great plume rising over the wilderness, spreading death wherever it went in that dark and cold land. And I heard the agony of the sea as She keened, for some drunken fool had poured a lake of black death out upon her.

I turned my head away in disgust, but I could not help but look again.

I beheld then the fourth Sign.

The Wyrm grew powerful, its wings fanning the breezes of decay. It spread its diseases and they were horrible: killing the Herd with diseases of the head and the blood. Children were born twisted. Animals fell sick and no one could cure them. In these final days, even the Warriors of Gaia could not escape the palsied talons of the sickness-bringing deathbird.

A tear in my eye, I looked again and the Phoenix showed me the fifth Sign.

I saw other plumes rising like death-spears toward the beautiful sky, piercing it, letting Father Sun burn and parch Her. The air grew hot; even in the darkness of Winter it was warm. The plants withered in the sun. A cry of pain and disease came up from the dying forests; as one the relations cried tears of mourning.

Then, it was as a veil was torn, and the sixth Sign showed itself to me:

In these last days, Gaia will shake in rage. Fire will boil from the depths. Ash will coat the sky. The Wyrm skulks in the shadows made by these...and rears to strike. The old ones are all gone, the Guardians of the Pathways and the Crossroads are finished. In these final days, the sixth Sign will make itself known in the Packs that form. Each Pack will unto itself have a Quest, a Sacred Journey they must perform. Such is the will of the Weaver, and such is the will of Gaia, the Phoenix told me.

And I saw the sky turn black, and the moon was as blood.

And the seventh Sign I glimpsed, though I could not look on it in full. But its heat I could feel.

The Apocalypse. The final days of the world. The Moon became swallowed by the Sun, and it burned in His belly. Unholy fires fell to the ground, burning us all, twisting us and making us cough blood. The Wyrm made itself manifest in the towers and the rivers and the air and the land and everywhere its children ran rampant, devouring, destroying, calling down curses of every kind. And the Herd ran in fear. And the Dark Ones, children of the Wyrm, walked the streets in the day.

I turned my head from the sight. The Phoenix told me: "This is as it shall be, but not as it should."

The Phoenix left me then.

Now, I cannot dream. I can only remember the Signs, each one in perfect detail. These are the last days. May Gaia have mercy on us.

"That the Prophecy is upon us, my Fostern, there can be no doubt. Call me a doomsayer. Call me a cackling hag-bitch. Call me whatever you will—but listen to my words. I tell you now that before this decade is out we shall see the first glimpses of the seventh Sign. Already we have seen mass extinction, overpopulation, and the endless disasters of the homids... or has the shame of Valdez and Chernobyl fled your feeble memories? They are destroying the Mother's every organ and now she shakes in agony and rage, vomiting ashes into the sky. Who can deny they have seen the Signs? Surely none among you would be so foolish? These are indeed the last days. The time of prophecy is upon us. Act now we must, for we have no time left for words."

Amara Windcrusher



The Sacred Ways

Listen, Cub, and learn from my words. We do not have time for idle talk or fools' antics. The Dancers have begun their rites and soon we must join them around the fire. The truth of what I shall speak will pain you, but you must pay close heed — for it is your fate I describe.

Know this then: you have been chosen to become one with your true people. Chosen by Her, and chosen by us. Marked by the Beast. She placed it within you, and we shall draw it forth. But before you can become one with us, your true brothers, you must understand what we are and what you shall soon become.

To teach you of your inheritance is my sacred duty, to listen is yours. In the days and years to come I shall be your mentor, if you will have me. You can choose your fate after I have told you of the sacred ways.

What I speak of now are secrets not to be revealed. You must carry them to your grave and beyond. Betrayal of our trust can have only one result. You will respect our traditions when you have come into your inheritance, but fear shall serve the same result for now. Unless you wish to drown in your own tears and blood, do not speak to anyone of what I tell you now.

Life of Pain

We call ourselves Garou, and we are of the changing breed. Torn between two species, we are not a people of our own. Torn between the forest rover and the metal forger, we do not know

peace. The forest calls to us as well as the village. We are of the wolf and of the man. Day by day they both tear at us, and make us what we are.

We must always travel between two worlds: between the wilderness of the wolf and the civilization of man. We are never satisfied with a life in only one, and must forever go back and forth between them in search of contentment. Some of us attempt to live in the world that is between them, the realm of shadows, but that place offers no peace, only escape.

We are proud of our heritage, you must understand. We are proud of both the lupus and the homid within us. Our ancestors are as important to us as they are to the homids, perhaps more, and they have dedicated us to powerful purpose.

Sacred Mother

We serve the great Mother of all things, of the oceans and mountains, of the moon and the stars, of the earth and all its resident life. We serve that which is the sum and total of all existence, its very essence. We respect the Sacred Mother, and are pledged to Her, and by that name you can understand this great spirit, though there are many names for Her. We have chosen Gaia as the name by which we know Her.

Do not speak of it, or Her, with contempt or disrespect.

soul, for she is the world. Every pebble upon the beach, every breeze that brushes against your face, every lingering kiss of desire, all these things are part of Gaia.

The Sacred Mother is a dormant spirit, residing within nature and the elements. Her power thrives in the environment, giving life and vitality to our world, maintaining the shadow and ripening the spirit of all things. Hers is a latent power, subtle and almost imperceptible to those without the Sight.

We can see her, though, for everywhere we look she looks back upon us. Our mother infuses us with her power, and we can sense her always. We must but look upon our own claws to see her reflection, and into the eyes of a life-mate to see her incarnation.

Children

Our curse is that we are not one people, that we are torn between wolf and human. Our burden is that we cannot lie with those of our own kind, for our union produces naught but monsters. Garou does not mate with Garou.

It is a great crime for us to mate with another of our kind; such unions are naught but incest. The products of these corrupt unions are known as metis, or mules, and they are always sterile. Such hybrids often have deformities of various sorts, sometimes hidden, sometimes not. You can see them in your own tribe — they are those with no hair, the hunchback, and other disabilities.

There are many more of these mules today than there were when I was young. It is but another sign of the spreading corruption. When even the Silver Fangs descend into madness, then you know the end is near.

We therefore must mate with either wolves or humans in order to produce healthy young. That is the only means by which we can continue our blood lines. However the issue of such unions is not always Garou. In fact, nine times in ten it is not. However, the Garou blood is strong and it may emerge at a later time: two, three, four even five generations down the line.

This is why we keep watch over all those who have our blood in them, and keep track of all their progeny. We never know when one of us might emerge.

There are three breeds of our kind: the lupus, the metis, and the homids. Tribes usually prefer either lupus or homids, though some will take either. Metis are usually accepted only because their parents are members of the tribe, and thus they have this advantage to offset their more obvious disabilities.

Most tribes keep track of their human or wolf children, and watch for the day when a child exhibits signs of Garou blood. We then remove the child from its family or pack just before it is about to undergo its first change (around the age of puberty) and take it away to undergo the Rite of Passage along with a group of similar cubs. Usually this occurs when the cub is between 10 and 15 years of age (young for humans, old for wolves). Children who are not taken and guided through this

time often go insane. As these unfortunate cubs struggle to restrain the process of change, usually successfully, they tear their mind apart in the process. Those homid children who emerge from the process unharmed often exhibit too much of the beast for them to be accepted in mortal society and are often condemned. Some are able to escape into the forest but most are condemned to a life of confinement; a more hellish fate is not known to us. You must rescue all those you find in such places.

The supply of Garou young has become so limited now that many tribes go on raids into the territory of other tribes in order to obtain cubs. These cubs are the only way a tribe can perpetuate itself, and are valuable beyond gems and gold. Many wars among our kind have begun over them.

Rite of Passage

We are not kind to our children once we have discovered them. Kindness is no way to breed warriors. We do little to soften the blow the truth always brings, and we give them tests to see how strong they are. You will soon be undergoing such a test; may it make you a Garou in mind as well as blood.

Usually this rite takes place out in the wilderness, often on an island, though lupus children are sometimes placed in a city situation to see what happens... Some Tribes have set traditions for the Rite of Passage, others change it from year to year.

Conflict

We are not entirely harmonious in our social relations; we have our conflicts just as does any group. Our conflicts are the duels of hierarchy and the challenges the young thrust upon the old. Rank and Renown are very important to us, because the tribe is so important to us. It is the only family most of us will ever know...

You must never forget the nobility of the pack, the honor codes of the wolf, and the strict formation of ties between family and friends (and the differences thereof). Within the bounds of friendship and family the Garou constantly struggle for dominance, seeking to lead the pack, the family, the tribe. However, when it comes down to it, these minor struggles pale when compared to their war against those who despoil the world, or those who trespass too far on the few remaining natural domains of the Mother.

At least they should. In these dark days it is all too common to see our young rend each other over power and glory.

Tribes

In the world's beginning there were many tribes of our people roaming free across the earth, but eons of war and homid corruption have taken their toll. Some tribes have been

destroyed; others (like the Black Spiral Dancers, of whom I will speak no more) have joined with the darkness that rises to destroy our kind.

There are only 13 tribes left which follow the true path of Gaia, and as I look about me, I wonder at times how long it will be before some of them follow the path of evil.

Sept

The sept is the second primary group of Garou. It is all those who live around or near a sacred place. It can be a family all from the same tribe, or a group of individuals each of a different tribe. What connects them together is their concern over the protection of the sacred place around which the sept is based.

Pack

This is the archetypal group, the basic social structure of the Garou. The pack lives in our dreams and is fundamental to who and what we are.....

Totems

Each tribe holds different spirits in respect, and different individuals within a tribe may have a special relationship with different great spirits.

We are organized in tribes which worship different groups of spirits — totems. Each totem is usually connected in blood, though sometimes two different tribes will “unite” their totems in a great ritual in order to join together.

Originally all those in a nation were united under a single totem, but we would never allow ourselves to remain so undivided for long. We are indeed a fractious people.

The totem spirits are normal spirit of the Umbra, except that they are spiritually tied to the Garou who hold them in reverence. Totem spirits are incredibly powerful although they too are vulnerable in the spiritual sense and can fall victim to the Wyrm. Those totem spirits who have ‘turned’ or been lost are no longer named, perhaps not even remembered, lest the fate be brought upon the Garou once more.

Caerns

We tend to divide the world into regions based around sacred places (just as the bloodsuckers tend to do it around cities). Most sacred places are held by a single tribe, and protected by members of that tribe, although some are held by a number of different tribes (and are thus meeting spots for the great intertribal moots).

Typically these caerns, as we call them, are sites for all sorts of rites and rituals, both public and private. Dances, moots, Rites of Passage, spirit journeys, summonings, gatherings, trials and all manner of Garou matters are held at these places.

Increasingly in this world they are the only places where spirits can be contacted and the spirit world entered. However many of them are not active all the time (because they are not in natural areas as they once were) but must instead be awakened by our own spirit force. Each spot is usually associated with a certain spirit, often one connected to the appropriate totem, and with a certain place in the spirit world. Travel to that place, and to those spirits is much easier from this caern.

It shall be your duty as Garou to protect the sacred places from harm, but some among us are so rabid in their defense that they kill all those who trespass, even at times when they are not active.

The Delirium

Human beings are terrified of us when we walk in our half forms. They recoil in instinctive fear and loathing. The terror is total and complete; indeed some homids go temporarily insane if they witness one of us in this form, and can permanently lose their minds if exposed to such on a regular basis. We call this the Delirium.

Because most homid minds are so rigid and insist upon the safety of accepted reality, they quickly regain their senses after we have left their range of perception. They are certainly children of the Weaver. Indeed, they have a startling tendency to believe any “reasonable” explanation that they or someone else can come up with.

I recall the night I was forced to make an open attack upon a Wyrm who was in possession of a human body while he was ensconced within one of the “malls” with which the humans seem so obsessed. As I changed form in front of their eyes to attack this foul menace, they displayed a variety of bizarre reactions — most of them fled screaming. Yet the next day the papers only said that a madman had “run amok” and that no one could remember what he looked like. A week later, however, the mall closed down, for the reports of the event passed among the flock.

The homids try very hard not to remember us, and until they see us once again, they are unnaturally successful. But of course, being unnatural is what they are best at.

They forget on the surface, but underneath they remember, always they remember. Nursery rhymes are chanted by children about the places where we have been seen, and areas where we congregate are instinctively avoided by the homids; they smell the scent of the beast.

The Impergium

You must, of course, wonder from whence this fear stems. Unfortunately, we can blame only ourselves, for we are the cause of the fear. As the enforcers of the dread Impergium we were the ones who bred it into them. For 3000 years the councils of Garou held population quotas on every human village. The homids had just discovered agriculture, and we lived in fear of what they might become, for already their numbers had become too great. It was believed that the only way to control the cancer was through radical means, and for a time those means succeeded in keeping the multitudes in check.

The night after a child was born to a village, a child that caused the village to go over the allotted amount, a Garou from the tribe assigned to "oversee" that village would visit it and kill someone there. Usually this was anyone foolish enough to be outside at night, though sometimes it was one who the Garou held a grudge against.

The humans grew to have a great fear of us; it became a survival mechanism of sorts, or so their biologists might dub it. It is from this practice that all the human tales of the bogeyman hail, and from whence their fear of the wolf and the half-wolf arise.

The 3000 years of the Impergium drove so many humans insane that the human race as a whole has become deranged. This is not so difficult to understand; indeed it is hard to imagine how this unrelenting silent predation could not have an effect. Mortals are obsessed with power, greed and "progress", and this is a result of our actions, of our mistakes, of our lust for blood. It is to our endless shame that we are responsible for much of what has happened to Gaia in the last 1000 years. We are to blame for the ease with which the Leeches control them with their lies of power and security.

If only we did not drive them to it...

Spirituality

The spirit does not precede existence, and neither does existence precede spirit. Reality is based upon spiritual structure, patterned upon it, and spirit is based upon reality, patterned after it. Neither world is the true reality, for each is the reflection of the other.

This is the opposite of what science teaches, where reality is thought to be the end-all of existence. It is also the opposite of what the mystic teaches, where the spirit world is said to be the sum of all existence.

In short, the spirit world is affected as much by the shape of the mortal world as the mortal world is changed by the doings of the spirit world.

The spirits did not truly achieve consciousness until humanity did. They have taken our forms as a way of giving themselves forms. Without us they be formless and without soul. However, once we are gone they will still have what we have given them.

The marvel of humanity is that they are, in a fashion, the first. They are the ones who created consciousness, the ones who first possessed it. Everyone else has copied them.

The Crusade

We are the sacred warriors of the spirit, pledged to a cause which goes beyond the birth and death of our kind. We are crusaders against the Wyrm who spreads its cancer through the body of the Mother, we are the spirit-walkers who combat the banes of corruption where ever they are found, we are the people of the Fang.

Our people are the preservers of the raw essence of life, of nature's diversity and purity, of the Mother's health. In the parlance of the homids, we are her immune system, fighting the disease which infects her.

We not only weed out the weak and sickly, as do our brothers, the wolves, but we search out and track down the sickness wherever it is found. We root it out and destroy every trace of the cancer; we do not suffer it to live. Not all of us pursue this task with equal vigor; in fact many of our kind pretend that it is not a concern, but it is our fundamental purpose. Never forget that. Gaia's rage is our rage. Gaia acts through us, for the war cannot be fought openly lest reality destroy itself. The balance must be restored, not swung to the other horizon. The Wyrm fights the war with Banes and those too weak to resist its promises of fleeting power. Gaia fights with her warriors, the Garou, and those with the courage to fight for the spirit. And yes, there are homids (though few indeed) who are worth saving. Don't listen to those among the Red Talons and the Get who say to gut them all and be done with it.

However, we have failed in our task. We have lost too many battles in our holy war. The corruption has grown strong, the time of crisis has arrived—it is the age of the Apocalypse. The shape of things has become warped; Gaia is in danger, her health failing day by day.

The very nature of things dictates that what now lives will someday die. Gaia is today near her end before her time. Within this forest glade you may believe it not to be so, but open your eyes and see the world as it is!

The homid sickness threatens Gaia, threatens to smother her beauty, her life. The process has been slow and yet gains momentum by the day, this crawling corruption seeks to make the Tellurian barren and it achieves this by despoiling Gaia, choking her natural, elemental state.

Where there were arboreal forests there are blighted cities, where there were free-flowing rivers there are dams, where there were living oceans there is poison, where there was nature there is decay. Life is becoming death.

We serve Gaia; it is our duty to cleanse these wounds. We must stop the flow of blood before it drowns us all. More and more Banes are breaking into our realm, stealing the soul of Gaia and calcifying what is left.

The primal forces are no longer in balance, and their war threatens the existence of Gaia and therefore the existence of all things. The damage being wrought upon the face of the earth and throughout the shadow plane is like a million wounds to Gaia. Slowly but surely her power is being weakened, for her spirit survives upon the natural forces of the Earth.

As the land is smothered in concrete, poisoned with waste and the spirits of nature destroyed to make way for civilisation and its trappings, Gaia is being strangled. The nature of things becomes warped and corrupt. The spirits of all things are being ripped away from her to make way for the new order of entropy and soulessness. The Apocalypse is upon us.

The Wyrm

The locus of all that is corrupt and unholy resides within the Wyrm—the great destroyer. Each has their own name for the monster, and in truth it has many forms and an even greater number of progeny and servants. Which are its names, and which are the names of its children we do not know. Perhaps they are one, perhaps they are many; of such truths only the Black Spiral Dancers know, and they are all insane.

Although we, the warriors of Gaia, know some of its names, we dare not utter them. When we speak of the Wyrm we give it the power to listen in upon our words, letting it into our chambers and our hearts. The Wyrm is better not spoken of, though the war with it can never be forgotten.

Whatever its name, the Wyrm is the greatest enemy of the Garou. It is the nexus and the essence of that which we hate and fear the most. It comes in many forms, and not all of its incarnations are united in purpose and creed. The wyrm is the Lord of Entropy, the Prince of Darkness, the Archfiend of the Nether Realms, the Paladin of the Void. The Wyrm is the dark force which is slowly destroying the essential spirit of Gaia. Not all who serve admit they are of the Wyrm—not all truly realize it—but in the end the truth can not be hidden.

Just as Gaia is life, the Wyrm is death. Its victory shall be the death of all things.

Its plan is simple: if it can corrupt the homids he can corrupt the earth and in so doing weaken the essence of Gaia, and perhaps even kill her. Then only it would be a power, and the spirits it has enslaved would control all the Realms of reality. Order, chaos, life, all would fade into the great void.

Ours is a life of pain, but such an existence is Her will. The pain makes us stronger, and she has need of valiant warriors. We are creatures of violence and rage, but we are also a people of honor and pride.

The Urban Landscape

As humanity expanded, the Garou, desperately attempted to slow them down—but they were too late. Towns grew from villages, cities from towns, and the Blight took hold of our realm. It was not the malevolence of mankind, they were, mainly, oblivious to the insane machinations of the Wyrm. As mankind grew they spread the cancer, fueled by the Banes brought into this realm by man's increasing need to despoil and lay waste. Over the forests and plains he built, blotting out the earth with city after city, road after road; civilisation was here to stay.

With the destruction of nature came Banes, gleefully gaining entry into our world. As insane as their creator the Wyrm, they began to take hold of man and whisper to him. Mankind was never strong enough to resist the Banes and the Blight spread further.

Where the sanctity of nature is despoiled that part of a realm becomes Blighted; to mankind the change is not noticeable for it is the spirit which is truly laid waste. As pattern is placed, the environment is corrupted, the spirit is smothered and eventually warps into the force of Entropy. As this happens it draws Banes from the Umbra into our realm. In the spirit plane the damage is even greater, the Blight destroys the spirit and thus weakens the Tellurian. The bonds are weakened, sometimes destroyed entirely as the Blight feeds off and warps the spirit. As ever-increasing amounts of vital essence are drained away from the Tellurian, it becomes weaker, Gaia becomes weaker and the Wyrm becomes stronger. This is the battle being fought throughout reality.

The Ancient Truth

You must, by now, suspect something of your true nature. We are not, by instinct or training, peaceful creatures. We are hunters and killers.

Gaia in all her wisdom created a world full of balance, in which each species was held in balance with another. In which everything ate one thing, and was eaten by another. Each species held the others in check, and thus was the health of the whole kept.

Our role was to keep the humans in check, to prevent them from taking more than their share of the earth's resources. We fed upon them, and our hunger was satiated. However that was long ago, and we no longer feed on humans, for that is a sin not worthy of sentient creatures. But we still hunt them, at least those among them who are most guilty of causing Gaia her pain.

At some point, however, you will feel the urge. When you enter the frenzy you will begin to lose grasp of yourself, and if you are weak you may perform deeds of which you should be ashamed. You must exert your will upon yourself, and not allow yourself the freedom of self-satisfaction. Forever be on your guard and do not succumb to your desires. Those who eat the forbidden flesh inevitably turn to the Wyrm, and are lost to the People forever.

One day, however, you make awaken from a frenzy with blood on your hands and face and a body before you. Thus is the revenge which the Wyrm inflicted upon us, that its corruption is ever placed within our hearts. Thankfully we do not remember such incidents, but they lie in our memories unbidden, like trolls under a bridge, waiting for a time when they can reveal themselves again. At such a time, you shall come to know the Wyrm.

Rebellion

The time of choice approaches. It will not happen in my lifetime, but it may occur in yours. Once again, we, the people, must make a choice as to what we shall do about the cancer — to live by the old ways, or strive for the new.

The younger among us are far more rebellious than their parents are or ever were. But in a fashion, such rebellion is traditional. When the Garou culture is threatened, it is the young who are expected to discover the new path and to begin the journey upon it. The young are the initiators of change. While the traditions of the tribe are considered sacred, even they can be adapted and evolved, certain rituals emphasized, others marginalized. Life for us is always a balance between the old and the new.

Some Elders, in their folly, do not believe that there is a need for change, and reject the rebellion of the youth. Such ignorance is always woven into the story between the old and the young. They have become used to things done one way, to a conventional reality of sorts, and do everything they can to crush the elements of change from the hearts of their cubs. However, in their attempt to mold their cubs in the image of the old, they actually mold them in the guise of the Wyrm. This will happen to you, of that you can be most assured. The humans have no monopoly on ignorance, I am afraid. You must persevere, however, not caring whether you are in favor or out. Change must come and you must develope yourself in order to survive the change.

It can not be forgotten, even if everything else is in the process of change, that the we are creatures of transformation. Change is as intrinsic to our spirit as flight is to a bird. Change is what we are best at.

The rebellion of each generation expresses itself in different ways, ranging from wild hairstyles to a complete rejection of all tradition. Depending on the needs of the times, the desire for change will vary. Even when you cubs have not discovered a new path you rebel and reject the ways of the old, more out of

instinct than any clear idea of where you want to go. That is the way it always is, and always shall be; first comes the rejection and only later is discovered the radiance of a new light.

Yours is a journey into the grim darkness, a grasping for a future which can only be achieved, indeed which can only be seen, through a perilous journey. Only the young can attempt it, for only the young are aware enough to see past their own preconceptions and bold enough to take the first steps on the uneven road toward an uncertain future. It is your future; you must embrace it, for I cannot.

Love

Sometimes we fall in love, and discover our life-mates. But such unions nearly always end in tragedy. For though we might hide the beast for a time, it is impossible to hide it forever. Even love cannot overcome the power of the Delirium.

There are ancient stories, however, of love overcoming the fear. Whether such stories be true or not, no one knows, but all of us hope. The loneliness of our existence is as deep as it is broad, and the spiritual union of love is something we all seek.

Shapeshifting

We can take many different forms, each of them suited to different purposes. First among them are our shapes of human and wolf, which are considered our primary forms, though when we wage war we often take the shape of the Crinos, the bloodthirsty half-form.

As Werewolves grow older, they become more and more accustomed to one shape or the other, and thus find it increasingly difficult to change. Age brings on an increasing desire to live in the past and a fear of the unknown and nebulous future; as a result, transformation is no longer as easy or as desirable as it once was. Older Garou tend to return to the forms of their childhood, and it is the dream of many of us to be able to die in that form.

Food

We are carnivores, and though we can eat of the plant when we are in homid form, we do not prefer it. Meat, preferably red and as raw as possible, is our preference. Junk food in all its myriad forms is enough to sustain us, but it does not satisfy the needs of the soul. The best food, of course, is that which we catch ourselves; there is nothing as savory as fresh-killed rabbit.

The End

Know now why you are here and what it is you must learn. You must choose your path before it is chosen for you. I am here to bring you knowledge of the choices the paths grant you, nothing more.

Know this first. The Wyrm thirsts for you all, and this thirst will only be sated with the spilling of your blood. We have become the hunted ones, we who were once the hunters. But we cannot run — that course no warrior can consider. All of us have an ancient duty to our Sacred Mother and if she is to survive we must uphold this duty, with our very lives if need be.

You are not free, for you are hunted, and will be hunted for the rest of your days. Mortals will not be your greatest enemy, they are but its tools. The Wyrm thirsts for Gaia and only we stand in its way.

You will see and learn a great many things. You shall tread the pathstones through the Umbra where the spirits gather and run free, free as you have never been before. You will understand and become closer to our Sacred Mother, and learn to use her gifts well. You will learn how to evade our enemies, and how to hunt them down. You will find a new world of realms open to you, revealing the inner truth and beauty that is Gaia. You will also witness the corruption of the Wyrm, and be testament to the impending Apocalypse which threatens all things. Only then will you have the knowledge to make the choice you must make.

Your duty is clear, but your destiny is yours to decide.

A Dying Race

There are not many of us left. Our kind has been slowly exterminated, eliminated from the face of the earth by a systematic genocide — guided and inspired by the wishes of the Wyrm. As the forests have been cut down, the rivers dammed and the marshes drained, so have we been ravaged.

Our world is sliding inexorably into ruin. The forests are being turned into suburbs with frightening rapidity, and even the mountains are becoming infested with tourists and hikers. Pollution is suffocating the lakes and swamps, the womb of the planet, and the great Mother Gaia is suffering. There are no places left for us to seek refuge; our spiritual mother is swiftly dying, and technology is continually creating new perils for us to face.

We must find some way to control the growth of civilization, our most ancient of duties, and gradually we find ourselves with fewer and fewer alternatives. Violence has increasingly become an option once again. Some tribes are eager for an all-out war against the humans, while other, more patient tribes seek more peaceful solutions. Some believe there is no future in sight, and patiently wait for the end to come.

The tables have turned. The cancer we were once pledged to control now controls our destiny.

Now we are scattered and alone, our culture destroyed and our people living in fear. We are not what we were: we are not as proud, as fierce, or as mighty a warrior race. We are pale shadows of our ancient glory. Our ancestors are ashamed of us.

Now we stand on two legs beside our cousins, the ravagers.

However our shame has made it easier for us to hide, for us to conceal ourselves from those who would destroy us. This has not helped protect the forest, but it has helped us to protect them.

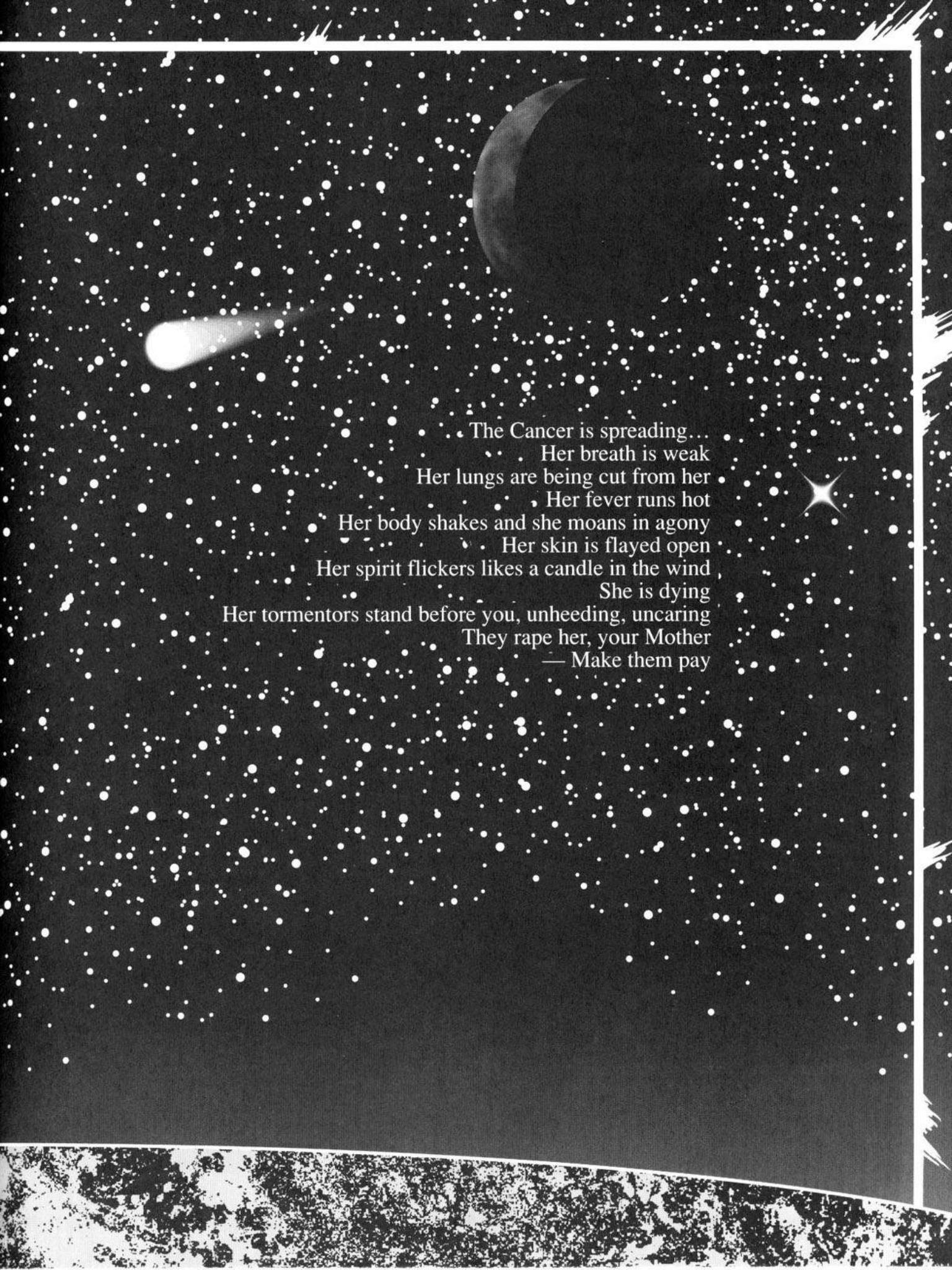
We are a dying race, and in time we too shall become extinct — unless we act now. As Gaia slowly dies, so do we.

BOOK 1

Background

“The Earth hath skin, and the skin hath diseases.
One of these... is called man.”

Nietzsche



The Cancer is spreading...
Her breath is weak
Her lungs are being cut from her
Her fever runs hot
Her body shakes and she moans in agony
Her skin is flayed open
Her spirit flickers like a candle in the wind
She is dying
Her tormentors stand before you, unheeding, uncaring
They rape her, your Mother
— Make them pay



Chapter One: Introduction

What you hold in your hands is a game of make-believe, of storytelling. It will allow you to assume the role of a Werewolf, a tortured creature of rage and pride, and to tell stories about your adventures. In the end, however, this game is more about you than it is about Werewolves, for it is of you that the stories are told.

Although **Werewolf** is a game, it is more about storytelling than it is about winning. The idea is to become involved in tales of passion and glory, and to help tell those stories yourself. If you've never done this kind of thing before, you may be confused by the whole premise of a storytelling game. But once you catch on to the basic concepts, you'll find that it isn't all that strange. Indeed, it is something you've done all your life.

You are going to weave wondrous tales — stories of peril, fear, and little girls in red cloaks. The heart of it all is you: the Werewolf. These stories may well be grimmer and darker than the fairy tales that you might remember (though those too were rather grim if you think back), and they will likely capture your imagination and involve you far more deeply than any play or movie. This is because you're *inside* the story as an active participant, not just an observer. It is an experience unlike any other.

Storytelling

Long ago, before movies, TV, radio and books, people used to tell each other stories: tales of the hunt, legends about the gods and the great spirits, or gossip about the affairs of others. They would tell these stories aloud, as part of an oral tradition of storytelling, a tradition which, unfortunately, has been all but lost.

We no longer tell stories, we listen to them; we sit passively and wait to be picked up and carried to the world they describe, to the unique perception of reality they embrace. We have become slaves to our TVs, permitting an oligarchy of artists to describe to us our lives, our culture and our personal reality. Through the stories that are constantly being broadcast, our imaginations are being manipulated, for better and, all too often, for worse.

However, there is another way. Storytelling on a personal level is becoming a part of our culture once again. That is what this game is all about: not stories that will be told to you, but stories that you will tell yourself. It is about bringing stories home and making the ancient myths and legends a more substantial part of your life.

Storytelling allows us to understand ourselves by giving us a method to explain our triumphs and defeats. By looking at our culture, our family and ourselves in new contexts, we can understand things we never realized before. It is entertaining because it is so revealing, and exhilarating because it is so true. Stories play such an enormous role in our culture that it can't be accidental. They are somehow basic to our psychology. Our obsession with them has a purpose to it, of that there is no doubt. Storytelling is integral to our nature, and has an influence which cannot be denied.

Roleplaying

Werewolf is not only a storytelling game, but a roleplaying game as well. You not only tell stories, but actually act through them by roleplaying, by taking on the roles of its central characters. It's a lot like acting, only you make up the lines.

As a player of **Werewolf**, you will take on the persona and role of a character which you create, and then pretend to be that character during the course of the story. Ultimately, the life of your character is in your hands, for it is you who decides what the character says and does. You decide what risks to accept or decline. Everything you do when you play your character has an effect on the world.

Characters are central to a story, for they create and direct the plot — without characters you can't have a story. As the story flows, it is the characters who direct and energize the progress of the plot, not the decisions of the Storyteller.

To understand roleplaying, you only have to go back to your childhood and those wonderful afternoons spent playing Cops 'n' Robbers, Cowboys and Indians, and Dress-up. What you were doing was roleplaying, a sort of spontaneous and natural acting that completely occupied your imagination. This play-acting helped you learn about life and what it meant to be a grown-up. It was an essential part of childhood, but just because you have grown up doesn't mean you have to stop.

In **Werewolf**, unlike in pretend, there are a few rules to help you roleplay. They are used mainly to avoid arguments — "Bang! Bang! You're dead!" "No I'm not!" — and to add a deeper sense of realism to the story. Rules direct and guide the progress of the story and help define the capacities and weaknesses of the characters. The basic rules of **Werewolf** are described in Chapter Four: Rules.

The Storyteller

Werewolf is structured a little differently than the games you might be used to. In the first place, there is no board or cards. Second, one player needs to be the Storyteller — the person who creates and guides the stories.

Being the Storyteller is something like being the Banker in *Monopoly*™, except it is even more important. The Storyteller describes what happens as a result of what the players say and

do, and must decide if the characters succeed or fail, suffer or prosper, live or die. It is a very demanding task, but is also most rewarding, for it is the Storyteller who weaves dreams.

The Storyteller's primary duty is to make sure the other players have a good time. The way to do that is to tell a good tale. Unlike traditional storytellers, however, she doesn't simply tell the story; instead, she must create the skeleton of a story and then let the players live it out in the roles of the primary characters. It is a careful balance between narration and adjudication, between story and game. Sometimes she must set the scene or describe what occurs (such as when the characters are asleep), but mostly the Storyteller must decide what occurs in reaction to the words and actions of the characters — as realistically, impartially and creatively as she possibly can.

As the Storyteller, you are in charge of interpreting and enforcing the rules, yet you are also an entertainer — you must struggle to balance your two roles. Most of this book was written to help you do just that. It won't to make being a Storyteller easy, because it never will be, but it will make you better at it.

The role of the Storyteller is explained in much more detail in Chapter Three.

Playing Aids

For the most part, **Werewolf** was designed to be played around a table. Though there is no board, there are a number of props which require a table to be used properly. You will need dice, pencil and paper, and photocopies of the character sheets. The dice required are 10-sided, which you can buy in any game store. The Storyteller may also want to have paper on hand, in order to sketch out a setting so as to more easily describe it to the players, as well as a few other props to show the players what the characters are seeing (photographs, matches, scarves, anything to make the experience more vivid). You may also want to use lead miniatures, little toy soldiers with which you can demonstrate where your character is at particular moments; rules for using miniatures are given in Chapter Nine.

The Players

Most of the people who play this game will not be Storytellers. They are the players, and their "task" is to assume the roles of the central characters in the story. They are actors as much as they are game players, for the whole point is to experience the story through the point of view of the character. Being a player does not require as much responsibility as being a Storyteller, but just as much effort and concentration.

As an actor, you speak for your character and act out whatever you wish your character to do or say. Whatever you say, your character says, unless you are specifically asking a question of the Storyteller or describing your actions. By announcing and describing to the other players what you are doing you become a part of the ongoing story. As a player you



try to do things which allow your character to succeed, so as to "win the game." This strategy element of the game is essential, for it is what so often creates the thrill and excitement of a dramatic moment.

Often, after describing the actions "you" want to take, you will need to make dice rolls to see if you succeed in doing what you have illustrated with words. Your Character Traits, descriptions of your strengths and weaknesses, dictate how well you can do certain things. Actions are a basic part of **Werewolf**, for they describe how characters change the world and affect the course of the story.

Besides, it is difficult to actively roleplay your character at all times. Everyone needs breaks; the careful planning, dice rolling and other game elements provide just that.

To some extent, you are a Storyteller as well as a player, and should feel free to add ideas and elements to the story, though the Storyteller may accept or reject them as she sees fit. In the end, it is the story, not your character, which is the most important. The character is a tool for telling a good story, not the other way around.

In **Werewolf**, it is best to play with only a few players — seven at the very most. It is far too personal a game to be very enjoyable with a large group. Much of its mystery and flavor is lost when players must compete for attention. Indeed, we have found **Werewolf** works best with a Storyteller and a troupe of not more than five players.

Characters

There are many disparate elements which make up what we like to think of as "self": too many, in fact, to truly separate or identify. In truth, we really don't know who or what we really are; our true identity constantly eludes us. We know only that we contain multitudes — that we are both human and beast, angel and demon. We wear many masks. It is from this essential diversity that our desire and ability to pretend to be someone else originates.

We must recreate ourselves every morning and compose our identity from a number of different sources — from what our friends think of us, what our parents or children expect of us, and how we think our experiences should affect us — all in conjunction with the habits developed over a lifetime. Each day we balance all of our myriad selves and unite them into one working, talking, thinking whole. We pretend to be whole, and in the act of make-believe, we create the reality.

This is why it is impossible to fully leave yourself behind when you roleplay. Part of your character will certainly be different from yourself — in fact, quite frequently you will roleplay someone with traits entirely different from your own — but always, in some essential way, that character will reflect some aspect of yourself.



Example of Storytelling

It is nearly impossible to describe how the process of storytelling and roleplaying works. It is like explaining to ancient Eskimos what a rain forest is; they didn't have the vocabulary, and thus it would have been easier to simply show them a movie. The following dialogue is presented in that vein, as a movie of sorts. Beyond serving as a practical model, this example should also help illustrate the entire process of storytelling.

As the characters of the players are the central elements in any story told using the setting and characters of **Werewolf: The Apocalypse**, their involvement in the outline is important. There are three players, but they are introduced by the names of their characters — Rainchild, Harold and Sara. When a player is talking in her own voice, the text will be in *italics* and the text will be normal when she is speaking in the voice of her character. The same is true of the Storyteller.

The Situation thus far: The pack is spending time at a nearby caern (sacred spot) when they receive word that one of the elders, a respected Half Moon (loremaster) and the mentor of Harold, wishes to see them soon. Hoping to gain the attention and appreciation of the elder, the characters race to the elder's home, a small cave just outside the caern.

Storyteller: *As you approach the entrance to Hemmel's cave, you don't detect a presence within. You don't even see a light.*

Sara: Something seems wrong. Even if Hemmel stepped out, he would surely have left a torch shining.

Harold: *I have my guard up. I want to be ready for anything.*

Rainchild: *I'm in wolf form right now, so if Hemmel is inside I'll be able to smell him.*

Storyteller: *You're right. You smell him when you sniff the air; he too is in wolf form.*

Rainchild: You still think too much like a homid, Sara. As a wolf, Hemmel has little need of a torch.

Sara: Well, I beg your pardon for my stupidity, Rainchild. *(To the Storyteller) I'll walk...*

Storyteller: *No you don't, Sara. Rainchild smelled Hemmel, not you. Remember, you still have to act like you don't know that Hemmel is inside.*

Sara: *Oh, yeah.* You mean he's inside?

Rainchild: Yes. He's in wolf form.

Storyteller: Grrrr, yes. I am wearing the Lupus. Now stop your prattling and come closer, little ones. I have a task for you.

Sara: I was just being careful, Hemmel. The Wyrm takes many forms.

Storyteller: *(dryly)* Your caution is noted and approved (snort).

Werewolf characters are easy to create. It takes only a few minutes to work out all your traits and your basic personality, to get down all the numbers. However it will take some effort to make this collection of numbers into a living, breathing character. You must reach deep inside of yourself to find enough that is real and true to produce a complete character. The Frankenstein monster was easily assembled from available body parts. It was the breath of life that proved difficult.

Characters are the literary versions of a real person — they are not real, but do capture some aspect of reality. Only when you enter the world that is woven by the story can your character become complete. They are real only with you as the animating force — the soul if you wish. Never treat your characters as a projection of yourself (even if that's all they are). Treat them as unique individuals, as works of art or fragile expressions of your poetic sensitivity. You must treasure the characters that you create.

Character creation is discussed in greater detail in Chapters Five and Six.

Storyteller: *As the three of you step into the cave, you find Hemmel sitting just a few feet away, shrouded by the darkness. He's looking up at the stars, and maybe the moon. Then he looks at you and speaks. The crescent moon is upon us tonight, and it is time. I need you to complete a simple errand for me. Travel to Starry Falls and pick five handfuls of wolfsbane. Return with it immediately. I must have it in my hands no later than fifteen minutes after it has been picked. Otherwise it will be useless, and I'll have to wait another cycle before I can attempt my ritual.*

Harold: Could I consider this the first step of my training under your wise eye, Hemmel?

Storyteller: Hmm! You overstep yourself, Harold. However, while you are at the Falls, find a long willow branch and dip it in the water where the moonlight is reflected. Then tie it around your leg.

Harold: What...?

Storyteller: No more! Now go, all of you. *Do you leave? Or do you ask more questions?*

Harold: *I still want to know what ...*

Rainchild: *I nudge Harold in the leg as I get up to leave.*

Harold: *OK. We all leave.*

Storyteller: *Fine. You leave Hemmel's cave and begin the journey to Starry Falls. You have to walk back through the caern on your way. Nothing much seems to be going on, though in the distance you can hear laughter. It sounds like Torch.*

Sara: Hear that? I wonder who was the butt of that Trickster's latest breach?

Rainchild: Hardly a breach, Sara. As a New Moon, Torch has the obligation to push the limits of our society. We may not like him, but consider his place in the balance.

Sara: And a philosopher too! I am so honored by your presence, Rainchild.

Harold: You mean you don't like him because he's a metis like me!

Storyteller: *Are you still walking toward the Falls as you argue?*

Sara: *Yes, and we're not arguing.*

Rainchild: No, Harold, I mean we don't like him . . . at least I don't like him because he pulled some tricks on me last cycle.

Sara: Besides, Harold, there aren't many Mules — I mean metis — as nice as you.

Harold: *I better not say anything about that!*

Storyteller: *The forest is quiet tonight. There's a little light from the quarter moon, but not much. Harold, you and Sara are having trouble seeing since you're in homid form.*

Sara: *I'll transform into a wolf, then.*

Storyteller: *What about your clothing?*

Sara: *I'll just leave it here. I can always get it later. But I'm moving behind a tree to change. Since I grew up a human and not as a half-breed, I at least have the decency to not strip in front of everyone.*

Harold: *I'll just transform my eyes so I can see in the dark. I'll walk upright and watch Sara as she stumbles around on four legs.*

Rainchild: *Settle down, folks.*

Storyteller: *All that you can see, Rainchild, is Sara and Harold glaring at each other since they really haven't said anything. But if you do want to say anything more like what you have been, then talk in character, okay? Arguments out of character don't go in my Chronicle. Anyway, you keep walking now that all of you can see; eventually you hear rushing water and soon you see Starry Falls, faintly glistening in the dim radiance.*

Harold: I'm going to look for a willow. Can you two find the wolfsbane?

Sara: Sure. What does it look like anyway?

Harold: I don't know. I guess we should have asked.

Rainchild: Don't worry; I would have asked but I remember it clearly from my years as a wolf. It's an herb, but with yellow flowers. It shouldn't be too difficult to find even in the darkness.

Storyteller: *OK, the three of you start your individual searches. Harold, I'll take you first since it's easier to find a willow tree than it is to find wolfsbane, especially when it isn't flowering.*

Sara: *Oh, no.*

Storyteller: *There's a knoll jutting out into the water a little bit. That's where you see the first willow tree.*

Harold: *Well, I look for a long, intact branch and try to pull it off.*

Storyteller: *The branch breaks halfway up, so it doesn't seem very long any more.*

Sara: Having trouble, Harold?

Harold: *Arghh! So this time I'll climb up into the tree and try to break one off at the base.*

Storyteller: *You don't have any trouble climbing or isolating a single branch that you think is a long one, but you do have a little trouble breaking it off. You're not too strong, you know.*

Harold: *Fine . . . Oh, I know. I'll transform the fingernails on one of my hands into claws and I'll use them to cut at the stalk. That should do the trick.*

Storyteller: *Yeah, it looks like it's working, but while you're doing that, I'll get with the other two.*

Sara: *We're just looking for wolfsbane.*

Storyteller: *Even though you don't know what it looks like?*

Sara: *Yeah, what else can we do?*

Rainchild: *Wait. If I saw it as a wolf, wouldn't I have also smelled it?*



Storyteller: *Sure, I would imagine so.*

Rainchild: *Okay, then, I'll start sniffing around and see if I can find any.*

Storyteller: *It takes you a little while, since the crash of the water overpowers your senses and the scent of the water washes away most others, but you do find something you're pretty sure is wolfsbane.*

Rainchild: *How sure?*

Storyteller: *About 70% sure.*

Rainchild: *Oh, I hope I'm not wrong. I found some, Sara. At least I think I have. I'll take the blame if I'm wrong. I didn't think I would have a problem finding it.*

Sara: Harold probably knows, but he's too busy doing something pointless with that willow branch. Are you sure Hemmel isn't a New Moon like Torch? He's probably watching us all right now and laughing so hard . . .

Rainchild: Oh, let him be. I'm sure he'll humor us when we find elders we respect enough to desire them as a mentor.

Sara: *I'll get a good sniff of the wolfsbane and start my own search.*

Storyteller: *OK, the two of you eventually find enough wolfsbane and—*

Rainchild: Don't pick it until Harold finishes his ceremony.

Sara: Good idea.

Harold: *Do I have the branch cut down yet?*

Storyteller: *Yes. Do you remember what to do with it?*

Harold: *You bet. I'll take it down to the water and dip it in the water where the shadow of the tree is reflected.*

Sara: *But . . .*

Storyteller: *Ssshhh! You can tell him in character if you want, but not otherwise.*

Harold: *Am I doing something wrong?*

Storyteller: *Of course not, Harold. So what were you saying?*

Harold: *Liar! Well, since no one will tell me what's wrong, I'll just keep doing that.*

Sara: Harold, weren't you supposed to dip it in the water where the moon reflected in the water?

Harold: *Well... yeah, you're right! Thanks Sara. I'll have to cut another branch down and do that.*

Storyteller: *No problem. You dip the branch in the reflection of the moon. It's pretty close to the shore, so it isn't too difficult.*

Rainchild: *As he finishes that, we'll pick the wolfsbane with our mouths and then hurry back to Hemmel.*

Harold: *I'll wrap the branch around my leg and then carry the wolfsbane, I guess, since they don't have hands.*

Storyteller: *OK, you're on your way back to the caern. It took you about twenty minutes to walk to the Falls, so—*

Rainchild: *So we better run back because we've only got fifteen minutes.*

Storyteller: *You are all in pretty good shape from living in the wilderness, so you can keep running that long without a problem. Sara, you know you would never have been able to do this a year ago before you were kidnapped by the Wendigos.*

Sara: *I didn't need to be able to do it back then.*

Storyteller: *Anyway, while you're running, Sara and Rainchild hear a crashing in the underbrush that you aren't causing.*

Sara: *I'll stop immediately.*

Rainchild: *Me too. Harold, stop!*

Harold: *I'll stop. Why? What's wrong.*

Sara: Quiet. We hear something. Something crashing in the woods.

Storyteller: *The sound seems to be coming generally in your direction. Rainchild, now that you can listen more closely, you recognize the tramping as that of a wounded deer.*

Rainchild: *I'll listen even more closely, then, and try to block out the noise the deer is making.*

Harold: We're losing time. Hemmel needs this wolfsbane right away.

Storyteller: *Harold's voice throws you off, but you can make out something chasing the deer. Whatever it is that's chasing has four legs, but it has a really strange gait.*

Harold: Sorry, you two can check out whatever it is, but I'm going back. *I start running back to the caern.*

Storyteller: *Harold's sudden movement evidently startles the deer, because it freezes for a minute. Then you hear someone scream "There it is!" and then a gunshot.*

Harold: *I'd better wait. I'll stop and hide behind a tree, then I'll be watching in the spirit world to see what really comes running by.*

Storyteller: *OK, Harold. I'll tell you when you see something other than what I describe. Rainchild, you and Sara see the deer suddenly break from cover and hobble down a path toward the Falls.*

Sara: *We hide like Harold.*

Storyteller: *You duck down just as two men appear and run in the direction of the deer. Harold, you see the unmistakable tendrils of the Wyrm wrapped around one of them just like that vine is wrapped around your leg.*

Harold: *Oh, geez.*

Storyteller: *They run after the deer. One of them shouts, "I think I hit it again!"*

Sara: *I'm just going to whisper to Rainchild. You go back with Harold and I'll just follow these guys to make sure everything's okay. We can't save that deer now, but those men don't need to be hunting so close to our caern. I'll give them a good scare.*

Rainchild: *I just nod and then wait for the hunters to go out of sight. Then I'll go join Harold. We'd better hurry, now. We may not make it in time.*

Harold: No, we can't let Sara go alone. One of the hunters is badly tainted by the Wyrm. We have to get her back. We'll take the wolfsbane back, and then we'll find the hunters again and see what is happening.

Storyteller: *Sara is already out of sight.*

Rainchild: *I'll use my ability to talk in someone's mind and tell Sara to come back for now.*

Storyteller: *OK, then tell her.*

Rainchild: *Sara, Harold says it's dangerous to follow them. Come back and we'll return after we see Hemmel.*

Sara: *I'll go back, but those hunters had better be ready. We'll be back for them!*

The Werewolf

What does it mean to be a Werewolf? This is a subject not easily understood by the Garou themselves, because it is simply what they are. Werewolves are not human, but neither are they wolves — they are something in between. They are a unique race of creatures in and of themselves. In their human form they are enough like us that we can describe them using the same rules and traits that describe humans; it is only when they become a wolf that new features must be added: for example,





to portray the Werewolf's lightning speed, or its terrible claws and fangs, or the incredible strength and tenacity that it possesses when enraged.

This game is about people, all kinds of people, who do their best to make their way through life after the revelation of the truth about their existence: that they are not the normal humans (or wolves) which they up until recently believed they were. Instead, they are Garou—outsiders, shapeshifters, Werewolves, the last dying remnants of Earth's protectors against a terrible force that grows stronger by the day.

Werewolf Characteristics

So seek the wolf in thyself
Shape shift nose to the wind
Shape shift feeling I've been
Move swift all senses clean
Earth's gift
Back to the meaning of wolf and man.

— Metallica, "Of Wolf and Man"

• **Wolf Form:** The Werewolf is able to take human and wolf form, as well as three other forms between. One is the Crinos, the dreaded "wolfman" half-form, which is the incarnation of rage. The two other are so close to either human or wolf that it can be difficult to tell the difference. Certain Garou are even

able to make themselves look like someone else, changing shape with such precision that they can duplicate the features of a specific human or wolf.

- **Immunity to Wounds:** A Garou is not really immune to injury, but is able to heal back from injury incredibly quickly (one health level a turn). Only if they receive wounds which take them below Incapacitated (which is fatal to normal mortals) are they slowed down for long. However, the wounds caused by silver weapons, fire, and the claws and teeth of their own kind (or other supernatural beasts) cannot be healed in this way.

- **Gifts:** Garou are able to speak with the spirits of the world and can transform this world through their understanding of the true forms of things. The various gifts they wield are the tangible effects of their mystical powers.

- **Perception:** The Garou have vastly increased powers of perception — they are simply able to smell and hear better — especially when in Lupus form.

- **The Delirium:** The Garou creates a blind, instinctive terror in humans who see them in the savage Crinos form. The dependence of most humans upon rationality is so total that they cannot accept the truth of their temporary insanity, and will believe any convenient rationale for what occurred to them. Most simply forget what they have seen. The end result of their reaction is known as the Veil, and this is the predominant reason why Werewolves are generally thought to be creatures of legend.

- **Frenzy:** When a Werewolf has not released her frustrations recently, the frenzy may come over her, a type of madness which can only be sated by the ecstasy of total freedom. The amount of Rage (frustration) the Garou has built up is an important factor in this occurrence. During a frenzy the character changes into Crinos form instinctively and nothing is remembered about one's human side — the domination of the wolf is total.

A Vision of Evil

To understand *Werewolf*, you must be able to savor its mood. Its atmosphere is dark, brutal and exotic, an almost medieval vision of the world. *Werewolf* is a Gothic ambiance of horror laid over a film noir, Punk world of pollution and decay. It is a world that is dying.

This is the world of the Apocalypse; the end is not coming, it is here. Gaia — the earth — is doomed, and the fault lies with its guardians, the Garou themselves. The evil force known as the Wyrm is rising once more to consume Gaia, and the eons-old battle fought by the Garou against the horror is slowly but surely being lost. The characters may decide to struggle to slow the approaching doom, or they may decide to revel as best they can in the last days, but the one thing they can never forget is the Apocalypse.

The stories in **Werewolf** are unique because they all contain some element of impending horror. Not only is the end coming, but the characters are in some way the cause of it themselves. The Wyrm resides within them, just as it is found across Gaia; indeed, many of the Garou themselves have given up the struggle to join the enemy in treacherous alliance. The very Rage that gives the Garou so much power is in itself the taint of the Wyrm. In fact, the Garou's 1000-year oppression of the humans may well have warped them into causing so much harm upon Gaia. The truth will never be known, but that does not prevent blame being shed.

However, these characters, who are so stained with evil, may also become heroes of uncommon valor and virtue. The characters in **Werewolf** are expected to be heroes — they must care about what they have become and about what they may soon be.

Justice is only served if the good overcomes the evil — the monsters must lose. Thus, for the Werewolf character to find some way to "win," they must somehow become heroic. They must defeat the monster within by exerting self-restraint, nurturing the impulses of human virtue, and displaying genuine courage.

Lexicon

Words —

Words and expressions —

All these confessions of where we stand.

— Fugazi, "Promises"

Following is a brief lexicon of terms in broad use among the Garou. They have taken words from many different sources, and an epistemological study of their language would lead back to a veritable babel of tongues. However, any attempt to understand them and their culture must begin with the peculiar language they have created and in which they define themselves.

Common Parlance

These are the words in common use among the Garou.

Apocalypse: The age of destruction, the final cycle, the birth of death, the everlasting corruption, the end of Gaia — a word used in Garou mythology for the days of the final battle with the Wyrm, which many consider to be the present.

Auspice: The phase of the moon under which a particular Garou was born. Commonly thought to determine personality and tendencies.

Bawn: Boundary area around a caern, where mortals are watched.

Blight: Any corrupted area in either the spirit world or physical reality.

Breed: The ancestry of a Garou, be it wolf, human, or other Garou.

Caern: A sacred place, one of the meeting spots of the Garou where they can come into close contact with the spirit world.

Celestine: The greatest of the spirits — the closest thing the Garou have to gods.

Concord, The: The agreement that was reached nearly 4000 years ago by all the tribes, after which the Impergium was ended. The traditions thereof are still obeyed today.

Corruption: The word used to describe the act of destroying life, and the oftentimes overwhelming effects of the actions of the Wyrm. In the present age, it often specifically refers to the ecological ruin wrought upon the environment by homids.

Crinos: The half-wolf, half-human form of the Garou.

Deep Umbra: The aspects of the Umbra that are not of Gaia, but are only found away from the Realm. Reality becomes more and more fragmented the farther out one gets.

Delirium: The madness that ensues when humans look upon a Garou in Crinos form.

Domain: The territory claimed and patrolled by a pack or sept.

Feral: Slang term for Lupus.

Gaia: The earth and related realms, both in physical and spiritual form; the Mother Goddess.

Garou: The term which the Werewolves use for themselves.

Hispo: The near-wolf form of the Garou.

Homid: A human, as well as a Garou of human ancestry. Occasionally used disdainfully by ferals, i.e. "That boy fights like a homid."

Impergium: The 1000 years after the birth of the age of agriculture, during which strict population quotas were kept upon all human villages.

Incarna: Children of the Celestine, but still greater spirits by any measure; demigods.

Kenning: The empathic calling performed by some Garou when howling.

Klaive: A fetish dagger, usually of great spiritual potency, nearly always made of silver.

Litany: The code of laws kept by the Garou.

Lupus: Those Garou of wolf origin.

Metis: The sterile offspring of two Garou. Often deformed and generally reviled by Garou society.

Moon-Calf: Idiot, simpleton.

Moon Bridge: A gate between two caerns which appears during ceremonies held at such a place.

Moot: A conclave of a sept or tribe which takes place at a caern.

Mule: Slang for metis.

Near Umbra: The part of the spirit world that exists around each realm. Usually used to describe the area of the Umbra that is around the earth.



Pack: A small group of Garou bound to each other by ties of friendship and mission as opposed to culture.

Reaching: Traveling into the spirit world.

Realms: the worlds of "solid" reality that exist within the Tellurian.

Sept: The group of Garou who live near and tend an individual caern.

Tellurian: The whole of reality.

Totem: The spirit taken by an individual or tribe to represent its inner nature.

Tribe: The larger community of Garou. Tribe members are often bound by similar totems and lifestyles.

Umbra: The astral plane that exists around each realm.

Ways, The: The traditions of the Garou.

Wyrm, The: Manifestation and symbol of evil, entropy and decay in Garou belief. Vampires are of the Wyrm, as is toxic waste and pollution.

Wyrmhole: A sacred place to the Wyrm, invariably a location of great corruption.

Vulgar Argot

These are the words used by the younger Garou, words which help them distinguish themselves from the elders who they are supposed to respect.

Ape: Slang for Homid. If the speaker wishes to indicate true contempt for her subject, she may change the word "ape" to "monkey".

Cadaver: A derogatory term for a Vampire.

Flock, The: All of humanity, particularly those humans from whom the Garou recruit their members.

Going Sideways: Entering the spirit world. This term is exclusive to the younger Garou; most Elders consider it flippant and disrespectful.

Gremlin: Word used among the young to describe a malevolent spirit.

Leech: See *Cadaver*.

Run: A ritual hunt or revel which takes place at the conclusion of a moot.

Sheep: Humans.

Throat: In the parlance of the young, to best another in ritual combat. Used as a verb, i.e. "I throat'd his sorry butt."

Old Form

These are words which hail from the distant past of the Garou, and are no longer used as much as they once were. However, all Garou know these terms.

Adren: A pupil, or a student who learns from a mentor.

Airts: The magical paths within the spirit world, e.g. Moon Bridges.

Aisling: A journey into the spirit world.

Anamae: "Soul-friend," most often a bond with a tribal spirit.

Anruth: A Garou who travels from caern to caern, but is bound to none of them. Most player characters will be of this sort, and likely called this by many of the elders they meet.

Athro: Teacher, mentor.

Awen: The sacred Muse, the creative impulse. It is said to actually be a spirit, but it has never been found. Moon Dancers periodically go on quests for her.

Banshi: Angry, spiteful, and often malevolent spirits.

Brugh: Any sort of sacred place, whether it be a Garou caern or a Wyrmhole. Often a glade or cave located somewhere in the wilderness. Synonymous with caern.

Charach: A Garou who has slept with, or does sleep with another Garou. It is often used as a word of anger.

Chiminage: Traditionally a sept can ask a request of any Garou who use their caern; Chiminage is the term for the request.

Cliath: A young Garou, not yet of any standing rank.

Fomora: The Garou who have turned to the Wyrm, and draw from it their power. They are the mortal enemies of all the other Garou.

Fostern: One's pack brothers and sisters, those who are your family by choice.

Gallain: The kinfolk of the Garou. Those humans and wolves who are related to the people, and are not prone to Delirium, but are not of the blood.

Harano: Inexplicable gloom, inexpressible longing for unnameable things. Some say it is depression caused by contemplation of the suffering of Gaia.

Inceptor: A Garou who guides another through a Rite.

Kinain: The relationship that Garou hold when they are related by blood through an ancestor. This is a term of endearment and pride, and is never used when referring to metis.

Pericarp: The Near Umbra that exists around each realm.

Phoebe: The moon.

Praenomen: The guardian spirit of a pack.

Urrah: The Garou who live in the city; also, the tainted ones.



D. ALEXANDER

HOME FOR
LOUIS
PINE

Chapter Two: Setting

The Wyrm awakens. Across the world it rises from the pits to hiss defiance, to roar vengeance. In the deep places, in the wind-blasted wastes, in the seas of debris and rivers of poison, its twisted minions howl in answer. For eons the Garou have been the hunters, the predators. Now they shall know what it is to be the prey.

The time for secrecy is past. Already the war has begun, a vile parody of the natural struggle; those Garou who grow weak or careless, who venture alone in the places of ill omen, have begun to disappear, one by one by one...

From the dawn of time the Garou have known of the Apocalypse, the great war with the Wyrm that will mark the end of the world. There will be seven Signs, say the mystics, seven events that will mark the coming of the Wyrm. Then the time for secrecy will be past; the Garou will be hunted down, either to die alone in the wastes or stand united and fight a glorious, hopeless battle.

But, say the younger, the complacent, the blindly hopeful, those are myths. We are Garou—we rule this world. There is nothing that we cannot defeat with tooth and talon.

And so the tribes, the bastions of defense against the Wyrm's greatest servants, fracture. The young heed not the wisdom of their elders, and the elders heed not the fresh perspectives of the young. So the tribes break apart like old bones, and the young go their way, one by one, to disappear. And fewer and fewer of the Garou heed the calls to council. Elders who guarded the sacred sites last season are mysteriously absent.

Beware, O my children, for the Wyrm waits no longer in its holes and dens for you to seek it out. You may waver between the path of struggle and the path of neutrality, but the Wyrm honors no middle ground. Beware, O my children, for the Wyrm comes for you...

Gothic-Punk World

Turn on, tune in, burn out in the acid rain.

— Sisters of Mercy, "Black Planet"

The world of **Werewolf** is set in a Gothic-Punk milieu. While very few of the established institutions — the political, social and religious institutions that define our world — are different from those of our own planet, the internal 'feel' and overall mood of the Gothic-Punk world are very different. The Gothic-Punk world is a film noir environment, where the cities are huge and gloomy, the bureaucrats corrupt, and the important people have skeletons in their closets. It is a world of extremes — the rich are often filthy rich, while the poor are much more numerous and visible than in our world.

Gothic describes many of the world's features — massive, brooding, dark and ominous. The sense of corruption and conspiracy is much greater than in our own world, and everything seems to be done with an ulterior motive in mind. Buildings are huge and looming, often encrusted with gargoyles and other statuary, and everything has an iconic, almost

medieval feel. Houses are often preserved for centuries, giving many suburbs a 'haunted house' ambiance. Corporate and government agents are faceless and impersonal, dressed severely in black suits and ties. The Church is enormous and ritualistic, with strong similarities to the medieval Catholic church. There is a sense of eerie foreboding over everything, and there always seems to be a storm in the sky.

Punk is the other half of the equation. The youth and street culture of the cities, sick of the oppressive physical and social landscape, rebel against it with words, dress, music and often violence. There is usually an area in the downtown core of the cities filled with underground clubs, street gangs, and kids in leather jackets with nose rings and spiked, multicolored hair listening to bands sing about aggression and revolution. Crime is sporadic and more open, and people in general are tougher and more cynical.

Obviously, going full spectrum on both ends of the Gothic-Punk equation will not be to everyone's taste. The Storyteller is free to put in as much Gothic or Punk feel as she wishes. However, **Werewolf** is a game of mood — without a suitably tense, strange atmosphere it can lose much of its unique flavor.

The Cities

*Nocturnal motions as we leave our cocoons
Antennae tuned to inhuman vibrations
Shaping the cities of the world that's to come.*

— Killing Joke, "Inside the Termite Mound"

The cities have been under the influence of the Vampires (and thus the Wyrm) for millennia and this influence is reflected in their physical and social environment. The cities are impersonal and oppressive, with looming, massive skyscrapers (sometimes covered with spires and gargoyles), rusting tracts of industrial wasteland, a skyline shrouded in smog, rampant crime and corrupt political machines. The suburbs are gloomy vistas of empty lots and dilapidated houses.

Garou (with a few exceptions) feel these places are of the Wyrm. It is in the city that the Wyrm is strongest and ready to strike. Make the players feel the fear and suspicion that their characters should when visiting this concrete wasteland. Give them a sense that something is always ready to jump out of the shadows in the alleys, or that the face that peers at them suspiciously and disappears from the next building might not have been human. Think of how you would feel if you were thrust into the middle of the Amazon jungle at night without a map; this is how most Garou feel about the urban landscape. Unlike Vampires, Garou are not at home here, and it is necessary to convey the stark alienness of the city.

The Curse

*Make a joke and I will sigh and you will laugh and I will cry
Happiness I cannot feel and love to me is so unreal.*

— Black Sabbath, "Paranoid"

The Garou can never be fully accepted or trusted by the mortals among whom they live; the prey all too easily smells the hunter regardless of form. The homids do not know what it is they sense, but they are aware of an alien danger and instinctively they recoil. The Garou is seen as a hostile force, and humans will do nothing to help them. There is nothing the Garou can do about it; the homid fear is too great.

It is this which prevents them from having power over the mortals. Though the Garou are the hunters, they are as tied to and controlled by the homids as the homids are to them.

When a Garou character first meets with a human and speaks with him, the human is often afraid of and uncomfortable with the character. He senses something strange and alien in the character, and feels an instinctive fear. The amount of Rage the character possesses affects how they are treated by the human.

Thus, the Garou are usually attracted to strong-willed, independent people, for it is only with these sorts that they can ever hope to build a relationship, however transient. This is also the reason that the Garou have been unable to build the power base among homids that their Vampire adversaries have — people are simply too afraid to trust them. This is slowly



changing — the advent of electronic communications means that the Garou can often command from afar, and tribes with many Kinfolk (see Backgrounds in the Traits chapter) can employ these relatives for certain functions. The Glass Walker tribe (see Tribes) are also said to have means of getting humans to trust them. As it stands now, however, the Garou are leagues behind the minions of the Wyrm with regard to control of the mortal masses. For the Garou, the human hordes are a hostile ocean crawling with sharks.

The Wilderness

*Suddenly I stop
But I know it's too late
Lost in a forest — all alone.*

—The Cure, “A Forest”

Just as you must make the cities of the Gothic-Punk world seem like nightmarish labyrinths of towering, gargoyle-encrusted edifices, deserted subways, rat-infested slums and rampant crime, so must you make the wilderness of this world seem more sinister than its real-world counterpart. Describe how the cities border on a sullen, shadowy realm of gnarled pines, brooding hills and dark, muttering brooks. Remember that in the wilderness there are no lights except for the wild moon staring down on jagged, mist-shrouded hills, and all is silent except for the screech of a hunting owl, the chirp of the crickets, or the lonely roar of some truck on its way to an unknown destination. Detail the lonely highways cutting swaths through the deserted distances between towns, possibly with only one dilapidated gas station or rotting hotel for a hundred miles.

The few inhabitants of this area — the rustic hamlet dwellers, truckers and transients — are almost invariably suspicious, insular and unfriendly. And with good reason — a few of the creatures of legend still stalk the night, preying upon those unfortunate enough to cross their path. Although the reporters from the cities write such off as the deeds of serial killers and the like, the country folk shake their heads and mutter to one another their dark suspicions.

When telling stories in the wilderness, stress the weirdness of the area. The Lupines guarded the wilderness over the millennia, and although more of it is devoured by the developers daily, there is still much more of it left than in our world, and the line of demarcation between the two realms is sudden and sharp. Describe images of crumbling highways stretching to the horizon without a car in sight, strange figures staring at the pack in the distance who mysteriously vanish upon closer inspection, and lonely old shacks at the edge of mist-shrouded swamps inhabited by ancient hermits. Read books like James Dickey's *Deliverance* and William Faulkner's *The Sound and the Fury*; Lovecraft's stories “The Dunwich Horror,” “The Whisperer in Darkness” and “The Shadow over Innsmouth,” and Robert E. Howard's short tale “Pigeons from Hell” are also must reading. These works give one a feel for the way the countryside of Werewolf should feel: eerie, ominous, and

hiding things better left unknown to man. Most of the towns have changed little since the beginning of the century, and strange traditions and rites are often practiced among their people. And though the Garou are wise in the ways of the wilderness, other things stalk the night as well, and certain places are simply taboo to the Garou, who whisper dark legends of things best left undisturbed.

In essence, remember that this is a horror game, and like all games of this nature, mood is absolutely vital. Though your players may chafe at being taken out of the nightclubs and high-rises from time to time, the Gothic-Punk wilderness is just as fascinating and deadly, if not more so, than the cities.

Wolves

Wolves are nearly gone from the wilderness; across most of Europe and the United States there are only a few scattered wild wolf packs left. The wolves are completely gone from England and the Great Plains states, and are mostly found only in breeding projects. Only in Alaska, Canada, Scandinavia, and Siberia can they still be found in their natural habitat.

This situation has become a disaster for the Garou. Lupus account for as little as 3% of the total Garou population — the wolf side of their blood has become dangerously weak. They require both the strength of the human and wolf in order to fully be a Werewolf. Because of the imbalance, many more of their kind have been becoming weak in body and mind, particularly the rarefied Silver Fangs. Some are going insane, while others are turning to the Wyrm for solace.

Wolves do not react with the same horror as humans to the Garou; however, an enraged Werewolf in Crinos form will terrify even the wolf packs. If they view such a sight, the packs will usually leave their territory, never to return. In this age of dwindling forests and encroaching towns, such a move is usually fatal for the wolves.

The Present Day

The stagnation and confusion of the modern world has affected even the Garou. Whereas in the old days there was much open land and clearly defined territories, in these days of cities and factories there is simply not enough land to go around. As the sacred sites are drained of energy by human negligence and Wyrm plotting alike, the tribes and septs must compete for resources both mundane and spiritual. The tribes, who once looked on each other as brothers, now view one another with lowered ears and slitted eyes, and even the packs vie with each other for supremacy.

Many Garou, afraid or tired or simply disgusted, turn away from their duties, seeking the freedom of anonymity. Indeed, the forces of apathy and malaise are among the Wyrm's greatest allies. The Garou have, in large part, lost their fire, and either roll around in the dirt with each other seeking dominance over some petty pack, desperately clutch at their ever-shrinking

domains, or simply retreat to the stagnant security of tedious human existence. Cynicism and callousness are increasingly common, and the numbers of ronin (Garou who choose not to aid the tribe and pack, but only themselves) are ever increasing.

Now, when the Garou are at their nadir, in this age of smog and concrete and rust, will the Wyrm strike in force. Will the planet succumb to the entropic decay of the great cancer, or can a handful of determined warriors, strewn haphazardly in front of the tidal wave like flotsam, somehow stem the onrushing maelstrom?

The Spirit World

Vibrating cosmic waves

Spirit electricity

Kaleidoscopic treat

In the endless sea.

— Bad Brains, “She’s Calling You”

There is a world beyond this one, a realm of vision and color as far removed from our reality as possible, yet at the same time, as close. The experiences the Garou have had with the spirit world have profoundly affected their relationship with Gaia and with each other. They understand the world through their understanding of that which they call the Umbra — the realm of the spirits.



The spirit world is as intrinsic to the physical realm as the physical realm is to the spirit world; one cannot exist without the other, and events on one plane affect the other world. The Garou are as tied to the spirit realm as they are to this world; through its limitless expanses they can travel to other dimensions circling the earth-Umbra like planets around a sun — the world of faeries, the dream-realms, and even the domains of their totem spirits.

Garou Society

Garou are as much wolf as man, and as such are, like their lupine cousins, intensely social creatures. They are amazingly devoted to their social institutions and routinely perform feats of altruism and self-sacrifice that most humans would find unbelievable or even insane.

Becoming Garou

For eons Garou have reproduced by breeding with humans and wolves in relatively equal proportions, thus keeping the blood relatively pure. In the early days, when men were few and wolf packs roamed the world, the Garou could take their pick of breeding stock. Thus, certain groups of humans and wolves became favored by certain groups of Garou, and the different tribes and lineages were born. These extended families became known among the Garou as flocks, and great battles were fought in the early days of the world over breeding rights to the best flocks.

As the Garou gene is recessive, nine times out of ten the child is born as a normal human or wolf, although immune to the Delirium; the humans are known as Kinfolk, and often aid their brethren in mundane matters (see Kinfolk in the Traits chapter). The 10% that become Garou are born identical to their parent species, and usually are unaware that they are Garou, although they are often watched from afar by their Garou family. Even at a very young age, Garou children are often markedly different; they have strange and sometimes terrifying dreams, often wander alone by themselves for hours or days, and are frequently unable to get along or relate to their peers. They often have a sense of longing for something that they aren't able to identify.

Between the ages of 10 and 16 the problems get worse; wolves are often driven from the pack, while human adolescents are often looked upon as demon-cursed or institutionalized. At this point, the Garou of the tribe show themselves to the Garou-to-be, kidnapping them and guiding them through the trauma of the first Changes. The confused and often traumatized adolescent Garou is taught the rudiments of tribal lore and then savagely thrust into a great test of cunning and strength along with other newly acquired cubs. The tests, known as rites of passage, are harsh and deadly affairs. Many Garou do not survive their rite, but those that do have proven themselves to be fierce predators in their own right, and gain a sense of what it means to rely on pack-brethren.

Lost Cubs

Lately, the Garou have been discovering more and more *adult* humans who have the potential to become Werewolves, but were somehow lost by their tribes and never taken through the rite of passage. These individuals have so repressed the wolf aspect of themselves that they have no idea it is there. They are known as the "lost cubs," and their plight is acknowledged with great sadness. There are so few Garou left that it is considered a time of great joy when such a lost individual is discovered.

Breeds

*Creatures kissing in the rain
Shapeless in the dark again
In the hanging garden change the past
In the hanging garden wearing furs and masks*

— The Cure, "The Hanging Garden"

Garou come from backgrounds as diverse as human and wolf, and often live among either human or lupine society prior to becoming Garou; this factor presents many different outlooks on life.

Lupus: Lupus Garou are those who spent their early years as a wolf among wolves. Once they comprised a significant proportion of the Garou populace, but now they are the least numerous of the breeds.

Lupus were brought up as creatures of instinct, and although they were undoubtedly more intelligent than their wolf surrogate family, they were and are still generally untutored in the subtleties of higher thought. They tend to speak less, as they value actions more than long-winded orations ("monkey-babble" they call it) and speak directly, without much in the way of flattery, irony, sarcasm or metaphor. They detest liars; if a lupus doesn't like you, you'll know it.

This is not to imply that lupus are stupid; on the contrary, they are among the most cunning of the Garou in terms of simply getting things done, and can come up with elaborate plans for achieving objectives.

The lupus know well that they are dying, and that it is largely the fault of the homids; due to this, and their low numbers, lupus tend to be cliquish, often disdaining the company of metis and homid alike. Many lupus belong to the genocidal Red Talon tribe; those that don't belong often overtly or secretly agree with their policies.

Metis: Although metis Garou are perhaps the most familiar with Garou culture, in many ways they are least a part of it. Their very existence is a stain on the Garou, and metis themselves are sterile and deformed, victims of the combination of recessive, inbred genes. They are generally scorned and held



in contempt by their peers, although permitted to live — in this day and age, the Garou can't be too picky about their warriors, and it is the metis who can most easily attain the dread Crinos form which so terrifies the enemies of the Garou.

Surprisingly, few metis leave the tribe for either human or lupine society; their deformities are just as noticeable there, and at least in Garou society they have a place and a point of reference, bad as it may be. As a result of their treatment, many metis are themselves hostile and cruel, thus reinforcing the stereotype of themselves as vile and base creatures. A few, however, are caring and compassionate, a situation all the sadder since their sympathy for others is so rarely returned.

Homid: Homid Garou grew up in human society, and although they were often maladjusted and ostracized, they still know how the system works. They understand and use the subtle shadings of human vocabulary, and can interact with the humans much better than the other Garou.

Homids are in the middle of a moral quandary, for although they see the environmental devastation wrought by their kinred, they cannot reconcile themselves to the destruction of their people. The guilt they feel at their race's folly is often synthesized into anger at the lupus, and they are likely to insult and bicker with their lupine brethren, treating them like rustic fools.

Certain groups of homid Garou, confident in their superiority, feel that if the lupus can't hack it, maybe they don't deserve to. These Garou see the Garou as the natural leaders of the

humans, and that the homid Garou, as the dominant predators of the dominant species, are the only legitimate branch of Garou.

Auspices

Shadows of the morning light

Shadows of the evening sun

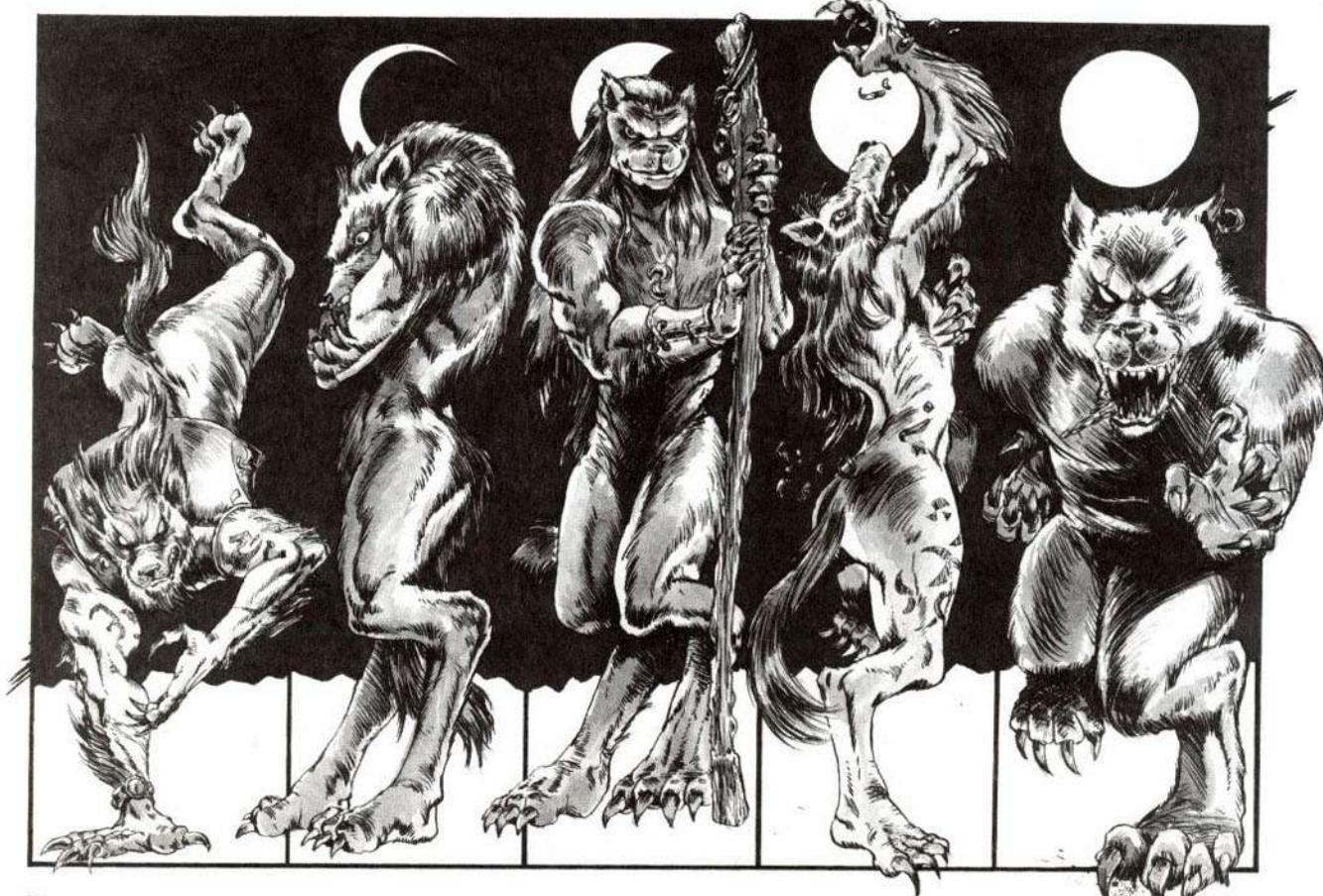
Until the shadows and the lights were one.

— Jane's Addiction, "Three Days"

The Garou do not walk alone as do the Kindred. Working with others is as integral to their existence as hunting and song. Thus it is that the Garou divide the many tasks society requires among them. Instead of desperately seeking, like the Kindred, to be all things lest someone discover their flaws and destroy them, the Garou have the luxury to specialize in certain tasks, confident that their weaknesses will be covered by the other members of their group.

Ragabash — We are the children of Luna, and walk in her light. Yet there are Garou born outside the sphere of Luna's rays, in the darkness of the new moon. Outside the moon's light, all too often these Ragabash are outside her laws as well, and their hearts are often as shadowy and nebulous as the night on which they were born.

Nonetheless, the Ragabash serve their purpose, though they often know it not, for the beings of the Wyrm often act not through their own bodies and hearts, but through the things



which they build in their hidden caves and laboratories. If these objects are no longer in their possession, then they cannot be used against us. And often, in our epics, when the might of claw and spirit and fetish had fallen to naught, simple trickery turned the beasts of the Wyrm upon themselves and destroyed them.

Theurge — The crescent moon is a knife-wound in the sky, a thin sliver of radiance, while the rest of Luna's surface is shrouded in darkness. So do the Theurges use the thin sliver of our understanding to pierce the endless shadow of the spirit realms. Theurges are the mystics and sorcerers of our people, the conjurers of spirits, and our guides through the worlds between worlds.

Even as the Wyrm slowly creeps across the lands of the world, so it blights and distorts the realm of spirits. The spirit world is a treacherous place in these grim times, and were there not those among us who know the paths we would have long ago been lost in the entropic quagmire that is the Wyrm.

Philodox — As the half moon strikes a balance between light and shadow, so must the Philodox be the balancer, the mediator, and the judge of our people. It is the task of the Philodox to learn and recite the great Litany of our code as well as the epics of our deeds. They must ever be poised between two points of view, using the precedent of the old to understand the here and now.

The structure of our people slowly decays: tribe battles tribe, pack fights with pack. The Philodox are perhaps our only hope to remember what we are as a people, for in isolation the Wyrm will crush us, one by one by one...

Galliard — The gibbous moon is a brightly lit celestial canvas, yet there is enough shadow to add depth and hue. The Galliards are the workers with the stuff of the world, the colors and words and sounds and shapes. They are the artists and singers of our people: the creators of new epics, not the reciters of the old.

The Galliard ensure that our worth is affirmed in the face of despair. They show us the existence that is worth fighting for in this age of malaise and desolation. They give us the perspective that enables us to keep up with our foe, for the Wyrm, like time, waits for none.

Ahroun — There is nothing subtle about the full moon: bright and blazing, it hurls its reflected rays at the world as if in defiance of night eternal. So the Ahroun are the defiers, the champions, and the warriors of our folk. With the burning fury of their rage they blast back the darkness of the Wyrm.

When all else fails, it is the Ahroun that we look to, to take the battle to the Wyrm with the weapons that Luna gave us. Savage, uncouth, wild — say what you will, in this age of war the Ahroun are our mainstay.

The Pack

The pack is the most primal social organization of the Garou, and the most closely-knit. It consists of anywhere from two to 10 Garou bound together for a single specific purpose. This purpose can be specific and quickly (if not easily) accomplished, such as "Stop the Pentex branch from expanding onto the Happy Acres National Park," or general and long-lasting, such as "Fight and destroy the minions of the Wyrm wherever they are found."

The purpose of the pack is not always known to those who are its members, or they may think that it is something other than it really is. Some younger Garou do not believe that packs have purposes at all, for there really is nothing tangible about them.

While a pack is in existence, the bond between its members is among the closest of Gaia's creatures; human friendship combines with lupine instinct to produce a communal entity that is very nearly of one mind. Rivalries and even hatreds occasionally crop up between pack members, but this is exceedingly rare.

When a pack is first created, a special totem spirit is bound to that pack in a great rite. That spirit serves as the guardian and guide to the pack, often assisting in negotiations with its fellows in the spirit world. When the pack breaks up, its purpose accomplished, the spirit is released.

Lineage

The old saying "You can choose your friends, but not your relatives," is a truism even among the Garou, and if the pack are the friends one chooses, the lineage is the family one never escapes. It is one's lineage that determines much of how you are seen by other Garou when young, and who will be quick to harass and punish those Garou who "bring shame down on their heads,"; i.e. do anything they don't like.

Certain ancient lineages are powers in and of themselves, with hordes of Kinfolk and Purebred members. These lineages are often the major link between homid and Garou society, and in the coming days, the lineages may well attempt to take on the powers of the noble families they emulate.

The Sept

Garou who live near and guard a particular caern are known as a sept. The sept is usually all from one tribe (most tribes like to keep their own sacred places), but in areas where a caern is held by the Garou people as a whole, the sept can be from many tribes. The sept functions much like a congregation does among humanity; its members conduct all the important rituals pertaining to that particular caern. Because the members of the sept are largely older Garou who have settled down, the septs often employ packs of younger Garou who perform missions



for them. For new Garou in an area, the goodwill of the sept is vital, as the Garou thereof are the best eyes and ears in the region, and will usually know of danger long before the packs do.

The Tribe

The tribe is the basic social unit among the Garou — the 'species' of Garou, if you will. One's tribe determines one's cultural outlook and upbringing. Different tribes control different sacred sites and have different goals and philosophies. One's tribe often determines the way a particular Auspice is portrayed — a New Moon of the Bone Gnawers might be a transient scrounger, while one of the Glass Walkers would be a slick con man, and one of the Get of Fenris would be a deadly assassin.

The Thirteen Tribes

Although there are 15 tribes which have existed in the epics from the Time Before Time, the Bunyip of Australia were driven to extinction, while the Black Spiral Dancers long ago turned to the Wyrm and were stricken from the People. The 13 remaining tribes are:

Black Furies — Consisting entirely of females, the Black Furies originated in ancient Greece, and were particularly harsh enforcers of the Impergium, where they inspired a body of horrible mythology among the people of the region. They dwell

in the deepest wildernesses and are staunch worshippers of the Wyld; they emerge only to carry out surgical strikes against those who would desecrate the dwindling magical places of the world.

Bone Gnawers — The lowliest of the tribes, the Bone Gnawers live precariously on the streets of the urban slums. Often resembling jackals more than wolves, scorned and despised by the other Garou, the scrawny and mangy Gnawers are nonetheless capable of extreme feats of survival, and are perhaps the most cunning of their line. Pragmatic and cynical, the Bone Gnawers long ago gave up on the lofty ideals of the other Garou, and do what they have to do to survive from day to day.

Children of Gaia — The desperate keepers of the balance, the Children are the lone song of peace and caring in a world of coldness and war. Protectors of all life, the Children seek a medium between the needs of the homids and the needs of the Garou. The vision of the Children is a world free of the Wyrm, where animal, human and Garou exist in a balanced ecosystem. To this end, the Children have even discussed the forbidden prospect of breaking the Veil, in a desperate attempt to mediate between the two peoples before it is too late.

Fianna — Skilled singers and musicians, the Fianna seem almost schizophrenic at times. On the one hand, they are happy-go-lucky roustabouts, always with a song on the lips and a brew in the hand. They are renowned for their wit and charm. When angered, however, these descendants of the mighty dire wolf are among the most savage and merciless of all the Garou.

Get of Fenris — It is said among the Garou that the Get of Fenris would gladly allow themselves to be devoured by a Wyrm demon just so they could rip out its tongue before they died. The harbingers of war and destruction, the Get of Fenris are savage berserkers who live for combat. Always on the front line in the war against the Wyrm, the bloodlust and rage of the Get is unnerving even to other Garou, who note with shock how they throw themselves heedless and howling into their foes.

Glass Walkers — Most Garou find the city to be a hellish nightmare, a concrete abyss gaping to swallow them and their way of life whole. Not the Glass Walkers. These quirky and rebellious Garou long ago adapted to the city and are now purveyors of technology and wealth. Willing to accept the changing urban landscape, and involved in various less-than-savory activities therein, the Glass Walkers are perhaps the least trusted Garou, but between their connections, their wealth and the hordes of urban elementals they command, few dare to express that distrust openly.

Red Talons — It is said that nature is self-correcting, that any species who becomes too much of a threat to the ecosystem as a whole will be driven to extinction by one means or another. If humanity has indeed overstepped its bounds, then the truism above is proven by the Red Talons. Comprised exclusively from feral stock, the Red Talons harbor a burning hate for the two-legs who have destroyed their forests and killed their

game. Their Pacts, which they solemnly vow in the night woods around cauldrons of human blood, are to eradicate the cancer—the humans—from the face of Gaia once and for all.

Shadow Lords—Cold, proud, vengeful and ruthless, the Shadow Lords are the dark warriors of the Garou. Mighty in battle and cunning in peacetime, the Shadow Lords follow the path of ambition and conquest wherever it leads. Their courage and tenacity are unquestioned, but neither is their arrogance, and the Shadow Lords will stop at nothing less than total command of Garou and human alike. Although they do not care to admit it, more than one member of this clan has been lured to the Wyrm by the promise of power.

Silent Striders—The most mysterious of the Garou, the Silent Striders hold no permanent homes, but wander from caern to caern and throughout the urban, wilderness and spirit realms as they choose. Travel is their existence, and few know the secrets of both the mortal and spirit lands like they do. They are a laconic tribe, and little is known about them, yet they in turn always seem to know when events are about to take place.

Silver Fangs—In the annals of the Garou, the Silver Fangs hold a prominent place. They possess the purest and most rarefied lineage of the Garou, and have acted as the aristocracy and paragons of the Garou through the ages. Find a mighty hero, a wise sage or creative virtuoso in the Garou epics, and as often as not that mythic figure will be a Silver Fang. But in recent years, a strange malady stalks the noble line; fewer and fewer children are born to them, and those that are often display disquieting traits that other Garou have only recently dared to call madness. Though pure and beautiful on the outside, sickness slowly rots the core of the Garou's greatest lords.

Stargazers—Mystic spiritualists and contemplators, the Stargazers roam the world seeking enlightenment and attunement to Gaia. Perhaps the most in tune with their inner nature, the Stargazers act as protectors against the Wyrm in the dark and lonely places of the world. In this they are unexcelled, as their understanding of their bodies and spirits allows them to perform lupine martial disciplines and feats of will unknown to other Garou.

Uktena—Sly, reticent and devious, the Uktena certainly understand more of the ways of the occult and the spirits than most other Garou, but to what use they put their knowledge is less certain. Their moots and rituals are secret and dark, conducted in shadowy places. Some wonder if the Uktena are not already in fact turned to the Wyrm; as the Uktena refuse to discuss their personal business or beliefs, it is not an easily answered question. Only superstitious fear (backed up by formidable magical might) keeps such tribes as the Get of Fenris from gaining more forceful answers.

Wendigos—Gray ghosts of the deep forests, the Wendigos once ran free across the face of North America as did the Native American tribes from whence they took their human flock. Masters of survival, spirits, and war, the Wendigos were nonetheless nearly exterminated by the genocide of both the wolves and people of the continent when the Europeans landed

on American soil. The tattered remnants of the tribe now lair in the deep Canadian taiga, where they struggle unceasingly to win back the lands that were theirs.

Leaders

The question of leadership is very important to Garou, descended as they are from two species of social creatures. From time immemorial one of the most important functions of Garou society has been to provide a way for Garou to struggle for the alpha (leader) position without killing each other. The elaborate protocol of Dominance (see Dominance) has served admirably in letting each Garou excel in their specialty; thus, the greatest warrior among the Garou would lead the tribe or sept in battle, only to be subsequently defeated in a mental challenge and the leader position bestowed on the most cunning Garou during a situation in which wits and cleverness were important. If the situation required negotiation, the Garou who excelled at verbal interplay would promptly defeat that Garou in a debate, thus becoming leader in time to use her skills for the benefit of all, and so on. Leadership was a temporary gaining of privileges in return for service to the rest of the Garou.

Recently, however, something has changed. Perhaps it is the sudden prevalence of human blood in the Garou's veins; perhaps it is the subtle taint of the Wyrm that shrouds the land. In any event, leadership is increasingly being sought for its own sake, for the perks and the sense of control it brings, rather than for the good of the group. For the first time in their history, certain Garou septs and tribal groups are ruled by "permanent" leaders—often bloody-clawed dictators who hold their position through intimidation and violence.

Politics

Garou are not inherently devious creatures. Even the political masters among the Werewolves, the Glass Walkers and Shadow Lords, are as children beside the centuries-old machinations of the Kindred. Garou tend to rely on themselves to get what they want.

For as long as Garou have existed, politics in Garou society were simple. The Garou with the most wisdom and renown, or the greatest expertise on the subject at hand was consulted, and the group as a whole listened to her advice, generally following it. The land was wide and open, and the Garou ranged its length as Gaia's chosen protectors without disharmony or conflict.

In the last century, however, decreasing wilderness area has led to Garou being forced to dwell in close proximity to each other. For the first time in millennia, Garou have begun to battle Garou, and tribe turn against tribe. And with external distrust comes distrust within the tribe, as the Garou begin to question the wisdom and veracity of their leaders.

As the young scorn the old and the old revile the young as a lost generation, as the noble Silver Fangs become more unstable by the year, clever Garou have been able to turn the

conflict to their advantage in bids for personal power among Garou and homid society alike. The Glass Walkers sit in their data havens and dictate policy down the chain of command, the Get of Fenris rule by raw, brutal force, and the Shadow Lords daily become downright Machiavellian in their play for control of all the Garou.

Totems

Every character will have at least three totems, and perhaps more. Each pack has its own totem, as does each sept and does each tribe. Which totem the character places the most trust and respect in is up to the player.

Totems for packs are usually chosen by the pack itself, though sometimes the sept will choose for them.

Most tribes originated out of a sept, and most septs first originate out of a pack. Thus the spirits of the tribes were once simply the spirits of a sept, and before that a pack. The older a tribe and sept become, the more powerful become their totems. As more and more members of the group join the totem it becomes more potent. Thus older tribes tend to be more powerful than tribes which have been formed out of a sept more recently.

Ronin

Some Garou accept or even prefer the dishonor of staying outside the society altogether. These Garou are today known as ronin, after the Japanese word for a masterless samurai, but there have been many names for such Garou over the eons. Ronin are renounced from their tribe, sept and lineage, but their pack may make a choice as to whether to keep them or not. Ronin hold no position in Garou society; they may gain the powers of a given rank (though it is very difficult — mentors can be found, but they are the sort who require bribes) but do not perform that rank's functions or accept the responsibilities, and are thus scorned by most other Garou. Lately, however, the number of ronin is increasing.

The Litany

The Litany is the great song of ages which contains the traditions, codes and laws of the Garou. All Philodoxes are required to learn it by heart, and most good Moon Dancers learn a significant portion of it. The Fianna are the true masters of the Litany, and even their New Moons know most of its intricacies — ideal for extricating themselves from various situations,

although in general the Garou do not have much patience with bureaucratic finagling (Shakespeare's quote: "Let's kill all the lawyers," pretty much sums it up.).

The Litany is a complex and intricate thing, but in practice it is much simpler than the hours-long chants of the Half Moons would make it appear. The Garou are a fairly straightforward folk; convoluted legal maneuvers and technicalities are not acceptable to them. The Garou basically know what will and will not be tolerated by their sept and tribe, and in most cases a violator of the Litany is well aware of the consequences.

The following are the basic tenets of the Litany; there are many others, some varying from tribe to tribe.

Garou shall not mate with Garou

Due to the deformities and occasional psychoses of metis offspring, Garou are forbidden to mate with each other, having instead to find spouses from either human or wolf society. This is the great tragedy of the Garou; countless Moon Dancer ballads tell tragic stories of two Garou who fell in love, yet could not express their passion.

Reality: The number of metis children in tribes shows that this law is no longer as inviolate as it once was — certainly not a capital offense, though a source of great shame to the offenders and their lineage. In recent years, with the widespread availability of birth control devices, many younger Garou are ignoring this tradition altogether, which is an endless source of consternation and shock among their elders.

Combat the Wyrm wherever it is found and wherever it breeds

The Garou's original purpose was to fight the Wyrm, and much of their early history is comprised of battles between the great Garou heroes and the Wyrm. This tradition is paid at least lip service to by every Garou.

Reality: In recent ages, many of the Garou have forgotten or purposely given up their mission. The increasing political tensions in the society, competition for living space, and general complexity (and attractiveness) of the homid world has led to many Garou forgetting or simply ignoring their main mission. Thus it is that the Wyrm coils in darkness, unseen and unheard, waiting for the moment to strike.

Respect the territory of another

This portion of the Litany was changed in the last few centuries, as human society had spread to the point that urinating one's territorial markings was impractical. Instead, any visitor or immigrant into an area has to first ask permission by singing the Howl of Introduction, reciting their name, tribe, totem and lineage.

Reality: The Glass Walkers and other urban tribes consider howling in a public area uncouth, and will accept a telephone call or a fax stating that a visitor is in their territory. Many younger Garou ignore this portion of the Litany altogether as "fascist." ("It's a free country, ain't it? I'll go where I damn well please!")

Accept an honorable surrender

The Garou, accepting the reality of frequent inter-Garou duels while at the same time realizing that continual battles to the death would seriously deplete their numbers, incorporated this particular element into the Litany. In theory, a Garou may surrender to another Garou at any time by exposing her throat; the winner of the duel is honor-bound to accept the surrender, and the loser suffers no reduction in Renown, although the winner may certainly gain Renown.

Reality: Certain tribes consider losing to be shameful, no matter what the Litany says. Wendigos, Silver Fangs, Shadow Lords and especially Get of Fenris lose status in their tribe by surrendering. Also, Get of Fenris have been known not to accept a surrender, tearing the loser's throat out when it is offered.

Submission to those above you in station

While Garou have a strong pack mentality, there are always certain troublesome individuals in any society. Thus the Garou implemented the system of Renown and honor. They are not a dictatorial people by any means, but within reason any simple request of a Garou of higher rank is to be obeyed if it doesn't harm or shame you or another Garou.

Reality: Many of the younger, and particularly homid Garou, products of the Me Generation, scoff at the idea of kowtowing to a bunch of blunt-fanged, mangy, crusty old broken-down alphas. The Bone Gnawers all but ignore this section of the Litany, and the Children of Gaia, Silent Striders and Stargazers place a great deal of emphasis on personal choice in the matter of respect; however, the Silver Fangs and especially the Shadow Lords enforce this edict with an iron claw.

The first part of the kill for the greatest in station

A holdover from their wolf heritage, this portion of the Litany is greatly in favor with the higher-ups in Garou society, and such tribes as the Silver Fangs and Shadow Lords; it is grudgingly accepted by the rest. The 'kill' even applies to





possessions of the slain — thus, in theory, all the most powerful fetishes and the like may be held by the Garou with the greatest Renown.

Reality: Very few packs allow one warrior to keep all the best loot for herself all the time — regardless of her station in Garou society. A Garou who tries too hard to enforce this law will be obeyed — but she should be prepared to accept the consequences of her selfishness ("*Us help you in battle? But milady, you are such a mighty warrior, and you have all the best fetishes! Surely you can defeat the nexus crawler alone!*").

You shall show respect for those below you in station — all are of Gaia

Garou are ultimately pack-oriented beings, and while they realize that not everyone can be equal, they believe that all things of Gaia have some worth. Garou are ultimately the world's protectors, after all, and it is considered a noble ideal to act much as the archetypal romantic knight. Garou who display a great deal of *noblesse oblige* may gain Renown.

Reality: The Shadow Lords pay lip service at best to this tradition, and would strike it from their Litany if they could. The Bone Gnawers cynically jest that since no one is below

them in station, they don't have to respect anybody. Most tribal conclaves will ignore a younger Garou, ready with the power of his half-wolf form, who thoughtlessly abuses or maims a 'lesser' being, such as a deer or derelict.

The Veil shall not be lifted

This is perhaps the most inviolate portion of the Litany. There is no 'reality' here — Garou are aware that both the forces of the Wyrm and the Inquisition hunt for them, and those who disobey this edict die. In recent years, special teams of Garou exist for the sole purpose of destroying the equipment of camera crews and scaring reporters.

Do not suffer thy people to tend thy sickness in death

Originally a Garou who was injured or aged to the point that he was a burden to the tribe was simply torn to pieces by his fellow Garou, but as time went on it was considered to be more dignified simply to let the Garou end his own life.

Reality: The Children of Gaia prefer to let their infirm stay on at the caerns and die naturally. Many older or wounded Garou simply go back to human society forever, particularly if they are of sufficient Rank to avoid frenzy.

The leader may be challenged at any time in peace

Unlike the Kindred, Garou are not expected to slavishly obey their leaders. In times of peace, when no immediate threat is pending, any Garou may challenge another's decision or even his position. A duel of some sort (see Duels) will usually be fought, with the winner successfully espousing her point of view or claim to succession as appropriate.

Reality: If a leader is extremely tough and skilled, this law might for all practical purposes not exist, as no one will be able to defeat the leader. Some unscrupulous packs of Garou have challenged a leader one after the other, twisting the Litany for their own purposes by gradually wearing down the leader until one of their number wins the leadership position. Certain cunning leaders of the Bone Gnawers and Shadow Lords have simply declared 'martial law' or a continuous alert for the Wyrm, thus ensuring that it is always technically wartime and thus against the Litany to disobey the leader.

The leader shall not be challenged in time of war

The practical Garou had to learn group and pack tactics against the often enormous Wyrm creatures early on, and realized that one Garou's failure to conduct herself properly in a battle could mean the destruction of the entire pack. In battle, the word of the leader is immutable law. A Garou who disobeys or even insolently questions a superior may be destroyed as soon as it is safe to do so.

Reality: If it is evident that the leader is incompetent or under magical control, the Half Moon judges will ignore the actions of a subordinate whose disobedience saves the pack or tribe in question, although any Renown said subordinate would have received is cancelled out by the violation of the Litany (sad, but true).

You shall take no action that causes a caern to be violated

Like the violation of the Veil, this one is pretty straightforward and rigidly enforced. The caerns are the lifeblood of Gaia, and if they are destroyed, the Garou will cease to exist. Even accidentally leading an enemy to a caern is often severely punished.

Justice

Garou justice is as rare as a volcanic eruption, and as final.

— Patrick Halfpaw, New Moon of the Fianna

As a rule, Garou are not a rigid, doctrinaire people. Most disputes are simply settled with the help of a mediator, an explanation or reprimand for wrongdoing, or, if necessary, a duel. Then it is over. Often, the mere disapproval of the pack or tribe is enough to straighten out these intensely communal beings. Thus, Garou crimes and criminals are rare indeed.

Nevertheless, as with any society, the laws and traditions of the tribes will be broken at times. In such cases, the tribe sees to it that the offender is brought to justice. The standard procedure for a Garou trial is for the offender to be brought before a group of Half Moons sitting in judgment; these individuals will hear the evidence for and against the accused and, in a King Solomonesque manner, render a decision. This procedure varies among the various tribes, however — among the Get of Fenris, the trial is by combat, while the judges of the Bone Gnawers, if they bother with a trial at all, can often be influenced by a gift of money or food "for the time and trouble." The Children of Gaia's trials are rare and informal, while the High Inquisitions of the Shadow Lords are terrible things, with lengthy interrogations and grueling ordeals. The Uktene are

known for their use of various strange rituals to determine the truth in a trial, while the Glass Walkers prefer elaborate polygraph tests, dusting for pawprints, and the like.

Sometimes the leaders of a Moot which has declared punishment against a Garou will offer a reward for their capture and punishment. This reward may come in the form of talens or simply as offers to teach various skills. Some younger Garou employ themselves full time as investigators and bounty hunters, catching fugitives and bringing them to justice.

Howls

We, as humans, interact with the world primarily through vision; wolves, however, have much sharper senses of hearing and smell, and there are as many metaphors for those senses in the wolf language of the Garou as there are for sight.

This language is a special kind of stylized communication, midway between a ritual and a linguistic phenomenon. It uses body language, whines and growls to communicate concepts and emotions. However, it is the howls of wolves that carry the most power, and Garou use these howls to condense enormous amounts of information down into a few notes. Mastering the howls is often the life's work of a Moon Dancer (much to the irritation of her sharp-eared friends if she is less than gifted).

All howls can be sung in any form, including while in the spirit world.

Howls are usually begun by one Garou, but often joined in by others in packs. Howls are the means by which a pack is united in spirit and purpose, and are the means by which a pack declares its domain. Whatever howl is employed, however, harmony is disdained and cacophony always sought. When one Garou hits the same note as another, they will instinctively switch notes in order to remain in discord. This serves the purpose of making the pack seem larger than it really is; by varying their notes a pack can make itself seem more threatening and powerful.

With practice your troupe might even master some or all of these howls, actually singing them in play instead of simply announcing which was used. However this degree of involvement in the story is not suggested in situations where outsiders might be confused as to the particulars of your gathering.

- **Dirge for the Dead** — a somber, low-pitched, drawn-out howl. Used as a requiem for the fallen; volume and length depend on the renown of the deceased.

- **Warning of the Wyrm's Approach** — very sharply-pitched howl, sung in a series of brief staccato bursts. It is a special warning howl used only to announce detection of the Wyrm or its minions.

- **The Call to Hunt** — a long, low ululation used to alert the tribe to the position and type of prey.

- **The Call for Succor**—used by Garou to call their pack for aid. Embarrassing but occasionally necessary. Sounds a little like puppies calling for their mother.

- **The Song of Mockery** (a certain pitch that may be added to any other howl by Tricksters; sure to enrage Full Moons, Shadow Lords, et al.)—insulting gesture; the Garou equivalent of the finger.

- **The Wail of Foreboding** — general danger signal.

- **Anthem of War** — morale-raising battle cry used by Moon Dancers to muster the troops.

- **The Snarl of Precedence** — sung by the Garou who wishes to go one-on-one with a foe; does not have to be honored by those of higher Renown, but is still considered tacky to ignore.

- **The Hymn of Praise** — sung to those Garou who have distinguished themselves among the tribe. This is the normal means by which extraordinary feats, honorable actions, and wise decisions are made known to all present at a moot. After a Hymn of Praise is sung, the Storyteller will frequently award Renown.

- **The Curse of Ignominy** — a snarling whine used by the pack to scorn those who commit acts against the tribe.

- **The Chant of Challenge** — Invented by the Fianna, this is a systematic recital of one's name, tribe, lineage and deeds and an equally systematic insult to the challenged one's capabilities. Used to initiate duels.

- **The Symphony of the Abyss** (Black Spiral song) — a twisted, mad whine used in hunting by the Black Spiral Dancers to terrify their quarry.

Caerns

Ley lines. Menhirs. Burial mounds. Dragon-stanes. Cave drawings. Haunted spots. That creepy old house at the end of the dirt road.

Just as the sun has its sunspots, places where the solar flares blaze into the sky, so does the earth have its areas where the raw mystic power of Gaia leaks into the world. The Garou call these places caerns. Only the Garou know how to use and create these sites. When tapped into sacred sites, Garou can travel anywhere in the world by opening Moon Bridges to other such places; they can summon beings beyond the ken of mortals or focus the raw force of the spot for creation — or destruction.

Others know of these places as well, and use them. The Magi seek them out to systematically rape them of their aura, the minions of the Wyrm use the corrupted caerns to spread their sickness, and the faeries use some of these places because they are the only remaining roads between our world and theirs.

Garou have their own network of sacred places which they have established and maintain; these places serve as the framework around which their culture is built. They are the sites of worship for the Garou, their meeting areas, and the final resting

places of those too old to continue the Journey. There are many spiritual places left in the world, but only a certain number of places sacred to the Garou.

Such spots are vital to the well-being of the Garou, for they, more than any other beings, are creations of two disparate forces. Without the mystic energy of the sacred spots, where the spiritual and real are bound together, however briefly, their split inner nature may well rip them asunder.

Each tribe possesses certain sacred areas appropriate to their purposes (although there are some sites which are the 'property' of the Garou as a whole) — the Children of Gaia may tap into the healing energies of a calm glen, while the Get of Fenris may hold mad revels around a burial ground saturated with the blood of eons.

Most sacred places are dedicated to one particular spirit or another, often to one of the totem spirits of the tribe that maintains the Caern. Gates to the domains of such individuals can be opened by completing certain great rituals.

While many of these spots have been swallowed by the relentless march of the cities, they still retain their potency, and many Garou risk the cities in order to worship at what was once theirs. This covert worship is the source of many urban legends; if the Get of Fenris worship and conduct rituals in the midst of an abandoned stockyard (that was formerly a burial mound) every new moon, then people will instinctively avoid that spot, especially near the night of the new moon. The revel the Garou hold after each moot, in which they run about the area of the caern in half-wolf form, is enough to scare anyone away.

Those who have seen the revels of the half-wolves will spread their fear to other of their kind. Soon all those who live nearby will feel uneasy and on edge when they come near the place, without really knowing why. Children will sing weird little nursery rhymes about the place as they jump rope. Older kids will dare each other to go on the 'haunted lot,' but never really will. Only outsiders who do not know any better will dare the "haunted place" on the full moon, and they never return.

Of course people don't really understand why they avoid these places. They might tell themselves that 'weird murders' happened there to make the spot haunted — the reality is too horrid for them to believe. Thus does the Veil preserve the sanctity of their sacred places.

However, the Wyrm has taken over a number of sacred places as well, for it is nothing if not the Corrupter, and can twist anything to its own use. The original sacred sites of the Wyrm were those places far beneath the earth where the lethal phosphorescence of the balefires burned with its warping glow. Things that had left the surface eons ago crawled from their dens to worship at these freakish spots, and finally the Black Spiral Dancers came down to join them. Recently the Wyrm's minions have learned how to duplicate the balefires of the core, which they actively create in the form of radioactives and toxic waste and allow to seep into the earth, thereby creating a sacred

site on the surface of the planet — a spot where the abominations of the nether realms can ooze up from below to conduct their own hellish rites on moonless nights.

One by one the minions of the Wyrm destroy the sacred sites of the Garou, the source of their power, while creating more and more of their own — vile, stinking landfills, "nuclear testing sites" and rivers running with corrosive poisons. As their sacred sites dwindle, so do the Garou weaken. The Apocalypse has begun.

Locations for Caerns

- 1) Cave
- 2) Glade
- 3) Cove
- 4) Forest
- 5) Cliff Lee
- 6) Mountains
- 7) Beach/Shore
- 8) Inside Building
- 9) Urban Sprawl
- 10) Toxic Zone

Moots

Moots are the gatherings which connect the Garou of many different packs together. Moots are always held at a caern, and usually involve considerable dancing, enacting of rituals, and short journeys into the spirit world. Most moots are held at the full moon, but they can be held at any time.

Moots are like political conventions, religious services and parties all in one. At the moots, questions concerning policy and future plans are discussed, heroes are honored, violators of the Litany are reviled, and most importantly, the caern is recharged with the passion (and Gnosis) that the tribe expends during the revel. Often during the moots the Moon Bridges open up, and allow for passage between caerns.

The Moon Dancers are the organizers and instigators of most of the moot. However, they tend to treat them more as festivals which mark the glory of the moon than as meetings.

Revel

The end of a moot is often celebrated with a revel, in which all those attending change into wolf form and clear the area around the caern of all which threatens it. This run is sometimes so strenuous that elders die in the attempt to keep up. Some Garou will not attend the revel, but those who do not may lose Glory.



Once the Garou get started on their revels, it is very difficult to stop them. They more they run, the more animalistic and dangerous that they get. As the night wears on, the wolf comes more and more to the fore. Many Garou take Crinos form and embrace their rage.

Only the onset of dawn is guaranteed to end the revel, and this is typically the time when most Garou crash.

Types of Moots

There are many different kinds of moots, varying not only by size but by who attends them.

- **Moot:** Moots are most commonly held monthly at a caern. Anyone can attend, but usually it is for those who consider themselves of the sept which is calling the moot. Sept moots are commonly held on the night of the full moon.

- **Grand Moot:** This is a gathering of all the people of a tribe who wish to attend. A Grand Moot is usually only called to discuss matters of critical importance.

- **Concolation:** There was a time when the tribes never, or very rarely, met with each other. They lived in different regions and felt little need to gather together. The moots that started and ended the Impergium were examples of the few times they did meet. However the modern age has thrust all the tribes together, and has forced them to periodically meet.



A concolation can be called only by five elders from at least five different tribes. Usually a concolation is called for during one particular moot, and the concolation is held exactly three months later at the same place where it was called. Meanwhile, many messengers go out to spread the news of the gathering to all neighboring caerns. Sometimes Garou from all over the world attend the concolation, while at other times just the Garou from a particular area show up. These great moots are very rare, and held on an infrequent basis. However it is at these gatherings that policy for the Nation of Garou is decided. They are vitally important.

At many of these gatherings the most esteemed cubs from each tribe compete to see who will become members of the "silver pack" — the enforcers of the Garou. This series of contests and combats can be very dangerous and are invariably hard fought. This pack is sworn to uphold the words of the council of Elders, and its primary duty is to ensure that the dictates of the concolation are carried out in full. (This is, needless to say, an excellent vehicle for characters to try out. It is certainly a practical way to give the pack a purpose and a dominant motivation.)

Tribal Moots

Each tribe has a different way of organizing and running a moot. Though many caerns are no longer associated with one particular tribe, most moots still use the rituals and ceremonies

of the tribe which first established the caern. Moreover, there are many caerns still dominated by one tribe, and these tend to strictly follow the traditions of the tribe in conducting the Moot.

• **Get of Fenris** — Meeting normally on the full moon of each month, the moots of the Get are notoriously violent and crude. Their Moon Dancers often lead the revel in thrashing and slAMDANCING, often to heavy metal or hardcore music, with much bloodshed and ritual combat. Some of the combat is not so ritual, and severe injuries are common.

• **Silver Fangs** — Marked by elaborate, beautiful dances and singing, as well as long litanies to the spirits, the Silver Fangs prefer isolated locales of natural beauty, or even the sacred halls of their ancestors. They favor the use of candles, and often wear white robes during the ceremony. Recently, some of their moots have become really strange, however — the chants and dances seeming almost unnatural and downright weird.

• **Bone Gnawers** — A bunch of Gnawers get together with whatever they can scrounge up whenever they feel like it and eat and get drunk. They might even mention Gaia's name — in a creative profanity.

• **Wendigos** — Their moots are patterned after ancient Native American rites, with fire dancing and the smoking of the 'peace pipe'. Garou often undergo visionquests at these moots. The spirit world and ritual combat are emphasized — indeed, the Wendigo Hunters often catch and bind a spirit so that it can be 'hunted' by the tribe as a whole (the Theurges, of course, always placate the brother-spirits with sacrifice and prayer).

• **Glass Walkers** — The Walkers meet at precisely 12:37 on the 23rd of every month (the moon is so dated, don't you know). They set up burglar alarms to keep out intruders and usually meet in an abandoned warehouse or corporate offices. They trap their unique spirits and elementals in floppy disks and storage batteries.

• **Stargazers** — Several members of this rare tribe gather for conclave and meditation. Often, not a word is spoken during the moot.

• **Silent Striders** — Their moots consist of recounts of their journeys and extensive forays into the spirit world. They rarely stay in one place throughout the moot.

• **Shadow Lords** — Their moots are held in stark, gloomy locales, preferably under a rumbling and cloudy sky. The ranks are rigidly stratified, with the younger paying homage to the elders, who actually perform the rites. Drums are played, and Gregorian-like chants are sung. The moots are very somber. It is whispered that human sacrifice is performed at the darker moots.

• **Children of Gaia** — A lot like a hippie 'love-in'. They prefer a brightly moonlit meadow, where they can roll around on the grass and howl with joy at the world's beauty. Spirits are called down to join in the festivities.

• **Fianna** — Fianna celebrate the Celtic calendar, holding moots on Samhain, Beltane, etc. with druidic ceremonies and occasional sacrifices. These moots are very solemn affairs, as the bards and Moon Dancers tell the tales of the tribe and race

and the spirits are brought down and bound. These seasonal moots comprise about half of the Fianna's moots; the other ones are wild affairs with lots of booze, dancing and woozy singing (the Pogues have recently become popular). Yearly they hold a huge moot in Ireland called the Eisteddfod, which is a competition between poets and minstrels.

• **Uktena** — The ceremonies of the Uktena are very strange, with much emphasis on mysticism and summoning of spirits (and, it is whispered, darker things...). The gathering, which is called a coven, often performs elaborate dances, incantations and chants, and reads from certain ancient books which they have collected over the eons. The Uktena never let any other Garou witness their rites.

• **Red Talons** — The Talons hold wild rituals of hate and venom in the deep forests with as many human sacrifices as they can manage. They often slowly eviscerate humans, stringing the entrails around the branches like tinsel.

• **Black Furies** — The Furies meet in distant glades far from the sight of man (a rarity these days) and much of the verbal element of their moots consists of choral chants and responses. Hunting is also strongly favored, and any game animal or homid in the forest on the night of a Black Fury moot is in serious jeopardy.

Hierarchy

There are a number of ways in which hierarchy is expressed among the Garou. One of the most basic ways is the body language used between those of higher status and those of lesser, which is more and more expressly pronounced the more wolflike a Garou becomes (the tail is very expressive). Another means is the way in which people are addressed, largely by the honorific attached to end of words. Thus if you were speaking to an elder of your sept you would call him Guttooth-rhya, instead of Guttooth, or at least Guttooth-yuf. See the chart below for more details.

Honorifics

Greater in station (-rhya)

Honored equal (-yuf)

Lesser: no honorific need be used

Of the Wyrm (-ikthya)

Dominance

Garou hierarchy is constantly in flux; they are forever testing one another in both human and wolf forms, pitting themselves against each other in various contests in order to determine who is dominant. The hierarchy is constantly changing according to circumstances and environments, thus ensuring the ones most suited to lead are doing so. In terms of hierarchy it is skill and cunning that are preeminent, not Renown.

Though things are changing, dominance is still an issue central to the day-to-day life of a Garou. The Garou, being as concerned with glory and renown as they are, often have conflicting ideas over who is the dominant member of a tribe or pack. Formal and informal challenges are a constant part of any moot. The system of Renown is one way in which their obsession with hierarchy expresses itself, but their efforts at dominating one another are just as common.

Only when a Garou breaks off with its pack and becomes an elder of the tribe is competition ever eliminated, for respect and protection for the wise and aged is demanded by the most ancient traditions. The elders are considered beyond the contests of dominance.

Forms: There are three different ways in which dominance is decided: the Facedown, in which two Garou stare into each other's eyes until one looks away; the gamecraft, a contest of wits and wills; and the duel, a form of ritual combat.

In many cases when such conflicts as faceoffs and debates do not suffice, duels can be fought to determine who is dominant. Though conflict for dominance can occur within a pack, rarely do pack-brothers allow it to escalate to a duel. Indeed, an entire pack will lose respect if this were to actually occur.

Formal Challenge: On occasion a formal challenge will be made, not, as is normal, in order to attain a new rank, but to make it clear to everyone that you are challenging their dominance over you. When such a formal challenge is made the person being challenged may decide the specifics of the challenge, such as where it will be held, who may attend, the rules of the challenge and what weapons will be used (in the duel).

It is not considered proper for an individual to make any sort of challenge unless they are within 1000 points of Renown of the other.

Results: If the challenger wins the challenge the defeated foe must begin to behave in a submissive way. Those who are in wolf form will usually fall to the ground and roll on their back, the traditional demonstration of subservience. However, the more human a character is, the less their deference will be apparent. Usually the loser will simply slink away and will take care not to offend the winner for a time — at least not until they are ready to challenge them again.

A character can ignore the instinctive desire to acknowledge the victor by spending a Willpower point; however, this is an expensive way to avoid feeling bad. Some powerful Garou leaders may also do so, but never let the Storyteller characters become invulnerable by having them spend Willpower at need.

If some sign of acquiescence is not made, the winner is, by tradition, free to attack the loser, and none will hold it against her.

Old Ones

Those Garou who have left their pack and retired to a caerm are known as old ones. They are not required to be a part of the day-to-day affairs of the Garou, but are expected to advise those younger than they. Old ones are notoriously cranky, eccentric and avaricious, and have been known to ask for payment even for their advice.

They are not allowed to take leadership positions among the Garou, but nor must they face the constant battle for dominance. Respect is properly due all old ones whether they deserve it or not.

In recent years certain "old ones" have begun to appear who are actually quite young; they are simply Garou who have abandoned or been abandoned by their packs and see the sept as a place of comfort. Sometimes these scavengers will be driven off by the other old ones, but occasionally those with a suitable degree of wisdom will be allowed to stay.

Geography

Garou can be found across the world in almost every locale, though this was not always the case.

North America

The vast pine forests and rolling plains of the North American landscape have long provided a home for the Garou, and the Native Americans, with their respect for nature and relatively low population, have never posed a problem for the Garou; indeed, many of Native American descent are able to view the Garou, as the Impergium was only mildly enforced here.

The influx of immigrants from Europe was like a tidal wave to the native Garou of this continent. Unable to successfully contend with the hordes of people and their accompanying tribes of Garou, the North American Garou were, like their human counterparts, slowly pushed back into the interior. Such tribes as the Wendigos fought back with savage courage, but they were simply too few in number to turn the tide of colonization, and their efforts were largely spent against their cousins among the Get of Fenris and Shadow Lords who were determined to follow their Kinfolk wherever they went. The Wendigos reserve a special loathing for these two tribes, but look upon all the tribes of Europe with abject contempt for their failure to control their peoples.

Today members of nearly every tribe can be found in North America, and though they do not always get along with one another, they do tolerate one another. The threat of the Wyrm and the grotesque industrial expansion of the United States has led to an uneasy truce between the North American and other Garou, but tensions still flare from time to time.

South America

Of all continents, Garou are least active in South America, largely due to the fact that the continent is the last refuge of most of the other lycanthropes of the planet. A variety of werejaguars, were snakes, werebats and werealligators live in the shrinking jungles of the Amazon. The Garou, concerned about the destruction of the rain forest, have attempted to ally with these other lycanthropes, but the denizens of the jungles remember well the days of the Impergium, when other werecreatures were routinely destroyed as "blasphemies of the Wyrm"; Garou trespassing on their domains are often punished with death. The Garou may use the sacred sites of the other lycanthropes, but this is generally an extremely dangerous undertaking.

It is rumored that the recent development of the Amazon is a ploy by the Wyrm to gain new breeding grounds; certainly the jungles are dense enough to hide many of the largest of the Wyrm's minions that would otherwise be forced to remain underground.

Europe

Europe has long known of the Garou. From the peasantry of France to the serfs of Hungary, the folk of Europe have told tales of the Werewolves in the dark for millennia. It was in Europe, due to its small size and rapid population growth, that the Impergium was enforced most harshly.

Many werewolf tribes, including the Fianna, the Get of Fenris, the Shadow Lords and the Silver Fangs, are quite active in Europe and have been for thousands of years. Unfortunately, so is the Wyrm; various of its minions are responsible for such tales as dragons and other creatures. Europe is also the site of a sporadic war between the Garou and the Magi, who want to strip such areas as the Black Forest of their last magical resources.

The Garou of Europe are among the foremost proponents of war with the homids, as they are running out of room. Already many leaders of the Get of Fenris have been leading commando raids into the cities of Europe; the Veil has covered up the incidents as terrorist attacks, but it is only a matter of time before the existence of the Garou in Europe is discovered.

Africa

Like South America, Africa is also only sparsely populated by Garou, and for much the same reasons. Other werecreatures inhabit this continent, though not in as large numbers as South America. Many lupus have recently migrated into the African interior, and there is even talk among the Red Talons of establishing a Garou "homeland" in Central Africa.

There are rumors among the Garou of a great Garou caern/city lost millennia ago in the trackless Congo, but those few packs who have made it their purpose to seek out this site have never returned.

Asia

Although not as actively as in North America and Europe, the Garou have played a part in the events of Asia. Many of the more warlike tribes ran with the Mongol hordes, as well as the Huns who sacked Rome.

Siberia is home to many packs of Silver Fangs; indeed, it is rumored that the first Garou were spawned here. Recently, however, something has threatened the Garou's stronghold in Russia. Caerns have been 'deactivated', as if something sucked all the spirit force from them, and entire packs have simply broken communications to vanish without a trace. The very act of spirit travel to Russia is difficult; it is as if a black 'spirit fog' hangs over the land, inhibiting travel.

Surprisingly, Japan is becoming a major new battleground for the Garou; the austere bushido code is attractive to many of the Garou, and the technological base of the islands is a veritable playground to the Glass Walkers. Both they and the Shadow Lords are actively seeking to establish footholds in Japan, as well as to find out whether the Black Spiral Dancers are behind the legends of malevolent transforming foxes in Japanese mythology.

The Indonesian jungles are home to the last of Asia's other werecreatures, and Garou fear to go here, as it is rumored that many of these others have turned to the Wyrm. Recently, the markets and bazaars of Jakarta and other cities have been rife with whispers of weresharks, shapechanging pythons, and men who can turn into enormous orangutans. Something big is happening in the jungles, but as yet it is a mystery to the Garou.

Australia

Australia's connection to the spirit world is deep and abiding, resulting in the phenomenon known among the aborigines as Dreamtime, in which the spirit world borders onto the real one and creatures can occasionally cross the boundaries between.

An ancient Garou tribe once lived here, protecting the people of the Dreamtime: the Bunyip, who bred with the creatures known as the Tasmanian wolves. Legend states that the Bunyip were able to call the very servants of the Dreamtime into our world to fight for them. Unfortunately, the Bunyip were completely wiped out by agents of the Wyrm during the colonization/conquest of the continent, much to the guilt of the other Garou, who unwittingly assisted in the colonization. Garou who live here (often breeding with dingoes in the absence of wolves) are afraid to walk the Outback at night, due



both to the occasional Wyrm entities who prowl the land and rumors that the ghosts of the Bunyip haunt the desert, seeking revenge.

Antarctica

Antarctica is a continent of rumors even among the Garou. Some Garou bards say that Antarctica is actually the Thule of their myths, and that the lost forefathers of the Silver Fang tribe roam the central regions of the frozen continent. Others sing darkly of great battles with Wyrm-spawn at the dawn of time, and that creatures better left undisturbed are imprisoned in the glaciers. These latter bards are urging all-out war on the growing number of companies and scientific expeditions who visit the region. There are no known caerns in Antarctica.

Peoples

The Green Knights

This radical fringe group is based in Europe and has been called the last hope for the Earth or ecological terrorists, depending on who one talks to. The Knights are espousers of environmental preservation and cleanup at all costs, and have resorted to violence and sabotage against persons or corporations whom they feel are threats to the environment. They are

a paramilitary outfit with access to advanced weaponry from various black market dealers, and have even gone so far as to attack Russian and Japanese whalers and corporate oil tankers.

The Knights are largely comprised of Kinfolk from various Garou tribes, and many of its members are Garou themselves. They are despised by most of the multinational corporations; Pentex (see *Antagonists*) in particular wishes to the Green Knights destroyed, as the Board of Directors of that corporation has a fairly good idea of the power behind the Knights.

The Wagnerians

The Wagnerians are a group of Garou mystics who are trying to make contact with the Gaia spirit of another realm system, which they believe must lie somewhere within the Deep Umbra. They hope that somehow the spirit realm they seek will be able to save this one. They travel on some of the most lengthy and dangerous spirit journeys ever attempted, going deep into the Umbra, and claim to be having some success.



The Wyrm

*Below the thunders of the upper deep,
Far, far beneath in the abysmal sea,
His ancient, dreamless, uninvaded sleep
The Kraken sleepeth: faintest sunlights flee
About his shadowy sides...*

— Tennyson, “The Kraken”

The Wyrm is the ultimate bane of the Garou. It represents death, decay, entropy and corruption. It despises the universe and its ultimate goal is to devour it, leaving a black and starless void stretching to eternity in all directions.

The Wyrm cannot truly create, as the act of creation is anathema to it, but it is a master of corruption, and can warp other creatures to act as its minions. It often seeks to tempt a powerful entity pledged to another force over to its side, promising that creature great power. In this it does not lie, for the Wyrm is indeed capable of granting power—but the power comes with a price. The servants of the Wyrm are inextricably bound to it, body and mind—not soul, for in choosing to serve the Wyrm they damn that part of themselves. The minions of the Wyrm are deformed in some way, whether physically, mentally or emotionally, for a creature pure to Gaia’s intent cannot truly serve the embodiment of corruption.

On Earth, the Wyrm seeks to spread the toxic fires—the radioactives, pollutants and chemical poisons—for when these things are spread over the soil and oceans of Gaia, they ruin and corrupt it, and the Wyrm, like the medieval concept of a maggot, can only breed in filth and rot. It is at these spots that the Wyrm has its sacred sites, and in the sludge of the landfills and the blasted zones of nuclear test sites, the Wyrm may spawn. Indeed, in the Gothic-Punk world, the urban legends and tabloid stories of giant alligators in the sewers, mutants lurking around the waste dumps, and the like are often true...

Wyrm Caerns

*Here are the young men, a weight on their shoulders
Here are the young men, but where have they been?
‘We knocked on the doors of Hell’s darker chambers
Pushed to the limit, we dragged ourselves in.’*

— Joy Division, “Decades”

As the Wyrm corrupts everything else, so has it spread like a cancer among the very caerns that are Gaia’s lifeblood, taking them over and twisting them to its dark purposes.

Its original caerns lay far underground, deep in the caves, where the Wyrm first spread the poison fires that homids know as radiation, toxic chemicals and the like. In these dark places, the horrid minions first congregated to ooze and flop around the sickly gleam of these fires, and the vile priests first learned to channel the unholy energies of these sites.

However, while Gaia's interior was riddled with evil, her surface, guarded by the Garou, remained relatively unmarred for millennia. Occasionally a horror, goaded by the Wyrm, would creep to the surface on a moonless night, with the intent of desecrating a caern of the Garou or simply murdering as many Garou and homids as possible. The Garou were ever-vigilant, and great battles were fought in the dark, which the Veil has handed down among homids under such names as Beowulf and Grendel, St. George and the Dragon, Hercules and the Hydra. Thus was the earth kept pure.

With the advent of nuclear technology, though, the very radiation and toxins that had been buried under the earth, the ichor of the Wyrm, began to be mass-produced by the homids. The Wyrm saw its chance. Thus did careless dumping procedures, "a need for more arms in the name of national security" (and its equivalent translation in Russian), and overly lax (suspiciously so) safety inspectors lead to the creation of new caerns on the surface—landfills, test sites, buried waste and the like.

At these places the minions of the Wyrm coagulate like dried blood. The people who live near such places begin to disappear, and usually become suspicious and sullen, if they don't move outright. The FBI is beginning to notice a pattern between missing persons cases and landfill sites, but as yet has not acted on it. Occasionally the energies emitted by the caern will cause subtle defects in those born or living near the area.

The Wyrm's greatest coup is to capture a Garou caern and seed it with the poison fires, for thus are the Garou weakened and the already potent magics warped to the Garou's purposes. A story to retake a conquered caern, filled with Wyrm creatures, biochemical poisons, pollutants, and with the ruined land itself animated by the rites of the Black Spiral Dancers, is one of the most difficult undertakings a pack could attempt.

Wyrm Tribes

The Wyrm prefers nothing more than to lure one of the Garou, its most implacable foes, into its service. Unfortunately, this has happened more than once over the course of the eons-long war. Both individual Garou and entire tribes, such as the Black Spiral Dancers, have succumbed to the Wyrm's alluring coils.

The Wyrm often begins its temptation by finding a disgraced or disgruntled Garou, one who is more concerned with mortal things than some abstract battle with evil. Its minions, in various cunning disguises, will offer the Garou something to even the odds—a ritual, a little power, hidden lore—for "a little favor" such as seemingly trivial information or a fetish "that no one will miss." When the catastrophic results of this deed ensue, the Garou is now known as traitor and hunted; she will have no choice but to rely on the Wyrm once more, for even greater service, and so on. At this point, the process of spiritual decay is inevitable.

Garou who have turned to the Wyrm are perhaps the most dangerous foes of the Garou race, for they have great knowledge of the caerns and moots and can walk among their former allies with impunity. It is for this reason that the tribes and septs grow more paranoid and xenophobic by the night; in their vigilance against hidden foes, they isolate more and more friends. Misunderstanding breeds misunderstanding; irritation turns to hate and then to violence. And in its dark dens, the Wyrm hisses its pleasure...

Black Spiral Dancers

This tribe is not spoken of in Garou society except with a curse or a shudder, and a glance over the shoulder. The objects of hatred and fear by all other Garou, the Dancers are the tribe that went over to the Wyrm, casting their eternal essences to the cold winds of entropy.

The Dancers are madness incarnate. At an early age, all those of this tribe who survive childhood are taken to a certain pool in a deep and distant cave. In this pool is reflected the Face of the Wyrm, and the young Dancers must look within. This is the final Test, and those who crawl up from that cave forever see the world from a shattered mind.

But from madness comes power. The Black Spirals' Tricksters can ride the winds between the worlds and open gates to a thousand hells. Their warriors can rend reality with their talons, their mystics can call the Beasts of the Void to aid them, and their Moon Dancers can warp reality into countless nightmare shapes. Their only true weakness lies in their utter insanity; they have been known to attack imaginary foes or, laughing, destroy themselves in the middle of a battle.

When Garou meets Black Spiral Dancer, there is no quarter asked or given. The Dancer is an abomination on the face of Gaia, while the Garou for her part knows a hideous end of depravity and torture await should she surrender.

The Dancers can be found all over the earth in many guises, plotting to bring the Wyrm into the world, but they inhabit the great network of caverns that riddle the Gothic-Punk world. There, deep below the earth, they ally with and often worship things which have lain down there since time immemorial. They use the caves to travel between cities on errands of evil, and are often found as guards and agents of those institutions controlled by the Wyrm. Their moots are held deep in the earth, in the caverns where the balefires glow and strange things crawl from the lowest depths to join them. They often kidnap homids from the surface world to 'meet their friends' and involuntarily participate in their bizarre rituals of terror and madness; needless to say, none of the 'guests' survive, as there is usually a post-ritual snack.

They may evoke horrifying and bizarre entropic effects; indeed, often death is the least of one's worries when battling the Dancers. Madness and deformity are all too common among those who make a practice of fighting these minions of the Wyrm.

Their totem is the whippoorwill; they often emulate its bizarre call when hunting.

Pentex Inc.

Pentex is one of the largest multinational corporations in the Gothic-Punk world. It is not well known by many people, because it is a holding company, a corporation which owns other corporations. If you buy gas for your car, any kind of synthetic product, or are involved in the chemical or plastics industry, then you have probably dealt with Pentex at some point along the way. It is a huge, sprawling fiscal entity, with countless fronts and subsidiaries. It is well-nigh indispensable to modern capitalist society. It is also thoroughly riddled by the Wyrm.

Although the vast majority of the company's employees are normal humans, many of the higher management and the majority of the Board of Directors are either dominated or actually possessed by Wyrm entities. The Board of Directors of Pentex is a shadowy, secretive organization who meets in various secluded locales in the Rockies, Mexico, Tokyo and Switzerland.

The company has one end: to create more sacred places for the Wyrm. To this end, they manufacture, spread and dump various radioactives, pollutants and other cancers wherever they can, preferably on a Garou sacred site. They are relentless in their efforts to find and buy out Garou sacred sites, transforming them into hellish, Wyrm-dominated tracts of blighted earth. They also seek to corrupt the human populace as a whole; many of Pentex's products contain low-level Wyrm poisons. The effects are subtle; maybe Junior has become more violent and his grades have dropped, but who would attribute this to the new set of Wonder Guy figures (made from Pentex plastics) that he got for Christmas? Garou, particularly Silent Striders and Stargazers, spend great amounts of time and effort in attempts to track these products down and destroy them.

Pentex has been accused of questionable activities on many occasions, but as yet has never been convicted of any charges. This is partially due to various 'real world' corporate tactics such as good lawyers and underworld ties (thus ensuring the disappearance of nosy individuals *a la* Karen Silkwood), but also because of Pentex's vast spiritual resources. Pentex routinely employs Black Spiral Dancers and other entities as guards (and, if need be, assassins), but also bonds various astral Wyrm entities to their sites. Thus, when a Garou sees a Pentex plant, he will be incredibly unnerved: he will be able to 'smell' the taint of the Wyrm. Even mortals know that there is something about Pentex plants and 'higher-ups' which "gives them the creeps"; the very aura of a typical Pentex branch is one of menace and eeriness. This makes Pentex incredibly intimidating; reporters often find excuses to ignore stories that would take them onto the grounds at night, and when a Pentex VPhints that further investigation of an incident might have 'unpleasant consequences', she is often heeded.

Not all parts of Pentex are of the Wyrm. Most of the lower-level employees are quite ordinary people, and many branches are run entirely by mortals engaged in legitimate activities. This can pose a moral dilemma for the conscientious Garou — throw in a low-level Pentex employee for one of the Garou to befriend, hang out with, play Friday night poker, etc. Then force the Garou to decide whether to trash that particular Pentex branch outright (thus placing her friend on the unemployment line during a Gothic-Punk recession) or use more subtle tactics to remove the offending projects without getting rid of the factory as a whole.

Because of Pentex's vast labyrinth of dummy corporations, the Garou are just now beginning to realize the extent of the Pentex conspiracy. This could be the basis for an entire campaign, with the PCs (possibly even former Pentex employees) discovering the terrible truth and the plots of the Board of Directors, and then traveling from site to site in a desperate, nearly hopeless battle against one of the most powerful economic juggernauts in the world.

Witch-Hunters

Witch-hunters are far less of a problem for the Garou than the Kindred. The Veil which hides them from the eyes of mortals is based on ancient instinct, not the supernatural, so faith is of no use against this phenomenon. However, as high Willpower aids both in penetrating the Veil and in the grueling task of confronting the supernatural, there are a few witch-hunters who are able to see the Garou for what they are. Most of these hunters, sharing the attitude of their fellow hunters of Kindred, see the Garou as scourges of the earth, to be destroyed for the good of humanity.

However, most witch-hunters have a much harder time hunting Garou. The mere fact of the Veil means that most hunters must work alone. If a Vampire can be caught in the act of drinking blood, that will convince most people that trouble is afoot, but even if a Garou tears a crowd of people apart, most of the survivors will forget what happened the next day. Also, Garou lack the need for the Masquerade that keeps most Vampire hunters safe from outright attack. If a Garou wants to kill a human, she can do so with little problem, and few humans can go toe-to-paw with an enraged Garou in half-wolf form.

Nonetheless, a bold few try their hand at the most dangerous game for one reason or another. Possibly their spouse was killed by a maddened Garou, or they are fanatically religious and see the Werewolves as the spawn of evil. Magi occasionally seek out Garou for use in alchemical experiments, and some insane individual may simply want a new rug. By nature, all who hunt Garou must have a high Willpower, and if they want to survive, they must know how to fight. Another advantage that hunters have is that the most serious Garou weakness—their vulnerability to silver—is fairly well-known (if not as cheaply available as wooden stakes). Some of the more successful Garou hunters are Kinfolk themselves.

Developmental Neogenetics Amalgamated

A small but important biotechnology firm, this research corporation is on the cutting edge of experimentation in genetics and medicine. They are careful to maintain a respectable front, but the team of scientists who run the firm are devoted to the procuring of knowledge at any cost, and they will not hesitate to use human subjects in various experiments reminiscent of Auschwitz.

While DNA would normally be of no particular interest to the Garou, several years ago a careless Garou was spotted and captured (and eventually vivisected) by the corporation. The scientists were amazed by what they found. Here was living proof that the legends of monsters had a basis in scientific reality. If they could capture more of these creatures and discover the source of their incredible resistance to injury and metamorphic capabilities, there was no limit to what humanity could become.

Firmly opposed to any sort of belief in the mystical, DNA's official policy regarding Garou is that they are some sort of bizarre mutation which in turn inspired the werewolf legends. They have captured another werewolf and fought two more, and have begun investigating other reports of 'monsters' with limited success. They have a very limited but accurate knowledge of certain aspects of Garou physiology and society.

Corporate agents are highly trained and have access to various advanced weaponry; due to their experiments, they have developed biochemical weaponry which can cause aggravated wounds to Garou. In numbers, they can pose a threat to a single Garou or even a small pack. They know about the Garou's weakness to silver, but prefer to take Garou alive, and have developed variants on tear and knockout gas which can affect them.

As many Garou are part of the environmentalist movement in their human identity, DNA would be an ideal protest target (their animal experiments have been leaked to the press). A player character may well decide to trash the 'helpless' corporation as a warning to other animal experimenters, only to discover too late that DNA knows exactly how to deal with Garou.



DALEXANDER

Chapter Three: Storytelling

The tradition of telling stories is an ancient one. In modern times, storytelling has meant such things as campfire ghost stories or even lying. In the prehistory of humankind, however, storytelling was extremely important. Knowledge and wisdom was passed down through storytelling; our first glimmers of philosophy were discovered in our first stories. The stories in **Werewolf: The Apocalypse** are meant to fulfill both the goals of knowledge and entertainment — well, in truth, primarily entertainment, but a dash of knowledge never hurts — a story is incomplete without it.

The Storyteller Game System is centered around the characters who are developed by the players in the same way a novel or play is centered around its main characters. This is as it should be, for what is a story without characters who struggle, change, and learn? Never forget that the characters are the most important part of a Chronicle.

By the same token, however, the characters in novels and plays do not exist without an author. Characters cannot exist in a vacuum; without a world full of people and events to define their personalities and existence they are nothing but ghosts. For a character to ever come to life, a world must be created. Such is the role of the Storyteller in **Werewolf**. The Storyteller is responsible for everything that exists in the world besides the characters, everything that defines who and what the characters are. This may seem like an impossible task, for developing even one character as a player can be a daunting and time-consuming endeavor.

But you must understand that Storytelling is really not as difficult as it sounds. Since the world of **Werewolf** is largely based on the real world, you don't have to develop strange cultures and places like science fiction novelists must. There are some minor differences in the worlds, of course, but those differences are based on a few simple concepts. Moreover, the only strange culture that characters are likely to get involved in is the Garou culture, and that is described in detail throughout this book.

The hard work rarely seems like a chore, for it is a lot of fun and very rewarding to be a Storyteller. It may take a little while before you're ready to create your own story from scratch, but until you're ready for that, we will help you by continuing to supplement this game.

Most importantly, however, you get to become a creator. It's a privilege to have an excuse to create more than one character, and it is a high honor to be able to create a world. As a Storyteller you must a whole gallery of characters, from vile minions of the Wyrm to noble elders protecting a caern. As a Storyteller you may choose the direction that a Chronicle will take. The players, of course, have a say in this as well, but in the end it's the Storyteller who decides the themes and issues the Chronicle will discuss.

The privilege to create is the Storyteller's. It is what makes it all worthwhile.

The purpose of this chapter is to help you create as wonderful a Chronicle as possible. This chapter is written for and about the Storyteller, but even if you are a player you may find it interesting. Who knows, someday you may decide to become a Storyteller; at the very least it can give you a better appreciation of what it all involves.

Goal

Though a Storyteller will have many motivations, the overriding *goal* should always be to entertain the players. Certainly, storytelling requires an investment of time for you, but it also requires an investment of time on the part of the players. Instead of playing the game, they could be reading a book, watching a movie, out on a date, or spending time with their families. Sometimes they may feel guilty about the time they spend on the "frivolous" pursuit of gaming. In order to make it worthwhile for them, you need to make their investment profitable and fun.

After all the hard work preparing a session of a storytelling game, nothing is more rewarding than watching the players have a genuinely good time. Their delight is your compensation. Hopefully, it is the type of play in which you can participate, but sometimes the players will have fun at your expense. This may not be intentional, such as when they do something that you did not expect and you are forced to play

catchup. Situations like this can be very stressful and you may not enjoy them. However, after enough practice, even the most bizarre character actions won't send you for a spin. Soon you'll be so comfortable with your world and the characters who live in it, that you will begin to treat the most awkward moments as challenges and may even create situations that require you to sweat a bit.

Guidelines

In addition to possessing an imagination equal to the world of make-believe you must create, being a Storyteller for **Werewolf** also requires knowledge of the real world, and of the game and the rules, as well as the people and things you create in your descriptions. As Storyteller, you are responsible for keeping the players, not just their characters, on the right path. There are a number of things to consider, and while we can present only a limited list here, these points should help you think of others.

Knowing the Rules

It is your duty as Storyteller to know the rules of the game. Rules can sometimes be very confusing. The minor inconsistencies that are inevitable in every game don't help either. In the end, it's your job to be the final interpreter of the rules, and to



decide in a practical way how the rules are to be applied in the game. Remember that you control everything outside of what the characters want to do. If this means telling the players how many successes it will take to scale the cliff and escape the slavering horde of Banes, then that's how many successes it takes regardless of how any of the players may interpret the rules of the game.

However, as the arbiter of the rules, it's also your duty to be fair in the way the rules are applied. You must act impartially and reasonably for all involved simply because you wield so much power. A Storyteller must be an umpire of clear and sound judgement, good enough for the major leagues.

You are sometimes obligated to go beyond the rules, or even break them. Breaking rules is often necessary to tell the best story, or to make sense out of the world. In order to maintain the trust of the players, breaking the rules should probably not become a regular occurrence or else they may come to rely on you to break the rules whenever they are in a jam. If you make the mistake of doing so it will destroy the free will of the characters and eliminate the drama of every scene. Of course, you may decide to permanently change the rules in some way, and this we encourage, as long as everyone knows it has been changed.

Going beyond the rules is just as important as knowing when to break them. This book cannot possibly discuss every eventuality that will come up in the process of telling stories of savage horror. There will always be times when you must create new rules on the spot. You can start by making a decision to fill the hole for the moment, but before you play again, think about the problem in more detail and see if your solution was the best one. If not, change the rule. Either way, you need to tell the players how such situations will be handled in the future. Consistency is a major virtue in a Storyteller.

Storytelling Styles

It is important that you decide fairly quickly what your style of storytelling will be, and what you need to do to make it work. One way to look at your "style" is as a position somewhere on a continuum between "rules lawyer" and "freeform" storytelling. It is nearly impossible to determine what your style of storytelling is before you actually begin to play; style is what you develop through practice.

If you are a "rules lawyer" then your style of storytelling calls for strict interpretation and application of the rules of the game. It demands consistency, and its reward is a powerful sense of realism. If the rules say that a player may roll his Gnosis to complete a certain action, then that's what he rolls. Nothing else should be added to the roll and nothing else should be rolled. This is what most sports referees aspire to.

The other end of the scale is "freeform." This style is the one which we tend to emphasize, but it is not necessarily any better than strict application of the rules. When playing freeform, a Storyteller will liberally apply the rules, if he decides to use the

rules at all. You may not even use a character sheet! The most extreme versions of freeform storytelling essentially becomes improvisational theater where no scripts are used. Live-action roleplaying is an example of what you can do with freeform.

It's most likely that your style will fall somewhere between these two extremes; this is entirely up to you. Once you settle on a style of play, don't change unless you tell the players. If you typically play radical freeform and then one night you begin to actually use some of the rules, the players will feel caged and may become enraged. Likewise, if you usually strictly apply the rules of the game and suddenly decide to play freeform, many players will be lost without the powers and statistics they counted on.

Working With Players

The final important set of guidelines deals with the players. There are a number of things to keep in mind about the players as you play a storytelling game.

Dealing with the players can sometimes be difficult, but your goal should be to integrate them as smoothly as possible into the flow of the story. This means involving everyone in every aspect of the story that you possibly can. In most storytelling groups there are certain players that try to dominate play and direct all of the attention toward themselves. You should not reward this sort of behavior. Try to involve everyone, especially the new or quiet players. If you don't involve them, then they won't have as much fun as they could, and remember that entertaining the players is your number one goal.

You should also know why the players in your group play storytelling games. This will help you allow them to have as much fun as possible. It can sometimes be difficult to balance the desires of all the players since even within a single group a diverse variety of story elements are prized, but in such cases it is usually a simple matter to give everyone a little bit of what they enjoy most. If someone is neglected because of the events of the story on that particular evening, then try to plan events and situations the next time that will involve that player.

Player can have very diverse motivations: to gain power, to become someone else, to gain a sense of accomplishment, to solve problems, to experience strong emotions, to compete, or to just be with friends. You need to balance out the desires of all the players; if you leave someone out, they will tend to disrupt the game for everyone else.

Just like your style of storytelling, the desires of a single player are likely to be a combination of two or more of these. One player may roleplay primarily to be with her friends, but while she's doing that she also wants to play a character who gains great powers and can combat the Wyrm better than anyone else around.

The Story

"All of our best and oldest legends recognize that time passes and that people grow old and die."

— Alan Moore, *The Dark Knight Returns*

Developing a story requires you to juggle many different elements. Careful thought and attention are required to create stories that your players will enjoy on a regular basis. Players can be won over with frills, like an especially diabolical villain they must defeat or a nifty fetish they may add to their belongings, but to maintain the interest of the players over the long term, you will have to do some hard work.

The safest way to prepare a story is to work it out in detail prior to story time. This doesn't mean that you should create an inflexible agenda that forces characters to become part of the story you are telling. Remember that the players must be able to interact with the story through their characters, and the players have a responsibility to help make the story succeed as well. If you cut them out at the beginning, then not only will they enjoy the story less because of their lack of involvement, but the story will suffer intrinsically because you do not allow their voices to complement your own.

Instead, create a flexible outline of probable events and characters. Start the story with the first event on your outline. Maybe two human hunters are pursuing a deer they have shot through the territory policed by the characters and their tribe. Then allow the players (in the personae of their characters, of course) to respond. The reaction of the characters must determine your next step.

When the players' reactions are not what you expected, then you may either adapt the elements of your story on the spot, or you may decide to discard some of the immediate notes on your outline and see where you and the players can take the story. Neither choice is better than the other, though one may work better for you. If you are not skilled at changing the story on the spot, then you will have to find a way to repair the story. If you cannot think of a way to repair the story, then you'll simply have to "go with the flow" and hope you can get back on course later.

If the players don't seem to be able to keep a story going, then you must do things which excite the players' imaginations and which get them to do things. Don't force them to do anything, but just hold out a carrot and see what happens. Tempt them into action, never force them.

You can also decide to let the story continue without immediate intervention on your part; in such a case simply jump ahead in your outline to the next point that makes sense.

You may find your stories are more entertaining when you don't even know what's going to happen. This variety of freeform can be taxing, but it can also be filled with an amazing amount of energy. You simply react to what the players do. The

chaos is somewhat mitigated because you are still in a position of control and can tweak the story at various times to make sure it doesn't stagnate.

On the other hand, you may find that improvising on the spot is too difficult or just not the best method for your group. In this case, you will have to create very detailed outlines, with a lot of thought given to possible tangents the characters may pursue so you can be ready for any circumstance.

We often include stories in our supplements, examples that can help all types of Storytellers. If you have trouble with freeform storytelling, then these books will provide you with a complete story where many possibilities are fully covered. On the other hand, if you prefer to create your own stories, then prepackaged stories will be less valuable, although the ideas and additional information presented may well provide new fuel for your storytelling engine. The books are not necessary or required, however. Just watch a movie or read a good book and you'll find the ideas pouring in.

Conflict

The most exciting kinds of stories are ones that involve conflict, often in the form of violence. All stories use some sort of conflict as the vehicle to move the plot of the story. Conflict is even more important in **Werewolf: The Apocalypse** than in



most games because heroic stories are the kinds best told with this game. There can be no hero unless some sort of conflict has been faced and resolved.

Conflict can come in many forms. It is most often displayed physically. Physical combat, for example, is the most basic type of conflict, but there are any number of different forms of it. Essentially, conflict results when there is any sort of disagreement between two or more people. War is obviously a conflict — it's simply combat on a larger scale. Conflict is possible even when just one person is involved. Garou do not usually suffer the same kinds of doubts and fears that mortals or other residents of Earth do, but Garou daily face a number of tough moral dilemmas. The essential question here is: exactly how far can I go in protecting Gaia without doing more harm than good? Do I kill a man because he killed a deer? Because he killed another human?

On another level, conflict need not even be between enemies. Characters may face conflict with other Garou in the pack. Perhaps they don't agree on a course of action, or perhaps the conflict is as intense as a rivalry for leadership of the pack.

There are a number of different kinds of basic conflict in *Werewolf: The Apocalypse*. Twelve essential forms are described below.

- **Garou vs. the Wyrm:** This battle is the most important to the Garou as a race. Unless the corrupting influences of the Wyrm can be turned back, then Gaia itself will be destroyed.

- **Garou vs. the Weaver:** The Weaver must be kept from gaining any more strength and must be fought back as well. With the help of humankind, the influence of the Weaver has spread too far and become too strong.

- **Garou vs. the Wyld:** While the Garou primarily fight for the survival of the Wyld, some Wyld spirits are simply too uncontrollable and must be stopped from spreading random chaos.

- **Garou vs. Vampires:** In many respects, Garou and Kindred are natural enemies. The Kindred actively promote urban expansion, the very thing that most Garou dread, in order to replenish their Herds. Not all Kindred and all Garou war, but it is still a common and sporadic event.

- **Garou vs. Humans:** This struggle can be traced back to the Impergium. Even today, some Garou consider themselves the rightful masters of the human race, but most know better — the humans are the largest threat to the Garou on the physical plane. The factories and corporations of humans are too often connected to agents of the Weaver or Wyrm in the spirit world.

- **Garou vs. Garou:** While the goals of the majority of Garou are the same, the methods of achieving these goals vary dramatically. These differences often bring Garou into direct conflict.

- **Pupil vs. Teacher:** Garou society is structured so that there is both cooperation and conflict between the teacher and student. The student interested in learning the centuries-old knowledge of his people should respect the teacher willing to impart his knowledge; in the end, though, the student is



obligated to show that he has learned well. A ritual battle usually results. Some Garou don't care for this two-faced approach to passing knowledge, but they accept it as part of the People's tradition.

- **Packmate vs. Packmate:** The environment of a pack is a volatile one, for a pack is formed of strangers who all learn they are fundamentally not what they thought they were. This can be a powerful forum for stress and conflict. Even once the pack has grown together, Garou tradition expects the members to struggle to positions of preeminence within the pack.

- **Pack vs. Pack:** The eagerness to compete and prove oneself better than others extends outside of the pack once the packmates have established internal order. Each pack wants the duties and quests that offer the most Renown. Since Garou are a social people, the best way to gain the recognition of the elders is through a social unit, often the pack.

- **Tribe vs. Tribe:** The tribes of the Garou have fought for centuries. Mainly, the differences have to do with the things that bring Garou into conflict in the first place, like methods as mentioned above. But as the Garou continue to disappear under the heel of humankind, a desperation has begun to grow among the Garou. Some Garou fear that the tribes may soon be forced to battle one another merely to determine which will survive to carry on the fight. Gaia may soon not be able to support them all.



• **Rage vs. Gnosis:** Rage is a focused physical sensation whereas Gnosis represents a recognition of the possibilities inherent in the Umbra. Some Garou have the uncanny ability to possess both the focused and wide perspectives, but too often a Garou drifts one way or the other. Both perspectives are prized among the Garou, but a balance must be maintained.

• **Tradition vs. Change:** The society of the Garou is based on following and perpetuating the traditions of the past. Some Garou, however, demand that this aspect of the themselves be discarded, for it is obviously why the Garou have failed in their task. New times have brought new traditions, but the pace of the change is always hotly debated among the Garou.

Drama

Dramatic moments in a story are the moments that players will remember for years to come. They may forget everything else about the story, but they won't forget the moment when, after a long chase, they finally cornered the villain and forced the climactic battle. They may forget all sorts of things, but the dramatic moments are the ones that are cherished and spoken of many times in the future. They remind everyone involved how fun storytelling games can be.

Drama is important in a story because it involves everyone in the game, if only for a moment. There are many different ways to create dramatic moments, though if you're lucky some will develop without your prodding. If a story is a series of ups and downs, of climaxes and resolutions, then drama is not so much the high peaks themselves as an element of the highest peaks.

A scene that is going to be dramatic by design needs to be handled in a special way. It is hard to tell a person how to manufacture drama, but you'll know it when it happens. These are the scenes in movies that make you pause for a moment either in delight or sorrow. Drama results when the tension in the game is running high. Even something as simple as a lucky roll of the dice or a good guess on the part of a player can create drama.

Drama can be part of every other element of a story discussed in this section.

- Where conflict is concerned, drama can result when a character near death or unconsciousness makes an extra effort to persevere and help save the day.

- Heroics are innately dramatic because they involve a smaller person accomplishing a greater goal.

- Mood is indispensable to drama. Dramatic moments are simply not possible if the mood has not been established. For example, revealing the identity of a enigmatic hooded figure will not be dramatic unless the players have a sense of the mystery concerning the identity.

- A solid plot is also required for drama. Unless the characters are intimately involved in circumstances that demand the attention and enjoyment of the players, then the players will not

be interested enough to even notice when a dramatic moment occurs. If the players don't care who the hooded figure is or even gain a sense that she is important to them or the story, then what difference does it make who she is?

• The setting can be a major contributor to drama because of the innate energy it provides a scene in a story. A hand-to-hand battle, for example, is much more dramatic in a graveyard or fog-covered moor than in a hallway of a downtown office building. Forays into the spirit world can sometimes allow you to combine two settings like the hallway and graveyard into one. That's really dramatic.

Heroics

Heroic stories are what **Werewolf: The Apocalypse** is about — the stuff that legends are made of, and all that. The stories this game helps you tell should ultimately be triumphant ones, where the good guys win and the bad guys take their medicine. Because real life isn't like this, not all stories are either, but with **Werewolf** we are helping you tell heroic tales. Of course, the name of the game infers some cataclysmic finale, but whether the Apocalypse is simply a legend the Garou fear or a nightmarish reality is not to be revealed at this time.

Stories in **Werewolf** should present characters with the opportunity to be heroes. Through the characters, players can right wrongs they do not have the power to correct in real life. Are you losing part of your home town to growing landfills because there is no recycling program and you can't do anything about it? Well, in **Werewolf: The Apocalypse** you can investigate the matter and find out that in a world much like our own the same thing is happening, but now you can vanquish the spirits of the Wyrm who are trying to turn an entire town into a vile caern.

Heroics can take many different forms. The plight of the Garou is innately heroic because they are struggling for their traditional way of life, but heroics can also come as the Garou try to change that way of life to adapt to modern times. If new ways that will increase their effectiveness can be learned and accepted by the Garou, then a societal battle has been won.

There are tangible enemies as well. The influence of the Wyrm may be subtle and almost unmanageable in the fluid spirit world, but there are very real effects on Earth that Garou can attempt to correct.

Each character in **Werewolf** should have a heroic purpose. Perhaps that purpose is related to one of these traditional views, like upholding the traditions of life or defeating the Wyrm, but like humans, Garou can be driven by any number of desires. Whatever the desire, the struggle to attain it should be more than simply challenging, it should be heroic.

Mood

Mood is not vital to a story, but it is a pivotal element in a truly great story. With a tangible mood, a story can be much more than entertainment for a player. By creating a mood, you evoke an emotional response from a player. If you lend a palpable feel to what is transpiring around the characters, then the emotion of the scene is more likely to transcend the game.

Different moods are useful in different kinds of stories. You may find that you are particularly adept at creating a certain kind of mood, be it dark and brooding or light and fanciful, but don't allow this to limit your experimentation. Not every story will require a "light" feel, and telling stories that require only that kind of mood will severely limit the kinds of stories you can tell effectively. "Light" wouldn't work, for example, when telling the story of the tragic destruction of a whole pack of Garou.

The best way to establish the mood of a story is to plant the seeds of the mood in the first moments. If you want a light mood, then try a trick like suddenly breaking out into a cheerful song that the characters hear on the radio. Tell them that they are racing down the road in a luxury car on a sunny day on their way to a party one of the local Garou, the driver, is attending.

Establishing a mood can be difficult without the cooperation of the players, so make sure that they are ready before you launch into a moody story. Let them settle down, finish their small talk, and get their pencils and minds sharp. A "dark" story is impossible to tell when the players are joking with each other and laughing at things either in the story or in real life. These are the rare times when you should demand something extra from the players. You know they'll enjoy the story more if they would just be quiet and concentrate, so ask them to cooperate.

Once the players are on your side, perpetuate the mood every chance you get. If things are going well, then the players will begin to help you as well because the power of the mood will be weighing on them and you will find them suddenly translating everything they wish their characters to do in terms of the mood.

Plot

The one element of a story that absolutely cannot be overlooked is plot. All the rest of your work will mean nothing if there is no plot to hold the attention of the players. You can evoke the most brilliant moods, wonderfully describe an intricate setting, and treat a powerful theme with delicate care but still not win the players over if there is no plot.

Like any other storytelling medium, be it movies or books, the plot in games like **Werewolf: The Apocalypse** is the series of events that forms the story you are telling. Essentially, the plot is what happens in your story. Almost anything can be considered a plot, but a poor plot is almost the same as no plot. For example, talking with a man in a rural truckstop is an

element of the plot. Only if in the course of the conversation that man tells the characters something of interest do you have a series of events that forms a true and solid plot.

The difference between good plot and bad plot, though, is not necessarily the difference between complication and simplicity. It's okay to wrap your plot in layers of mystery, but unnecessary complications become baggage to what could otherwise be a better story. Just as a novel needs to be edited to remove excess plot, so must you in essence edit your story.

A good plot also requires proper pacing. Don't feed the plot to the characters in an orderly, predictable fashion. Shake things up with "excesses" that work, like plot twists or interesting subplots. Such excesses can often advance the main plot, not hinder it. Build up slowly to a climax that can end the story. The plot may be a roller coaster ride along the way, but the climax is the biggest hill of all. On the way, prime the players with suspenseful hints of what is to come, but don't reveal anything to them until the plot requires it.

The bare outlines of one successful plot could look like this:

First, set the scene so the players can slip into the role of their characters. Then provide a hook — something that sets the plot in motion. Perhaps the characters hear shots in the woods and decide to investigate. You've hooked them.

Next, begin the process of ups and downs that gradually results in a buildup of tension and expectation. When the time is right you can then spring the climax.

Finally, it can be rewarding to continue play for a short while longer. This restful period at the end of the story allows the players to consider the story while they are still in the midst of it. Often, this slowing-down period is when the players will pass judgment on their enjoyment of the story.

Setting

The setting of a story is different in nature and form from the environment of a Chronicle. Primarily it is a difference of size. The setting is much smaller and describes a specific geographical area, while the environment, as discussed later, is a larger, more exclusive description of many varied elements.

Any given story will likely have a sizable number of different settings. Telling a story set in just one place can be interesting as an experiment or a dalliance every now and then, but even a short story is likely to involve movement from location to location.

Just as other elements of a story require special attention, so does the setting. Because *Werewolf: The Apocalypse* involves a world much like our own, there will be a certain degree of expectation among the players that you create settings that are logical and consistent with our world. Just pay attention to remaining consistent to the setting and you'll be okay.

Think twice before creating an element of a setting during the fever of freeform storytelling, though, for it could come to represent a hole in your story, or something the players will

recall later as ringing false. For example, don't set part of your story in a smallish Southern town and then mention the 40-story building downtown. To some extent, of course, players will let you get by with insignificant gaffes. For example, the soil in Georgia is "red clay," so by the book you're making an error if you mention the black stains on the pants of a character after he's wrestled in the Deep Southern forest, but so what?

But the fact that the world of *Werewolf* is similar to our own empowers you more than it deprives you. Now you can use your everyday knowledge and awareness to construct settings the players can believe. There's no need to learn details of some strange make-believe land, though for those of you with such a passion, prepare yourself for the spirit world, which is a bizarre reflection of this world. These settings can then become a dynamic part of your story as they help you tie other elements of the story to the basic framework.

Spirit World

The spirit world is an integral part of *Werewolf: The Apocalypse* because of its vast importance to the Garou and their culture. As such, it is the perfect place to set stories in the game and deserves special attention as an element in your stories.

The spirit world is the true battleground between Gaia and the forces of the Wyrm. Many games of *Werewolf* will spend a majority of time dealing with events in the physical world, but it is in the spirit world where the ripple of the physical world events are felt and have the most impact. At first, characters may barely be aware of the existence of the spirit world, but once they embrace the Umbra, as the regions of the spirit world open to the Garou are called, they will never be able to face the reality of the physical world without blinking. Once you have touched the true substance of reality, it is difficult for most and impossible for some to return to the shadowed world humans think is the primary form of reality.

You should use the spirit world wisely and only as much as it benefits the stories of you and your players. Some players will enjoy the spirit world more than others, but if you enjoy the freedom the spirit world offers, and the players enjoy the additional freedom you can allow them in the spirit world, then you should try to return there often. Most Storytellers, though, prefer to use the spirit world infrequently and save it only for stories that require that extra degree of mystery that only the spirit world can impart. In either case, don't reveal too much of the Umbra to the characters as fact. Let the players experience the Umbra and make up their own minds about the nature of reality.

Theme

Every lasting work of art bears an important message, not only to the people of the time in which it was created, but also to the people who come thereafter. You may think it bold to

place storytelling games in the category of art, but they do after all tell stories. If the story has significance in some lasting way, then its strength will be increased tenfold or more.

An easy way to achieve this significance is to give your story direction with a theme. A theme can do this whether it is as seemingly innocuous as "don't talk to strangers" or as sophisticated as "the manner in which the increasingly industrialized society of the 20th Century has mechanized mankind." With the former theme you can make the simple sublime by showing how strangers impact our lives, or with the latter you can develop a plot where men are used as tools by other men.

The theme is something that the players may not notice you have consciously striven to include in your story. However, the right themes can give your story a lasting value, an internal strength and consistency, that they may have otherwise lacked even if they were as entertaining. Don't get carried away by trying to make your theme noticeable either. Players can be easily turned off by what they perceive is a morality lesson from their Storyteller. Simply present the theme, explore it in your story, but in the end leave the lesson, if any, to the desires of the players. Characters in storytelling games can be a fascinating and effective way to explore ideas from a brand new perspective. A theme gives the player something to explore.



The use of a theme should not be a crutch for an otherwise poor story, for it can't be an effective one. Neither should it be assumed to be something that a story must have in order to be good. A theme is simply an element that can perpetuate the memory of a good story.

Werewolf: The Apocalypse as a game has an overall theme that should be integrated into some of your stories. The game is concerned with the collision between self and the outside world. Garou are an embodiment of the results of the struggle to balance the inner and outer aspects of ourselves. Just as people must struggle to do justice to the hopes and drives within, they must also heed the society around them and adjust to some degree. So too must Garou heed the needs of their culture and the continuation of the spiritual life of Gaia while conforming to the traditions and expectations of past generations.

Advanced Storytelling

Beyond the elements discussed above that have a definite and defined role in most stories you will tell, there are a number of techniques you may choose to employ that can enhance the impact of a story if handled correctly. These techniques are optional for they demand a good deal of extra skill and time to use effectively. In a sense, these three techniques are very complicated ways to handle a subplot in your story.

Each of these techniques requires the telling of an additional story, so that instead of telling just the story at hand, the "real" story, the Storyteller also introduces entirely new situations or characters that become part of the secondary story. The secondary story must somehow relate in theme, content or style to the "real" story; it should not simply be an add-on, for these serve only to diminish the technique and the "real" story itself.

Integrating the two different stories is a simple matter of switching back and forth between them. Choose times to change stories that are appropriate, but it's always a good idea to switch to the other story at a cliffhanging moment. For example, if you are using the Dream Sequence technique, then switch to the dream every time the characters go to bed during the "real" story. Switch back from the dream just as something important is about to happen or be revealed in the dream.

Dream Sequence

Many of the first fantasy stories of modern times were told in a dream sequence format. In fact, the clichéd ending "... and then he awoke to discover that it had only been a dream" may have soured this advanced story concept for you. Hopefully it hasn't, for it can be extremely effective, especially in the new context of storytelling games where it hasn't really been explored. Not even roleplaying games present this old technique.

A dream sequence is actually just what the cliché says. It's a dream that is either shared by all the characters or is specific to one of them. In the dream, the characters are either themselves or some parody of themselves. If the dream is that of only one character, then the other players may still participate in the dream by assuming the roles of the others.

A dream is an interesting format for storytelling, for it allows the Storyteller to be much more liberal in her treatment of storytelling conventions. For instance, you know simply from the nature of dreams that you have less control over what goes on in your head than you do in your real life, so characters in a dream will have much less impact on what occurs. In fact, they have so little power that they essentially become pawns to the Storyteller. This is okay so long as it only happens within the dream. Once the dream ends and the players are again playing the "normal" versions of their characters, then full control should be restored to the players.

The dream need not even be that of a character. A person completely unknown to the characters may simply have a vision that somehow relates to the characters so intimately that it must be included in the story. The players need never know whose dream they entered, but the story of the dream should always be important to their characters.

The story should somehow reflect the "real" story that is being told. The dream sequence should somehow illuminate an aspect of the story deemed important by the Storyteller. For example, if the "real" story involves the characters' hunt for a human who indiscriminately kills beings of all races, including humans, then perhaps the dream story is one of the hunter's own dreams. His dreams are likely to be frightening as he lashes out against everything in his environment.

Dreams are very important to the Garou for they see them as primordial connections to the spirit world — connections they evolved to a higher purpose but which remain dormant in humans. Garou, particularly those with the Background Trait of Past Life (see Past Life in the Traits chapter), often have precognitive or otherwise important dreams, and an entire pack may even share dreams. Any dream sequence stories told from the dreams of one or more of the characters should have this aspect of the spirit world in them. Consequently, these dreams should have great impact on the characters.

Flashback

While a dream is concerned with how an aspect of the present relates to the current story, a flashback is concerned with how an aspect of the past relates to the present. Again, those involved need not be the characters themselves, but the participants should have immediate relation to the "real" story.

The flashback technique is often used to explain the history of some element of the story at hand. The players' true characters are not involved in the flashback directly and cannot make use of any information they gain during it to benefit them in the "real" story. However, the flashback does give them a glimpse of the behind-the-scenes incidents that spawned the events they are currently tackling.

The flashback may be the past of one of characters prior to discovering that he was a Garou. As some sort of connection must exist between the two stories, the flashback may help a characters remember where he first met someone who in the present day has turned out to his enemy. In the case of the crazed hunter in the example of play, a flashback could deal with that part of the hunter's past that turned him into what he is today.

Parallel Story

A parallel story is perhaps the most interesting of the three advanced techniques presented here. Whereas both the dream sequence and flashback elaborate on some element of the "real" story that is held in common, the parallel story examines this relationship with a dissimilar story. No characters or events need be the same as those in the "real" story. Only the theme need be a constant.

Usually, the players take control of a completely new group of characters that is involved in the parallel story. These characters are created by the Storyteller so they blend smoothly into the situations and events of the story, but after that they are under the complete control of the players. The format of the dream sequence gives the Storyteller latitude in controlling the actions of the characters. There is also the necessity of exerting at least slight control over the outcome of a flashback because it deals with unchangeable past events. However, the format of a parallel story is as open and free-flowing as the "real" story itself.

The story of the hunter deals with the theme of destruction leading to self-destruction, so the parallel story should reflect this. For the parallel story take an event from pseudo-history where the characters are scientists in charge of creating a weapon of destruction that is ultimately used against them, their organization, or their country.

Every story you tell has a parallel story waiting to be told as well, but don't overuse this technique. Parallel stories have the most impact when they are used infrequently to impart a new facet of the theme.



The Chronicle

"The myth of the story is actually a long network of cause and effect that begins long before the story and continues long afterward."

— Orson Scott Card, *How to Write Science Fiction & Fantasy*

Elements of a Chronicle

A Chronicle is a series of connected stories that have been combined for the purpose of telling a tale of larger scope and greater content. If a story is a chapter in a book, then a Chronicle is the entire novel. Or trilogy. Or ten-book series. You see, Chronicles can last several years of real time, and even longer in terms of time relative to the characters involved.

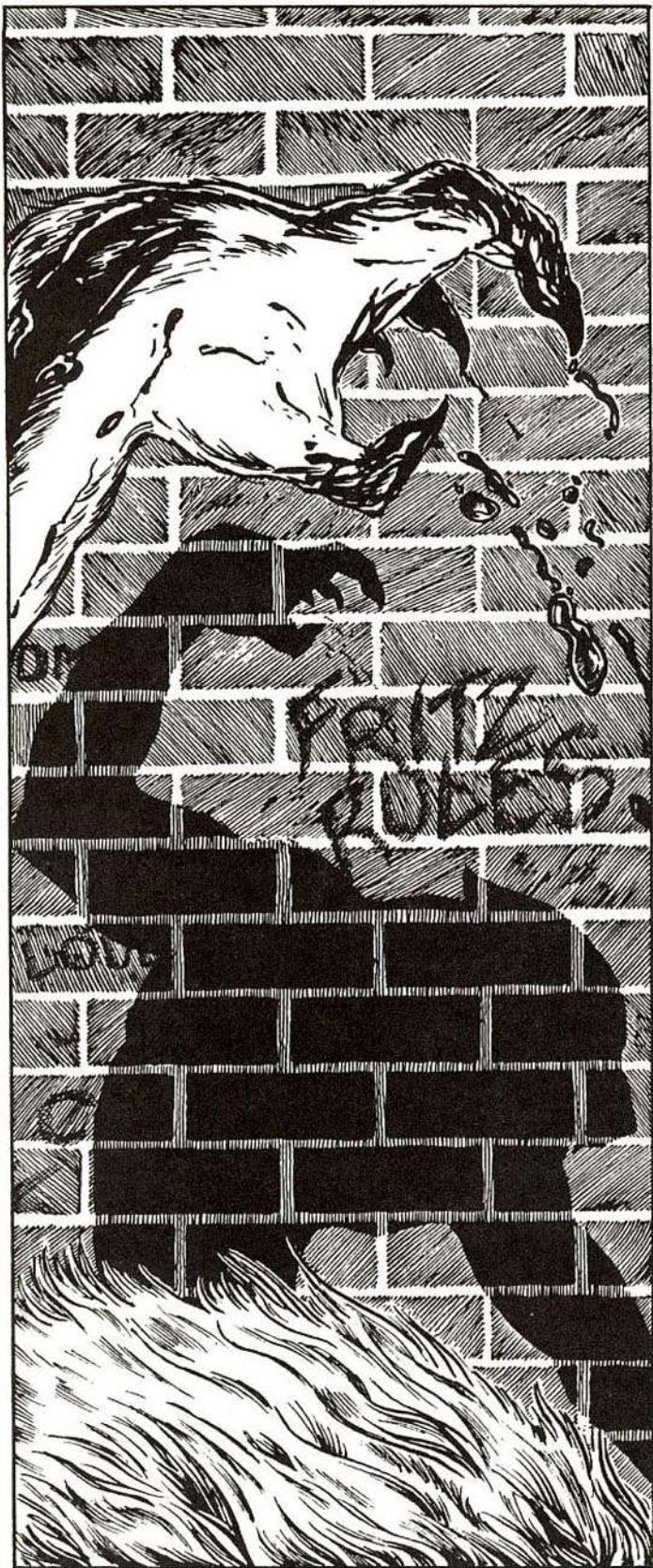
A Chronicle takes care and sometimes inspiration to create. Players have characters, but the Storyteller has the Chronicle. In order to succeed, a Chronicle must have the same vitality as a character. Chapters that form a book cannot be placed in any random order to create a work worth reading and admiring. Each chapter builds on the last, just as the stories of a Chronicle must.

Stories are obviously important in any storytelling game, but it's the Chronicle that provides scope and strength to the stories being told, especially in a storytelling game where one of the primary ingredients is the heroic. Heroic elements are certainly possible in the smaller context of a story, but it's in the framework of the Chronicle that the trials and ultimate success of the characters create truly heroic situations.

A carefully constructed Chronicle can help a player "suspend belief," which is important in any storytelling medium, be it books, movies or games. A Chronicle with foundation can fill holes individual stories might create and provide reasons at a later date for seeming discrepancies a Storyteller may create. If the players trust your Chronicle, then they will soon trust that most things that take place in your story have a reason, or at least a valid excuse. They will not be as quick to point out flaws, for they will anticipate you addressing their concerns sooner or later.

On the face of things, a Chronicle is relatively easy to create. The easiest way to begin is to create repetition. By repeating story elements throughout a series of adventures, you form the basis for a Chronicle. For example, the characters may encounter a hunter in the forest.

During the course of the ensuing story, the characters may discover that this hunter is not only a callous destroyer of natural beauty, but he has been tainted by the Wyrm, for he kills his own kind as well. This hunter may escape the attempts of the characters to either kill or capture him. Now you have one of the



important elements of a Chronicle — an antagonist. By allowing the characters to clash with this hunter again in future stories, you have created a connection between stories.

This sort of repetition is only the root of what can become a complicated organism. The antagonist will become one thread among many that you will use to weave the tapestry that is your Chronicle. Other elements that will assist you in the creation of a Chronicle are discussed in this section. Just as stories have important aspects, Chronicles also have needs that must be filled in order to succeed. These needs are discussed on the coming pages. A story without plot cannot function, but neither can a Chronicle without characters.

Antagonists

The kinds of opponents the characters face in the course of the Chronicle are very important. Not only are antagonists reflective of what the characters strive to attain, but on a more immediate level they add excitement and conflict to the Chronicle.

Antagonists are usually villains that the characters will have to face, but the nature of the paired words protagonist (the characters of the Chronicle) and antagonist neglects to make any connotation of good or evil, or in *Werewolf: The Apocalypse*, Gaia or the Wyrm. Therefore, some antagonists may simply be individuals or groups whose goals conflict with those of the characters.

The antagonists that are usually the most fun, however, are the villains — individuals that the characters know to be malevolent or evil. During the course of the Chronicle, the characters should confront the same villain time and time again. This provides continuity to the Chronicle as well as a familiar face that the players may well love to hate. If the same villain or group of evil ones can be found opposing the characters at every turn, you will create situations in the Chronicle where the characters will become the driving force for complete stories. They will concoct ways to relieve themselves of the troublesome opponent(s).

Antagonists in *Werewolf* can take many forms. Some of the most likely forms include Kindred, Magi, agents of the Wyrm, other Garou, and humans, especially ones like CEOs or small-minded politicians. Others antagonists can include faeries, spirits, and other supernatural beings such as mummies.

Regardless of the form of the antagonist, it is often most interesting if he is many times more powerful than the characters, even with their powers combined. That way, the characters never have the option of facing him directly. Instead, they must use secrecy and other tactics that disrupt the flow of information to the antagonist. In any event, the antagonist is bound to have followers and underlings that the characters can gleefully confront directly.

Characters

The characters are the most important part of the Chronicle. There are two reasons for this. The first is hopefully obvious. The characters are the extensions of players participating in the storytelling game. As such, their involvement is tantamount to a good game. Also, **Werewolf: The Apocalypse** is a storytelling game in the heroic tradition. Such stories are concerned primarily with the exploits of great individuals. As far as your Chronicle is concerned, the characters directed by the players are likely to be these individuals.

Even if the characters are not the most powerful or most revered characters in the Chronicle, their role and performance should be vital to a successful Chronicle both in terms of the real-world fun it provides and in terms events of the story. In the *Lord of the Rings* trilogy, for example, Frodo was hardly the toughest guy around, but he was irreplaceable. Without him, the Fellowship would not have succeeded. The characters of the Chronicle should play the same sort of fundamental role in many of the events of the Chronicle. They should not be vital to every single event, or else the scale of your Chronicle and the world will be suddenly reduced as the players begin to feel that the only events of importance take place within earshot of themselves.

The upshot of it is that in **Werewolf** the players should feel like their characters are important in the scheme of things. This is something that we often don't feel in everyday life, but remember the heroic element of the stories.

Because the characters are so important to a Chronicle, they should not be ignored by the Storyteller. You may be seduced into leaving the creation of the characters completely up to the players and assume that they will fit into the Chronicle you have planned: don't be. Your Chronicle will be much more likely to fail if you don't take the time to be involved in the creation of the characters. You should know who the characters are, what they want, and why it makes sense for them to be together. As far as that last part is concerned, don't assume that the characters will work together amicably simply because they were put together by Garou elders. Unless the players feel there is some reason their characters are connected, then the players are likely to feel disassociated from each other.

An excellent way to gain an understanding of each character prior to actually beginning the game is through a process called a Prelude (see Prelude in the Character chapter). In a Prelude, the Storyteller takes each player one at a time and tells a one-on-one story about an early time in the character's life. Through this process, the Storyteller can introduce some elements that may be important later in the Chronicle. The player also gains a chance to try her character out for a while and at the same time explain the character to the Storyteller.

Environment

While a setting is a specific locale within a story, an environment is much larger and has more detail and personality. A setting doesn't require the detail of an environment because a setting is something that is used once, or maybe twice, before it is discarded. An environment is any place that has importance to the Chronicle and it may include many settings. The caern of the characters will be part of the first environment in any Chronicle.

An environment is more than simply a physical place. An environment is the totality of everything in the area, including the people, events, and physical properties. A environment must be developed by the Storyteller just as an important character must be. Since an environment is a place the characters of the Chronicle will return to over and over, the time and effort expended are both justified and rewarded.

During the course of a Chronicle, you will add more and more environments. At the beginning you will probably have time to develop just one, and that one should include the characters' caern. But the characters will soon find other favorite places, and you will find your stories continually involving either these places or other personal favorites. When you notice this, it's time to transform that setting into part of an environment. Much of the work will likely have been already done during the course of play, so a little fine-tuning is all that may be required.

Environments help storytelling because they are places both you and the players are familiar with, so they help create periods of freeform storytelling. Once you have invested time in an environment, you have created a storytelling bank account. When the characters return here you can draw on the prior work to create interesting impromptu situations. Plus, numerous stories can be created from any environment. Changes can occur that prompt the characters' curiosity. The environment can be threatened and the characters must act to save it, or antagonists that know the characters frequent the environment can move to gain an advantage.

Purpose

The purpose is a fun part of a Chronicle, for it asks the Storyteller to look ahead and consider what she hopes to accomplish with the Chronicle. It asks the Storyteller to develop a blueprint of how she would like the Chronicle to proceed and end. The result is likely to be connected to the themes of the stories that form the Chronicle, but these themes are ultimately only a way to focus attention on the purpose.

With a purpose, or plan or blueprint, in mind, the Storyteller can make sure that the stories she is telling are moving the action of the Chronicle toward the desired conclusion. This will keep the Chronicle healthy and strong. Some diversions along the way can be interesting, and are even encouraged as they are

often necessary to explore an unconsidered aspect developed through play, but when involved excessively they dilute the power of the Chronicle.

Also, with a purpose, the Storyteller knows when her job is done. If your goal is to tell a story of a pack's acceptance into Garou society, then the Chronicle is over when the characters have achieved a Rank that you predetermine. The characters should have some indication of the purpose of the Chronicle as soon as the first story is told, but they certainly must be made aware as the conclusion draws near. If the Chronicle goes well, then the players will probably become very attached to their characters, so it wouldn't be right to end the Chronicle without warning.

It should be impossible to surprise them, though, because the Chronicle should build to a climax that the players can sense. Never let a Chronicle slowly pass away; it has a pattern just like a story and should flow naturally to what will hopefully be your best story — the conclusion.

A Chronicle is unlikely to ever end exactly as you planned. Some of the major elements of the ending will probably be intact, but hopefully even those will be a matter of knowing your players well enough to guess how they will help tell the story. If the Chronicle ends too much like you expected, then you may need to reconsider your storytelling techniques, for you may not be allowing the players enough freedom. Don't direct the action too much, even if it means losing a really great finale you planned.

Title

Every book, play, movie, poem, painting, and sculpture has a title, so your Chronicle should be no different. The title should give direction for the plot and theme you have decided upon for the Chronicle without giving too much of either element away. For example, a Chronicle using the Chronicle Concept "Quest" should not be titled "Stonehenge or Bust," for it tells the players too much about the nature of the Quest.

In this case, perhaps a title like "The Green-Eyed Men" would work. Then, during the course of the Chronicle, you can have a strange cult of green-eyed men continually confront the characters. The players will have no idea whether or not to trust these green-eyed men, but the title of the Chronicle suggests that they will be important somehow. And perhaps the theme of the Chronicle has something to do with the nature of jealousy. The green-eyed men are the key to the characters discovering the nature of their Quest, but the green-eyed men feel that the Quest is rightfully theirs to complete and they are jealous of the attention the characters receive from the spirits.

Advanced Chronicles

Just as stories have advanced concepts that can be utilized once the basics have been mastered, so too does a Chronicle. Advanced concepts in Chronicles, however, do demand a great deal of planning and preparation in order to use them effectively.

• Foreshadowing

Have you ever been reading a book or watching a movie and suddenly gotten a sense of what is going to happen next? This has happened to everybody at some time or another, and there's more to it than seeing through a poorly constructed, clichéd plot. It's called foreshadowing, and authors, at least the good ones, do it on purpose.

When you gain a sense of what's going to happen, you are at the mercy of the Storyteller. Even though you know something is going to happen, you don't know for certain when. This timing is the power the Storyteller has over you. By wielding this power well, the Storyteller can hold you in a state of suspense. When the expected is finally sprung, you are still surprised.

Foreshadowing is a wonderful element to use in storytelling games. The characters will often know of things that are going to happen, so you need to use your power of timing to keep the excitement at a peak. You should make a conscious effort to foreshadow future events or situations by giving subtle hints to the characters. If they pick up on the hints, then great. If they don't, well, they had their chance. Now they'll be surprised not by the timing, but by the event itself.

You don't want to foreshadow everything that's going to happen in a Chronicle, but with restraint it's an effective technique. Used in a major way, the characters may know at the very beginning of the Chronicle exactly how things are going to end. For example, it could end with the death of a respected Garou leader and a character's ascension to that rank. The entire Chronicle then becomes a race for the characters to make sure they're ready when the time comes.

• Repetition

Repetition is introduced in the beginning of this Chronicle section as one of the first elements that should be used to establish the existence of your Chronicle. However, repetition can also be used in a more sophisticated fashion. More than just the blatant recurrence of certain events or characters, repetition can occur largely behind the scenes where the players will be only peripherally aware of it and how it helps tie the Chronicle together.

The most seemingly innocuous elements can be repeated to help provide depth for your Chronicle. At first, these may be things of which only you are aware. Don't let the lack of praise for your brilliant little touches to stories discourage you from continuing the practice. It will pay off tenfold in the end when

one of the players suddenly notices a connection that can be traced through several stories and perhaps many months of real time.

Consider, for example, something as invisible as clothing. You could determine at some point in your Chronicle that you will always spend a few seconds describing the clothes worn by people the characters encounter. Don't draw particular attention to it, but some people may wear unique kinds of earrings. Don't tell the players that there is anything unique about the earrings; in fact, simply mention them in passing — "... and the dance floor lights reflect off the earring he wears in his right ear." These earrings could be the physical form of a spirit fetish given to agents of a powerful antagonist in your Chronicle. Perhaps the antagonist is one the characters have never even met, but he knows of them and is watching their every move with earring-laden agents.

• Symbolism

A powerful element in literature, symbolism can also be used effectively in a Chronicle. While symbols can work on a smaller scale within a single story, their true usefulness becomes apparent on a larger scale. Within a single story, the untied tennis shoe of a characters could be used as a symbol for his constant failure, i.e. "being tripped up." In order to set this up, you might mention how the person in question literally almost trips over his shoelaces several times after making errors that the characters notice.

Perhaps the characters are tailing this person and when they are about to overlook an important clue that may be found in an apartment, you mention that one of the characters notices a pair of completely unlaced tennis shoes. While there is nothing important about the shoes themselves, they serve as a symbol within the framework of the story for the final mistake of the person they are chasing.

Symbolic uses like this may seem like too great an assistance to the players, but such symbols serve the Storyteller as a means to connect the story. In the scope of a Chronicle, this untied shoe could return to perhaps tip the players that one of the characters has made a major blunder that may cost everyone. Or it can be combined with other symbols, like colors, to create a more faceted symbol. The color yellow has long symbolized cowardice. What, then, could an untied yellow shoe tell a player?

However, a symbol like this untied shoe is a bit contrived and simplistic. When used in literature, symbols have a farther-reaching aspect. Literary symbols can serve the same contrived purposes within a story, but they ring true on a more basic level. The dove symbolizes peace. A torch or flame often represents the quest for knowledge. Sand can symbolize time. There are doubtlessly many other such symbols you know and recognize. These symbols can all be used effectively in your Chronicle.

Symbolism obviously has a long history outside the context of storytelling games, but especially within the world we have created, some things have new and important symbols of which you should be aware. These are the things that had symbolic meanings to the designers of the game, and these symbols were



J. Cobb

integrated into the game. You are certainly free to explore other meanings for these symbols, but we hope our interpretation will at least get you started.

The Garou themselves are an important symbol. They represent the instinctual aspect of the human nature, or the Beast humans have not yet completely overcome. What a Garou does he does to survive, and he is as unblemished by this life, without regard for "higher morality," as Nature herself.

If humans are savages who have adopted society to temper, or sometimes further, our aggressive tendencies, then the Garou are "humans" who never accepted society. They are savages who denied that the coming of intelligence and ability necessitated the conquering of the environment. Their lives are still very ritualized, as this is the form through which society has encroached upon them. There are Garou who treat these rules with disdain, just as there are people in our world who rebel, but the elder Garou accept this as the ever-honored Garou philosophy of balance being maintained.

Such Garou represent not so much us as they represent what we would like to be. These Garou have taken the energy and time to raise their voices for their beliefs, and in Garou society they are not shunned or treated with apprehension as such people can be in our world. These are the warriors of the Garou.

Many of the other symbols in the game gain their meaning based on this interpretation of the Garou. The moon, for instance, reflects the inner self or soul of the Garou. The spirits can be likened to our conscience, so when the moon is full,



spirits are most accessible to shamans, while Garou born under the new moon are the ones who can hide best from the harshness of Garou culture, as they have revealed nothing of themselves. Thus, when Garou howl at the moon, they honor not only its nature but their own nature as well.

Silver is symbolically the brightest of truths. These are the elements of our lives that can hurt us most, even when we think ourselves invulnerable. Silver is the weapon we use against one another that can also be turned against us. In caring hands, silver can be gloriously beautiful and nobly useful, but in hurting hands our most intimate secrets can also sear our hearts.

Caerns are our last hopes. To the Garou these are highly prized areas where the earliest natural laws known to the Garou still reign. They are vestiges of another time, but the lessons they tell are ageless.

The meanings of the Wyld, Weaver and Wyrm are very accessible, for they all deal with one of the greater symbolic elements in the game — spirits. Spirits form the basis for how Garou structure reality. Such categorizations automatically include a cultural bias, so that is why spirits can be seen as an inkling of the deep thoughts of the Garou. Spirits are something very particular. What that thing is varies from spirit to spirit, but is it something specific, like greed, strength or compassion. The ways the Wyld, Weaver and Wyrm affect these spirits speaks volumes.

The Wyld is an optimizing of reality. It is the function of reality that lends freedom, or the ability to change, to the rest of reality. As long as the Wyld exists, change is possible. No system, no matter how vain, practical or evil can long exist where there are others who have harnessed the Wyld. No matter how good the Wyld seems, though, it must be stabilized or its dynamic functions will quickly undermine the capacity for anything at all to exist in a discernible form. Only chaos would remain.

The Weaver is just the opposite. It is tradition, ritual, and practice — the immutable elements of reality. The Weaver attempts to codify everything that exists or that could exist. In fact, it's the process of existence and non-existence that the Weaver would control. Only whatever the Weaver has structured can exist. While life requires stabilizing factors or else everything would run amok, the Weaver tries to do too much. There must be change, for without change there is stagnation.

The Wyrm is the worst of both of the others. It is corruption, stagnation and eventually the nothingness of the void, for the Wyrm twists and breaks down otherwise pure functions. The Wyrm is what happens when a system cannot properly defend itself from either too much or too little form.

• Concepts

Though the storytelling possibilities using the setting and characters of *Werewolf: The Apocalypse* are practically limitless, there are a number of basic ideas, or concepts, that describe the typical ways the game may be played. These lists are far from exhaustive, but when combined present more than two hundred possible stories for this game. Even assuming that you can complete a story in two game sessions, the permutations of these lists provide potentially years of playing *Werewolf* without the need for any other sort of reference book.

Story Concepts

This section describes the basic kinds of stories that you may choose to tell when playing this game. In many cases, these stories can be combined to create a more complicated or involved plot. Each concept, however, contains enough of what is unique about *Werewolf* to be useful on its own.

• Against the Homids

The inexorable tide of civilization is the Garou's greatest enemy, for as the urban blight eats their lands and caerns the Garou are forced to battle among themselves, like starving wolves in winter, for a share of the dwindling resources. Many Garou advocate outright genocide, and certainly all agree that something must be done to quell the crowding and pollution before it is too late.

• Against the Wyrm

The fight to maintain a balance between the Weaver and Wyld would be much easier if not for the Wyrm clouding the issue. The Wyrm's corruption creates powerful enemies for the Garou that stand in the way of returning Gaia to her pristine

condition of many millennia ago. Pollution and deforestation from the Weaver and war from the Wyld are the results of the corruption of the Wyrm. In many cases, these battles will involve seeking the Wyrm out on its own ground — even venturing into the radioactive wastelands of the Wyrm caerns — and facing both spirit creatures and mortal minions such as the Black Spiral Dancers.

• Challenge

Challenges within the pack or tribe for leadership, respect, or rank can form the basis for many stories. The dynamics of the characters' pack is something that likely deserves the attention of an entire story once you feel the characters are ready to make these decisions. The battles to gain Rank or the attention of elders can require all kinds of tests and trials.

• Civilization

Because civilization is washing over the entire globe, Garou no longer have the option to remain in the wilderness as they once did. Now they must deal head-on with the less savory elements of man. These stories involve the characters trying to survive and avoid detection in the cities of man while accomplishing their goals.

• Defense of the Wyld

This kind of story is simply a different slant on attacking the forces of the Wyrm. There is a great difference in fighting an offensive or defensive war. This type of story involves actually defending a certain aspect of the Wyld. This could be a caern or other part of nature on the physical world, or it could be extended into the Umbra where the spirits of the Wyld are threatened.

• Kindred

Vampires compose the other developed culture of the Storyteller Game System. Interactions between the Kindred and Garou are always interesting. The Garou, however, see the Kindred a bit differently than they are presented in **Vampire: The Masquerade**. Much of the material in the game **Vampire: The Masquerade** and its supplements can be applied to the Garou of **Werewolf: The Apocalypse** with some modifications. The political wars of the Kindred can involve the Garou in any numbers of ways.

• Lost Caern

Caerns are slowly disappearing from Gaia because of the pressures of the Weaver. Other caerns are lost to the corrupting powers of the Wyrm. Normally, caerns disappear never to return, but because of the nature of the battles in the spirit world, the Wyrm may only be able to temporarily smother a caern. Such caerns fade in and out of existence either randomly or at predictable times. Caerns that return can hold secrets and powers thought lost to the Garou.

• Love

Garou are emotional beings, and the passions evoked by love can be felt as strongly among them as among humankind. Because their numbers are dwindling, some Garou feel that it is their duty to find a mate and produce offspring. Others can't

help but heed these emotions. Stories can be built around the active search for a mate or even the happenstance of meeting someone who can return your love. But what if your love is another Garou? That is love not condoned by Garou society.

• Moot

These gatherings of the Garou are rich opportunities for a variety of stories. Not only are there the events of the Moot itself — all of the contests, meetings and socializing — but strange events could occur that shake up the routine of the Moot. Perhaps one pack, sept or tribe tries to use the Moot as a forum to instigate dramatic change in Garou society. Other mysterious events like disappearances and escaped spirits can be cause for excitement as well. Also, Moots are times for characters to search for elders willing to instruct them in the ancient powers.

• Nature

Just as there are stories possible in the world of the human half of the Garou, so too are there ample opportunities when Garou are in their lupine forms. Because the environment of the stories is so unique compared to what normally happens in other storytelling or roleplaying games, the stories themselves need not be as complex as ones set within civilization. For example, simply accompanying a dying wolf to his final resting place could be a learning experience for the players. A wide array of possibilities exists once you let elements of civilization intrude on nature. Why are the animals dying when they drink from the regular waterhole?





• Other Garou

As human society encroaches on their territory and the Garou themselves become more "humanized", schisms among the people are more common both through politicking and desperate need. Certain groups of Garou have long-standing feuds — the lupus dislike the homids, while the Get of Fenris war with the Wendigos. As lands, flocks and game shrink, Garou have no choice but to take from their neighbors, and internecine strife grows more prevalent by the year.

• Other Lives

Just as the history of the Garou impacts modern Garou society in terms of the traditions and rituals that have survived, so too can individuals be intimately connected to the past. Garou have a tendency to recall their incarnations in previous lives, as some part of a soul is recycled from the spirit world and placed within a new physical shell. The discovery of the success or failure of a past life can be an interesting story, or at the very least an engaging parallel story or flashback.

• Revel

Normally the culmination of Moots, Revels are sometimes necessary at other times, even though they are more difficult to perform. Areas threatened by man must be made safe with the eruptions in the spirit world Garou call Revels. A Revel is sometimes the only defense left to sorely-pressed Garou. If a building contractor is looking to make a new subdivision on top of your caern, then a Revel may be the way to scare him away. But what if the contractor has been fortified by a corrupting spirit of the Wyrm and does not scare so easily?

• Rite of Passage

Typically the first story in any Chronicle when humans or wolves discover their Garou nature, a rite of passage can also mean any type of discovery that causes deep change in a character. The sudden knowledge of a character's Garou heritage is likely to be one of the greatest changes, though, so that story should always be run in any Chronicle.

This primary kind of rite of passage usually involves the entire tribe that the characters will join. Each tribe has its own special ceremonies to accompany the rite of passage. The process is often difficult, but it serves the purpose of forming a bond among the members of the new pack.

A rite of passage is an effective flashback story if its events can be related to the theme of another story at hand. Characters may gain their first contact with the spirit world and the disparate entities of the Weaver, the Wyrm and the Wyld during the story. Such a story is shocking to the characters, so it should be shocking to the players as well.

• Visionquest

The spirit world is a vital part of the Garou world. Within the Umbra dwell the spirits the Garou claim are the very fabric of our reality. There are secrets in the spirit world, and powers that the Garou must sometimes contact, but there is also danger. The

visionquest is a story about a search for knowledge. The spirit world is so vast and untamed that many exhilarating discoveries await those who seek for truths.

Chronicle Concepts

Of larger scope than a single story, a Chronicle is a means of tying together many stories. The Concepts listed hereafter present a number of ways to structure the stories of your Chronicle. Each type of Chronicle will require that your stories be slanted a certain way. A Visionquest story, for example, will have to be run differently for a pack of caern elders and a pack of guerilla warriors.

• Becoming the Beast

Achieving Golconda, a blissful state far removed from the demands of the Beast, is the goal of many noble Kindred, but the Garou welcome the Beast. This Chronicle is a search for the states of being that allow a Garou to completely know his passionate nature. Garou are passionate people and being a beast allows complete and instinctual development of the emotions.

• Caern Elders

This type of Chronicle requires characters that are more powerful than ordinary beginning Garou, for the characters have already survived for some time. They are an elder pack, of high rank, and may have even completed their Quest. For whatever reason, they have decided to settle down and protect a specific aspect of Gaia, namely a particular caern. This is essentially flip-flopping the normal flow of a Chronicle for usually the characters are the wanderers visiting a caern and its elders. Now wanderers will visit them, and perhaps enemies are on their heels.

• Dopplegangers

Some Garou can do more than simply change forms—some can copy forms. In this sort of Chronicle a pack moves from place to place in disguise to complete their work. Some Garou feel that more can be accomplished by working from within the structures of human society than from without. In one city the characters may kidnap everyone on the Board of Directors of a large corporation and in their stead pass rulings aimed at curbing the destructive tendencies of the company. In another city they may have to stay out sight so they melt into the growing numbers of homeless people. Elsewhere, they have to search for someone, so they assume a variety of different positions like taxi drivers, garbagemen, police officers, and more.

Each one of these new forms offers completely new stories, which makes this one of the strongest Chronicle Concepts. Not only are stories of the Garou possible, but the characters may have to deal with the mortal concerns of the humans around them.



• Dying Breed

The Garou are dying. This is the sad truth in any Chronicle, but in this variety of Chronicle the situation is even more desperate. The pack of player Garou may well be the last pack that the proud Garou can assemble. The pack is the last hope to save Gaia and the Wyld. The characters will have to be bolder and more outrageous in their methods and this will take them into conflict with the older Garou who still live. The characters will also be more frequently targeted for extermination by the enemies of Gaia.

• Forms

Just as Garou can work from within the structures of mankind, so too can they do immense good when they have melded indistinguishably into nature or the spirit world. The stories of this type of Chronicle are among the most difficult to tell, for they require supreme cooperation and participation from the players. However, imagine how awesome a Chronicle entirely within the Umbra could be? The terrain would be constantly changing and each story would bring delightful discoveries. Some Garou feel that the physical world should be forgotten, for the true battles must be fought and won in the Umbra. This is the only place that makes a difference any more.

• Guerilla Warriors

This is one of the standard types of Chronicles in *Werewolf: The Apocalypse*. In it, the characters take their role as the immune system of Gaia most seriously. There is no time for games or fancy approaches to solving the problems facing the

planet, so the Garou strike directly and often without mercy. Set in the South American rain forests, this Chronicle would involve the characters striking at the companies and people to keep them from clearing trees. Set in Alaska, the characters would work to shut down the oil conglomerates. In many places throughout the globe, the characters may even reintroduce aspects of the Impergium to control overpopulation, but this is a Chronicle not for the faint-hearted.

• Historical

Though this book assumes that you will tell stories about the Garou and our planet in a setting similar to modern-day Earth, there is nothing stopping you from telling stories about the efforts of the Garou in ages now long gone. How did the Garou respond to the Industrial Revolution, or even earlier advances of the Weaver like the invention of the wheel? In fact, you could go all the way back to the beginning of time and tell stories during the time Garou call the Impergium. In such a Chronicle, the Garou would be forced to impose their quotas on human life.

• Hunters

Some Garou feel that the most heinous enemies of Gaia are the Vampires, as their influence seems to be behind almost every advance and rational act of mankind. In a Hunter Chronicle, the characters are primarily concerned with the destruction of the creatures you are encouraged to play in another game in the Storyteller game system **Vampire: The Masquerade**.



A complex Chronicle could be created by the characters' efforts to renew a lost caern in the center of a city like Chicago. The Prince of Chicago would have to move quickly to end a threat like this or his position would soon be jeopardized.

• Kindred Ally

On the other hand, because of the tremendous power the Kindred do have in mortal society, some Garou feel that Vampires are among the best hope for a quick solution to the current emergencies. In this type of Chronicle, you can essentially tell stories similar to the ones explained in **Vampire: The Masquerade** and the supplements for that game. Garou can work to end the intrigue and power games between certain Kindred in order to create an opportunity to gain the trust and assistance of important and powerful Vampires.

• Lunatics

Some Garou never learn of their true heritage and instead discover their horrifying powers without guidance. Such Garou are called Lunatics, for they lack the control and knowledge that allow Garou to become a part of the environment, not stand out from it. In this Chronicle, characters may search for answers to their strange affliction after discovering that there are others like them (i.e. the other characters). This sort of Chronicle is most effective when the players themselves don't know much about the background and history of the Garou. This way, the discoveries made by the characters are news to the players as well.

• Other Realms

Though the stories of **Werewolf: The Apocalypse** are intended to be told with a backdrop of a world much like our own, the Garou are vital and interesting enough to offer possibilities in other settings as well. Perhaps your stories are set on a post-holocaust world where the Garou's battle is truly desperate, for the machinations of mankind's wars have brought the world perilously close to ruin. Or perhaps you prefer a fantasy setting where the Garou are but one of many strange races of the world. Or maybe your stories will be set in a science fiction setting where the Garou have the opportunity to stave off the power of the Weaver on other planets before there is even a threat.

• Pack Development

This Chronicle Concept must begin *prior* to the rite of passage story. In this Chronicle, the goal is to tell a story of the entire history of one pack of Garou from their kidnapping by their adoptive tribe to their achievement of their pack quest. This type of Chronicle is the most basic kind and involves aspects of many of the other Chronicle Concepts, especially Guerilla Warriors and Quest. Primarily, though, it is concerned with the culture of the Garou, and the ultimate success or failure of that race's efforts.

• Quest

The Garou believe that packs of their kind are not formed accidentally. Instead, certain Garou are destined to be brought together to complete a Quest of importance to the spirits or even the tribe's totem personally. To make matters confusing, the object of the Quest is not always divulged by the spirits.

As the Chronicle progresses, the characters will accumulate clues and hints, sometimes in the forms of dreams, sometimes in the form of eerie events occurring around them, about the nature of their Quest. The Quest could be the recovery of some item of importance to the spirit or the Garou in general; conversely, the goal could be something else entirely, like the formation of a corporation that provides funding for research into natural medicines. Or the Quest could be something even more esoteric or complicated.

Renunciation

In their culture, Garou have an opportunity to relieve themselves of responsibility for who and what they were in the past. This is called Renunciation, and when a Garou announces it she immediately becomes a new person. All honors and position held in that previous life are voided.

This Chronicle Concept involves a new pack formed by several Garou who have announced Renunciation at about the same time. Perhaps they are Renouncing because of the same failure or incident, or perhaps not. They may or may not have

been in the same pack previously; both ways are interesting. If they were in the same pack, then all the characters will have to heed their responsibility under the others' privilege of Renunciation not to be spoken to about the past. Pack dynamics may change completely.

Beyond this central Concept, the Chronicle may proceed in any fashion. You might decide to combine it with another Concept, like Hunters, so all the Garou have Renounced with the goal to kill Kindred.

• Superheroes

Garou are super-powered beings. What they do with their powers are primarily their responsibility. Instead of aiding the secret fight against the Wyrm, a Garou may decide to strike out only at the ignoble aspects of the Weaver, like crime or prejudice. As superheroes that may even be known to mankind, the Garou may develop new personæ (like Wolfman) and fight the ills of society.

• Uncles

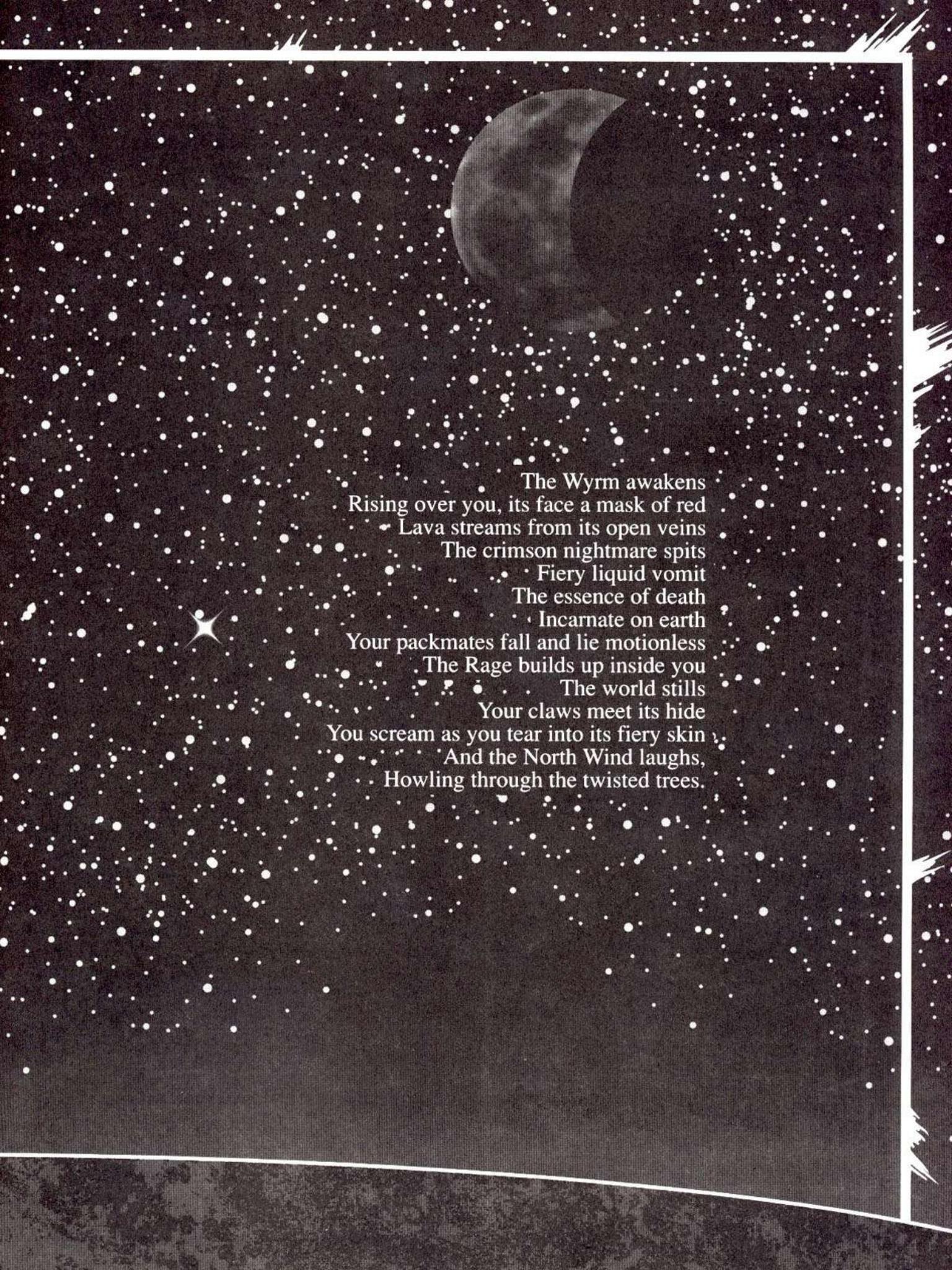
At some time in a successful Garou's life, she is expected to provide for the support and development of a new generation of Garou. As the character was once kidnapped and shown her true heritage, so must she now become an Uncle. The formation of a new pack is an important task and obligation in Garou society. Since Garou are often not alive when Garou children of their making are born, as the Garou "gene" sometimes skips many generations, this is a fine substitute for raising a family.

BOOK 2

Basics

"It all begins, beneath the skin
No one is near, no one will hear
Your changeling song takes place
In Shadowtime"

— Siouxsie & The Banshies,
"Shadowtime"



The Wyrm awakens
Rising over you, its face a mask of red
Lava streams from its open veins
The crimson nightmare spits
Fiery liquid vomit
The essence of death
Incarnate on earth
Your packmates fall and lie motionless
The Rage builds up inside you
The world stills
Your claws meet its hide
You scream as you tear into its fiery skin
And the North Wind laughs,
Howling through the twisted trees.



D. ALEXANDER

Chapter Four: Rules

Every game has rules. Some have only a few and are fairly simple, such as Chutes and Ladders, while others have a great many and are quite complicated, like bridge. **Werewolf** has something in common with both—it has only a few simple rules, but these few rules have a large number of permutations. You only need to learn the basic rules, but their permutations evoke the flavor of the game and allow it to reflect the true complexity of real life. This chapter provides the basic rules of **Werewolf**; the permutations are what Book Three is about.

Rules are like the myths which shape and describe a culture. They define what is important and sacred and delineate the possibilities of existence. Though these rules may seem somewhat strange and exotic, they really aren't all that complicated. Once you understand them, you'll understand how to play the game. Just concentrate on learning these basics and everything else will come naturally.

Periods of Time

The first thing you need to learn is how time passes in **Werewolf**. There are five different ways to describe time, going from the smallest unit to the all-encompassing one.

- Turn — One unit of time within a scene, anywhere from three seconds to three minutes long. A turn is enough time to take one action (discussed below).

- Scene — One compact period of action and roleplaying taking place in a single location. A Scene is made up of a variable number of turns (as many as it takes to complete it), or can be straight-up roleplaying.

- Chapter — One independent part of a story, a Chapter is almost always played in one game session. It is made up of a number of Scenes, as well as connecting periods of "downtime".

- Story — One complete tale, with an introduction, buildup and climax, which often takes several Chapters to complete.

- Chronicle — A whole chain of Stories connected together by the ongoing lives of the characters and perhaps a broadly conceived theme and plot. It is simply the ongoing story told by you and the players.

Actions

Besides acting out their characters' speeches and conversations, players will want their characters to attempt to perform the actions they have described to the Storyteller. Actions can be anything, from jumping over a gorge to taking a glance behind you to see if you are being followed. The player tells the Storyteller what her character is doing and details the procedure she uses.



Many actions are automatic, such as when you tell the Storyteller that you walk across the street toward the warehouse, for instance. All the Storyteller needs to do is keep track of where you are and what you are doing. The Storyteller might simply tell you, "You've reached the warehouse and you see that the door stands slightly ajar, the broken lock lying on the pavement."

Some actions are not automatic and require a dice roll to determine success or failure.

Rolling Dice

There is always chance in life. There's a chance that you'll win the lottery, a chance that you'll be audited, and a chance that you will die in a plane crash. Chance plays a role in **Werewolf**, as well. However, we use dice to simulate the duplicity of Lady Luck.

The game system in **Werewolf** consists of rolling 10-sided dice, which you can buy in any game store. You will need to get together as many as you can find, so either use our special mail order offer given in the back of this book, or find someplace where you can buy a handful. If you are the Storyteller, you will want a lot of dice, at least 10, all to yourself. As a player, you'll want dice as well, but sharing dice with other players will work just fine.

Whenever the success of an action is in doubt or the Storyteller thinks that there is a chance you might fail, you will have to roll dice. This gives your character an opportunity to let both weaknesses and strengths exhibit themselves, revealing something of the character's true nature to both you and the other players.

Ratings

A character is described by his or her Traits — the innate and learned abilities and skills the character possesses. These are defined by numbers; each Trait has a rating from one to five, which describes how good the character is in that particular Trait. One is pretty lousy and five is superb. This scale of one to five is the "star" rating system made famous by movie and restaurant critics.

You should consider the normal human range to be from one to three, with two being average. However exceptional people, Garou especially, can have Traits of four (exceptional) or five (superb), or even have a zero in a Trait (which is extremely rare, but not unheard of).

- Abysmal
- Poor
- Average
- Good
- Exceptional
- Superb

For every dot your character has in a particular Trait, you get to roll one die. Thus, if you had four dots of Strength, you would get to roll four dice. If you had a one Perception, you would get to roll only one die. However, you almost never simply roll the number of dice you have in an Attribute, which are your intrinsic capabilities. Usually you get to add the number of dice you have in an Attribute with the number of dice you have in an Ability — things which you know and have learned.

So if you wanted the players to roll to see if they notice the patrol car creeping up behind them, you would have them roll their Perception + Alertness — an Attribute + an Ability. They would take as many dice as they had points of Perception, put them in their hands, and then they would take as many dice as they had points of Alertness, and put those in their hands also. You get to roll as many dice as you have total points in your Ability and Attribute.

These dice are called the Dice Pool, which is a description of the total number of dice you roll in a single turn — usually for a single action, though you can divide up your Dice Pool in order to be able to perform more than one action. You always roll the number of dice equal to the permanent rating (the circles) of a trait, not its current score (the squares).

There are many actions that don't require or even have an Ability that is appropriate, such as when you want to break down a door. In such cases, you would only use an Attribute, rolling the number of dice you have listed for that Attribute — in this case Strength.

There is absolutely never a situation where more than two Traits can add to a Dice Pool. Only one Trait can be used if it has a potential value of 10 (such as Gnosis or Willpower). It is generally impossible for a normal human being to have more than 10 dice in a Dice Pool (though Werewolves are a different story).

Difficulties

Now you've got to figure out what you're looking for when you roll the dice. The Storyteller will give you a difficulty number, which is the number that you need to get in order to succeed in whatever you are attempting. A difficulty is always a number between two and ten. You need to get that number or higher on at least one of the dice you roll in order to succeed. Every time you do so, it's called a success. If the difficulty is a six and you roll a 2, 3, 6, 5 and 9, you will have scored two successes. Though you need only one success to actually succeed, the more successes you get, the better you do. Getting only one success is considered a marginal success, getting three is considered a complete success, and getting five is a momentous event.

Difficulty Numbers

Three:	Easy
Four:	Routine
Five:	Straightforward
Six:	Average
Seven:	Challenging
Eight:	Difficult
Nine:	Extremely Difficult

Degrees of Success

Single (One)	Marginal
Double (Two)	Moderate
Triple (Three)	Complete
Quadruple (Four)	Exceptional
Quintuple (Five)	Phenomenal

You can see that if the difficulty is lower, it's easy to get a success, and if it's higher, it is more difficult. The Storyteller will assign high difficulties whenever the action you have decided to take is difficult, and will either let you do something automatically (because your Attributes and Abilities are so high) or give you a low difficulty if it is particularly easy.



Though they are not on the list above, the Storyteller can also assign a difficulty of two or 10. However, these should almost never be used. Difficulty two is so pathetically easy that you might as well let the player succeed without wasting time on a roll. Difficulty 10 is so difficult that there is an equal chance to succeed as there is to botch (see below), no matter how many dice the player is rolling. A 10 is pretty near impossible. On the rare occasions when you do announce a difficulty of 10, be sure you realize how impossible you are making the chance of success.

Unless the Storyteller says otherwise, the difficulty for a particular task is always a six. Most actions will require sixes. This is the standard assumed difficulty. Additionally, if a player ever rolls a ten, it is automatically a success, no matter what.

Rule of One

There is one last thing you've got to learn about rolling dice, and that is the "rule of one." Whenever you roll a one, it cancels out a success. It completely takes it away. You remove both the "success" die and the "one" die and pay them no more heed. If you roll more ones than you do successes, a disaster occurs; something called a botch takes place. Don't count the ones that canceled out successes, but if even a single one is left after all successes are gone, then a botch occurs. Getting a single one

or five ones is about the same; it is the circumstances surrounding the botch that determine if it is catastrophic or a minor mishap. If there aren't any ones or successes left, you've failed.

Automatic Success

You don't want to be rolling dice all the time, as it can get in the way of the roleplaying. **Werewolf** employs a very simple system for automatic successes so that players do not have to make rolls for actions which their characters could perform in their sleep.

It works like this: if the number of dice you have in your Dice Pool is equal to or greater than the difficulty, then you succeed automatically. It is considered the equivalent of only getting one success, so sometimes a player will want to roll anyway in order to attempt to gain even more successes. But for very simple and often-repeated actions, automatic successes can eliminate a lot of wasted time.

The automatic success rules can be used to completely eliminate dice rolling, something you will want to do during live-action roleplaying. In such situations, automatic successes aren't a matter of choice. Either you are good enough to succeed or you are not. It is simple, but so was Cops 'n' Robbers and we liked it just fine. The story was what was important and the rules didn't matter.



This simple system even has a twist, making it not quite so black and white. A Willpower point can be expended to earn an automatic success. You won't want to do this often, but on certain actions it can be very advantageous to do so. Of course, the Willpower only counts for one success if multiple successes are required.

When we play, we usually use a combination of dice rolling and automatic successes. During most scenes — especially when we're deep into the story — we don't even roll dice, preferring to roleplay through them without interruptions. However, when we get in the mood for *playing-a-game*, rather than *telling-a-story*, we make lots of dice rolls and add many complications to the rules.

The Character Sheet

If you look on the next page, you will see an example of a complete **Werewolf** character sheet. The character is a young Garou named Bonecrusher, and the examples throughout the book will use him as their subject. The following is a quick look at the Traits that describe him.

The top of the character sheet is taken up with basic information, such as the character's name, the player's name, and the name of the Chronicle that is being played. The other things listed along the top, such as Breed, Auspice, and Tribe, are explained in the next chapter.

There are three major classifications of Traits, and they make up the three big boxes you see on the character sheet. Attributes and Abilities we've already discussed. Advantages are the things which make the character special.

The Attributes are one of the most important aspects of a character. They are the innate aptitudes and potentials of a character. Attributes are divided into three categories: Physical, Social and Mental. Each category is divided up into three different Traits (three is a numinous number in **Werewolf**).

Abilities are as important as Attributes, but they are the things which a character knows that have been learned over the years. Abilities are divided into three categories: Talents, Skills and Knowledges.

Advantages are a combination of two different categories, each of which describes different ways for a character to be unique. Gifts are the mystical traits which define the powers of a Garou, while Backgrounds describe the social advantages that a character can have.

At the bottom of the character sheet are the three primary Traits — the only ones that work on a scale of 1-10 rather than 1-5. Rage describes the emotional anger of the character. Willpower measures the self-confidence and determination of a character. Gnosis demonstrates the depth of spiritual wisdom and power the character possesses. Each has both a rating (the circles) and a score (squares); the rating is what you use to make a roll, while your score indicates how many points you have left to spend.



To the left of these traits is a place to put your combat statistics. On the right is the Health chart, a place to record wounds.

You simply fill in the dots in order to record your ratings in various Traits. Dots are considered to be permanent records of the rating of a Trait. Fill in dots like you would the ovals of a standardized test. On the other hand, squares are for temporary records of what level a Trait is at — they go up and down frequently. Only use a check mark in boxes.

By the way, you will find a full-page character sheet at the back of this book. You are free to photocopy it and use it in your Chronicle (for personal use only).

Complications

You may have already realized that it is quite easy to get a single success, even when you are rolling only one or two dice. You have a 75% chance for a marginal success when you are rolling two dice and the difficulty is a six. While that may sound too easy, there is more to this dice system to complicate matters.

There are a number of different ways to complicate the rolls. Some of them are discussed below. For troupes heavily into roleplaying, simple rolls and automatic successes are enough. Generally, you use a complication if you or the players want a

break from the roleplaying, if you want to roll a few dice, or if you want to make a game out of the scene. Complications can add drama to the story and create a depth of passion and focus.

Specific systems of complications have been developed completely in the Drama Chapter. However, below are the basic complications that can be employed in *Werewolf*.

Extended Action

In order to succeed fully, a player will sometimes need more than one success — they will need to accumulate three, or seven, or even 20 successes (on rare occasions). When you only need to get one success to accomplish your action, it's called a simple action. When you need to get more than one success to get a marginal success, it's called an extended action. Extended actions are not uncommon, but simple actions are the ones most frequently made.

In an extended action, you will roll over and over again on subsequent turns in an attempt to collect enough successes to succeed. For instance, you're climbing a tree and the Storyteller announces that when you get a total of seven successes, you've climbed to the top. You'll get there eventually, but of course the more times you roll, the more chances you have to botch and injure yourself. If you are attempting to climb down the tree because it is on fire, the amount of time it takes becomes exceedingly important.



During an extended action, you can keep trying to get successes for as long as you want, or at least until you fail to get even one success. If you botch, you may have to start over from scratch, with no accumulated successes. The Storyteller may not let you try again at all.

Because of the dramatic effect that extended actions provide in the story, they are used frequently in the systems described in the Drama chapter. However, this type of action is more complicated than a simple action and should not often be employed in the middle of intense roleplaying. As the Storyteller, it will be your decision as to what type of action to call for. A little bit of experience will serve you well when employing these rules.

Resisted Actions

Sometimes you will make an action in opposition to one made by another character. Both of you will make rolls, with a difficulty often indicated by a Trait of the other player, and the person who gets the most successes succeeds. However, you are considered to get only as many successes as the amount by which you exceed your opponent's successes. The opponent's successes eliminate your own, just as ones do. Therefore, it is very difficult, and rare, to get an outstanding success on a resisted action. Even if your opponent cannot beat you, she can diminish the effect of your efforts. On actions that are both extended and resisted, one of the opponents must collect a certain number of success in order to completely succeed. Each success above the opponent's total number of successes in a single turn is added to a success total. The first to collect the designated number of successes wins the contest.

Teamwork

Sometimes characters can work together to collect successes, most often during an extended action. At the discretion of the Storyteller, two or more characters can all make rolls separately and add their successes together. They may never add together their separate Traits into one roll, though. Teamwork is effective in some circumstances, such as in combat, shadowing prey, collecting information, and repairing devices. In others it can actually be a hindrance, such as in many social actions (where it can be confusing to the subject).

The chart below may serve to clear up your confusion on some of the different types of rolls that can be made.

Golden Rule

Remember that in the end there is only one real rule in *Werewolf*: that there are no rules. You need to make this game whatever you want it to be; if the rules get in your way, then ignore or change them. In the end, the true complexity and beauty of the real world cannot be captured in rules; it takes

storytelling and a vigorous imagination to do that. These rules are not so much rules as they are guidelines, and you are free to use, abuse, ignore and change them as much as you like.

Try it Out

Well, that's it. Those are the rules. This system for rolling dice is all you really need to know to play this game. All the other rules are just clarifications and exceptions to these ones. As long as you understand what's been discussed here, you won't have any difficulty understanding anything else. If you don't think you've caught everything, just read it over again and you'll find it will make more sense the second time around.

Now go ahead and make a few rolls, using the example character from the other page. Bonecrusher is attempting to jump from the roof of one building to the roof of another, a distance of 15 feet across. The Storyteller decides that the action has a difficulty of seven. Take four dice because of Bonecrusher's Dexterity of four, and two dice because of his Athletics rating of two. You should now have six dice in your hand—that's a lot. You don't have much chance of failing, but go ahead and roll—you never know. Look to see how many successes you have, making sure to take away a success for every "one" you roll. Did you make it, or did you botch? The more successes you get, the better you land. Only one success might mean that you jumped to the other roof, but are hanging on by your fingers (which would require more rolls to see if Bonecrusher managed to keep hanging on and climb up to the roof).

Next, try out an example of an extended and resisted action. An example of this is an arm wrestling match. This is overly complicated for something that isn't all that interesting, but it shows you what you can do using this game system. It is an indefinite series of rolls, each using a different Trait and requiring different difficulties. A character needs to accumulate five successes more than their opponent in order to finally win. A botch eliminates all of your accumulated successes.

- First roll: Each player rolls Strength, at a difficulty equal to the opponent's Dexterity + 3 (speed is important at first).
- Second and Third roll: Each player rolls Strength; the difficulty is the opponent's Strength +3.
- Fourth roll (and all subsequent ones): Each player rolls Strength; the difficulty is the opponent's Willpower.

Examples of Rolls

Following are some examples of rolls, to provide you with some ideas on how to incorporate them into your action scenes. Please note that each Attribute can work with each Trait, so there are 270 potential types of simple rolls that can be made. Admittedly, you will not often roll Stamina + Computer, but it might come up.

- You are standing watch while your companions catch a few hours of sleep. Make an Alertness + Stamina roll to see how awake and alert you are when intruders finally approach in the pre-dawn gloom (difficulty 7).

- An initiate of the Black Spiral Dancers is creeping up behind you; roll Perception + Alertness to see if you notice her approach (difficulty 9).

- A tough street punk refuses to take your commands. Roll Strength + Leadership in an attempt to physically dominate him and get him to do what you say.

- Can you convince the gathering crowd to do as you have asked? Roll Charisma + Leadership as you attempt to give an off-the-cuff speech (difficulty 7). You'll need four successes to completely convince them.

- Your arch-rival is giving a speech to the assembled elders of the Moot. Roll Perception + Leadership to get an idea of how good a leader she is (difficulty 6). If you somehow get five successes, you'll know her exact rating.

- After being questioned for hours, you roll Acting + Stamina to see if you can maintain your story successfully (difficulty 8). Five successes and you'll finally convince them completely.

- You threaten the young man by trying to lift him up by his collar; roll Strength + Intimidation (difficulty 8).

- Yelling and screaming at the taxi driver, you try to get him to drive even faster. Roll Charisma + Intimidation (difficulty 6).

- You ask a series of rapid-fire questions in order to discover what threats will intimidate the subject. Roll Wits + Intimidation (difficulty 6).

- You attempt to use what you know about human feelings to calm the crazed woman down. If you can understand the meaning of that strange expression on her face, perhaps you can stop her from screaming. Roll Manipulation + Empathy (difficulty 6).

- In order to stop the motor from blowing up, you've got to rip the whatchamacallit out of the thingamajig. Roll Strength + Repair (difficulty 6).

- You try to decipher what's wrong with the car engine from the strange sounds it is making. Roll Perception + Repair (difficulty 6).

- Reining in the terrified horses takes a lot of force and expertise. Roll Strength + Animal Ken (difficulty 9).

- You attempt to decipher why the ravens are crying so loudly and suddenly. Roll Intelligence + Animal Ken (difficulty 9).

- You try to motion to the truck driver to pull over by pointing at his wheels and pretending to yell something out the window. Roll Manipulation + Drive (difficulty 4).

- Suddenly, the man pushes a crate out of the van you have been chasing—roll Wits + Drive to see if you can avoid hitting it (difficulty 6).



- How long can you remain motionless in the bushes as the two guards chat for hours on end? Roll Stamina + Stealth (difficulty 7). Each success is 10 minutes.
- You try to follow the intricate paper trail to the company who manufactured the biological contaminants in the first place. Roll Intelligence + Bureaucracy (difficulty 9).
- Is the store clerk lying about what he remembers? Roll Perception + Investigation (difficulty 7).
- You need to add precisely 2.3 mg of nitrous oxide to the solution, no less, no more. Roll Dexterity + Science (difficulty 4).
- You foolishly attempt to break into the Southern Bell computers. Roll Intelligence + Computer (difficulty 3) to notice the fact that it is virtually impossible.
- You try to convince the FBI agents that you really weren't involved with the hackers who broke into the Southern Bell computer. Roll Manipulation + Computer (difficulty 10). But they confiscate your computer regardless of what you roll.
- The ritual takes three days to complete. Can you stay awake for 72 hours? Roll Stamina + Occult (difficulty 8).
- You try to slip out of your handcuffs (good luck!). Roll Dexterity + Streetwise (difficulty 10). You need to collect 3 successes.
- What language is she speaking? Roll Intelligence + Linguistics to figure it out (difficulty 6).

Game Terms

Words used by the players:

• **Ability:** These are Traits that describe what a character knows and has learned, rather than what they are. Abilities are Traits such as Intimidation, Firearms and Enigmas.

• **Action:** An action is the performance of a deed, which is a consciously-willed, physical, social or mental activity. When players announce that their characters are doing something, they are taking an action.

• **Advantage:** This is a catch-all category, describing the mystical Gifts and Backgrounds of a character.

• **Aspect:** A shortened version of "Auspice", which describes what stage of the moon a Garou was born under.

• **Attribute:** These are Traits that describe what a character inherently is. Attributes are such things as Strength, Charisma and Intelligence.

• **Botch:** A disastrous failure, indicated by rolling more ones than successes on the 10-sided dice rolled for an action.

• **Character:** Each player creates a character, an individual whom they roleplay over the course of the Chronicle. Though "character" could imply any individual, in **Werewolf** it is always used to describe the player characters.

• **Dice Pool:** This describes the dice you have in your hand after adding together your different traits. It is the maximum number of dice you can roll in one turn, though you can divide them among different actions.

• **Difficulty:** This is a number from 2-10 measuring the difficulty of an action that a character takes. The player needs to roll that number or higher on at least one of the dice rolled.

• **Downtime:** The time spent between scenes, where no roleplaying is done and turns are not used. Actions might be made, and the Storyteller might give some descriptions, but generally time passes quickly.

• **Extended Action:** An action that requires a certain number of successes for the character to actually succeed.

• **Gifts:** The mystical powers of a Werewolf.

• **Factor:** A number which limits the total number of dice that can be rolled on a particular action. Gnosis serves as a factor in many spirit rolls, and factors are used on many rolls related to the spirit world.

• **Gnosis:** A measure of the spirituality of a Werewolf. The knowledge of spiritual things, mystical knowledge.

• **Health:** This is a measure of the degree to which a character is wounded or injured.

• **Points:** The temporary score of a primary trait such as Rage, Willpower, Gnosis and Health — the squares, not the circles.

• **Refresh:** When points are regained in a dice pool, it is said that they are being “refreshed”. The number of points regained is the refresh rate.

• **Rating:** A number describing the permanent value of a Trait, most often a number from 1-5, though sometimes a number from 1-10.

• **Rage:** Rage is a dice pool used to increase the number of actions allowable when the character is in wolf form, and gained when the character faces setbacks and embarrassment.

• **Resisted Action:** An action that two different characters take against each other. Both compare their number of successes and the character with the most wins.

• **Scene:** A single episode of the story; a time and place where actions and events take place moment by moment. A scene is often a dramatic high point of the story.

• **Score:** The temporary value of a trait or combination of traits used in a single roll.

• **Simple Action:** An action that requires the player to get only one success to succeed, though more successes indicate a better job or result.

• **Renown:** This is very important to the Garou, for they are very concerned with how they are viewed within the Tribe and by their people. Renown is subdivided into three different totals, Glory, Honor, and Wisdom, which can go both up and down. These numbers are usually in the thousands, and have little to do with other numbers used in the game.

• **Storyteller:** The person who creates and guides the story by assuming the roles of all characters not taken by the players and determining all events beyond the control of the players.

• **System:** A specific set of complications used in a certain situation. Rules to help guide the rolling of dice to create dramatic action.

• **Trait:** A Trait describes any Attribute, Ability, Advantage or other character index that can be described as a number (in terms of dots).

• **Troupe:** The group of players, including the Storyteller, who play Werewolf — usually on a regular basis.

• **Willpower:** One of the most important Traits is Willpower. It measures the self-confidence and self-control of a character. However, Willpower works differently than most Traits — it is usually used up, rather than rolled.



D. ALEXANDER

Chapter Five: Character

Before you can begin to play **Werewolf**, you must create your character. However you don't just make up a character as you go along like you do in make-believe. Instead, you've got to make a character before you begin to play. There is a certain amount of work involved — characters are created, not born. It is a creative struggle to build a compelling, complete, yet honest character. It is a challenging task even for the most experienced of us.

This chapter describes how to create a unique character, starting with a general concept and translating it into numbers that can be used in the game. It provides guidelines for the Storyteller, who can in turn guide the players in the creation of their characters. This process is very simple and the players can probably figure it out for themselves by reading the briefing sheets included in the Appendix (which you can photocopy). However, the Storyteller should have a good grasp of the process, in order to be able to answer their questions accurately and succinctly.

Character creation is not unlike cooking. You've got to decide what you are going to make and then gather the ingredients, stir them together, and let the mixture bake for a few hours. You first need to decide what kind of character you want. Are you going to be a rough-and-ready oil-derrick "cowboy", or an itinerant preacher wandering through the Appalachian Mountains? The traits you then select based on this concept provide the background and personality (and the numbers) of your character. Once you're done with the

mechanics of the process, you need to sit back and let the character stew in the back of your brain. Often it is only after several sessions of play that your character will be truly complete.

The Pack

The pack is united by sacred purpose and guided by sacred light. The pack is your family, the only ones you can trust. Those of us without a pack are the lost and lonely among us. They are the ones who will never amount to anything, and who no one shall miss. Take pride and place trust in your pack; it is the only solace our kind can ever know. Do not squander your chance to unite with it.

There is no single "winner" of **Werewolf**, since the object is not to defeat the other players. The object is to survive, and, to a lesser degree, to gain more power, experience and fame as a character. To win at all, you need to cooperate with the other players; indeed you and they must unite as a pack.

The most important concept to a **Werewolf** character is the pack. The pack is the fundamental unit in Garou society, just as the family is meant to be among humans. The pack is the group of characters of which you will be a part when you are playing your role as a **Werewolf**. Playing a member of a group as tightly

bound as a pack can be difficult for the more rebellious among us, but such rebel spirits can serve to make the process all the more interesting.

The pack is the sum of its members—nothing more, nothing less. The pack, however, is a way of describing those Garou as a group—a group which holds in common certain motivations, enemies and background.

Indeed, the pack can be seen as a character in and of itself. It is the character that all of the players share, and whose success they all strive for. Even if you lose your character the pack will remain, and your new character can join it. The pack can thus endure even beyond the grave, and has an importance to this game that cannot be underrated.

Creating a Pack

One of the most important tasks in creating a Chronicle is to define the pack to which the characters belong. This is a difficult and delicate task, for you must think ahead and prepare for the type of stories which you want to tell and be involved in. Creating a concept and purpose for your pack is something both the players and Storyteller must work on.

It is very important for the players and Storyteller to work together on the pack, making it into something akin to the character creation process, only with everyone involved. The Pack can become the central character of the Chronicle, the

thing which can hold the players together over the long haul, so pay attention to it. The players should all agree on what kind of pack they would like to be a part of, and thus what sort of stories they would enjoy playing out. They are, in short, helping choose what sort of Chronicle it will be by deciding what sort of pack the players will be in. Anything the Storyteller can do to empower the players and involve them in the story is good.

Though the players must decide most of this for themselves, the Storyteller must guide them, and thus ensure that what they choose fits in with his conception. One method is to describe a setting to the players and let them decide all the rest, but it is also possible to have everything planned out, even down to the characters' motivations and enemies, just to give them a challenge.

Many packs are formed during a rite of passage as, in the interests of survival, the characters band together. Usually such packs are composed of members from a single tribe, but as so many caerns become more and more multi-tribal, it is possible for such packs to be composed of characters from different tribes. Moreover, increasingly in recent years, packs are formed of Garou who have met after they have become full members of a tribe, and are banded together out of common purpose. Other suggestions for a pack can be found in Chapter Three.

Some things you need to think about, both before and after character creation:



Character Creation Outline

Step One: Character Concept:

Who are you?

- Choose Breed: 3 choices
- Choose Aspect: 5 choices
- Choose Tribe: 13 choices

Step Two: Select Attributes:

What are your basic capabilities?

- Prioritize your three Categories:

Physical, Social & Mental (7/5/3)

- Choose Physical Traits: Strength, Stamina & Dexterity
- Choose Social Traits: Charisma, Manipulation & Appearance
- Choose Mental Traits: Perception, Intelligence & Wits

Step Three: Select Abilities:

What do you know? (13/9/5)

- Prioritize your three Categories: Talents, Skills & Knowledges

- Choose Talents: your innate, intuitively learned abilities
- Choose Skills: your trained abilities
- Choose Knowledge: abilities you have studied and memorized

Step Four: Select Advantages:

In what ways are you unique?

- Choose Renown: an indication of your character's standing among the Garou
- Choose Backgrounds: May be limited by Chronicle concept (5 dots)
- Choose Gifts: Determined by what was chosen above

Step Five: Last Touches:

Filling in the all-important details.

- Record base Rage
- Record base Willpower.
- Record base Gnosis
- Record Rank — all beginning Garou start at Rank 0.
- Spend your 15 "Freebie" points to raise any Trait (cost: 7/5/2/1)

• What is the nature of the sept to which the pack belongs, if any? What spirits does it revere, what name does it go by, and who are its leaders?

• How was the pack formed, and how long has it been in existence?

• What is the particular mission of the pack? What are its uniting ideals and motivations? Do they simply seek to protect the territory of their family or tribe, or do they perhaps desire to wreak vengeance on those who have destroyed the earth?

• Where does the pack range? What area does it consider its territory — its domain — if any at all? Does the pack actively patrol and protect this territory, or does it wander about without such responsibilities?

• Who are the friends and allies of the pack; who support it and provide it with aid? More importantly, who does the pack protect, and why?

• Who are the enemies of the pack, and why have they become so? What are the motivations of their enemies, and, if they are not Garou, what are their powers?

• How are decisions made; is there a leader? Some packs continually fight among themselves for the position of alpha, others don't allow anyone within the pack to pick on another.

Purpose

The pack is the fundamental unit of Garou society, a concept lodged deeply in their thought. Werewolf society understands its member only in terms of the pack; those without packs are either pitied or cursed. Those who abandon their packs, or are abandoned, are treated with the same mixture of tenderness and contempt that we humans treat our newly divorced. It is only the elders of the tribes who live without packs, and they only dissolve their sacred groups after they have discovered, and hopefully fulfilled, their true purpose.

According to Garou tradition, each and every pack has a purpose given to it by Gaia, a purpose for which its members were brought together, a purpose which they are meant to serve. Indeed, packs share the same dreams when they sleep and are guided by the same spirits; only when the purpose is fulfilled can they retire from active life in peace.

Getting Started

As the Storyteller, you are going to have to guide the players through the character generation process. After your players arrive for the game session, you need to introduce them to the basic premise of the game, as well as describe the rules system. Make sure they understand the concepts of both the game and the world — though you can leave significant room for mystery. Don't answer *all* their questions.

A good thing to do is to pass out the character sheets, and let the players ask questions about the different traits (a “clean copy” is found in the Appendix). You can also use the briefing sheets found in the Appendix to help explain things.

Step 1) Character Concept

Before you write a single thing down, you need to develop a concept for your character. It only needs to be a general idea of what your character will be like, an idea that is unique and interesting. It usually starts with a basic expression of who and what you want to be, just enough to get an image of what you are looking for. During the character creation process you may change and adjust this concept, but at least it gives you a starting point. For example, your concept could be “I’m a deranged fur trader who hunts mink while in wolf form. I don’t really get along well with humans.” This concept needs to be unique and complete, and should be approved by the Storyteller.

Once you have the basic idea, you need to make three different choices to iron down exactly what sort of concept you have made. You need to choose your breed (your background), auspice (important in terms of the future potential of your character) and tribe (the group which claims you as a member). The better you can interrelate these three aspects of a character, the more intricate and complete your character shall be.

- **Breed:** Garou are torn between two different worlds, and do not possess a place of their own between. They are a people without a true home. This extends itself even to their method of reproduction — alone they cannot perpetuate their race. They need to breed with humans or wolves in order to have healthy children.

It is against the oldest traditions for Garou to breed with one another; the product of such unions is invariably sterile and usually malformed. They must breed with humans or wolves in order to carry on the line. Even when a Garou interbreeds with a human or wolf, the progeny of that union is not always, or even usually, Garou. Sometimes the recessive strain only makes itself felt several generations down the line. Each tribe keeps track of and identifies all those humans and wolves who are descended from the tribe; those who exhibit the traits of the

Breed

- **Lupus:** You were raised in the wilds as a wolf, with wolf parents. Until you were nearly grown, you did not know what you were (nickname: feral).

- **Metis:** Your parents are Garou, but you are malformed and sterile. You understand Garou culture more deeply than the others for you were raised by the tribe (nickname: mule).

- **Homid:** You were raised as a human, with human parents. Until you were nearly adult you did not know what you were (nickname: ape).

Auspice

- **Ragabash:** New Moon — The Trickster: questioner of the ways
- **Theurge:** Crescent Moon — The Seer: searcher of the ways
- **Philodox:** Half Moon — The Ritualist: speaker of the ways
- **Galliard:** Gibbous Moon — The Moon Dancer: lover of the ways
- **Ahroun:** Full Moon — The Warrior: protector of the ways

Garou are marked and tracked down just before they enter puberty. It is only then that they are told who and what they are, and made a member of the tribes.

- **Auspice:** Your auspice is the phase of the moon your character was born under, an astrological sign of sorts, and it is very important to many of the Garou. Your auspice not only indicates what your family is like, but many of the intrinsic strengths and weaknesses your character possesses.

There are five different auspices, each descriptive of a particular type of personality according to the tradition — each with different potentials and capacities. Much of what describes a member of a particular auspice is mere superstition, but there is perhaps some relevance to it as well.

Some of the greatest of the Garou are those who have rebelled against the moon; that is to say, they have broken away from the lunar phase which controls their life. They renounce their name and their auspice and choose a new path through life, but more is said on this in the Development chapter. For now just concentrate on picking an auspice which either describes your character well, or is something your character can rebel against.

Though a short list is given, complete descriptions of the Lunar Aspects can be found in the Traits chapter (p.XX).

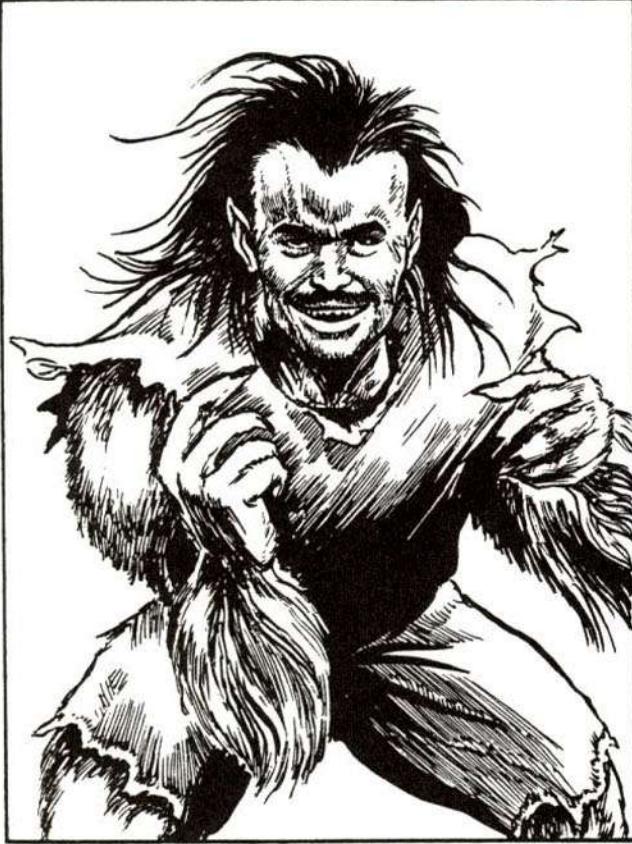
- **Tribe:** Often all the characters in a pack will be from the same tribe of Garou, but this is not always the case. The tribe from which a character hails says a great deal about who and what they are, and the variety of different tribes is staggering, though there are thirteen dominant tribes among the Garou. Every tribe has a primary spirit totem, which does much to describe it. If the characters are all from the same tribe, choosing which tribe and describing it is up to the Storyteller; however, if each character is from a different tribe, each player can choose it on their own. The tribe determines much of the character’s background.

Player character can choose from the thirteen tribes which still respect Gaia; see the list below. For more information on the variety of tribes and their salient characteristics, see p.XX.

tribes:

- **Get of Fenris:** Savage and bloodthirsty, the Get are largely of Norse descent, and proud of it. They tend to dominate the rural countries and towns where they live.
- **Glass Walkers:** Of all the tribes, the Walkers are the most well-adjusted to the city, and the least trusted by the other Garou. They tend to mix with the underworld, and frequently employ high technology.
- **Wendigos:** The only purely Native American tribe left, the Wendigos are fiercely independent and still determined to drive the “paleface” from the North American continent.
- **Uktena:** The sly and mysterious Uktena are the most capable magicians of the Garou, and are widely distrusted as a result.
- **Stargazers:** Cerebral and contemplative, the Stargazers wander the world in search of enlightenment and truth, but are staunch opponents of the Wyrm nonetheless.
- **Bone Gnawers:** Living as vagrants on the streets of the city, the Gnawers are always well-informed, and universally despised.
- **Silver Fangs:** The most prestigious of all the Tribes, the Fangs have mated with the noblest humans and wolves for centuries. They are inbred, however, and have become tainted with sickness.
- **Black Furies:** Composed almost entirely of women, the Furies are the servants of the Wyld, and the avengers of the Garou.
- **Shadow Lords:** Very dominant and demanding, the Shadow Lords are trying to win over the leadership of the Garou from the Silver Fangs. They would do almost anything for power.
- **Silent Striders:** They live their lives on the road, constantly moving and traveling. They breed almost exclusively with Gypsies, circus performers, and other such wanderers. They know many of the secrets of both the mortal and spirit worlds.
- **Fianna:** Every member of this tribe is of Irish descent, and the Fianna are exceedingly proud of this heritage. They live wherever their kinfolk make their homes, and keep close contract with them at all times.
- **Children of Gaia:** The most moderate of all the Tribes, the Children have become the mediators of the Garou and the defenders of humanity. Their young, however, often become radicals and join various subcultures.
- **Red Talons:** Comprised entirely of lupus, the Red Talons think that the best way to save Gaia is to destroy the cancer — the humans — once and for all.





Step 2) Choosing Attributes

Now you get to start giving yourself ratings, the first step of which is to determine your character's basic Attributes. The Attributes are everything which a character naturally and intrinsically is.

How strong are you? How quick are your reflexes? How good are you at persuasion? Questions such as these are answered by the Attributes, the traits which describe the basic, innate potential of your character.

First you must prioritize the three different categories of your character's Attributes — Physical, Mental and Social. You must decide which you are best in (primary) which you are average in (secondary) and which category you are poor in (tertiary). Are you more mentally than socially inclined — are you smarter than you are brawny?

• Physical Attributes are everything that has anything to do with physical effort. They describe how strong, dextrous and sturdy your character is, and are the primary Attributes of an action-oriented character — the Physical Attributes concern only the strengths and weaknesses of the body. Are you powerful, quick, or rugged and tenacious?

- Social Attributes describe your character's Charisma, Manipulation and Appearance. Social Attributes are vital in determining first impressions, leadership ability, and the nature of your interactions with others. Are you charming, well-spoken or good-looking?

- Mental Attributes represent your character's mental capacity, and include such things as memory, perception and the ability to learn and think. Are you insightful, astute or clever?

Your character concept might suggest to you what your priorities should be, but feel free to pick any way you please. It can be helpful to base your decisions on the breed, auspice and tribe of your character — though keep in mind that not every warrior is strong, and not every lupus is perceptive.

Your selection determines how many "dots" you get to spend in each category. It indicates which category of Attributes you get to add seven dots to (you get one free dot in each Attribute), which you get to add five extra dots to, and which you only get to add three extra dots to. Thus you may choose to add seven dots to your Physical Attributes, five to your Mental and only three dots to your Social Attributes. You could assign all three of your Social Attribute dots to your Charisma, one dot to each of the three Social Attributes, or two dots to one and one dot to another.

Later in the character creation process, it is possible to increase these ratings, so don't agonize too much over your decisions.

Choosing Attributes

Primary : 7 dots

Secondary: 5 dots

Tertiary: 3 dots

Note: The space after each Attribute (and Ability) is for you to fill in a specialty, a subclassification of the Trait where you excel. You will do so later on during the course of the story. For now, concentrate on choosing your ratings.

Step 3) Choosing Abilities

Abilities represent what you can do beyond the outline provided by your Attributes. They are what you know and what you have learned rather than what you are. All mundane Skills, Talents and Knowledges are covered in this area.

Each Ability that you possess is assigned a rating representing how good you are at it. The number is used as a bonus to all rolls in which that Ability plays a part. This section of character creation guides you in determining what Abilities you have and how each Ability is rated.

Abilities are divided into three different categories: Talents, Skills and Knowledges. Each type of Ability has different characteristics.

- Talents describe the character's intuitive, self-learned abilities. Talents can be trained, but cannot be studied or learned in a book. They are most often learned through direct, sometimes painful, experience. Are you self-taught or do you possess a lot of common sense?

- Skills are the abilities that are practical and direct in application. They are any abilities that can be learned step-by-step through practice or training, but can also be taught and studied (unlike Talents). Are you good at picking things up day by day or through hands-on experience?

- Knowledges include all the abilities that require the rigorous application of the mind. These are the abilities generally learned through school and study, but can also be picked up through experience. Are you educated or do you have a good memory?

You must categorize these Abilities in the same way you categorized the Attributes. You must decide how to rank your Talents, Skills and Knowledges, choosing which will be above average (primary), which will be average (secondary), and which will be below average (tertiary).

Choosing Abilities

Primary:	13 dots
Secondary:	9 dots
Tertiary:	5 dots

Backgrounds

- **Pure Breed:** Your lineage and pedigree among your people.
- **Contacts:** Describes the contacts you possess among the homids.
- **Allies:** Your friends, be they human or wolf.
- **Mentor:** Describes the power of an elder who advises and looks out for you.
- **Resources:** Describes how wealthy you are; your belongings.
- **Fetish:** You possess a physical aspect of a spirit, an item of power.
- **Kinfolk:** The number of Delirium-free homid relatives and friends you possess.
- **Rituals:** Describes how many rituals you have learned.
- **Totem:** The power of a pack-totem varies depending on the total points given it.
- **Past Life:** Describes how much you remember of a past life as a Garou hero.

You get 13 dots to assign to your primary category, nine for your secondary category, and only five dots for your tertiary category. You can assign these dots in any way, with only two restrictions:

- 1) You cannot give your character more than three dots in any one Ability. However, in Step 5, you can use your "freebie" points to gain a fourth or fifth level Ability.

- 2) Depending on your breed you may be restricted in what abilities you can take. Metis and homid characters can take any abilities they wish, but lupus cannot take certain human-related abilities unless they use freebie points. See the section on Breeds in the Traits chapter (P. xx) for the list of which restricted abilities you are free to take.

Step 4) Advantages

You do not prioritize or rank your three categories of Advantages. Instead you have a designated number of points to spend in each one. Though this number is fixed, you can purchase additional gifts, backgrounds and Renown points in Step 5 using your "freebie" points.

Renown	500 points
Backgrounds	According to Tribe
Gifts	According to Auspice, Breed, and Tribe

Renown: Your Renown is fundamental to your **Werewolf** character, for it describes how you are known among your people — those of your Tribe and eventually all of the Garou. You may divide 500 points among your three Renown traits: Glory, Honor and Wisdom. Later you may wish to use your "freebie points" to increase your rating in some of these Traits — see Step 5.

Rank: Your Rank is determined by the amount of Renown you possess, and determines your station and trustworthiness in Garou society, as well as your adherence to the virtues thereof. All characters begin at Rank 0.

Backgrounds: Every character also gets a variable number of points to spread among the Background Traits. Which traits you can choose and how many points you can spend is determined by your tribe; see p. xx. The Traits chosen should fit into the general scheme of the Concept originally chosen.

Sometimes the Storyteller will not want you to select Backgrounds until the Prelude, when the various choices for Backgrounds will become clearer in light of the developing character. Ask your Storyteller to see if you should wait or pick your Backgrounds immediately.

Gifts: Characters may now choose their gifts — the special secrets and abilities of the Garou people. The gifts are based on breed, auspice, and tribe, and more may be learned according to Rank.

Trait	Cost
Gifts	7 points per gift (Level 1 only)
Attributes	5 points per dot
Abilities	2 points per dot
Gnosis	2 points per dot
Willpower	1 point per dot
Rage	1 point per dot
Backgrounds	1 point per dot
Renown	1 point per 50 points

Step Five) Last Touches

Sometimes the most important stage of character creation is applying the finishing touches, the little changes and additions that complete the character. In Step Five you gain fifteen “freebie” points that enable you to add more dots to your Attributes, Abilities and Advantages as well as to the all-important Rage, Willpower and Gnosis. In this way, more dots may be added to any rating on the character sheet. However, first you must determine what your basic values are for your Rage, Willpower, and Gnosis.

Rage: Rage describes the inner turmoil and anger of a character. Your initial Rage is determined by which auspice you choose.

Willpower: Willpower is essential for controlling the actions of your character, especially in times of stress when your predatory instincts emerge. Your character’s beginning Willpower is determined by the tribe you choose.

Gnosis: Gnosis is critical for determining how much in touch your character is with the spirit world, most especially her own spirit. A character with no Gnosis is completely out of touch with the spirit world, and cannot journey there. Your character’s initial Gnosis is determined by breed.

Freebie Points: You get fifteen freebie points to buy Traits anywhere on the character sheet. However, it’s not as straightforward as it might seem. If you want to add a dot to an Attribute, each one costs five freebie points, while a Background dot only costs one point. Costs are listed in the chart above. You can buy any Traits at this time (even ones that are “restricted” because of your breed, auspice or tribe).

Spark of Life

There are other aspects of a character that can be detailed in addition to all you have done already. You should not necessarily write these things down, but you should certainly think about them, not only now but throughout the career of your character.

• Specialties: You may wish to give your character Specialties from the very beginning. Though most players select Specialties for their Traits during play, you can choose them

immediately. Specialties are adjectives which help to more precisely define what your character’s traits are. You simply fill in the space behind the Trait with an appropriate Specialty — suggestions are made with each Trait in the Traits chapter. Though primarily used for roleplaying purposes, Specialties can give you a bonus to rolls or assist you in other ways; the precise effects are up to the Storyteller. See page xx for more details.

• Secret Identity: Most Garou have some sort of normal life they lead when they are not active as Garou. This might be a life as a human or as a wolf, but is always lived in secret. You need to decide what you do on a day-to-day basis, and describe how you manage to lead this double life. Everyone knows how Bruce Wayne does it, but how do you?

• Equipment: If you want to use your Resources right away to buy equipment, you may do so. You may buy weapons, clothing, homes, condos, cars, anything — use an appropriate catalog for prices. As the Storyteller, let those who have the time do as much work as they want, but don’t punish those who don’t. Just have them make a Resources roll during play to see if they have access to such things.

• Appearance: A character’s appearance makes their Traits visible to the other characters. You should turn the relevant Traits of your characters — such as the Social Attributes — into aspects of their appearance. High Intelligence can become a clear, piercing gaze. Lupus breed could mean they are always scruffy and frequently unwashed. In this way, the players can



make their character's Traits more tangible and interesting. It's better roleplaying to say, "There always seems to be a sneer of disdain on my face," than to say, "You can tell I'm quite disdainful."

• **Quirks:** By giving your character quirks, interesting personal details and anecdotes, you can add a great deal of depth and interest to them. Write a few sentences on the back of your character sheet about the strange and possibly interesting things that define your character. A quirk could be a twisted sense of humor, a gentleness toward animals, or a habit of grunting when answering yes to a question.

• **Motivations:** Your characters' primary motivations are central to understanding who and what they are. If you want to have a real and complete character, you must first have an understanding of what drives them and keeps them from depression and total aimlessness (which can be interesting as well — simply decide that your character has no motivations at all).

The Prelude

*I am alone
Sitting with my empty glass
My four walls
Follow me through my past.*

—Berlin, "The Metro"

The process of creating characters should not be a tedious one, and doesn't need to take any longer than ten minutes. However, it is often a good idea to take a little extra time, perhaps even an entire game session, to create characters who are as complex and richly-textured as possible. The extra time spent ensures that the players don't feel rushed and that they take the time to create a complete flesh-and-blood character, not some paper-thin stooge.

Once you are done with all the practical details, you can spend some time working through each character's Prelude. The Prelude is a way for you and the player to understand where the character is coming from and how their past might affect their future actions.

The Prelude provides a frame of reference for everything else that happens in the Chronicle. It's a way of doing some quick and dirty roleplaying to get a character ready for play. Without it, a character will not make as much sense, nor will you understand as much about him.

It is our past that defines us best, for it is the best indication of what we might become. The personal history you will create in the Prelude will be relevant throughout the Chronicle, and you may well refer to it again and again. Think of the Prelude as a way of creating character biographies before the actual Chronicle begins, allowing the characters to live out their lives prior to the moment the first story begins. It is quite similar to normal play, except that many years are compressed into a series of rapid-fire decisions.

Storyteller Tips

Many times players will undergo the Prelude on their own, answering the major questions about their character's past and then later relating that to the Storyteller. However on occasion, when time allows, the Storyteller may wish to roleplay through the Prelude with each player separately. This is the best sort of introduction to a Chronicle for both the players and the Storyteller. The players get a chance to understand their characters at a base emotive level, the type of understanding you get when you know what someone was like as a child. The Storyteller gets to know the character as well, and gains invaluable roleplaying material from which to draw later on.

The Prelude is probably going to be your first introduction to a character, and it is your first opportunity to understand and possibly help define who and what that character is. It is your job to make sure that the character is as coherent and complete as the player can make it.

Each player goes through the Prelude alone. You will need to direct the player much more than you usually do. Let the players make some rolls, so that they feel like they are doing something, but it is more important to get them to realize that they have relevant and important decisions to make. Rush everything and don't let the player dawdle — sometimes you can evoke more truth and pathos that way, and besides you have others to take through the Prelude as well. Such things as combat would never be run in a Prelude — instead you would simply describe the result in any fashion you believe would be dramatic or appropriate. Remember, no matter what, the character can't die in the Prelude!

The Prelude usually progresses through a cycle of informal stages. These stages can be thought of as events in the character's life worthy of being looked at, one following after the other in rough chronological order. These stages are described below in a series of questions, which the players should answer in some way. A number of examples are given, in order to get some idea of some choices they have. Generally you need to do much more in the way of roleplaying and description, questions and answers, but these stages give you a rough idea of the things you need to cover, and in what order.

The Questions

The following charts describe a number of different questions you should ask yourself when you create your character; these are the major elements of the Prelude. Even if you do not actually run through a Prelude, it might be helpful to you to choose from the following lists in order to get a better sense of who and what your character is.

Depending on how the Storyteller wishes to set up the Chronicle, certain choices might not be appropriate, although the Storyteller should try to accommodate the player's vision whenever possible.



Players should choose from the lists below, though a roll can also be made if the players desire a roleplaying challenge. Metis characters should choose from any list that seems appropriate.

What was your family life like? (Homid)

1) Total Chaos: Maybe an early divorce, with Dad getting a new girlfriend every week and you continually being shuffled from house to house. You probably resent your parents, either openly or subconsciously.

2) Abandoned: Your parents were never home, and left you to your own devices. Although you gained a sense of independence and a degree of maturity, you may well have difficulty relating to others as a result.

3) Difficult: Parents were real hardasses, checking your eyes for signs of drug use, giving you 9 P.M. curfews, and God forbid if you ever got your ear pierced! Perhaps they were also strictly religious, and taught you to hate and fear smut, sin and evil—particularly occult phenomena such as Satanism, pagan cults, vampires, and Werewolves...

4) Weird: Your whole family is weird: how do you fit in? You could be somewhat conservative as a result.

5) Boring: Fairly normal upbringing; your parents weren't overly permissive, nor were they particularly strict. You were raised in an environment of normalcy, stability and love—the sudden awareness of your Werewolf heritage may well have pushed you over the edge.

6) Abused: Your parents were child abusers, either through neglect or active abuse. This history may lead you to protect the weaker homids around you, or you may be a terrifying monster, reveling in your power to wreak vengeance on the world.

7) Orphaned: You are an orphan; maybe you grew up in foster homes, or possibly even on the streets.

8) Free: Your parents are cool and trust you. You were able to do as you liked, and for the most part didn't abuse your freedom (or did you?).

9) Understanding: Parents were fairly tolerant and understanding.

10) Idyllic: You had the perfect family (but you need to explain how that's possible!). If your childhood was truly utopian, you may be on the receiving end of harsh treatment from your elders—'basic training' to toughen you up.

What was your birth pack like? (Lupus Only)

1) Zoo Animals: You were born and raised in a zoo, and never really knew the freedom of the wild.

2) Strays: Your pack was a mangy crowd of hybrid wolf-dogs on the outskirts of a rural community who were constantly being hunted down.

3) Cast out: You were cast out by the alpha at an early age — he smelled your unnaturalness.

4) Researchers: You were part of a pack studied by researchers — they know you well.

5) Reservation: You grew up on a preserve or national park, maybe even a Garou caern.

6) Killed: All in your pack were killed except you (explain what happened).

7) Lone Wolf: You are an orphan and have always been alone; you have never known the company of others.

8) Driven Out: You were driven out of your territory (by...?).

9) Garou Members: Some members of your pack were Garou, possibly even from another tribe.

10) Noble beasts: You and your pack were the lords of the forest. Your pack reveled in its dominance.

Why didn't you fit in? (Homid)

1) Outsider: You hated school, and hated being forced to attend.

2) Bored: Nothing interested you; you were always depressed and listless.

3) Eco-Warrior: You always felt more of a kinship with animals than humans, the only species that dumps toxic waste, pollutes the sky with stinking factory smog, tosses Styrofoam in the rivers, ravages the biosphere, rapes the ecosystem, and generally turns the planet into a living hell.

4) Contempt: You were disgusted by the decadence of modern society and the hypocrisy of those around you.

5) Distrusted: Your Gnosis manifested even before the Change, and all sorts of bizarre phenomena took place around you; people thought you were "cursed" or a "devil-worshipper."

6) Runaway: You constantly ran away from home.

7) Socially Challenged: You were a "socially challenged" individual; getting along with others and being liked was usually beyond you.

8) Savage: The beast has always lived close to the surface; others never trusted you, and you made people uneasy.

9) Radical: You didn't believe in the same things your parents did; your views were radically different than theirs and those of all the other people who were around you.

10) Natural rebel: You were naturally rebellious, always listening to metal or punk music, wearing "weird" clothes, and whatever else you could do to give society the finger.

What were your interests? (Homid)

1) Skateboarding: The freedom of the road and the technique of your spins fascinated you. If you lived near the coast you might also be surfer.

2) Computers: You are a computer fiend, and have a fascination with programming, games, and hacking.

3) Club-hopping: You like progressive music, and frequently attend concerts and nightclubs.

4) Street Tough: You are into vandalism, fighting, cop-baiting and generally hanging out on the streets until late at night.

5) Politics: You like to get involved in the political scenes, whether it be a school council or radical protests.

6) Couch Potato: You think that TV is high culture, and spend a good deal of your time gaining culture.

7) Sports: You love sports, and can be considered a fan of at least one team; you are probably at least a weekend athlete.

8) Arts: You are into theater, music, painting — maybe you were or are in a band.

9) Reading: Yes, you actually liked to read (though not necessarily in school...).

10) Party Animal: You like to have a good time and make a mess.

What were you like in school? (Homid)

1) Popular: Part of the "in-crowd;" you were looked up to by all, and hated by many.

2) Jock: Accepted as an athlete.

3) Nerd: You got good grades and learned a great deal, but were far from popular — not that you really cared (or did you?).

4) Bohemian: You were a theater person or hung out in the art department a lot; you tried to avoid the school scene as much as possible.

5) Burnout: You hated the school scene, and tried not to think about it much. Your friends were heavy partiers and a lot of them were dropouts.

6) Hippie: You were casual and cool, and tried not to play any of the high school games. You wish the '60s had never ended.

7) Pariah: You were a total outcast, a person with no friends. Everyone treated you like dirt.

8) Metalhead: Leather and loud music were the only things that mattered in your life.

9) Freak: A real spazoid, you were just plain weird. No one knew what you might do next, not ever yourself.

10) Teacher's Pet: A generally hated breed of student, maybe you're kissing up to the elders of the tribe even now.



What was the kidnapping like? (Lupus and Hornid only)

- 1) **Sudden:** It was too sudden; you still aren't adjusted.
- 2) **Welcomed:** It was a welcome change; your life wasn't going anywhere before.
- 3) **Horrifying:** You didn't accept what was happening to you very well; it was a nightmare.
- 4) **Challenging:** You enjoyed the challenge of it all.
- 5) **Unreal:** You still have trouble accepting that any of this is happening or has happened to you.
- 6) **Fit right in:** You fit right in with the system and work hard to prove yourself.
- 7) **Played along:** Perhaps your kidnappers casually killed someone that you cared about during the process of your abduction. You are playing along for now, but when the time is right...
- 8) **Cool Joe:** You stayed cool and rational throughout (or at least that's what everyone else thought).
- 9) **Unfazed:** Nothing really fazed you.
- 10) **Expecting it:** You were expecting it (what!? Explain!).

How well are you accepted? (Metis only)

Metis Garou often have a difficult time getting along with their tribes and septs, despite having Garou parents.

- 1) **Exiled:** You are not allowed to be a full member of the tribe. You and your family were exiled from your original sept.
- 2) **Ostracized:** They do not speak with you at any time or treat you as a member of the tribe, though you are allowed to hang about.
- 3) **Ignored:** They generally pretend as if you do not exist.
- 4) **Picked On:** Continually beaten up/attacked by the other Garou. As a result, you may well be getting quite good at fighting.
- 5) **Friend:** One person, and one person only, in the tribe makes up for everything — maybe a wise old Garou, or an attractive and popular one. The others treat you passably when this Garou is around, but when his back is turned...
- 6) **Antagonism:** The Elders hate you, and make you do twice the work and take twice the risks of the other Garou for half the credit. However, you are accomplishing this feat, and are gaining the grudging admiration of the younger Garou.
- 7) **Mocked:** Continually mocked for your disability.
- 8) **Patronized:** You are talked to as if you were a retarded child. This is really getting on your nerves...
- 9) **Accepted:** Grudgingly accepted for your skills; you are consulted on areas in which you are proficient, but are otherwise avoided.
- 10) **Loved:** You have the loving acceptance of your people; they treat you as one of their own in all ways.

How well are you assimilated into your tribe? (All)

- 1) **Outsider:** Assimilation is not yet completed; you are still an outsider to many.
- 2) **Accepted:** It was very slow, but finally you've been accepted.
- 3) **Hatred:** You hate everyone in the sept (do they hate you as well?).
- 4) **Treated like a child:** You are still seen as a child or adolescent, and are protected (perhaps patronizingly so) or even coddled.
- 5) **Fight for Respect:** You are constantly trying to prove yourself and be accepted as an equal.
- 6) **Mentor:** An elder tried to take you under his wing, but it didn't work out.
- 7) **Fully Adopted:** Have adopted yourself into a new family, your pack.
- 8) **At home:** Have found your niche, but don't have any special ties.
- 9) **Enemies:** Have made a number of enemies among the other young Garou.
- 10) **Hero:** You are hailed and accepted as a hero, and much is expected from you.

What was it like to return home? (Homids)

- 1) **Kidnapped:** You claimed you had been kidnapped, but not by Werewolves.
- 2) **Declared Dead:** You returned to find that you had been declared legally dead.
- 3) **Never returned:** You never went back (you hated your family anyway).
- 4) **Forgotten:** Your boyfriend/girlfriend mourned you for all of three hours, then shacked up with a new squeeze. You are probably very cynical on love-related matters.
- 5) **Nothing changed:** You go back to school, and pretend to live life as usual. But on weekends...
- 6) **Left Home:** You got a job and begin to live on your own almost immediately.
- 7) **Can't take it:** You returned, but ran away almost immediately.
- 8) **Pretending:** You returned and now pretend to be a perfect son/daughter.
- 9) **Famous:** You got onto the covers of the supermarket tabloids (on purpose?).
- 10) **Betrayal:** You told the truth, but no one believed you.



Chapter Six: Traits

In *Werewolf*, Traits are the basis of a character; they describe, conjure and pin down who and what a character really is. They allow you to describe your character's strengths and weaknesses, allow the character to be translated into game reality by using dice, and most importantly, they help you focus and understand your character.

The Traits describe only the general shape of the character, providing a rough sketch. The essential elements of the character are created through the roleplaying and the imagination of the player. Traits are generally left intentionally sketchy — at least the number-crunching part — so that you won't concentrate on the character sheet too much. What has been only crudely established during the character creation becomes fleshed out only in play. So don't look at your Traits thinking you have a complete character. It is your roleplaying that will create your character, not these numbers and Traits. Use them as a guide, not a focus.

Specialties

For each Attribute and Ability over a three rating, a player can select a specialty. Though a general description of the Ability is listed below, sometimes there are also special things that a character is capable of performing with additional proficiency — although you may be able to drive very well, you may be especially good at off-road maneuvers. Often Specialties are selected simply to better define a character, but they can

have some very real effects on the story as well. A player may declare a specialty as a guide to roleplaying even if they do not have a rating of four or higher, but it will have absolutely no effect on rule mechanics.

A specialty allows the player to reroll 10s on actions where the specialty directly applies to what was attempted. They get to keep the success that the 10 originally indicated, but they get to try again for another success, rolling another die for every 10.

Breeds

We are, all of us, Garou, of wolf and human blood both. But we come from three different breeds. Some are born homid, of human parents, not knowing their blessing or the truth of their blood. Tainted with evil, the crimes of their people are theirs to bear. Some are born lupus, of wolf born, wild in spirit and form, knowing only fear and hate of the silent death. They are pure as the forest, but they understand little of the city. Some are born metis, of Garou parents, deformed in soul and form, a bastard who was not meant to be.

A character's breed represents the circumstances that she was born and raised under — whether she was born as a wolf, as a human, or as a Garou of tainted blood. The Garou have come from many places, many peoples, many breeds. The three breeds of *Werewolf* are lupus, metis, and homid.

Lupus

Nickname: Feral

You were raised as a wolf, and a wolf is what you always assumed you were. You grew up slowly, but have still had time to take a mate and even have children as a wolf — you might, in fact, be the alpha of your wolf pack. You have realized what you are, however, and have become used to the ways of humans, a condition which you have never experienced before.

You often have a hard time passing for human, and may have many problems with human speech. While in your wolf form you are a perfect specimen and usually prefer it to any other form.

Initial Gnosis: 5

Beginning Gifts: Heightened Senses, Leap of the Kangaroo

Restricted Abilities: These are abilities which the character may not take at the beginning of the game (except by using freebie points).

- Drive
- Etiquette
- Firearms
- Science
- Medicine



- Computer
- Linguistics
- Politics
- Law

Metis

Nickname: Mule

You are the child of Garou parents, but you are malformed in some way and are completely sterile. It is impossible for you to have children. Moreover, to many Garou you are an abomination, the product of an unnatural union between brother and sister, the Garou form of incest. Garou were not meant to breed with one another.

You may arrange your abilities in any way you like — you grew up as a Garou, so you possess good amounts of all the abilities necessary for such a life.

Metis are outcasts, but tend to be very proud and noble spirits, with a great depth of generosity and compassion (though some do pass along all the hatred they receive). Metis characters often find it easier than lupus and homids to receive training, simply because other mules are looking out for them, and many other elders feel a responsibility for them.

However, every Metis has some sort of deformity, and one must be chosen before the game begins. See the chart below.

Initial Gnosis: 3

Beginning Gifts: Sense Wyrm, Create Element

Deformity: Roll, choose, or make up your own.

1) **Hunchback:** the first reactions of others towards you are usually negative because of your misshapen back and shoulders.

2) **Malformed Limb:** One of your limbs is gnarled and withered. All Dexterity rolls with that limb are at a difficulty of two higher and your speed in wolf form is reduced by two.

3) **Widely Spaced Eyes:** your eyes are spaced extraordinarily far apart on your head. Reduce your dice pool with missile weapons by two and add two to the difficulty of any social rolls based on appearance.

4) **Musk:** Your body continually exudes a predatory pheromone, making all normal animals tense and edgy, if not downright hostile. You are easy to track by scent (assume all rolls succeed unless they are botched), and most Garou find your odor irritating. Even humans notice the smell, although they will probably attribute it to cheap cologne.

5) **Madness:** Something is not right with your mind. Occasionally, fits of madness strike you, sending you into paroxysms of hallucinatory fantasy or psychotic paranoia. In stressful situations, you must make a Willpower roll with a difficulty of 5 or fly into madness (the Story can guide and even control your character unless you spend Willpower).

6) **Cleft Lip:** Although your mouth area is somewhat malformed, at least you always get to snarl. Subtract one die from the Dice Pool of all rolls involving social interaction with homids, and the Storyteller may well rule that you are difficult to understand in an urgent situation.

7) **Bad Hearing:** You either lack earlobes of any sort (regardless of what form you are in) or simply have bad hearing in general. Subtract one die from the dice pool of all hearing rolls.

8) **Hairless:** You have no body hair whatsoever. While this isn't a terrible problem in human form, in wolf or half-wolf form you are rather vile (like a giant Chihuahua), and dice pools for social rolls are halved (round down). In addition, you take one extra die of damage from cold, and are unable to tolerate freezing temperatures. You cannot take the background of Pure Breed.

9) **Lack of Claws:** You have no claws or fangs and are unable to do aggravated damage in combat. All Glory points you receive are halved (this is a very "unwolfly" thing).

10) **Human Face:** When in wolf or half-wolf form you retain your human face, as well as the sensory organs thereof. Your senses are never any better than a normal human's. This is disgusting to Garou; most will react with horror upon seeing you change into wolf form for the first time.

Homid

Nickname: Ape

You were raised as a human, with human parents. You did not realize your Garou ancestry until the onset of puberty, when you began to have some very bad dreams. You have been kidnapped from your family and taken by the tribe; your old life is gone and now you must start anew. You may still have contact with your human family, but unless you choose the background trait of Kinfolk, none of them know about your condition (nor could they stand to hear of it, due to the Delirium).

The only weakness of the homid is their low initial Gnosis. In all other respects they hold all the advantages, for they are able to take any abilities, do not possess any sort of disability, and understand and can interact with homid society freely. However, many lupus and metis Garou resent the homids for their numbers and the fact that their people wreak so much havoc on Gaia.

Initial Gnosis: 1

Beginning Gifts: Persuasion, Smell of Man

Auspice

The moon is our master. The light of her face guides our paths. What she reveals to us at our birth is our true self. The sign of the moon under which you are born is your aspect. None

outside your Moon will truly understand you, and you will understand no others. It is the will of the Mother that this be so, for only in the full blossom of your uniqueness can you come to understand her.

Auspice is the description of the moon under which a person is born; it is an astrological symbol of sorts—the Garou zodiac. Your auspice is assumed by most Garou to best define who and what you are as a person. In the same way we might describe someone as an "introvert" or "extrovert" they are likely to say, "ah, he is of the full moon" as if that explains everything.

When a character is first brought into the tribe they are apprenticed to an elder of the same auspice, who instructs the young adept in the ways and gifts of that auspice. This teacher is called a mentor, and is usually an elder of a sept who lives near a caern. The mentor looks after the adept, who is taken through various trials and rites designed to teach the Garou the use of her gifts. What gifts a Garou can take next is largely determined by what auspice they were apprenticed under, and in some ways auspice can direct the entire career of a tribe member.

However, Garou can at any time "renounce" their moon, and choose another moon to be apprenticed under. This is akin to divorce or starting a different career; auspice is central to the Garou's way of thinking, but nothing is completely set in stone. Many mentors, however, do not understand or appreciate the "new ways" and will not apprentice those of other moons. Renounced characters gain no new gifts, start over at Rank 0, and keep their accumulated Rage, but may gain new gifts of the appropriate auspice.

Those who are born between two different phases of the moon must decide which they will apprentice under; however, they may show traits of more than one auspice, and may be more likely to renounce their moon later on.

There are always exceptions to the stereotypes of each auspice, for there are many who simply do not conform to the expectations of others. Not all Full Moons are brave and warlike, and not all New Moons are pranksters and outsiders.

Ragabash: New Moon

Nickname: Trickster

The penultimate outsiders, the children of the new moon never manage to fit in. Some wags say that it is a result of their inability to follow the rules of others, but the truth goes much deeper than that. It is because they do not understand or comprehend the purpose of the rules that they do not follow them.

The Ragabash is never fully trusted or understood, but is always accepted, albeit grudgingly. Strange things are expected of them, but never appreciated—the pranks don't help much. Not all Ragabashes are criminals, but they are all more than a little mischievous and bizarre. The tricksters never go with the flow—rather, their role is to reverse it.

Ragabashes are very capable of changing to fit whatever situation they are thrust into; they easily adapt to whatever changes life presents. This gives them a power, for they are also less tied to the traditions. Tricksters are capable of thoughts, decisions, and actions no one else has, makes or takes.

Beginning Gifts: Blur of the Milky Eye, Scent of Running Water, Open Seal

Stereotype: Ragabashes are regarded with some suspicion by most other Garou. After all, how can you really trust someone who doesn't always revel in the hunt, or lust after the slick feel of dewy grass under paw? They are seen as pranksters, though the types of tricks they engage in can range from the slapstick to the significantly cerebral. Though the role of a clown is always valued, it does not carry with it an abundance of respect.

Initial Rage: 1

Quote: The Dark of the Moon is our time. We claim it. Our blood sings, our power grows nascent with the dimming of the night. We are the walkers in shadows, the laughing fools, wise in our way. We will cut down your fences, dissolve your fears and show you your soul's reflection. Why hide yourself in false

security? We'll take you where you really want to go—beyond yourself. We will travel from what is merely probable to what is wildly impossible. Take my hand, and you shall see.

Theurge: Crescent Moon

Nickname: Seer

Exploring the paths of the spirit, the children of the crescent moon are the visionaries among the Garou. None know the perils of this world as well as they do. None understand the other powers as well as they do. None are as attuned to the spirit world as they are, and certainly none have mastered it as have the Theurges. Those of this auspice are the guides to this world and the next—the others would be lost without them and must never forget who are the thinkers, the planners and the guides to the spirit realm.

Beginning Gifts: Sense Wyrm, Spirit Speech, Mother's Touch

Stereotype: Just as were primitive shamans, Theurges are often seen as "touched" by the spirits—both blessed and cursed. They have insight, true, but few Garou care for some of the things that the Theurges must learn.

Initial Rage: 2

Quote: Quiet! Hear the wind? Does it laugh at you, listening to its secrets? It whispers to me. Whispers. Look at my eyes—can you see their laughing faces? They laugh at me. I can't hear



anything else. Why do you stand there? Move! No, I do not want your aid. No! Well, I can't just ask him. Ask him! They want to know your reasons for being here. They want to know why. Why why why. They always ask me. Why me? Maybe Luna will take her Kiss off of me, maybe she'll erase my sin. Quiet! The Darkness comes. Let us cover ourselves with the blanket of night. Eat this, and stay quiet. Quiet!!

Philodox: Half Moon

Nickname: Bard

Philodoxes are the mediators of the Garou, and are the masters of achieving the balance. They are the balance between human and wolf, between Rage and Gnosis, between hate and love. They are often called upon to mediate disputes between different factions of the Garou. They usually use their positions honorably, always trying to do what is best for the tribe as a whole.

Half Moons are very spiritually oriented, due in part to their delicate balance between man and wolf, and generally have Gnosis higher than Rage at their creation. They believe that they represent the perfect balance of man and wolf, and that other breeds should be allowed to do as they will, as long as it does not harm the Garou as a whole. While the Philodoxes' decisions as judges are final and honored by all, they do not pass judgment unless asked.

They represent the best qualities among Garou. However, their reluctance to meddle directly in the affairs of others keeps them from becoming overly dominant in tribal affairs. Half Moons often see all other breeds as fragmented persons. They do not look down on them, but pity them.

Beginning Gifts: Resist Pain, Truth of Gaia, Scent of the True Form

Stereotype: They are often seen as the mediators between others. Of all the Garou, they are seen as the most honorable.

Initial Rage: 3

Quote: Stop! You cannot go further. I will not allow it. You are both fools. A curse on your miserable tribes who did not bring up a child of honor. You will be tasting each other's blood before sundown, and smelling the tang of silver before you plunge into final darkness. Well, here! Take this, my war-blade. Cut my heart out, and divide it amongst yourselves for your meal if that is what you want! Taste my bitter flesh and know that you have shamed yourself before Gaia and before all that is sacred. Here! I put it in your hands!

Galliard: Gibbous Moon

Nickname: Moon Dancer

Those Werewolves born under the gibbous moon are known as the Moon Dancers, and they are the creators, the artists, and the singers of new songs.

Those of this breed who are born under the waning moon are said to be oriented toward the darkness within them, and are more likely to sing the songs of war and chaos, while those of the waxing moon are oriented toward happiness and joy.

Their mode of thought is spontaneous, intuitive, and relies much more on inspiration than rigorous learning.

Beginning Gifts: Beast Speech, Call of the Wyld, Mindspeak

Stereotype: The Galliards are seen as having little sense of restraint, and no sense of self-control, but possessing a great capacity to understand others and to guide them.

Initial Rage: 4

Quote: Your traditions, your customs — your chains. The old ones were never constrained by such! So I love a Garou. You say that I walk a path away from Gaia, and yet how can that be if Gaia herself is a Mother? I will be with this one, my chosen lifemate. And to hell with your rules! I will make my own Path, if need be.

Ahroun: Full Moon

Nickname: Spirit Warrior

Not much can be said about the Ahroun that is not already known. They are the beast incarnate, the wild man in wolf's fur. Of all the breeds, Full Moons have the greatest affinity with their animal brethren.

Ahroun are generally the most physically powerful among the breeds; war is their love and life. Throughout history the ancestors of this breed were the great heroes, the warriors who saved the Garou time and again. The Ahroun firmly believe that they are the natural leaders of all tribes and breeds.

Ahroun do not usually do well in social settings. The social graces do not come naturally to them.

Beginning Gifts: Razor Claws, Inspiration, The Falling Touch

Stereotype: Ahrouns are seen as rugged individualists and leaders, at least when they are in wolf form (leaders in time of war). They are laughed at as social fools, and have been known to eat with their fingers in fine restaurants and to howl loudly in public when annoyed.

Initial Rage: 5

Quote: I do not fear the embrace of Death. Let her come to me by night or by day, in Light or in Shadow, and I will claw her back and neck before she brings me down. Why am I not afraid? Because my mother, Luna, is with me, always. I can see by her light. She waxes, she wanes, but her light is perpetual. This is the way of things. Gaia is an indulgent Mother, gifting me with the sound of my enemies' shattering bones, the warmth of their blood on my fur, the smell of their quick death. As long as she shines in the sky, I will make my life a testament to her majesty, and cry silent tears of beauty at her soft light on my fallen comrades.

Tribes

Nothing is quite as important to the Garou as are their tribes. Despite thousands of years of existence, Garou society is still based around the tribe, and for very good reasons. Most caerns are operated by a single tribe, and the tribes are involved in an endless circle of intrigue and conflict.

Originally each tribe was based around one particular region of the world, but as the world's population has grown and mingled in the last few hundred years, geography has become less and less important. Following are descriptions of the 13 great tribes still largely untainted by the Wyrm.

Black Furies

The Black Furies are composed almost entirely of female Garou, though there are a few male metis members of the tribe, resulting from a Fury's illicit mating with a Garou of another tribe. Other than these metis, they give away any male child to other tribes. The Black Furies originally hailed from Greece, where they were the priestesses of Artemis, the moon goddess who was their representation of Luna.

The Furies are a reclusive tribe, and prefer to remain deep in the wilderness. Of all the tribes they are most adamant in the defense of the few Wyld sites and creatures left in the world, and are rumored to aid and be aided by some of these mythical creatures from time to time.

The Black Furies, due to their unrelenting defense of the Wyld areas, have long been appointed the punishers and avengers of the Garou, responsible for tracking down and destroying the greatest evils. This has spawned an intense rivalry with the Get of Fenris; the two tribes despise each other and will bicker and compete for status constantly.

- **Totem:** the Pegasus
- **Initial Willpower:** 3
- **Backgrounds:** Players have only 3 Background points, but may spend them on any background.
- **Beginning Gifts:** Sense Wyrm, Heightened Senses
- **Wolf Form:** Dark, with a glossy coat and white or silver streaks.
- **Organization:** The Furies have many elaborate, beautiful and formal traditions of meeting; of late, however, there have been too few of them left to call any real meetings, so mostly a few members of the tribe get together when they can. The subjects of conversation at these meetings are said to be most bizarre.
- **Habitat:** The Furies prefer isolated pastoral realms far away from humans; some live on remote islands. Often these areas have been ritually hidden from the perceptions of humans, but lately, the Wyrm's evil has shattered the mystic protection.

• **Protectorate:** The Furies are the overseers of all humanity when the other tribes will not or cannot do their duty. Throughout history, it has been their task to organize surgical strikes against individuals and societies who violate the order of Gaia.

• **Quote:** "No one saw you enter. No one has to see you leave."

Bone Gnawers

Derisively named in the elder days by the other Garou, the Gnawers form the lowest stratum of Garou society. They originally hailed from the wastes of India, Central Asia and North Africa, but have migrated wherever the dictates of survival forced them to go and can now be found in nearly every major city in the world.

Possibly originally of jackal stock, the Gnawers are seen by the other tribes as craven cowards who gnaw at carrion (thus their name) and are unworthy of the name Garou. Whatever the truth, the Gnawers seem to always know what's going on, and are tolerated by the others for their usefulness as spies.

They usually live in cities, but unlike the Glass Walkers who revel in it, the Gnawers live there because they have nowhere else to go. They live among the dregs of society, dressing as and feeding off of them. They live without homes, preferring life on the street to the suffocating atmosphere of a building. They can generally be found under bridges, and in the sleaziest districts and slums. They Gnawers are generally mangy and emaciated and many of them have succumbed to the temptation of drugs. It is wise not to underestimate them, however; more than one Get of Fenris has been soundly defeated by an enraged Gnawer.

They care little for the lofty ideals and politics of their brethren — as far as they are concerned, the other Garou are little better than the Wyrm. They are generally cynical, fatalistic and somewhat cowardly, but their flaws hide an uncanny toughness and strength of will. Of all the Garou, they are the most likely to carry disease, but the least likely to get sick; amazingly, this resistance even applies to the transforming cancers of the Wyrm. Though scorned and reviled by their kindred, it is best not to underestimate this tribe — they are survivors, and nearly impossible to kill.

- **Totem:** the Rat
- **Initial Willpower:** 4
- **Backgrounds:** Players have 3 background points, and may spend them on any backgrounds except for Resources, Fetish, Past Life and Pure Breed.
- **Beginning Gifts:** Cooking, Scent of Sweet Honey
- **Wolf Form:** Small and scrawny, with more than a hint of the jackal about them. Bone Gnawers have mangy reddish-brown or gray fur, and small, wiry bodies which display surprising strength and speed when necessary. All in all, they look rather like a dog, and can often be confused for such while in wolf form.

• **Organization:** Bone Gnawers are generally loners, but work together for mutual advantage and defense. Lately, as the minions of the Wyrm crawl out from their dens to hunt the Garou down, these groups have grown larger, establishing close links between cities and caerns. They rarely establish caerns of their own, but are often members of the multi-tribal septs.

• **Habitat:** The ghettos, slums and burned-out industrial districts. They rarely live in buildings, preferring the open street to anything else. They breed with the street people, drifters, migrant workers — anyone who is down and out.

• **Protectorate:** They watch after those lost souls on their final downward spiral, and the mentally disturbed — when they bother to do anything for anyone at all — weeding out those who cause the most harm to Gaia. The Gnawers have a special hatred for the actions of the Wyrm which cause homids to be cast down into the underclass, thereby creating more corruption. The wasteful and extravagant rich provoke most of their anger.

• **Quote:** "The Wyrm? Pal, in the last three days I've had a couple of fish heads and half a Milky Way and you want me to worry about the Wyrm? You can — hey, is that a bacon cheeseburger? (gulp) Well, now that you mention it..."

Children of Gaia

The Children of Gaia are the mediators, the truce-makers, the lone song of peace in a history all too bloody. It was through their doing that the Impergium was at last lifted.

There is so much more, they argue, than the endless killing, the blood, the loved ones left to rot in the dark. Do the Garou fight to preserve the earth for this, they ask — or for the feel of the grass under one's feet, the gentle whisper of the stream, the scent of the open sky and the joy of love under the moon?

The humans fear the Garou, argue the Children — their legends speak of Werewolves as monsters, remorseless killers. And well they should, the Children continue, for the Garou have savaged and fought them always. Yet for all the gore spilled, the cities creep out into the world like ripples from a dark and jagged stone, and in the wastes the Wyrm raises its head and hisses in triumph. The Children insist that the way of war only leads down the mouth of the Wyrm.

The Children want to meet with the humans and speak with them — if it is not too late. Although revealing themselves outright would be foolish after the years and years of hate and fear between us, the Children wish to walk among the homids, teaching them the ways of Gaia in a desperate attempt to make them see that the poison they spew will choke homid and Garou both.

Despite, or perhaps because of, their abhorrence of war, the Children can fight fiercely when necessary. Attacks on their young, or by minions of the Wyrm, will be fiercely countered.

• **Totem:** the Unicorn





- **Initial Willpower:** 4

- **Backgrounds:** Players have only 2 background points, but may spend them on any background.

- **Beginning Gifts:** Resist Pain, Mother's Touch

- **Wolf Form:** Although their wolf form often is not physically distinctive from other tribes, the aura around the Children is different. Rather than the savage, feral coldness that the Garou often radiates, the aura of the Child is calm, serene — almost like a large, friendly dog. Alone among the Garou, they regret the Delirium that isolates them from the humans.

- **Organization:** At the request of any member of the clan, the Children will gather at one of their sacred spots for rituals or discussion. All may speak; all will be heard.

- **Habitat:** Nearly anywhere. Many Children of Gaia enter into human society, becoming involved in various ecological and activist movements; a significant portion of the younger Children are Deadheads.

- **Protectorate:** The Children have divided the general welfare of the human race between themselves and the Black Furies; however, whereas the Furies are stern and judgmental, the punishers and the executioners, the Children are the protectors and guides of the species. If change must be implemented,

the Children find it much more satisfying to go into human society and correct a situation nonviolently than to rip the offender to shreds.

- **Quote:** "Is it any better to drown in blood than in the homids' filth?"

Fianna

Originally hailing from the lands of Ireland and Britain, this tribe of noble Garou is renowned for both their bards and loremasters, and their warriors, who are as fierce as any Get of Fenris. They are also gifted singers and musicians. They come from all backgrounds, and of all the tribes, probably have the least intratribal stigmas and prejudices between homid and feral, as the Fianna's Celtic ancestors saw shapeshifting as perfectly natural. Metis, however, are very poorly treated, as the Fianna believe that impurity of body is a curse for evil; metis may never hold positions of power in their tribe.

The Fianna bards are renowned even by other Half Moons for their wisdom and incredible memories. They are the keepers of the epics of the entire Garou race and can remember clan lineages stretching back millennia. They are also well versed at dealing with faeries, and faerie folk and Fianna have a history of alliance and respect.

The bards are also the judges of the area, and when human activity grows intolerable, they have the power to call a Hunt. When the Hunt is called, all Garou transform into Crinos form and run amok among the human populace, slashing and killing until the morning.

The Fianna have long-standing rivalries with the Get of Fenris and the Shadow Lords and will go out of their way to show up or embarrass them.

Of late there has been a schism among this clan, as Irish Fianna go to fight for the IRA while their British cousins join the Provincial Army. This has led to battles between clan members in the streets of Belfast and other towns, increasing the areas' reputations as terrorist sites.

- **Totem:** the Stag

- **Initial Willpower:** 2

- **Backgrounds:** Players have 4 background points, but may spend them on any background.

- **Beginning Gifts:** Resist Toxin, Persuasion

- **Wolf Form:** Huge red or black wolves with green eyes, almost like a dire wolf.

• **Organization:** They are organized in terms of extended families, which meet once every lunar month at one particular caern, usually on the gibbous moon. Rivalries between families are often quite intense. The Moon Dancers are the dominant auspice in the tribe.

• **Habitat:** Peat bogs, downs, and rural areas, although many of the younger members of the clan, following rock bands and the like, are settling down in cities. They breed exclusively with those families of Irish descent and have been for centuries. Thus, they are often found as minor entertainers, or even as Irish police.

• **Protectorate:** The Fianna have traditionally protected the people of Western Europe, particularly the Irish, but as the Garou have migrated around the globe, they have taken it upon themselves to protect entertainers and those who make their living in the creative arts.

• **Quote:** "You see, there was this traveling Garou, and he stopped for the night at this farmhouse, and the farmer's daughter..."

Get of Fenris

Werewolves are inextricably linked with the history of Europe. Peasants throughout the continent have been terrified by the loup-garou for millennia; the savage tribe known as the Get of Fenris is largely responsible for this.

Originally hailing from the Scandinavian peninsula, this tribe of warlike barbarians spread with the Viking invasions throughout Europe, and came to the New World in search of more lands to "conquer". Their members are still largely of Scandinavian or German descent. They fervently believe that the other tribes are incapable of combating the Wyrm effectively, and feel honor-bound to take the place of the "weak sisters" who have let it take root. They commonly take possession of caerns that are under attack or close to collapse, regardless of who are maintaining them.

Even today, the Get retain their original beliefs: total war is the only means to combat the Wyrm (or Jormungandr, as they call it). They understand that the war will never be easy, and victory forever uncertain, but that only solidifies their belief that the weak cannot be allowed to stand in the way of the strong. They are always on the front lines in the war against the Wyrm, though many believe this is more for their love of fighting than any outrage at the Wyrm's work. They believe Gaia rewards bravery on this world, and look forward to the next. They believe that those with enough glory will be allowed to battle alongside Fenris in the realm of Valhalla.

Of all the tribes, the Get, without a doubt, have the highest mortality rate. Their rites of passage are violent and bloody, and not many survive. Whenever the mood of Garou society as a whole swings toward all-out war with the humans, the Get of Fenris are always in the forefront, urging immediate battle. They see a total, worldwide war with humanity as the only way to prepare for the impending final conflict with the Wyrm,

which is known as Ragnarok in their legends. However much they desire this, they realize it would be futile without the assistance of the other Garou, and spend great effort making converts among the other tribes.

Some extremists within the tribe are proponents of Nordic supremacy, although most of the tribe does not possess such a racist background. Among some septs, minorities have been bred into the tribe. Nevertheless, a disturbing number of the younger Get participate in skinhead movements or even neo-Nazi groups and bring the tribe undying shame. However, these groups provide the Get with a firm power base which they have used with great effectiveness in the past. The Get have long been enemies of the Native American tribes such as the Wendigos.

• **Totem:** Self-glorifying even at the best of times, the totem of the Get is the wolf — the one they know as "Fenris". Fenris is usually found in or around Valhalla, though he has many names in a myriad of Realms.

• **Initial Willpower:** 3

• **Backgrounds:** Players have 4 background points, and may spend them on any background except for Past Life, Mentor and Allies.

• **Beginning Gifts:** Razor Claws, Resist Pain

• **Wolf Form:** Most Get appear like the gray northern wolf, though there are an increasing number of crossbreeds due to their migration across the world and breeding with other wolf packs.

• **Organization:** The tribe meets regularly in moots held on the full moon of every lunar month. These are very militaristic and disciplined meetings and often involve some sort of ritual combat and blood-letting. Usually one must "defeat" one of the guards/watchers in combat in order to attend the moot. They spend much time plotting their wars against their enemies; currently they have three different wars going, each against a different group of enemies. The Ahrouns definitely dominate the leadership of the tribe, and fight against even informal moots to be held any time other than under the full moon.

• **Habitat:** Though some among the Get are lupus, and all tout their preference for such a life, most make their homes near with the same human families they have bred with for centuries. They are highly protective of and very secretive about these families when with Garou of other tribes.

The Get are located primarily in rural areas, wherever their kinfolk have settled. So effective is their organization that they have been able to establish control over villages and even towns. There are several small cities in the Rust Belt where their influence over unions has allowed them some small control over the government.

• **Protectorate:** The Get are the vanguard of the warriors against the Wyrm, and as such cannot be bothered to protect humans. If the homids are too weak to survive, they say, then they should be destroyed.

- **Quote:** "You are a truly worthy foe! I will sing a dirge in your honor and wear your skin with pride!"

Glass Walkers

As a rule, the Garou shun the city for the open expanses of the wilderness. They see the expansion of urban landscapes as sores on the body of Gaia, and continually struggle to halt the spread of the metropolitan sprawl.

The Glass Walkers are the exception to the rule.

Comprised mostly from Garou of homid or metis stock, the Walkers ask two questions. First, if Gaia didn't mean for the city to predominate, why did She let the damn things get built in the first place? And second, running around in the woods is all well and good, but isn't it nice to have stuff like air conditioning, 300-ZXs, and fast food every once in a while?

Even in the old days of the world, the Walkers (although they were not called that then) preferred the challenge of the city to the wilderness. They originally hailed from Mesopotamia, but have spread throughout the world with the rise of the cities; they love the teeming hordes of New York, Tokyo, Paris and Bangkok. Their affection for the luxuries of civilization is as commonly derided as their flamboyance.

The Glass Walkers argue their point of view with vigor, and teach that they are only taking the theory of evolution one step further. The city is expanding, the ground is being paved over, and buildings are blocking out the sun. Fact. The Garou can either sit around and bitch about it, fight a hopeless genocidal war because of it, or take the progressive and life-affirming stance — adapt. New and different doesn't always mean bad, and the skyscrapers are just the trees of a new forest.

Because caerns can be sustained in the city, they argue, it means that Gaia exists there as well. They take great pride in establishing caerns in parks and warehouse districts, thus reclaiming sacred spaces "for Gaia." They claim they are essential to the Garou, as only they can direct the human culture away from its more destructive forms, and hunt down those particularly vile examples of human corruption.

This claim gives the clan enough clout to withstand the resentment of their peers, many of whom growl "traitors" under their breath. Certainly no other tribe is so well positioned to cull the human population of its most intemperate members — most Garou cannot stand to live so close to humans. This ability to know about and stop a particularly destructive development, such as a waste dump, from being built is perhaps the only reason the other Garou have not declared them agents of the Wyrm.

Not that the Glass Walkers are helpless by any means. Though they do not yet quite have the same hold in human society that the Kindred do, they nonetheless have more money and influence than any other Garou. They have great sway with the criminal element; they are invaluable for any underworld dealings (smuggling, weapons procurement, fencing stolen goods), and are ferocious urban street fighters — indeed,

certain street gangs are composed of their Kinfolk. They are wise enough to always force their foes to bring the battle onto their own turf — any 'wild' Garou chasing a Walker into the slums and projects where the tribe makes its home is at a severe disadvantage. They make extensive use of the spirits of the city, such as the spirits of metal and even plastic and electronics, and have bound them in some deadly fetishes.

- **Totem:** Their totem is the cockroach — a strange choice until one considers that the insect has been alive for 325 million years, is incredibly adaptable and resilient, and is virtually impossible to wipe out.

- **Initial Willpower:** 3

- **Backgrounds:** Players have 4 background points, and may spend them on any backgrounds except for Pure Breed, Mentor and Past Life.

- **Beginning Gifts:** Control Simple Machine, Persuasion

- **Wolf Form:** Small to medium-sized wolves; their fur can be of any color, with mottled patterns (often has an 'unnatural' tint to it). Many of the younger members of this tribe cut and dye the manes of their Crinos form into a variety of strange and colorful styles.

- **Organization:** The Walkers emulate human societal gatherings more than any other tribe. Their caerns are nearly always located in the city, often in places where no other tribe would even consider placing a caern. The Ragabashes provide much of the guidance to the tribe, but are not its leaders.

- **Habitat:** The city in all its beauty and despair is their home. They usually dwell in the poorer neighborhoods where their erratic behavior is not so noticeable. Of all the tribes they have the fewest number of lupus, and have begun to suffer the results. Their wolf blood is thin, and their are fewer and fewer wolf-children born among their Kinfolk.

- **Protectorate:** They keep watch over the underworld of hoodlums, streetwalkers, and cat burglars, as well as certain corporations and research labs. They are masters of the street culture, and keep their ears to the pavement in constant watch for the Wyrm. They also have a number of members in the Mafia, an organization which, while they are far from controlling, they can still use to their own benefit. They cull the criminal population of its most vicious members periodically, and breed with the rest.

- **Quote:** "The urban landscape unnatural? Hardly. The predators wear different guises and use different methods to entrap their prey — bad credit ratings and IRS audits often replace talons and fangs — but the age-old snarl of triumph can be heard from many a corporate boardroom, and the look in the eyes of a frightened deer flashes in countless stress-reduction support groups."



Red Talons

The Garou are not known for their tolerance of human folly. Many among their number would like nothing more than total extermination of the species once and for all. The Red Talons are in the vanguard of that movement.

Comprised entirely from lupus stock, the Talons were among the foremost proponents of the Impergium and were opposed to ending it. Although they harbor a variety of views concerning Werewolf society, where humans are concerned the Red Talons are all of one mind. Humanity must be purged, as quickly and finally as possible. They are a cancer that must be cut from the body of Gaia before it is too late. They respect Garou of feral stock more than those of homid stock, and barely tolerate those of metis.

Of all the tribes, the Talons are the most wolflike, and place great importance on rituals barely understood by other Garou, such as random migrations and mating rites. They have wild revels under the full moon every month, and are perhaps the most tightly-bound tribe.

The Red Talons will at times randomly and savagely attack human settlements. They dwell in the deep wilderness, and cannot bear the stench of the 'scabs', as they refer to cities.

Their hatred of the Vampire "leeches" is, if possible, even greater than their loathing for humans, and they spare no opportunity to track down and destroy the undead.

A few of the younger Red Talons have had the "radical" thought that maybe not all humans need to be destroyed—only most of them. These upstarts have been investigating human society, seeing if any of it is worth saving.

- **Totem:** the Griffin

- **Initial Willpower:** 3

- **Backgrounds:** Players have 4 background points, and may spend them on any backgrounds except for Resources, Allies, Contacts and Kinfolk. All members of this tribe are lupus.

- **Beginning Gifts:** Beast Speech, Scent of Running Water

- **Wolf Form:** A large ruddy or brown wolf; fangs and claws are always prominent. Their heads and jaws are noticeably large. When they must take human form, they are hairy and slouching.

- **Organization:** Very wolflike; their packs are led by Alphas.

- **Habitat:** Anywhere far from human habitation.

- **Protectorate:** The dwindling wolf population is the protectorate of the Talons, and they mourn greatly when yet another wolf is destroyed.

- **Quote:** "Homid kill Gaia, catch him, rip him to pieces!"



Shadow Lords

This tribe of great dusky wolves are renowned among the People for its members' skill at hunting, bravery in battle and cold cunning. They are a proud clan — indeed, many argue (though never in their presence), proud to the point of arrogance. Though originally from Eastern Europe (where they were once powerful warlords), they migrated early on, and are a powerful force throughout Europe and the Americas.

Although they come from all backgrounds, the Shadow Lords agree that the Change renders one supreme among Earth's lifeforms. They believe that with such natural supremacy comes an equally natural responsibility — to rule the rest of Gaia's creatures, for their own good, of course.

The Shadow Lords are perhaps the strongest overall tribe, as they couple a strong tribal unity (rigidly enforced by the mightiest among them) with very formidable individual members (their rites of passage are nearly as lethal as the Get's). Of late, their rivalry with the Silver Fangs has been more open. These are dark times, the Shadow Lords argue, and while the so-called wisdom of the Silver Fangs may well be appropriate in soft days of peace, this age calls for new unity. Only by uniting as a race can the Garou overcome the Wyrm (and when a race is unified, one voice must lead...). They are always

plotting to wrest control of Garou society away from the Silver Fangs, but they themselves are divided as to what they would do when they do achieve dominance.

In disposition, the Shadow Lords are generally proud, somewhat aloof and always dignified, but with a cunning that some have described as terrible. They are skilled and honorable fighters (at least until the observers' backs are turned), and are among those Garou most sought out for temptation by the Wyrm. They are known for always speaking about the glory days of old, when they were rulers of their own domains. It is thought by many that they seek to rule once more over the homids as kings.

- **Totem:** Grandfather Thunder

- **Initial Willpower:** 3

- **Backgrounds:** Players have 4 background points, and may spend them on any backgrounds except for Allies and Mentor.

- **Beginning Gifts:** Fatal Flaw, Aura of Confidence

- **Wolf Form:** huge black or deep gray wolves with massive, thick shoulders, much like a pit bull. In homid form, they are muscular and commanding, with black hair and (if male) mustaches and beards.

- **Organization:** The strongest and most cunning rule the rest in a stratified, almost feudal system. Shadow Lords do not have to obey the dictates of their superiors, but they had best make sure that they get a good distance away from said superior, and stay away for a long time.

- **Habitat:** Shadow Lords prefer regions of stark and gloomy beauty: craggy mountains, dark forests and the like. However a large number of them are forced to live in the cities, where they have recently been quite successful at attaining power.

- **Protectorate:** They deal with humans who, like them, understand and desire power — underworld and ruthless business types, as well as the occasional wealthy Third World dictator. The Shadow Lords are among the most strident opponents of the Leeches, as they claim they were the ones who cast them out of power in their original homeland. There are rumors, however, that the younger members of this tribe have been making overtures to the Cainite Elders, offering to serve as assassins in return for favors.

- **Quote:** "The humans should not be killed outright, merely culled until they learn their place — under our merciful claws. By the Great Mother, animals were made to serve man, man was made to serve the Garou, and the Garou were made to serve...well, more can be discussed later when there are less ears around."

Silent Striders

Less is known, perhaps, about this tribe than any other Garou clan. They exist on the periphery of Garou society, coming and going as they please. Even more so than most Garou, they are nomadic. Personalities and backgrounds of this clan vary, but

very few are what they seem. They are believed to have originally come from Egypt, and many take Egyptian names upon their Change, but their origins, like everything about them, are shrouded in mystery.

Among mortals, they have connections and breed with gypsies, circus performers and other fringe dwellers. They seem to have an uncanny knowledge of vast expanses of territory, and if they don't know an area, can always find an ally who does. Their knowledge of the spirit world is equally flawless, and Striders seem to have an easier time journeying between the realms that any other tribe.

They value wisdom above all else, and knowledge — not lore that can be gained from books, but practical wisdom. More than any other tribe, perhaps, they have seen the heart of the Wyrm, and the Silent Strider who does turn to the side of the Wyrm is a true terror.

- **Totem:** the Owl

- **Initial Willpower:** 2

- **Backgrounds:** Players have 5 background points, and may spend them on any backgrounds except for Resources and Past Life.

- **Beginning Gifts:** Sense Wyrm, Speed of Thought

- **Wolf Form:** Many Striders resemble the jackals of Egyptian art: huge, lean creatures, with inscrutable expressions and regal countenances. In half-wolf form they often resemble such Egyptian deities as Anubis. In any event, they will have long limbs, alert ears and bright, piercing eyes.

- **Organization:** Striders generally listen to those of their tribe with more experience, but they have no formal structure.

- **Habitat:** Striders wander as they will, and rarely stay in one place longer than a day or two.

- **Protectorate:** Striders are the advance scouts of their race; although they will sometimes protect humans who they meet in the course of their travels, they are not guardians.

- **Quote:** "The Wyrm stands still no longer."

Silver Fangs

In the annals of the Garou, perhaps more figures of renown have come from the Silver Fangs than any other tribe. They have long been the backbone of Garou society, and are often its leaders. They are the voices of tradition and moderation among the Garou, and they, more than any other tribe, keep the tribes from fragmenting completely.

The Silver Fangs are as close to a Garou aristocracy as it gets; they are very proud of their ancient lineage. At one time they were medieval lords throughout western Europe, doing much to limit the ravages of civilization, and many in the tribe still retain the titles of aristocracy. Though seen as wildly eccentric, they are still accepted among the wealthiest of families, and

interbreed with them freely. Today, however, they have little political power over the homids, as it would be far too dangerous for them to take on such a role anymore.

They claim to be the first and oldest tribe of Garou, and the other tribes have learned not to openly challenge this claim. More than any other tribe, the Silver Fangs are the paragons of Garou virtue. From the Silver Fangs have come mighty warriors, skilled leaders, and great heroes. They are committed to upholding the honor of the Garou at all costs.

They are perhaps what both Garou and homid think of when the word 'werewolf' is spoken: powerful, deadly predators, loyal beyond question to the pack and friends, lethal to enemies. Many Garou hold the Fangs as examples as the best of their race. For eons they have been the rocks of stability, the speakers of wisdom, the orators, the judges, the lords of their dwindling forests.

However, in these times of change, it may be the mighty Fangs who contribute to the Garou's downfall. Many of them are stuck in the mire of their traditions, and are loath to undertake any drastic new action, even though from all reports the Wyrm has been more active of late. Their elders are moderate to the point of inaction, and the rest of the Garou listen and wait and watch, even as the wilds shrink and the rivers boil with foulness and the things in the caves below begin to ooze to the surface...

Of late, however, there are whispers among the youngest Garou. The deeds of the Silver Fangs lie in the legends of the past, as does the tribe itself at times. They seem more concerned with their deeds of yore and their pedigrees than their future. The other Garou dip their tails in deference to the tribe, while noticing how few progeny the tribe produces — less each generation.

Particularly among the younger members of this clan, there seems to be a certain — how does one say this politely — eccentricity, perhaps? Naturally, no one speaks of seeing one of this tribe giving regal commands to the empty air, or speaking intimately to a clan hero now several centuries dead, or howling the clan anthem with wolfish giggles as she meticulously stalks, snarlingly attacks and ravenously eats butterflies — but nothing really needs to be said. If the Silver Fangs are the paragons of the Garou's virtues, they certainly seem to be most affected by the Garou's current malaise as well.

- **Totem:** the Falcon

- **Initial Willpower:** 3

- **Backgrounds:** Players have 5 background points, but at least 3 must be spent on Pure Breed.

- **Beginning Gifts:** Sense Wyrm, Lambent Flame

- **Wolf Form:** A stunningly beautiful silvery wolf. Many are pure albinos. Their human forms are generally attractive as well.

• **Organization:** Special moots are held at every new moon. All may speak at these meetings, but the words of the wisest will be heeded over the younglings; this is an endless source of frustration to the newer members of the tribe.

• **Habitat:** The Silver Fangs attempt, as much as possible, to live in the deepest, most pristine wilderness areas left on Gaia. They tend to possess family retreats far, far from the city — huge estates carved out of the forest and mountains.

They will breed only with the Kinfolk of their own tribe, and thus have become somewhat inbred over the centuries. They have gone so far as to import wolf packs from Europe so as to keep their blood as pure as possible.

• **Protectorate:** As the most revered tribe, the Silver Fangs are the last resort among Garou, the heroes who undertake the tasks that no others can accomplish, and are expected to behave as such.

• **Quote:** "Have patience, I say, we have time left. This is but a cycle, as are all things. Wait, be temperate as we always have, and with Gaia's grace all will be well."

Stargazers

In the days of the Impergium, some among the Garou rebelled at their race's treatment of the homids, claiming that this deliberate repression of another species was hardly the sort of behavior one should find in the guardians of Gaia. Finding little sympathy for their views at the time, these Garou withdrew from their kindred to seek a life of contemplation and enlightenment, often traveling to remote locations for meditation, or journeying to the Far East. Because members of this tribe could so often be seen staring alone into the night sky, they became known as the Stargazers.

The Stargazers have devoted the millennia to seeking truth and inner peace; indeed, they have come closer to attaining this goal than most other Garou. Stargazers have not forgotten their original purpose, and often wander the wilds alone and unnoticed, protecting homid and Garou alike from the minions of the Wyrm. Many a traveler has walked in peace through country infested with the Wyrm's beasts, unaware either of the deadly danger at hand or of the steadfast guardian who watched unseen just off the path.

Stargazers are philosophers, mystics and spiritualists; although they prefer peace (and restrain their violent impulses better than any other Garou), they know their function and resolutely battle the creatures of the night. They rarely congregate, most often walking alone through the night where they are needed. Certainly of all the tribes, they are most at peace with themselves, and are perhaps the closest to Gaia. They have a special relationship with the moon, and call her Phoebe.

They shun wealth and luxury of any sort, and despise the trappings of civilization. For this reason they have a troubled relationship with the Glass Walkers, and have long been hated in return by those of that tribe. They are ascetics of the purest variety; there is little they seek other than wisdom and lore.

Because of their reluctance to interact with either human or Garou society, the Stargazers have been in decline for centuries. There are fewer than 500 of them left. They will accept converts from other tribes, but this is a rare occurrence.

• **Totem:** the Chimera

• **Initial Willpower:** 6

• **Backgrounds:** Players have 2 background points, and may spend them on any background except for Allies, Resources, Totem and Fetish.

• Beginning Gifts: Sense Wyrm, Balance

• **Wolf Form:** generally either of a lighter color (light brown or yellow) or totally black.

• **Organization:** They have no formal organization whatsoever, though the tribal members with the most wisdom are generally heeded.

• **Habitat:** They wander the world from caern to caern, rarely staying in one place except to battle minions of the Wyrm. They tend to interact and breed with those homids who live on the edge of civilization: the hermits, rustics, trappers and explorers who make their living in the forests and mountains.

• **Protectorate:** The loners and outcasts of human society, especially those rustics who make their homes in the deep forests and remote mountains. Occasionally they will be sufficiently impressed by an 'enlightened' human to teach her a few things before moving on.

• **Quote:** "To face the Wyrm without, one must face the Wyrm within."

Uktena

Originally a Native American Garou tribe, in recent years the Uktena have recruited new members from oppressed people all over the world. This has greatly disturbed many Garou, as the Uktena have always been known as sullen and introverted: a mysterious clan, loath to associate with other Garou, renowned for both their unfriendliness and their love of the mysterious and malevolent spirits of the Deep Umbra.

Indeed, in the realm of the spirits, none surpass the Uktena. Some among the Garou whisper that the Uktena, if not of the Wyrm already, are sliding dangerously close. Already building from a broad base of Native American lore, the Uktena have in the past millennium incorporated Druid, Aborigine, and perhaps darker lore into their rites.

Though they are widely known as the most powerful spirit weavers among the Garou, mystics from other tribes are quite disturbed by some of the spirits which they trap and employ in their fetishes. They refuse to discuss their beliefs or their practices with the other tribes, but then again they never say much to outsiders. It is rumored is that the minions of the Wyrm spend more time and effort trying to corrupt the Uktena than any other tribe.

The Uktena sacred sites are the most potent in the world (or perhaps it is merely the power and versatility of their users which make them seem so) and are jealously guarded by their owners. Other Garou are not welcome to use them, and Chiminage is always charged to those who pass through.

The Uktena often covertly walk among those humans who practice paganism or magic, evidently seeking new lore and watching over their flock; Uktena warriors and thieves have retrieved more than one tome of lore from the Tremere, and the two groups despise each other even more than most Garou do the Leeches.

- **Totem:** Their totem is the Uktena itself (a Native American water spirit with features of serpent, cougar and deer).

- **Initial Willpower:** 2

- **Backgrounds:** Players have 4 Background points, but may spend them on any backgrounds.

- **Beginning Gifts:** Sense Magic, Shroud

- **Wolf Form:** a smallish, usually darkly-hued wolf with strange patterns of a lighter and contrasting color on its back and flanks.

- **Organization:** They operate very tightly organized septs and rely heavily on messengers who travel between them to maintain their programs. The binding of powerful spirits is usually attempted at their moots. Intratribal feuds among the members of the clan are rumored to be intense, particularly when one Uktena has found a fetish that another one wants.

- **Habitat:** Uktena prefer to live as near their caerns as possible. They favor isolated locales to locate their caerns, such as deep 'haunted' forests, abandoned warehouses and the basements of tenements.

- **Protectorate:** Theoretically, they watch after the oppressed and the disenfranchised; in practice, they care only for those homids that may be of use to them. They mingle and breed with the political and social outcasts of society: poor blacks, New Agers, pagans, and the counterculture. In recent years, their ranks have been expanded to include any and all oppressed peoples: Africans, Australian aborigines, Ainu and Vietnamese refugees. Many of the younger members of the tribe are either members of street gangs, or operate their packs as if they were a street gang.

- **Quote:** "A Wyrm creature? Here? (pause) I know nothing — leave me!"

Wendigos

The Wendigos are the last of the pure Native American tribes and one of the only with members of that stock. They are isolationist to the point of xenophobia, even with other Garou. They remember the old continent before the coming of the Europeans as an idyllic paradise of yesteryear, and despise the "rapists" for despoiling it. They bear no love for Garou of European descent, although they will reluctantly aid them in



their struggle with the Wyrm. Their dearest wish is to declare war against all outsiders and cleanse "their" domain of all taints of corruption.

Originally the Wendigos were but one of many Garou tribes in the Americas, but as the other tribes were wiped out by the white man's westward migration, other survivors straggled to join them, until the Wendigos included Garou of Cherokee, Navajo, Apache, and Iroquois descent. They still live mostly on reservations with their Kinfolk, and shun the cities.

The Wendigos are strongest in Canada and the Pacific Northwest, although there are scattered tribal caerns all over the continent and even beyond. Their eventual goal is the liberation of northern Canada as a Native American homeland, although they do not advertise this. They have covert organizations in most major cities, as well as a number of elite packs of shock troops. The Wendigos are experts at hit-and-run tactics and terrorist operations; their tactic of stealthily creeping up on their intended victim several nights before the kill, softly calling out their name, and vanishing provided the basis for a cycle of horrible myths among the Canadian Indians.

The Wendigos are masters of woodland survival and stealth, and are surprisingly adept at urban survival and intelligence gathering (remember, these are the ones who *survived* 200 years of guerrilla warfare with the whites). They like nothing more than to provoke conflict among the whites. They are often



thrust into conflict with the other tribes when these attacks involve their protectorates, for the Wendigos rarely take into account the sensitivities of the other Garou.

Of late there has been a schism in the tribe between the radicals who favor Total War as a means to their end and the pragmatists who think that perhaps differences between the whites and them can be negotiated. Many of these younger tribe members have gone out into the European world to see if it is truly as blasphemous as their elders say.

- **Totem:** Their totem is Wendigo itself, the winter spirit of the north.

- **Initial Willpower:** 5

- **Backgrounds:** Players have 2 background points, and may spend them on any backgrounds except for Contacts and Resources.

- **Beginning Gifts:** Call the Breeze, Camouflage

- **Wolf Form:** The classic timber wolf — great and fierce, with dark gray or brown fur and cold dark eyes.

- **Organization:** Very ritualistic tribal meetings on sacred sites, reminiscent of old Native American ceremonies. Their moots are usually held on the crescent moon.

- **Habitat:** The steadily shrinking North Woods, and wherever else they can find sanctuary. Most of the homids in the tribe live in reservations, though there are a number of "city Indians" among their ranks.

- **Protectorate:** The Wendigos protect Native Americans and the wilderness preserves which surround them. The Wendigos are especially opposed to strip mining, the clear-cutting of forests, and dams. Much of their activities of late have been attacks on the Wyrm's activities in Quebec where a massive dam project is under construction and in the Northwest where forests are being cut at prodigious rates.

- **Quote:** "You came. You saw. Now you die."

Physical Attributes

These Traits describe how strong, dexterous and sturdy a character is, and are the primary Traits of an action-oriented character. Physical Traits concern only the strengths and weaknesses of the body.

Strength

This is a measure of your character's mean physical strength — his ability to lift, carry and cause physical harm. Those with a high Strength rating are usually larger than someone with a lower rating. Of course, there are always exceptions.

You use your Strength when you attempt to lift, carry, push, heave or break something. In melee combat, it is added to your damage Dice Pool. Strength is also used when you attempt to make any sort of jump or leap.

Specialties: Strong grip, Massive, Husky, Able-bodied, Broad shoulders, Hearty, Powerful, Bulging biceps, Wiry, Large.

- Poor: Bench press 40 lbs.
- Average: Bench press 100 lbs.
- Good: Bench press 250 lbs.
- Exceptional: Bench press 400 lbs.
- Outstanding: Bench press 650 lbs.

Dexterity

This Trait is a measure of your character's general physical prowess — speed, quickness and agility. It indicates the capacity for moving with agility and manipulating objects with accuracy and grace. Dexterity includes hand-eye coordination, fine motor manipulation, reaction speed, reflexes and bodily grace.

Specialties: Smooth-motioned, Lithe, Steady, Deft, Graceful, Nimble, Athletic, Catlike Reflexes, Swift, Sure-footed, Fleet-footed, Light touch.

- Poor: Butterfingered, so don't use a chainsaw.
- Average: Can chew gum and walk at the same time.
- Good: Excellent raw athletic potential.
- Exceptional: Juggle five knives.
- Outstanding: Juggle five knives while blindfolded.

Stamina

A measure of general health and resistance to pain. Stamina indicates how long you can continue to exert yourself as well as how much physical punishment you can sustain. Stamina is your staying power, both physically and mentally, and one of its most important elements is the will to live.

Specialties: Tireless, Enduring, Tough, Determined, Aggressive, Tenacious, Stalwart, Durable, Forceful, Dedicated.

- Poor: You are frail in constitution and may be sickly.
- Average: You are moderately healthy.
- Good: You are in good shape, the result of regular exercise.
- Exceptional: You could run a marathon.
- Outstanding: You are tough enough to survive almost anything.

Social Attributes

Your Social Traits describe your appearance, charm and familiarity with the human mind. Your Social Traits are vital in determining first impressions, leadership ability and the nature of your interactions with others.

Charisma

This is a measure of your aptitude for enticing and fascinating others. You use your Charisma to win others over to you emotionally and to get them to trust you. This Trait is more a facet of a charismatic personality than it is an overt manipulation of others. It is a sum of the character's bearing, charm and power of influence. Charisma reflects your power to convince others to put their faith in you.

Specialties: Smooth, Eloquent, Outgoing, Captivating, Charming, Regal, Genial, Smooth, Well-mannered, Urbane, Sophisticated, Rustic, Gracious.

- Poor: Others avoid being around you.
- Average: You are likable.
- Good: People trust and confide in you.
- Exceptional: You have something which draws people to you.
- Outstanding: You could lead a nation.

Manipulation

This Trait measures your aptitude for active self-expression, such as when you want to get someone else to do something. It is important when you are attempting to influence or manipulate another person directly. A character uses Manipulation to trick, fool, bluff, outmaneuver and out-talk another. While you may be effective at manipulating people who you have just met, those who already know you are rarely fooled.

Manipulation is used in all rolls where you are attempting to influence or convince another person overtly. Whether they like you or not is of no consequence (though it can affect the difficulty of what you are trying).

If you fail a Manipulation action and the other person realizes what you were trying to do (you botch for instance), then she may well be angered. People are manipulated all the time and usually they ignore it. However, if it is brought to their attention, it can be a very disturbing thought. Manipulation can net great results, but it is risky to do so openly. Characters with high Manipulation are not well trusted by those who know them best.

Specialties: Glib, Expressive, Cunning, Persuasive, Smooth, Silver-tongued, Bravado, Ingratiating, Eloquent, Blarney, Double-talker, Sophist, Witty.

- Poor: You express yourself in as few words as possible.
- .. Average: They might believe you.
- ... Good: You'd make a good lawyer.
- Exceptional: Run for office.
- Outstanding: Sell ice to an Eskimo.

Appearance

This Trait describes your Appearance in terms of your attractiveness and force of presence. You do not necessarily need beauty to have a high Appearance, you only need looks that somehow attract others to you. Appearance is not just your static, model beauty, it's the appeal of the way you move and talk, your animation and expressiveness. It is a measure how interesting and attractive you seem to others.

Appearance is vital in any social situation where words are not exchanged. It is more important than you might think off-hand; the impressions you get of another are heavily affected by that person's looks, no matter how open-minded you are. You may not like to admit it, but it's true.

More than simply being a Trait you use to make rolls, Appearance is often used by the Storyteller to roughly judge how others usually react to you when you first meet. Thus it can affect all other Social rolls you make with that person (in some cases, your rating determines the maximum number of successes from a Social action that can actually be applied, making it impossible for an ugly person to achieve anything other than a minimum success).

Specialties: Bold demeanor, Alluring, Captivating, Sexy, Luminous, Honest face, Imposing, Dignified, Pleasing, Handsome, Beautiful, Gorgeous, Look of the Eagles.

- Poor: You tend to attract the hostility of others.
- .. Average: You are easily ignored for you fit in so well with the crowd.
- ... Good: You have a pleasing appearance, and people treat you well.
- Exceptional: You are good looking enough to be a model and are given respect and attention because of it.
- Outstanding: First reactions are either that of awe, intense jealousy or complete solicitude.

Mental Attributes

The Mental Traits represent your character's total mental capacity, and it includes such things as memory, perception and the ability to learn and think.

Perception

This Trait indicates how aware you are of the environment around you. While sometimes this is a conscious action, such as when you are searching for something, it more often works intuitively — you simply notice something. At base, Perception is a sensitivity to the world, an open-eyed quality common among children (for whom the world is a very unbounded and mysterious place) and seldom present among the most jaded of us.

Perception is used to see if your character has the insight to understand or be aware of a certain fact or concept. It can help indicate how alert you are to ambushes, the subtext of a politician's speech, and the subtleties of color in a painting. Add your rating to all Alertness rolls, as well as many Empathy and Subterfuge rolls.

Specialties: Insightful, Attentive, Patient, Probing, Keen-eyed, Intuitive, Visionary, Astute, Apprehensive.

- Poor: You are blind to anything but the obvious.
- .. Average: Unaware of the subtle interactions that occur around you.
- ... Good: Aware of things that are going on around you.
- Exceptional: Constantly alert to the nuances of life.
- Outstanding: You can see a needle in a haystack.

Intelligence

Your Intelligence represents both your memory and your ability to learn and think. It is important for Abilities that require complex thought processes. Some describe it as a person's quickness of mind or judgment, but it is more than that — it is the facility for understanding, and the capacity for reasoning and evaluation. Intelligence is a rating of an individual's depth and flexibility of thought.

Common sense, street savvy and wisdom are not components of the Intelligence Attribute, for they are facets of character that are portrayed by the player. However, low Intelligence can indicate a character without the capacity to understand complicated thoughts, and who is a very slow learner — they might simply see things in terms of black and white, and won't understand that things are really in shades of gray.

Characters with high Intelligence, on the other hand, are sophisticated thinkers capable of decoding many different levels of an argument or a problem. They have a discerning judgment and are well able to tell the truth from lies, at least when they have the time to think it over. Intelligence caters to carefully thought-out judgments rather than snap decisions, which is the realm of Wits.

Specialties: Discerning, Creative, Knowledgeable, Pragmatic, Astute, Brilliant, Bookworm, Clear Thinker.

- Poor: IQ 80
- Average: IQ 100
- Good: IQ 120
- Exceptional: IQ 140
- Outstanding: IQ 160+

Wits

Your Wits Trait describes your ability to react quickly and correctly to new situations, as well as your overall sharpness of mind and cleverness. In the simplest of terms, it is a measure of how quickly you think. A more complex view understands Wits as a shrewdness, sagacity and capacity for understanding problems in the most basic terms.

Those with low Wits are occasionally unable to take appropriate action because of surprise (like a deer caught in the headlights). It can indicate that you are more easily tricked and fooled than most people, for you are a gullible and unsophisticated student of human nature. If you have high Wits, you are able to react quickly to new situations and are seldom caught off guard by sudden changes in events. Whatever else happens, you will be able to keep your Wits about you.

You add your Wits rating to all surprise rolls and situations where you must see how fast you react to a sudden change in events.

Specialties: Quick-witted, Clever, Shrewd, Sharp, Practical, Wily, Level-headed, Creative.

- Poor: You send money to televangelists.
- Average: Know when to bet or fold in poker.
- Good: Capable of handling L.A. rush hours (without shooting anyone).
- Exceptional: Stand-up comic.
- Outstanding: You have a supercomputer for a brain — it's fast.

Talents

Talents describe all the untrained and intuitive Abilities. Talents can never be trained or studied, but can only be learned through direct experience — usually during a story. If you take an action using a Talent you do not possess, then there is no effect on your roll. You roll the number of dice equal to your base Attribute. Talents are such natural and intuitive Abilities that it is assumed that everyone has some small skill in each one.



Alertness

Awareness of one's surroundings is a skill that is extremely useful. Those characters skilled in Alertness are never completely unaware of what goes on around them — to some degree or another they are always attentive. Competency in this skill indicates that one is very unlikely to get caught by surprise at any time.

- Novice: Loud bangs usually get your attention.
- Practiced: Your average security guard.
- Competent: You live for three-card monte.
- Expert: You can always hear a pin drop.
- Master: David Copperfield is a fake.

Possessed by: Security guards, Hunters, Reporters, Bodyguards, Gamblers, Burglars.

Specialties: Traps, Ambushes, Crowds, Sight, Hearing, City streets, Forests.

Athletics

This skill deals with your general physical prowess. This includes leaping, climbing and swimming, whether in homid, Crinos or lupine form. Competence in this skill also indicates the character has a rudimentary understanding of most organized sports. Actions that are physical in nature, but only



require one simple motor action, are simply raw uses of Attributes, and are not considered athletic abilities (such as lifting an object).

- Novice: Weekend warrior
- Practiced: High school jock
- Competent: College Varsity player
- Expert: Professional athlete
- Master: Olympic gold medalist

Possessed by: Dancers, Children, Jocks, Athletes, Alpha wolves

Specialties: Swimming, Pursuit, Acrobatics, Climbing, Basketball, Dances

Brawl

You know how not only how to protect yourself, but how to place a blow as well. This is unarmed combat, and includes claws, bites, kicks and any other combat maneuver that does not require a weapon. While brawling with plain fists is usually non-fatal, the gigantic claws of the Crinos surely are.

- Novice: You can throw a halfway decent punch.
- Practiced: Green belt in karate
- Competent: Average street gang member

• Expert: Black belt in Muay Thai

• Master: Evander Holyfield

Possessed By: Criminals, Street fighters, Bouncers, Police-men, Martial artists

Specialties: Haymaker, Grapple, Punch, Kick, Body Slam, Bite, Claws

Dodge

The most effective way of winning a fight is not to be struck. Having proficiency in the Dodge Talent is a very wise choice. Your score in this area describes your ability to avoid both melee and missile attacks, which includes diving for cover and ducking punches.

- Novice: You hit the ground if someone screams "Duck!".
- Practiced: Have no problem finding cover for a firefight.
- Competent: You're always the last one out in dodgeball.
- Expert: A lucky shot may land once in a blue moon.
- Master: You can nearly sidestep gunshots.

Possessed By: Criminals, Street fighters, Military personnel, Bouncers, Boxers

Specialties: Leap, Sidestep, Duck, Cover, Dive

Empathy

You understand and can sympathize with the emotions of others, and are thus able to respond to them appropriately. Oftentimes you can discern the motives behind someone's actions by simply listening to them. You can also detect when you are being told lies. Empathy has a down side, however — because you are so open to the feelings of others you often feel the same emotions as those around you.

- Novice: People tell you their problems at parties.
- Practiced: Occasionally you get sympathetic pains from others.
- Competent: You have an amazing insight into others' motivations.
- Expert: No lies ever get past your scrutiny.
- Master: You often finish other people's sentences.

Possessed by: Actors, Mediums, Above-average salesmen, Pick-up artists.

Specialties: Emotions, Truths, Spirits, Personalities, Back-grounds

Streetwise

The streets are a major source of information and money, as well as big-time trouble. Streetwise has a variety of uses. First and foremost, Streetwise allows you to blend in with the local scene without drawing attention to yourself. Gossip, felony theft, and street slang are also imparted by using this talent.

- Novice: You know who sells drugs.
- Practiced: You are considered cool by the populace.
- Competent: Member of a prominent gang.
- Expert: You have spent most of your life on the streets.
- Master: If you don't know it, it hasn't been said.

Possessed by: Gang members, Winos, Reporters, Homeless people, Detectives

Specialties: Pickpockets, Drugs, Fencing, Slang Terms



Expression

The simple art of getting your point across is what Expression is mainly about, whether it be writing a book or debating social issues. Those characters with extremely high Expression seem to almost become unforgettable to others. One must be aware that although a character has Expression, this doesn't mean that everything that comes out of their mouth is intelligent, it only means they are adept in conveying their feelings. Expression taken to the higher limits could almost be considered art.

- Novice: Tabloid reporter
- Practiced: Student debate team captain
- Competent: Well-paid comedian
- Expert: Best-selling novelist
- Master: William Shakespeare

Possessed By: Orators, Politicians, Novelists, Actors, Demagogues, Protesters

Specialties: Poetry, Off-the-cuff speeches, Moots, Radical, Innuendo

Subterfuge

You know how to conceal your own motives; moreover, you know how to decipher the motives of others and how to use those motives against them. The secrets and intrigues of others interest you, and you work at understanding their weaknesses. A command of this skill makes you the ultimate conversationalist, or the ultimate spy.

- Novice: A few white lies never hurt anyone.
- Practiced: Average nightclubber
- Competent: You could be a criminal lawyer.

- Expert: Amway salesmen have nothing on you.
- Master: Perry Mason wishes he had it so good.

Possessed by: Politicians, Lawyers, Spies, Con men, Used car salesmen, Kids

Specialties: Whine, Bluff, Blackmail, Seduce, Fast talk, Lie

Intimidation

The art of intimidation comes in many forms, ranging from a subtle suggestion to outright physical damage. Each method of intimidation has its time and place. You understand the science of being overbearing, and how to use it to get what you want. People with high Intimidation scores seem to radiate an aura of authority.

- Novice: Six-year-olds give you the right of way.
- Practiced: You win an occasional staredown.
- Competent: Your gaze is very unsettling.
- Expert: An above-average drill sergeant.
- Master: You can make vicious animals turn tail and run.

Primal-Urg

This describes your native instincts and connection to your ancestral past. It is your basic ability to function not only as a wolf, but as a half-wolf. Those persons skilled in Primal-Urg are very attuned to the bestial part of their inner nature. Primal-Urg describes your raw instincts, not rational thought. With practice the Primal-Urg talent can be used to control the subtle changes in Werewolf forms. Primal-Urg is added to Perception rolls when in wolf or Crinos form; it is also used for tracking, overland navigation, and detecting hidden dangers that only age-old instincts would be able to warn one about (such as the distinctive odor of a predator, or the subtle shift of thin ice).

- Novice: Wolf cub
- Practiced: With concentration, you can feel which way is north.
- Competent: An average feral Garou
- Expert: Subtle instinctual warnings are routine.
- Master: Pack leaders

Possessed by: Predators, Garou warriors, Ferals, Banes, Various wild animals.

Specialties: Forms, Directions, Hunting, Tracking, Combat
Other Possible Talents: Seduction, Search, Guile, Intrigue

Skills

Skills are all the Abilities that were learned through apprenticeship or rigorous training. If you try to use a Skill but have no rating in it, the difficulty goes up by one. You are simply untrained in the techniques of that Skill, and thus have a harder time accomplishing the task than someone who has at least some idea of what they are doing.

Melee

Skill in combat with a weapon is a valuable skill in the Gothic-Punk environment. Proficiency in this skill allows for the use of hand-held weapons. Knives, sai, saps, tonfas and swords are examples of the types of weapons covered under the Melee skill. This skill is almost archaic nowadays because of society's dependence on firearms, but keep in mind that a wooden stake or silver spear is a melee weapon...

- Novice: You have seen a knife being used.
- Practiced: A six-week course in fencing
- Competent: Average street thug
- Expert: Any weapon is deadly in your grasp.
- Master: Bruce Lee with a pair of nunchuka

Possessed by: Police, Fencers, Kendo enthusiasts, Thugs, Gang members

Specialties: Swords, Axes, Rapiers, Knives, Clubs, Brass knuckles, Klaives

Drive

You can drive a car, and perhaps other vehicles as well. Simply because you have a Drive skill does not mean that you have a familiarity with all land vehicles. Your target number may be raised or lowered depending on your general experience with a particular automobile.

- Novice: You can drive an automatic automobile.
- Practiced: You can operate a manual/shift transmission.
- Competent: Commercial trucker
- Expert: Formula One car driver
- Master: Evel Kneivil

Possessed by: Truckers, Chauffeurs, Race car drivers, Cabies, Bus drivers

Specialties: Buses, Compacts, Motorcycles, Boating, Off-road driving

Repair

You are able to repair simple or complex devices of all sorts. This includes doors, cars, and even computers. Mastery in this skill means that you are a jack-of-all-trades. This skill covers simple carpentry to mechanics. With the proper tools you could fix almost anything.

- Novice: You can assemble ready-made kits.
- Practiced: With enough time you could wire a house.
- Competent: You save quite a few dollars in mechanics' fees.
- Expert: You are able to repair personal computers within minutes.
- Master: If it's broke, you can fix it.

Possessed by: Handymen, Carpenters, Electricians, Mechanics, Husbands

Specialties: Wood, Computers, Electronics, Engines, Automobiles, Electricity

Firearms

Skill in Firearms means that you have a broad knowledge of all guns, from a simple .22 to an Ingram Mac-10 machine gun. Firearms does not include the ability to operate heavy machinery such as tank guns and other artillery weapons. However, skill in Firearms also includes the ability to repair them.

- Novice: One or two lessons at the gun store.

- .. Practiced: You do all right at a firing range.
- .. Competent: You can pull off a few gun tricks.
- ... Expert: Cool and steady, even under pressure.
- Master: "Do you feel lucky? Well, do ya punk?"

Possessed by: Gang members, Policeman, Criminals, Soldiers, Hunters

Specialties: Rifles, Handguns, Pistols, Machine guns, Sprays

Performance

You are able to perform artistic actions, such as singing, guitar playing, and acting. You know the minutiae of what to do and how to do it. Your specialty is the type of performance you concentrate on, more than likely the first type of artistic expression you ever pursued.

- Novice: Bill Clinton
- .. Practiced: East Bay Ray
- .. Competent: Jaz Coleman
- ... Expert: Thurston Moore
- Master: Lars Ulrich

Possessed by: Actors, Musicians, Karaoke regulars, Mimes
Specialties: Hardcore, Villains, Guitar solos, While drunk



Etiquette

You understand the small nuances of social life, and are able to conduct yourself in a manner that is both unobtrusive and gracious. You understand how to get along well with mortal society. Your specialty is the culture with which you are most familiar. You would use Etiquette during actions such as dancing, seduction, and haggling.

- Know when to shut up
- .. Know how to be admired
- .. Know how to be respected
- ... Know how to be liked
- Know how to be loved

Specialties: Suburbia, High Society, Urban, Hip-hop, Club, Street slang.

Animal Ken

Animals do not behave the same way that humans do under the same circumstances. To be able to understand the actions of animals can come in quite handy. Those characters skilled in Animal Ken can not only predict the actions of animals, but can use this knowledge to calm or enrage them. Animal Ken is also the skill required to train animals.

- Novice: Befriend a domesticated animal
- .. Practiced: Housebreak a puppy
- .. Competent: Train a seeing eye dog
- ... Expert: Train an animal to perform
- Master: Domesticate a wild animal

Possessed by: Animal trainers, Zookeepers, Nature lovers, Masters

Specialties: Dogs, Cats, Horses, Parrots, Farm animals.

Stealth

This is the ability to sneak about or hide without being seen or heard. Stealth is often rolled against another character's Perception. Stealth is of extreme importance when Garou engage in hunting.

- Novice: Hide in the dark
- .. Practiced: Hide in the shadows
- .. Competent: You are an accomplished hunter.
- ... Expert: You could walk silently over two inches of dry leaves.
- Master: Ninja clan leader

Possessed by: Criminals, Spies, Reporters

Specialties: Prowl, Hide, Lurk, Shadows, Crowds, Crawling



Leadership

You are capable of getting people to obey your orders and follow your lead through example and by exerting authority. With a successful Leadership roll, you can convince others to obey your orders. Leadership isn't so much knowing the techniques of getting people to follow you as it is being the type of person who people will follow. Leadership is very often used in conjunction with Charisma.

- Novice: You could coach Little League.
- Practiced: Your voice is a dominant one and you can demand silence.
- Competent: Effective military leader
- Expert: You naturally attract followers, without really trying.
- Master: You are a Napoleon, a Churchill — or a Hitler...

Possessed by: Politicians, Military officers, Gang leaders, Executives, Police

Specialties: Commands, Orate, Military, Children, Gang

Survival

The wilderness is a dangerous place, at least for those who do not understand it. The skill of Survival includes finding shelter, a direct route through and relative safety in the wilderness, and tracking. When you use Stealth in the wilderness, you cannot roll more dice for your Stealth rating than you have in Survival.

- Novice: Can survive a five-mile hike
- Practiced: Familiar with the wilderness
- Competent: Know how to brew natural medicines
- Expert: At home in the wild
- Master: You could find an oasis in Death Valley

Possessed by: Tribesmen, Hunters, Park rangers, Hikers, Native Americans

Specialties: Tracking, Arctic, Jungle, Hunting

Other Possible Skills: Pilot, Cook, Boating, Police Procedure

Knowledges

Knowledges include all the Abilities that require the rigorous application of the mind, not the body, so nothing but Mental Traits can be used to modify Knowledge rolls. Though the ratings often discuss Knowledges in terms of college degrees, school is not the only way to gain Knowledges — it is simply the most common. These are scholastic Abilities for the most part, but self-study or tutoring is also possible.

If you do not have a Knowledge, then you cannot even attempt a roll that involves it. There are exceptions, however, such as when the Storyteller rules that the roll only involves *Trivial Pursuit*™-style knowledge, things that anyone has a chance of knowing.

Enigmas

Puzzles and problems occupy your imagination — in fact, you enjoy being perplexed. Learning and solving riddles of all sorts has become something of a hobby for you. This interest has given you a talent for piecing together and remembering information vital to understanding a problem of any sort.

Enigmas is the ability which assists players in solving the mysteries created by the Storyteller, and is vital in opening long-lost caerns, guessing the code words of certain fetishes, and the like. It is also vital when issuing or accepting a Mental Challenge for dominance of the pack.

- Student: You can put together a 100-piece jigsaw puzzle.
- College: You can guess the outcome of an Agatha Christie novel.
- Masters: You can do Rubik's Cube in an hour.
- Doctorate: You'd have whipped Gollum hands down.
- Scholar: All of the mysteries of the Garou are at your fingertips.

Possessed by: Crossword puzzle devotees, Zen enthusiasts, Computer gamers, Garou mystics

Specialties: Ancient, Verbal, Black Spiral Dancers

Investigation

You are practiced in noticing all sorts of details others might miss, and at high levels may function as a detective. This also indicates a character's ability to do research, both in libraries and through interviews.

- Student: Amateur detective
- College: Police officer
- Masters: Private detective
- Doctorate: FBI, CIA, KGB, MI 5, Interpol agents

•••• Scholar: Sherlock Holmes

Possessed by: Detectives, Insurance investigators, Reporters, FBI agents, Intelligence agents

Specialties: Search, Prowl, Tail, Detective work

Law

The law is not a thing to trifle with and those with knowledge of the law are well able to use it to their advantage. If you ever want to get out of jail, this Ability is essential. For Garou, this ability also covers knowledge of the Litany and the codes of their tribe.

- Student: Practical knowledge, police officer
- College: Prelaw, detective
- Masters: Law clerk, beginning lawyer
- Doctorate: Lawyer, full partner
- Scholar: Judge

Possessed by: Police, Lawyers, Judge, Detective, Criminals, TV viewers, Legislators, Half Moons

Specialties: Courts, Contract, Litigation, Criminal, Garou

Linguistics

It is of course assumed that you can speak your natural language, but you must purchase any other languages that you wish your character to speak. For each level of Linguistics, your character may fluently speak another language. However, Linguistics also gives a character an understanding of the structure of language, which is in turn the basis of thought. With this Ability, you can identify accents or decipher word puzzles. Note that Garou do not need this Ability to speak their own particular tongue, nor do they need it to speak to wolves while in wolf form.

- Student: One additional language
- College: Two additional languages
- Masters: Three additional languages
- Doctorate: Four additional languages
- Scholar: Five additional languages

Possessed by: Travelers, Interpreters, Diplomats

Specialties: Curse words, Technical, Diplomatic, Political

Medicine

Medicine is the study of the human body and of the techniques to cure its ills. While a Werewolf's body is different than that of a human's, the knowledge of medicine can be used to treat its most serious (i.e. aggravated) wounds as well. It includes knowledge of the structure and functions of the body, the use of medicine, and the diagnosis and treatment of disease.

- Student: You possess a working knowledge of first aid and know the basics of setting bones and preventing shock.
- College: You have paramedic training.
- Masters: You are a doctor and can diagnose and treat diseases.
- Doctorate: You can perform surgery.
- Scholar: You are a specialist of great renown, Possessed by: Doctors, Paramedics, Nurses
- Specialties: Pharmaceutical, Paramedics, Emergency care, Disease, Surgery, Specialist (specify)

Occult

You are knowledgeable in the occult, particularly in Werewolf lore. This understanding of the more sinister side of the world includes a knowledge of curses, voodoo, magic and mysticism, and contains much that is only speculation and fantasy. This Knowledge is of the utmost interest to many Werewolves and pursuit of this Knowledge may indeed become a major facet of your Chronicle. Any character who has a four or five Ability has accurate knowledge of Vampires and other aspects of the occult, including the ability to discern what is patently false.

- Student: You've dabbled, but aren't in the know.
- College: You're starting to know what's going on.
- Masters: "There are things out there, really."
- Doctorate: You know a few arcane secrets.
- Scholar: Fully initiated in many of the great mysteries. You don't need your mentor to tell you what's going on!

Possessed by: Weirdoes, New agers, Occultists, Scholars, The curious

Specialties: Vampires, Witches, Mystical powers

Politics

This Knowledge provides a familiarity with the political structures of the day, including who are in charge and how they got there. It represents an understanding of both human and Garou politics. This can be an essential Ability when attempting to deal with mortal authorities in any way. This Ability has some influence on being a capable politician oneself, as long familiarity with a subject can sometimes give one ideas...

- Student: Protester or casual observer
- College: Campaign worker or political science major
- Masters: Campaign manager or speech writer
- Doctorate: Politician
- Scholar: Machiavelli

Possessed by: Lobbyists, Politicians, Lawyers, Protesters

Specialties: Neighborhood, City, Congress, Elections, Nihilism, Oration, Dogma, Radical

Science

You have at least a basic understanding of physics, chemistry, botany, biology, geology and astronomy. Your knowledge deals more with the useful application of science. You are also familiar with most aspects of science and technology. The terms "quantum mechanics," "CPU" and "neurotransmitters" do not throw you for a loop.

- Student: It's a hobby.
- College: Understand the major theories and applications
- Masters: You could teach high school science.
- Doctorate: Great depth of knowledge
- Scholar: Albert Einstein

Possessed by: Engineers, Researchers, Inventors, Technicians, Pilots

Specialties: Biology, Physics, Chemistry, Astronomy, Relativity, Nuclear physics

Computer

You understand how to operate and program computers. You may also be able to design your own system. If you wish to break into a computer system, you need this Knowledge.

- Student: You can boot up a video game.
- College: Data Processing 101
- Masters: You are a competent programmer, and can design your own software.
- Doctorate: You make a living scamming Ma Bell.
- Scholar: Why aren't you playing *Cyberpunk 2020*?

Possessed by: Programmers, Data Processors, Gamers, Students, Hackers

Specialties: Hacking, Virus Programs, Retrieving data

Rituals

This is one's knowledge of the tradition, history, myths and liturgies of the Garou. This Knowledge is essential for understanding what the Garou of the other tribe are *really* doing, what is written on the wall of the ancient Garou burial mound, and how to properly approach an elder. To learn Rites, one needs a Rituals score of at least the level of the Rite.

- Student: Still an unschooled cub.
- College: You can attend a moot without making a fool of yourself.
- Masters: You can attend another tribe's moot without screwing up.

- Doctorate: You can attend the Black Spiral Dancers' moot and make a good impression.
- Scholar: You know just about all there is to know.

Possessed by: Garou

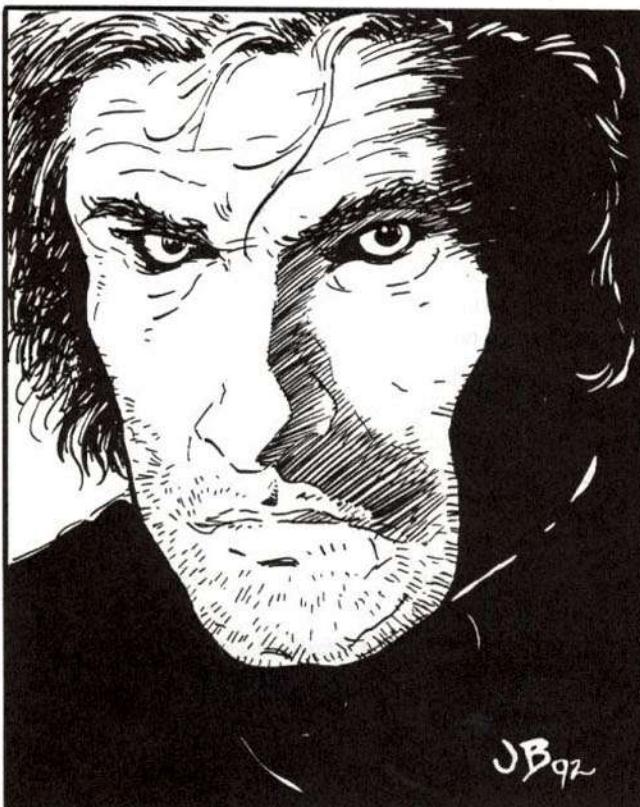
Specialties: Lupus, Protocol, Caern, Ragabash, Black Spiral Dancers

Other Possible Knowledges

Psychology, Bureaucracy, Finance, Art, Philosophy, Theater, Journalism, Military Science, Genealogy, Geography, History, Theology, Trivia.

Background

This Trait describes the special advantages of your character, especially the social advantages of the character, things which are provided by accident of birth or through the individuals one has associated with. However, you must choose how and why you have each particular Trait. Where did they get their Resources? What kind of Contacts do they have? Where does this Fetish come from? Make sense out of your Background Traits and integrate them into your character concept.



Rolls can be made using these Traits to see if a certain type of information is gotten, resource obtained, or favor given. Frequently, these Background Traits are used in tandem with an Attribute, such as Wits + Resources to get your mother to write you just one last check, as a loan of course.

Allies

Your Allies are mortals who will help and support you — they could be family or friends, or even an organization to which you are friendly. Allies have their own lives to live, so they are not at your beck and call, but they often have influence in the community and access to Contacts or Resources. An Ally is ultimately a mortal whom you have befriended, and who protects and aids you out of love or out of common interest.

For each point of Allies that you have, you have one Ally. This individual is a person of influence in the city where they live. An Ally could be a police sergeant, an advisor to the Mayor, or even (if your rating is a 4 or 5) the Mayor herself.

Allies are generally very trustworthy and loyal. However, it requires time and energy to maintain the alliances, for the friends expects aid of the character in return in time of need. Though they likely do not know that you are a Garou, they may know of some of your powers and thus may come to you for favors. This is often a means by which a story can begin.

- One Ally, of moderate influence and power.
- Two Allies, both of them of moderate power.
- Three Allies, one of them quite influential.
- Four Allies, one of them very influential.
- Five Allies, one of them extremely influential.

Pure Breed

This background determines your "pedigree" — your lineage and ancestry, your markings and carriage, and other features of birth. Garou with high scores in Pure Breed are revered by other Garou as the heroes of old come to life — and they are expected to act like it. The higher your Pure Breed score, the more likely it is that you will be able to traverse the territory of other Garou unmolested or gain hospitality from a foreign tribe. It is the closest thing to status that Garou possess — each point of Pure Breed adds an extra die to Social rolls involving other Garou. Pure Breed is a semi-mystical trait — eons of instinct tell other Garou who is Pure Bred and who isn't. In the present age, there are very few Pure Bred Garou left in the world.

In addition to the normal advantages of being a Pure Breed, Garou expect those who are pure of blood to "act as one of their lineage." Tribes expect more of those who are pure of blood, and they frown upon those who do not accept their heritage.

- You carry yourself well.
- Your distant cousin in the far past was the sidekick of a great Garou warrior.
- Other Garou part to allow you passage.
- The bards of your tribe blessed your birth as a sign from the spirits.
- You are the spitting image of the great heroes of yore.

Resources

This Background indicates the relative wealth of the character; this wealth is most likely cash inherited from one's natural family, but could be resources gained through personal endeavor. It describes the general financial state of your character. You do not have very much money to spend, however — just a modest *per diem* to maintain your current living standard. Your Resources are not completely liquid assets, but you can often sell them to gain money; this could, however, take a number of weeks or months depending on how much needed to be sold. Resources assume that the character gains a basic allowance each month appropriate to the level of Resources. However, the player must detail the source of this income, as it could easily "dry up" depending on the circumstances of the Chronicle (such as if the character loses her job).

- 3,000 in assets and 300 per month in income.
- 15,000 in assets and 700 per month in income.
- 50,000 in assets and 2,000 per month in income.
- 250,000 in assets and 5,000 per month in income.
- 1,000,000 in assets and 10,000 per month in income.

Contacts

This background describes how many homids you have as acquaintances and can buy favors and information from. Contacts are people you can call on occasionally to give you a helping hand, but who you do not necessarily trust completely. You know people from many different walks of life, and they comprise a system of information and help that could come in very handy some day. Unlike Kinfolk, these people are not Garou, and are therefore not immune to Delirium. You must be careful when you are around your contacts. Some (indeed most) of them do not know of your dual nature. If they are exposed to the "real you" they may cease to have dealings with you.

Your Major Contacts are friends who you can count on to provide you with accurate information. You should describe your Major Contacts as complete characters, either as the Chronicle progresses or beforehand. You also have a number

of Minor Contacts spread through the area, people who you must intimidate or bribe in order to get assistance. When you wish to get in touch with a Minor Contact, you make a roll using your Contacts rating with a difficulty of 7. Each success means you have made successful contact with one of your Minor Contacts. You will need to bribe or charm the Contact into giving you the information.

- One Major Contact.
- Two Major Contacts.
- Three Major Contacts.
- Four Major Contacts.
- Five Major Contacts.

Past Life

Garou have a much better grasp of their ancestral memory than humans, and many among their number can actually remember scenes from the lives of their distant forebears. Some Garou can even allow the mind and will of their ancestors to take over their body, allowing them to perform feats of skill that they themselves could not.

A Garou with this Background may, once per game session, roll a number of dice equal to the score in Past Life against a difficulty of 8 — 10 if trying to contact the memories of a specific ancestor. Each success on this roll allows the character to add one die in the Dice Pool in an Ability of the character's choice, or to create a Dice Pool of one die per success in an Ability that the character does not even possess. Thus, a Garou with a Past Life of 4 may be in a desperate battle; he is no great shakes as a warrior (Dex 2, Brawl 1), but he rolls his Past Life rating against an 8 and gets three successes. He has just contacted his ancestor, the mighty chieftain Fleshripper, who guides his claws in battle, effectively adding three to his Brawl score. Even if the character had no Brawling Talent whatsoever, he would now have an effective score of 3.

It is more difficult to contact specific ancestors, but successes on this roll may provide precognitive visions or advice at the discretion of the Storyteller. All effects of the Past Life bonus last for one scene only.

A botch on the Past Life roll may mean that the character is overwhelmed by the memories of thousands of lives (effectively putting the character out of action for the scene) or, worse yet, may mean that the character has been possessed by the ghost of an ancestor for a length of time dependent on the Storyteller's whim.

- You get hazy flashes of scenes from the distant past.
- A few faces and places stand out in your mind.
- You know some of your distant ancestors by name.
- You regularly have conversations with people who aren't there.
- You are a walking history book — you recall intimate details of thousands of lives.



Kinfolk

You are in contact with certain homids or wolves who, while descended from the Garou, did not receive the "gene" and so for all practical purposes are normal members of their species. They are immune to Delirium, however, and know of your origin; they are willing to help you however they can, though most are not in positions of power (those people are Allies). Networks of Kinfolk can be invaluable for the Garou who wishes to deal with the human world, but cannot risk frenzy.

- 2 Kinfolk.
- 5 Kinfolk.
- 10 Kinfolk.
- 20 Kinfolk.
- 50 Kinfolk.

Fetish

You possess a spirit token, a physical aspect of a spirit which has been taken from the spirit world and is now present in ours. Often it is the symbol of one of the totems, and may actually come from it, such as the tooth of the great wolf or the skin of the bear. It is a highly valuable object, full of great significance

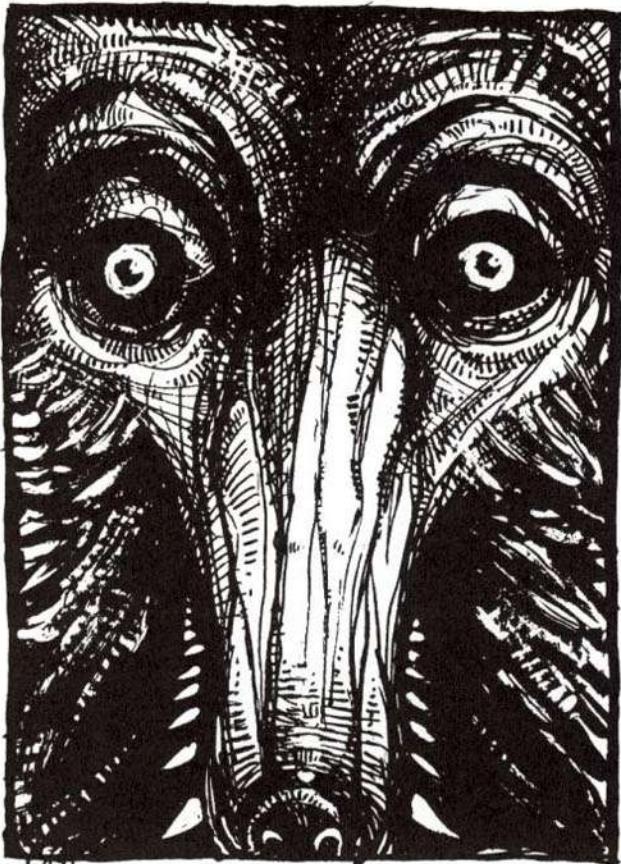
to the Garou, and has a number of powers, most of them unknown to the possessor of the token. The greater your score in this background, the more valuable the token.

- You possess one level of fetishes.
- You possess two levels of fetishes.
- You possess three levels of fetishes.
- You possess four levels of fetishes.
- You possess five levels of fetishes.

Mentor

This Background describes an elder who looks after and advises you. Each point of Mentor which you possess describes how powerful your mentor is within the tribe, and what rank they have obtained. Your mentor can give you advice, protect you, speak for you to other elders, teach you rituals, warn you when you intrude on matters of honor, and tell you of opportunities for power and advancement.

Mentors may expect to receive something in return for the aid they provide. Though they may simply enjoy the company of the character, in times of need they may call upon their



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"apprentice." This is a good way to begin a number of excellent stories. In general, however, the character does receive more than she needs to give out.

- Mentor is Rank 2.
- Mentor is Rank 3.
- Mentor is Rank 4.
- Mentor is Rank 5.
- Mentor is Rank 6 (or even higher!).

Rites

This trait describes how many Rites the character knows at the beginning of the game. This may be one big one or a number of lesser ones whose total levels equal the Rites rating; remember, however, that a character needs a Rituals knowledge at least equal to the level of the Rite to learn it at all.

- Character has one level of rites
- Character has two levels of rites
- Character has three levels of rites
- Character has four levels of rites
- Character has five levels of rites

Totem

This is a Background trait which does not apply directly to the character, but applies to the totem of the pack. In fact, the total amount that all the characters in the pack have placed on this trait is added together to see how powerful the totem is.

The base totem spirit has seven points to divide between Rage, Willpower and Gnosis, is somewhat aloof from the characters, and is of minor influence with the community of spirits. Some pack totems, however, have developed to become the totems of whole tribes, and stories of such occurring are common fare of the Galliards.

Cost Power

1	Per three points to spend on Willpower, Rage or Gnosis
1	Totem can speak
1	Totem can always find the characters
2	Totem is nearly always with the characters
2	Totem is respected by the other spirits
5	Totem can interact with the physical world in time of need

Gifts

The Garou have long been in contact with the spirit world, and know many of its secrets. Over the millennia, Garou have learned how to channel the energies of their totems and the flow of the Umbra, thereby influencing the material realm. These abilities are known as gifts, for the Garou see them as coming directly from the higher spirits.

Gifts are tightly-held secrets among the Garou; although the lesser abilities will be taught fairly freely, only those who are trusted and honored by the Garou will be taught the greatest gifts.

There are three groupings of gifts: breed gifts, innate powers passed down among those of the same breed; auspice gifts, abilities which aid in the performance of that auspice's role; and tribe gifts, secrets passed down among the members of a given tribe. A beginning character may choose one gift from each of the Beginning Gifts lists from their breed, auspice and tribe — three in all.

Although gifts are purchased with experience, Garou must be of a Rank (see below) equivalent to the level of the gift desired (Rank 0 counts as Rank 1 for this purpose) or they may not buy the gift. Garou may buy the gifts of other breeds, auspices and tribes during play, if they can find a mentor, but these will have a higher cost (see the Experience Point Chart, p.XX).

Renown

Renown describes the three traits which deal with the reputation and status of a character within Garou society. Renown describes the regard in which one is held by one's fellows.

Characters with substantially lower Renown than other Garou are supposed to treat them with respect and a certain degree of reverence. Those Garou who do not pay attention to such niceties will find that they will lose Honor and even Wisdom on a regular basis.

Glory

To gain distinction among one's people by achieving mighty triumphs and accomplishing great quests is an aspect of Glory. This is the possession of a splendor and illustriousness which causes other Garou to revere the character. Glory is the respect an individual is given for their martial prowess and brute ability to get things done. You gain Glory by making accomplishments, and by that alone.

Glory Creed:

- I shall be valorous
- I shall be dependable
- I shall be generous
- I shall protect the weak
- I shall slay the Wyrm

Honor

Honor is one of the few means by which the laws of Garou society are enforced. It is a combination of pride, dignity, and personal integrity. To gain Honor among the Garou is an acknowledgment of one's integrity, honesty, and faithfulness. Moreover it is a sign of respect. Honor is a source of great pride for those who possess it, and often one's Honor is guarded most carefully.

A person of Honor adheres to the highest moral standards and principles, and does not waver in the face of adversity or danger. The most honorable actions are those which are taken despite all penalties. It denotes a fine sense of, and a strict conformity to, a code of conduct. Deceit and fraud are not acceptable practices of those who seek Honor; there is a certain dignity required in Honor, a particular appreciation of the responsibilities of true morality.

Honor is easily lost when one falls into a frenzy, for nearly any sort of evil action is possible in such a state.

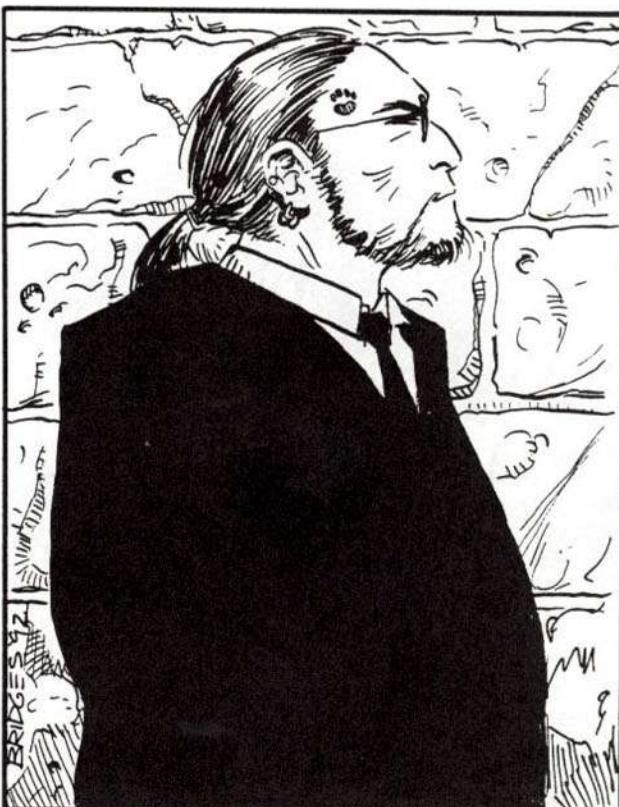
Code of Honor:

- I shall be respectful
- I shall be loyal
- I shall be just
- I shall live by my word
- I shall accept all fair challenges

Wisdom

There is a particular reverence, veneration and deference which is given to those who are considered to be wise among the Garou. In many ways such a reputation of Wisdom is incompatible with a reputation of Glory, but not always. A person with a high Wisdom is thought to possess a keen sense of judgment and discretion, as well as an erudite discernment of truth and falsehoods.

Wisdom is gained only from proving one's judgment and knowledge in the face of crisis.



Creed of Wisdom

I shall be calm
I shall be prudent
I shall be temperate
I shall be merciful
I shall be just

Rank

Rank is the level of fame and trust which the character has garnered with the other Garou. All characters begin at Rank 0, and increase thereafter by earning Renown. Rank is fully discussed in Chapter Eight.

Rage

*My mind hates my body
My body hates my soul
I close my eyes and fight
Inside my own black hole*

— Black Flag, "The Bars"

The Garou are creatures of instinct and passion, not simply because there is a beast residing within their breasts, but because they have never abandoned the soul of nature in reckless pursuit of civilization.

Rage is a measure of the character's capacity for all-consuming madness as well as determination. It is animal magnetism and it is the lust that arises out of instinct, the fear that stems from ignorance and the hate that is the product of unreason.

Rage is important to the Garou because they can use it for performing extraordinary feats, and because it so often moves them to perform feats they later regret. Moreover, it is what allows them to shift form between wolf and human. Think of it as constructive aggression taken to an often unhealthy extreme.

Whatever its origin and nature, Rage is a force that consumes a Garou's energy and attention. Much of a Garou's existence goes into directing the Rage to good purpose, and even more into harnessing its dark impulses.

Rage comes in two forms, the Rage rating (the dots), which is an indication of your permanent rage, and the Rage pool (the squares), which indicates how many Rage points you have left to spend. Your Rage pool can never be greater than your Rage rating.



You may only use Rage points after you have made a frenzy roll, which will happen in times of stress; see the Frenzy rules in Chapter Eight. Regaining Rage points is also discussed in this section.

Using Rage

Rage has a variety of effects and uses in **Werewolf**:

- **Entering the Spirit World:** The number of turns it takes you to enter the spirit plane is described by your Rage rating.
- **Changing Forms:** Transformations, particularly into the Crinos form, are governed by Rage.
- **Extra Actions:** A Rage point can be used to give you an extra action. If the roll succeeds, you don't lose the Rage point. You cannot use more Rage points in a single turn than your Dexterity score.
- **Remaining Active:** When you receive critical wounds (fall below Incapacitated in health) you may elect to make a Rage roll in an attempt to remain active (difficulty 8; the number of successes indicates the number of Health levels you recover). However, you may attempt this roll only once, and if fail the roll, you do not recover. Even if you do roll successfully, however, you must roll an extra die on your Battle Scars roll (and add the results of your two rolls together) which determines what the permanent effects of your critical wounds are. It takes about an hour to heal back each wound level in this manner. The player may decide to attempt to recover one wound level per turn, but in that case he must roll two extra times (and add the results) on his critical wounds rolls.
- **Malevolent Spirits:** High Rage makes it more likely that a character will attract malevolent spirits when summoning, controlling, binding or contacting any spirit. This can make for some nasty surprises. Angry characters will attract angry spirits.
- **Beast Within:** For every point of Rage above their Willpower rating, characters lose one die on all rolls involving social interaction. The Beast is simply too close to the surface, making contact with humans uncomfortable for them and the Garou.

Losing the Wolf: If at any time a Garou reduces his Rage to 0 and has used all his Willpower, he has lost the Wolf and can no longer gain Rage. He cannot transform into anything except his base form until he once again possesses Rage.

Gnosis

Gnosis is an expression of the link between the Garou and the Sacred Mother. It is what ties the Garou to her and causes them to understand the natural balance.

Gnosis also ties the Garou into the spirit world, allowing them to interact with the creatures and objects therein. Without Gnosis, the spirit world cannot be contacted at all. Low Gnosis

scores make it difficult to achieve such contact, while those with very high Gnosis scores may find that it is very difficult to tell what is of the spirit world and what is not.

In this game, Gnosis is the means used to describe this unique power of reality. Gnosis is a word often used in describing "mystical wisdom", and is a root for such words as "prognosis" and "gnostic" (or "agnostic").

Using Gnosis

Gnosis can do a variety of things, all having to do with nature or the spirit world in some ways.

- **Rage and Gnosis:** The amount by which your Rage exceeds your Willpower is always subtracted from rolls using your Gnosis score. Moreover, you cannot use Gnosis or make a Gnosis roll in the same turn you use a Rage point or make a Rage roll (certain gifts are an exception to this rule). The Beast is too close to the surface, making it difficult for the character to think on an abstract level.

- **Using Gifts:** Many gifts require either a Gnosis roll or an expenditure of Gnosis points.

- **Fetishes:** Gnosis may also be used to manufacture fetishes. Because it is so difficult to create an item of any power, most are made during rituals. The other option involves binding a spirit to an item. This turns the spirit into a Gnosis battery. The spirit's Power feeds the fetish, and the spirit will power it until it wastes away.

Refreshing Gnosis

There are a number of different ways in which characters can refresh their Gnosis pool:

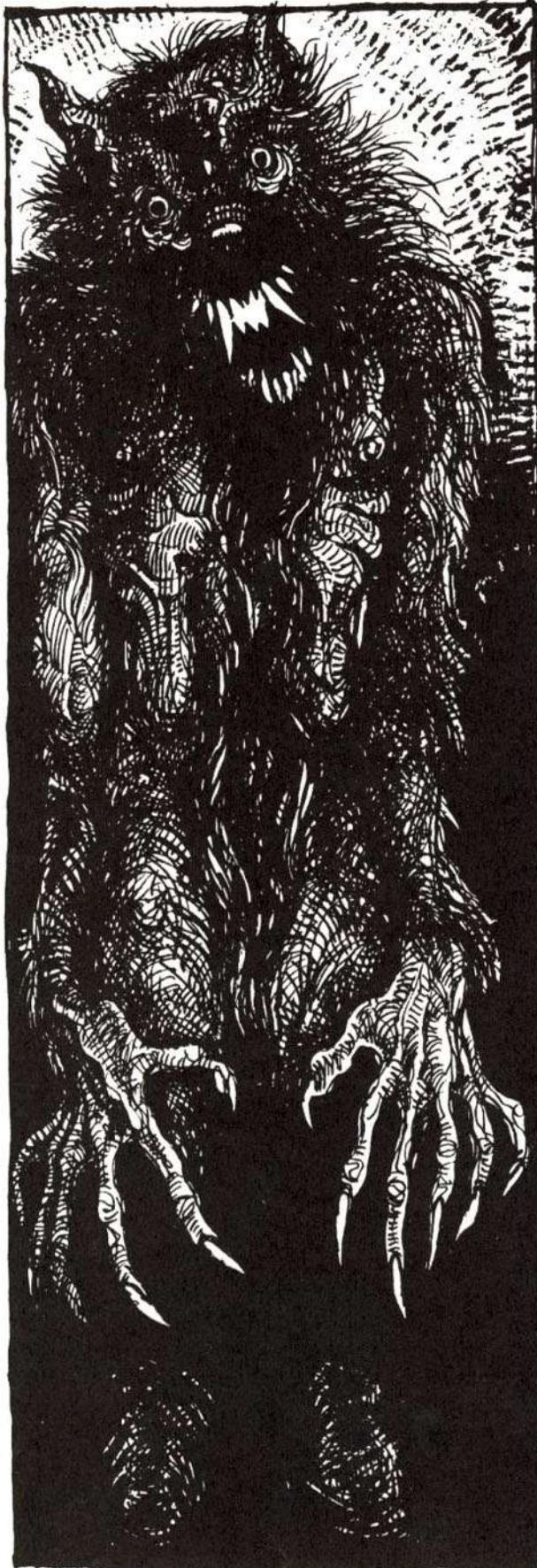
- The character's entire Gnosis pool is recharged when he takes part in a moot wherein an Engling, a spirit of the Deep Umbra, is "invited" to take part in the revel. This involves entering the spirit world and finding and hunting down an Engling, who is then brought back to the moot.

- Characters can attempt to find such a spirit on their own and convince it to give them some of its Gnosis.

- Between stories characters are allowed to make a Charisma + Enigmas roll against a difficulty of 8; each success indicates the number of Gnosis points they regain.

Willpower

There are those who believe in themselves and have confidence in their abilities, and there are others who feel only fear when they think of changing things around them. Those who have confidence possess power over the world and can exert



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their will upon it. In some ways, this is dependent on how we were brought up, but ultimately, blame cannot be put elsewhere; we are responsible for ourselves.

Willpower is the belief an individual has in herself, the self-confidence necessary to get things done. It is an important Trait, for it measures how capable a character is at overcoming the urges and desires that may tempt them. However, unlike other Traits, it is not something you roll (at least not often). Willpower is something that you use up. When you use a point of Willpower, you mark it off of your Willpower pool (the squares), not your Willpower rating (the circles). The rating stays constant, while the Pool gets used up during the story.

Willpower can only be permanently increased by the expenditure of experience points, but the Willpower Pool can go through enormous changes during a story. Discussed below are all the different ways Willpower can change.

Willpower from the Willpower pool (recorded in the square boxes on the character sheet) will go up and down a great deal during a story. It decreases by one every time the player uses a Willpower point to do something extraordinary, such as to retain self-control or gain an automatic success. Eventually, the player will have no Willpower and will no longer be able to exert himself the way he once did. The character is mentally exhausted and can't rouse himself enough to give a damn — he's expended all his Willpower.

- Weak
- .. Timid
- ... Unassertive
- Diffident
- Certain
- Confident
- Strong
- Controlled
- Iron-willed
- Unshakable

Using Willpower: Willpower is one of the most active Traits in *Werewolf*, simply because there are so many different ways to employ, regain and change it. Willpower is such a focus of the game that you will be paying a lot of attention to it, so you had better understand the following rules.

- A Willpower point can be used to give you one automatic success in an action. Only one Willpower can be used on a single turn, but it gives you a single guaranteed success. In this fashion, it is possible to succeed automatically in any simple action simply by concentrating. For extended rolls, the extra success can make the critical difference between success and failure. There are some situations in which the Storyteller may not allow you to make such a use of Willpower.

- On some occasions, the Storyteller may tell you that your character does something because of instinct, frenzy or gut reaction ("You attack the Bane without thinking."). You can use a point of Willpower to avoid this so you can do as you

please. However, the feeling might return and another Willpower point might be required. Sometimes it will return more times than you have Willpower, while other times you may completely overcome the urge.

Refreshing the Willpower Pool: Players recover their Willpower Pool whenever they are able to rest or get a chance to restore their self-confidence. It is up to the Storyteller to decide when and how a character recovers their Willpower, but you should always be frugal. It is often very dramatic for characters to be low on Willpower, so players are always worried about not having enough — it adds to the suspense.

Refreshing a Willpower pool is very difficult; however it can occur in a number of different circumstances.

- At the end of the story (not a game session), all the characters regain their Willpower — all of it is recovered up to the amount of the Willpower rating.

- Achieving some special success during the story that is of great meaning to that character (judged by that character's personality) would cause the character to recover her self-confidence (and thus all or some of her Willpower).

Gaining Willpower Permanently: Permanent Willpower can, of course, be gained through the use of experience points, but sometimes you may give a player a specific chance to raise their Willpower. You can use the gaining of Willpower as a great motivation for a story, especially for your more bizarre story ideas.

Such plots are very appropriate to storytelling, for they delve into real human motivations, needs and desires. Believe it or not, it can be more realistic to have the characters pursue some intangible goal, like the quest to recover their sense of worth (Willpower), than to scavenge after money or power.

Losing Willpower Permanently: Willpower can be permanently lost as well. This occurs whenever a player rolls a botch while making a Willpower roll. One point is lost for every botch that is rolled. Luckily, this occurs only rarely, for Willpower is rolled only during frenzies, when employing the dangerous forces of Thaumaturgy or certain gifts, and in order to resist Vampiric Domination.

Willpower cannot be used in the same turn that Rage is employed; they are opposite traits involving radically disparate elements of the psyche.

Health

Garou are creatures of great vitality, not because they are beyond the soul of Gaia, but because they are so much a part of her. They understand the flow of time and space, can sometimes rise above it, and understand their true place among the spirits. Thus they are not so affected by the ravages of disease and wounds.

Health is a measure of how hale and hearty a character is. There are various levels of wounds, and each applies a different penalty to the person so injured. A character who is Hurt, -1, would have one less die to roll on all their rolls, while a character who is Crippled, -5, would have five less dice to roll. If that leaves the player with no dice to roll, then they cannot take that action.

Health Levels

Bruised: Character is only bruised and has no action penalties.

Hurt: Character is only mildly hurt; movement isn't hindered.

Injured: A small injury, little hindrance to movement.

Wounded: Character cannot run, but can still walk.

Mauled: Character is badly injured and can barely walk.

Crippled: Character is severely injured and can only hobble about.

Incapacitated: Character is completely incapable of movement.

Though Werewolves are thought to be immune to wounds, in truth they "merely" heal back from them with ease. In fact, a Werewolf can automatically heal back one wound level every turn, without restriction.

The only things which can cause wounds that cannot be so healed are silver, fire, and the claws and teeth of creatures such as Vampires and other Garou. Such wounds are called aggravated wounds, and are marked with an X, not a check.

Werewolves who are Incapacitated can take no action whatsoever. They are immobilized and the only action they can perform is to heal themselves (though the Storyteller may allow them to speak by spending a Willpower point). Mortals who have reached this state are very close to death; if they lose one more Health Level, then they are dead. If a Werewolf sustains an aggravated wound while Incapacitated, then they die.

BOOK 3



Permutations

"And the angels, all pallid and wan
Uplifting, unveiling, affirm
That the play is the tragedy 'Man'
And its hero the Conqueror Worm"
— Edgar Allan Poe, "The Conqueror Worm"



We are of the changing breed, of nature torn, of feral wolf and human born. Our lives resound with the conflict between our separate natures — our strength, our curse. It gives us the rage of the unmaker, the destroyer of worlds. And our rage gives us courage, and the will to persevere.

We battle the Wyrm so fiercely because we know it so well. We fight it day by day, hour by hour. It is corruption incarnate and seeks the utter ruin of nature. Its minions descend upon earth and corrupt and possess those mortals of weak will, animals of polluted spirit, and even the machines of civilization. Only one thing stands in their way — and we are dying.

Our war has been waged in secret for millennia, but now as the earth is increasingly despoiled it has gained the upper hand. Now the Wyrm seeks to exterminate us once and for all, wiping us from the face of Gaia.

But we're not going alone.



D. ALEXANDER

Chapter Seven: Spirit

Chis chapter will take you on a guided tour through the Umbra — the spirit world that exists alongside and parallel to our own world. We will look at the mystical ties between the Umbra and our world in addition to the many other realms within the Tellurian. Information will be presented on how Garou may enter into the Umbra, as well as provide an insight into the myriad spirits who reside within its expanses.

Why do the Garou interact with the Umbra at all? Chiefly, it's because they are creatures native to both this world and the next. They cannot deny the call of the spirit-lands just as they cannot deny the howl of the wolf within them.

The Garou have a surprisingly complicated and detailed cosmological view of the universe — much more so, for example, than the seemingly more sophisticated Vampires. It is a perspective which has been developed over millennia and is the product of much personal interaction with spirits within the Umbra. How much of their understanding of the nature of reality is actually true is up to you to decide. It would be presumptuous for us to do so; moreover, anything we could say on the subject would take away something of the mystery and beauty of the Umbra. Certainly the Umbra does exist, but to what degree events within the Umbra actually affect our mundane reality is up to you. In the end it can simply be a dream world, with little effect on the world, or it could be the archetypal reality that so many Garou like to believe in.

We have described a number of different points of view from within Garou society, for even they do not agree on the nature of reality. You should carefully read each perspective, and start to decide how and why you will shape your world.

Understanding The Tellurian

We will take you into the Umbra, that which others call the spirit world. In truth it is not a world unto itself, but another universe tied to the one we are born into. The Umbra exists alongside and parallel to our own world. What we call "the Earth" in this universe is represented by a nebulous, changing realm known as the Near Umbra. "Space" is the Deep Umbra, a formless void full of possibility.

The Garou are tied to the Umbra just as they are tied to Nature on Earth; it is an inherent part of their being even if they never visit it.

Though they are inextricably linked with the Umbra, Garou cannot comprehend the mysterious Tellurian completely. Even the wisest of the Garou have trouble explaining what they know. Several theories exist as to the origin and nature of the Tellurian, and it seems that while none of them are completely

wrong, none of them are completely right. Different philosophical viewpoints and theologies are grounds for much conflict, both physical and spiritual, among the Garou.

The Tellurian is everything that exists, the sum of this universe and all the realities beyond it—both our world and the others and the Umbra in between. The mundane world, our reality, is but a fraction of the essence which makes up the Tellurian, for it consists of countless Realms of which this world, our Realm, is but one. Arcadia, the world of the faeries, is another, as is the Inferno and the mythic Realm of the Wyld.

Together all these Realms make up a Realm-system, an interweaving network of different realms of the same origin. There may be other realm-systems besides this one, but if there are, no one has ever visited and returned from them. This realm system is known as Gaia, as is her nexus point, the Realm we know as Earth. Earth is the largest realm within Gaia, and the center of the Realm-system.

The Umbra surrounds and connects the realms to one another. Garou travel into the Umbra for solace, for only by breathing of its life periodically can they be true and real. Indeed the Umbra serves many purposes for the Garou, from the origin of spiritual gifts to the source of truths.

Many mentors believe the Umbra to be but a shadow of this reality, a pale dance in imitation of a more solid reality, while others teach that the Umbra is the only true reality, and our Realm is little more than the dream of the true plane of existence.

The dispute between the two theologies runs deep and has been argued for millennia. It is a matter of what came first, the chicken or the egg, and is essentially unanswerable. Most Garou simply understand that the two aspects of the Tellurian, tangible reality and the Umbra, are in an endless fluid dance.

Perspectives

Garou have a number of different perspectives on the nature of reality; in fact, each tribe has its own unique beliefs. However there are three dominant perspectives, those of the Stargazers, the Silver Fangs, and the Glass Walkers. Most other tribes believe in some variation or combination of the following viewpoints; only members of these three tribes really care enough about the spirit world to argue upon it, and they tend to do so whenever they meet.

Stargazers: The creating and unifying force of Realms such as our reality is the Weaver, while the force which perpetuates and pervades the Umbra is the Wyld. They are the original Celestines, and are two of the endless and limitless forces of nature.

Gaia is nothing more than the place where the two still combine. In the places where the Weaver is pure, there can be no life, no possibility, while in the places where the Wyld is pure, there can be no reality, for no one thing can ever be chosen.



Throughout history the Weaver and the Wyld have grown farther apart and then closer together, in a constant pattern of change.

The force which was meant to maintain the balance between the two is the Wyrm, but of that dark entity we must say little, for it has turned from its true path. It now exists in opposition to Gaia, and represents death in the same way that She represents life. It seeks to tear apart the Weaver and the Wyld so that they do not touch, and so that there is no more life.

Glass Walkers: It can be helpful to think of the Weaver as representing the force of gravity, and thus as the force drawing things in. Gaia is at the center of the Realm-system because she has the most mass, and thus the most gravity; Gaia would, using this analogy, represent the sun. The other realms revolve around Gaia because of the power of the Weaver within Her.

The Wyrm is the corrupter, for it is the one who seeks to destroy the Weaver, and thus splinter Gaia into many parts. Already it has succeeded many times, and many of the pieces it has taken from Gaia it has swallowed whole and made its own.

Silver Fangs: The Wyld represents the possibilities of existence, as well as the mystery of existence. The Wyld exists most strongly where the Weaver does not; the two forces are diametrically opposed to one another. The Wyld is something like deep space, where anything might exist and which we know nothing about. Yet the Wyld is everywhere, for chaos and possibility are everywhere, except where laws overlay their patterns upon it.

The Weaver represents the definition of existence. If left unchecked, it could calcify and stagnate all of creation. Gaia is one of the Weaver's patterns which developed a power all Her own: feeding off of the Wyld and incorporating it into Her. We call this power Life.

The Nature of Spirits

The most merciful thing in the world, I think, is the inability of the human mind to correlate its contents.

— H.P. Lovecraft, "The Call of Cthulhu"

Spirits are beings who live in the Umbra. It is very hard for a spirit to manifest in a Realm. Usually they interact with a Realm only through specially prepared objects that are set to receive them — fetishes. Spirits are creatures of power rather than of flesh and blood. Because of this all spirits owe some of their existence to one or more Patrons.

Patronage

Each spirit has a Patron — that is, a spirit which it owes its existence to. Even the mighty Celestines have their Patrons, so it is said, but of these highest forces the Garou know little.

Spirits are known to the Garou by the amount of power they have, as that is what Garou respect. The most powerful and respected spirits are the Celestines, who each have many stories and legends told of them.

The Triat

The Triat is the Garou's name for the shadowy higher forces that, in their legends, shape and control eternity. The Triat are not exactly gods, but are something more than impersonal cosmic forces. They comprise the Tellurian and all within it, and before them, it is said, there was nothing — an ironic fact, as one of their number, the Wyrm, seeks to bring about this state once more.

The Weaver

The Weaver was once the member of the Triat charged with the weaving of the Pattern Web. Where there was form, the realm would progress — evolve if you will. The Pattern Web brought with it orderly change, logical advancement and permanence. Where too much Pattern was spun the Wyrm would come and tear it down, destroying only enough to maintain the balance.

When the Weaver gained consciousness something happened — no one can be sure what. The results were quick to show themselves as the Weaver went out of control, spinning everything into the Pattern Web. The universe advanced in leaps and bounds, and evolution became unstoppable and unchecked. Whatever happened brought a terrible insanity upon the Weaver; some say she looked into the Web and saw only madness. The Wyrm soon became exhausted in its task of maintaining the balance, for it became impossible to stop the Weaver and the Wyld at the same time. It is said the Wyrm decided to destroy its brother the Wyld and intended to use the Weaver and her Web to achieve this, yet the Wyrm too fell victim to the Web and was transmuted into the paragon of corruption it is now.

The Weaver has become too powerful for she is too real and too fierce. The ancient balance of pattern and chaos has been replaced by a web of corruption and decay. The Weaver has become a mindless creator of order without logic, and a harbinger of stagnation and lifelessness. When the Web is finished, some Garou say, all the Tellurian will be tightly wrapped up, smothered and unable to move.

The Wyld

The Wyld is the Triat entity of pure change, the chaos of transmutation and elemental force. Of the three Triat only the Wyld escaped the pitfall of consciousness and this was due to its very nature. Constantly changing, adapting and changing again, it has the power to shake off any form of danger.

However, this has also meant the Wyld is the least personified member of the Triat for it has the capacity for any action. It has no true form or nature due to its own mutability.

The Wyld is alive with possibility; moreover, the Wyld is possibility itself. Every ant and tree contains a particle of this essential spirit, this chaos of possibility. Gaia could not exist without it. But without the Weaver, the Wyld is formless and without feature—life without bounds is possibility without existence. On Gaia, the Wyld is now the least powerful force of the Triat, as its essence—that force known as magic—slowly disappears under the heel of reason and technology. Only a few scattered sites of Wyld essence remain in the world, and these the Garou protect at all costs.

The Wyld is venerated by the Garou, as it may yet be able to shape destiny away from the Apocalypse, but if it fails, it will only be able to provide constant change to despair and corruption. When this happens the Wyld will become little more than a mutagenic force. Until then, however, it is seen as a bright hope within the Tellurian. Its realms flourish with countless forms of life, and are places of changing aspect, places where the Pattern Web cannot take a firm hold. This unfathomable force may prove to be the greatest ally to the Garou and Gaia; it is an incorruptible force within the Tellurian but nothing can be expected of it.

The Wyrm

The Wyrm was once the restorer of the balance, bringing harmony where there was none and ensuring that neither order nor chaos prevailed throughout reality. Between the Pattern Web and Chaos was only the Wyrm, tearing everything down and making way for harmony. Now it is the Apocalyptic torch bearer, spawning entropy, decay and corruption wherever it can. Its personality became so warped with emotions such as hatred and envy that it has become their spiritual embodiment. It manifests in millions of shapes wherever it can find the weak ones who will bend their knee and serve it.

It is the Wyrm who brings the Apocalypse to Gaia, who used the insane Weaver to spin a web of decay to destroy its brother the Wyld. Now the Wyrm is caught up in the Weaver's madness of Pattern which it once sought to use as a tool. Such are the perils of greed.

The Wyrm has many servants, for its corruption is like a plague within the spirit world. The spirits it has spawned also serve it and its Apocalypse. Realms have been lost to the Wyrm, and those who dwelled within have been enslaved by or joined the Wyrm for their own greed and lust for power.

Some pathfinders have reached the realms of the Wyrm. These places are devoid of Gaia, and those who dwell there are enslaved or destroyed; these places are domains of evil, ruled by Banes and Incarna of the worst kind. Such places will spread across all of reality should the Wyrm succeed in its task of unmaking—there will be nowhere to run.

Celestines

Celestines are quite powerful, usually serving the unknowable Triat. They are sentient and extremely intelligent, possessing limited omniscience. They are bound by an unknown set of customs they must keep. All but the most impoverished of the Celestines have Realms dedicated entirely to them, controlled completely by them, and created by them. These realities are where they are the most powerful. They are attended by many Incarna and Jagglings. Gaia Herself is a Celestine, as is Luna. Celestines are the least "normal" appearing of the spirits. They appear as abstract forms and communicate in strange ways.

Incarna

The Incarna are the Celestines' servants, consorts and advisors, potent in their way but usually deriving power from the Celestine which they serve. Some of them actually inhabit Domains of their own, but not Domains they themselves created. Most Incarna are free-willed, even capable of revolting against the Patron that created them in the first place. When a Celestine dies, their Incarna remain; such orphaned Incarna sometimes seek spirits and Gnosis in an attempt to gain power and lay claim to the title Celestine.

Totem Spirits

The great totem spirits of the tribes are Incarna who have chosen to manifest to the Garou in exchange for worship. They will often demand quests and sacrifices from their worshippers in dreams, and may occasionally aid them as well.

Pegasus: Aloof and beautiful, the Pegasus is nonetheless capable of savage action to protect what is hers. She is held in homage by the Black Furies, who emulate her swiftness and grace in their errands of vengeance.

Rat: The patron of the Bone Gnawers, the Rat is a fierce and clever survivor, and these qualities are emulated by his worshippers.

Unicorn: The gentle Unicorn is the healer, the bringer of calm and serenity. She is held in homage by the Children of Gaia, who implore her to repair the world.

Stag: Proud and noble, the Stag is the totem of the Fianna, who emulate its beauty, grace and tireless stamina, as well as its prowess in combat. The Stag is a great defender of Nature, and often manifests in the form of the Wild Hunt to punish transgressors.

Wolf: Great Fenris watches over his Get from Valhalla, the realm of war. Unstoppable in battle, heedless of pain or danger, the great Wolf is honored by the Get of Fenris, who seek to imbue themselves with his spirit in time of battle.

Cockroach: Old and cunning, the Cockroach is the master of adaptation and survival, and is revered by its minions the Glass Walkers.



Griffin: The savage and feral Griffin is the defender of the deep wilderness and the Wyld. A being of great anger and little patience, its ability to act with speed and decisiveness are admired by its followers the Red Talons.

Thunder: The Shadow Lords alone among the Garou have chosen to worship a being disembodied from the mortal realm, perhaps in hopes that they in turn would ascend to godhood. Proud and unforgiving, Thunder is a harsh totem, but will aid the strongest and most cunning of his worshippers.

Owl: The Owl flies through the night, all-seeing and all-knowing, and imparts much of her wisdom to her followers, the Silent Striders.

Falcon: The majestic totem of the Silver Fangs, the Falcon flies deep into the Umbra, beautiful and aloof.

Chimera: Wise and ever-changing, the Chimera is the mystic totem of the Stargazers, and guides them on their inner journeys. She is known for her love of mysteries and her strength of purpose.

Uktena: Sly and cunning, the Uktena is a powerful water spirit with the features of serpent and cougar. Wise in the ways of other spirits, the Uktena passes on what she knows to her mortal namesakes.

Wendigo: The howler in the Arctic wastes, the Wendigo is the personification of the wilderness. He will protect his own in great need, but is often a savage and heedless spirit, and his manifestations consume the hearts and blood of those they catch.

Jagglings

Jagglings are the simple but useful servants of Incarna or Celestines. Technically they are elements of their Patron but some of them have free will. Incarna will sometimes create a new Jaggling by forming some of the spirit of their body into a new independent spirit. Jagglings copy this method to make Gafflings for themselves. Trickster Jagglings will have unreliable, mischievous Gafflings with the cunning of wildcats. Certain Jagglings serve as totem spirits to a pack of Garou.

Gafflings

Finally there are the Gafflings, the simplest spirits. They are used as tools by the Jagglings and the Incarna (some Incarna don't even recognize Gafflings as sentient) and they are what fuel the Garou's fetishes. They are in constant communication with their Patron, and often allow their Patron to control them directly, as they possess only rudimentary sentience at best. The only Gafflings with free will are those created "by accident" by a higher force.



The Near Umbra

The Near Umbra is the shadowy land that is our realm's land of spirits, so called because it is the murky representation of our own realm.

Other Realms within the Tellurian have Umbrae: in fact, the Umbræ of War and Beauty are the Umbræ of Mars and Venus in the Realm, respectively, and are named such because of the Links humans have made with these planets in the past. It can be said that every place in the Umbra of Earth corresponds to a real place in the Realm, on Earth.

Caerns

Caerns are sites where the boundaries between the real and spirit worlds are weaker, and thus where wondrous and mystic phenomena are commonplace. The Garou savagely fight to preserve the caerns that are left in the world, for there are all too few remaining.

Caerns are often dedicated to a specific purpose, such as healing or war. The spirits that are trapped therein are appropriate to this purpose, and the powers that are thus invoked there are of that nature.

Caerns are rated from one to five; each level corresponds directly to the strength of the powers that may be invoked there. Thus, a Level One caern of Healing might refresh and heal the minor injuries of exhausted Garou who invoke its spirits, while a Level Five caern would cure all but the most grievous wounds.

The Gauntlet (see below) is also lower at higher-powered caerns; caerns of Levels One and Two have a Gauntlet of four, those of Levels Three and Four have a Gauntlet of three, and those rarest of caerns, the Level Five sites, have a Gauntlet of only two.

The Gauntlet

In the days of old, the ties between the mundane and spirit realms were much stronger, but as other Realms broke away from Gaia and the homids inexorably spread across the wild places, the division between the two worlds has deepened. Now, almost every place on Gaia has a distinct boundary between Realm and Umbra, making spirit travel difficult. This boundary is referred to by Garou as the "Gauntlet."

Every area has its own Gauntlet, rated from two to nine. Areas with a nine Gauntlet are almost spiritually null, and travel between the realms is virtually impossible, while areas with a Gauntlet of two (there are almost none of these places left in the world) allow virtually unhindered access, provided one knows the correct procedures for travel. The number of the Gauntlet is the difficulty for travel between the two realms.

Area Typical Gauntlet

Science lab	9
Inner city	8
Most places	7
Rural countryside	6
Deep wilderness	5
Typical active caern	4
Powerful caern	3
The greatest caerns	2

Membrane

A mystical membrane separates the Deep Umbra from the Near Umbra of the Domains. Garou cannot freely travel to the Deep Umbra except by reaching an Anchorhead domain. Anywhere else, the membrane around the Realm is too strong to allow for any sort of passage.

Rage

The minimum difficulty for any Gnosis roll while in the Umbra is the character's Rage score.



General Environment

The moon shines in the spirit world at night, and is often the only light. Thus, night on Earth is day in the spirit world. When there is no moon in the real sky, there is no moon in the spirit-sky. The only light in the spirit world at that point is the gray half-light that always pervades this land. Time doesn't seem to pass in the spirit world, even though it marches on within the Realm, so Garou must be careful to not stay overlong in the spirit world.

What It Looks Like

Being a world permeated with the essence of life, the spirit world is vibrant — not so much in color as in simple effect. It looks much like the mundane world, because spirits most often resemble their material counterparts; however, things also look more alive, with brighter colors and sharper contrasts. Everything is more vivid, from the splashy colors of flowers to the way the grass feels under one's feet (or paws) to the smells that are borne on the spirits of Air. It appears much more *real* than our own world, at least to those used to it.

Realms within the Umbra have such a variety of appearances that they cannot be briefly described here. Usually, however, they have a more "solid" reality than the Umbra, and have a set of laws which directs the flow of possibility.

Within the Umbra people look like they normally do in the mundane world, though their features are usually affected by their inner being. For instance, a handsome human who is perhaps not too trustworthy may appear weasel-like, with sharp, rodent-like (though still handsome!) features. In short, intelligent beings will bear the mark of their true natures in the Umbra.

Spirits have widely varying appearances, though it is always readily apparent what their element is. Water spirits will always be surrounded by a fine mist, and are usually composed of water. Likewise, other spirits resemble their mundane counterparts in some way. The exceptions to this are malevolent spirits, who are able to cloak themselves in deceptive guises (as are certain Garou and some Magi) to fool the unwary. These spirits are to be avoided at all costs, for they exist only to cause misery.

The geography and major features of the world look as they do in the mundane world, and remain constant in their spatial relations to one another. The spirits of such features are also easily discernible within the form, but are normally unwilling to speak to those of the mundane world. Garou and some Magi are often able to change this, though, and use such spirits to great effect.



Unliving objects such as buildings, barren areas (normally those destroyed by man), and unliving creatures (such as Vampires and ghosts, as well as certain magical constructs) appear as vague blurs in the Umbra. Buildings are only visible because they repress the ground beneath them, making the area dim to those on the spirit world. People moving within buildings appear fuzzy, their form muted somewhat by the intervening material.

Barren areas appear as swirling areas of black fog, vaporous and quite treacherous because they are often home to malevolent spirits. Such spirits are usually twisted and violent due to the effect of the dead earth upon them. Such things as mines, toxic waste dumps (or areas of such waste), and unnaturally defoliated areas are considered barren (if not Wyrm) areas, as are any places that have been defiled severely by the predations of mankind or other creatures. Garou hate such areas for obvious reasons.

Unliving creatures are hazy shadows, visible only when a Gnosis roll is made with a difficulty of six; one success is all that is needed. Creatures such as Vampires are clouds of black, swirling orbs, evidence of their completely unnatural existence. Such figures are often surrounded by malevolent spirits, but are completely unaware of them. This can lead to all sorts of unpleasantness and is one of the primary things Garou guard against.

Night

It is during the hours of night that the Umbra becomes the domain of the Garou. Once the moon is in the night sky and moon spirits are casting their beams across the Umbra, the Garou can be seen silently treading the ancient pathways between worlds. The darkness is rarely complete as Luna's guiding light can almost always be seen from anywhere within the Tellurian.

At night the Umbra is active, with spirits making their ways across the Umbra and others tending their duties, yet it is safer. Most Wyrm spirits retreat deep within their own corrupted Blights, whispering to their human minions in dreams and fantasies. Pattern spiders, exhausted from their work throughout the day, are easier prey to the Garou, who choose this time to hunt.

Allied spirits of the Garou will often reach the Realm during the night, seeking out their friends in the pale light of moonbeams.

Appearance

Because of the gray light everything seems to be pallid and there are hardly any colors; even the blue-white of the moon becomes a pastel, muted blue.

Perception Rolls: The difficulty for Perception rolls for Garou depends on what phase the moon is currently in (see the chart below). This difficulty can be adjusted depending on the cloud cover, and, of course, whether the moon is out or not.

<i>Phase</i>	<i>Difficulty</i>
Daylight	10
No Moon	9
1/4	8
1/2	6
3/4	4
Full	2

The Spirit-Body

The Spirit-body of a Garou is as real as it always is. When cut, one bleeds. One does get tired and must rest. However, one need not eat, sleep, drink, or excrete while in the Shadow. Transformation is much easier in the Umbra: Garou simply decide which form they wish to be in and it is so, immediately. It is only under stress or in certain Domains within the Umbra that they need to use Rage.

Spiritual Reality

Spiritual reality is as real as any reality. Walls are hard, and they must be circumvented normally (climbed, punched through, etc.). Everything in the Umbra is a spirit, though most spirits are passive and not sentient (especially spirits of things that are inanimate in the Realm like rocks and buildings.) Living creatures in the Realm have active, aware spirits in the Umbra. However, nothing is permanent in the spirit world.

Power

Everything in the spirit world (including spirits) has an attribute called Power, which is the measure of how durable and "real" they are. Power measures both the raw energy of the spirit for the purposes of affecting its environment and the amount of damage they can withstand.

Domains

Just as the moon orbits the earth, so are there other Realms in the spirit world "orbiting" the Gaia Realm. There are many Realms in the Umbra: Faerieland, Hell, the Underworld, the Dream-Realms, etc. Each of these realms is a world unto itself, with specific laws and inhabitants. It is unknown how many there are. Some of these Realms are mere outgrowths of the Gaia Realm, while others are complete spirit bodies in and of themselves.

The Garou often travel to these other realities to interact with their totems or beseech aid from the powers thereon; however, this is done infrequently at best, as many of the powers of these Realms are capricious and untrustworthy. The Celestines and the Incarna usually have Realms of their own somewhere in the Umbra.

Where the foreign Realms make their mark on our reality, the Near Umbra of our Realm is affected, creating a zone within the Near Umbra called a Domain. A Domain is always linked to a specific Realm, and it is often easier to travel to that Realm through a Moon Bridge or other portal within the Domain.

The Storyteller is encouraged to create as many of these domains, with as many weird properties, as she wants; however, some examples of different domains follow:

Trod: As the Weaver's Web slowly depleted magic from Gaia, the surviving magical creatures and essences flowed away into the Umbra to form a Realm of their own. This Realm is known by many names among humans, but Garou generally refer to it as Arcadia, the realm of faeries. Many beings believed mythological among mortals dwell here, and may still pass through to Gaia at certain times of the year. When the Faeries enter Gaia they leave behind portals of their passage (menhirs,



faerie circles) and these cause trod Domains in the Near Umbra, where it is easier to travel to Arcadia. There are often echoes of the Fey's last visit to Gaia at these places.

Web: The incursions of the Weaver into the spirit world, the Web domains correspond to large areas of cities in the real world. They appear as technological constructs covered in webs and inhabited by pattern spiders and net-spiders (see Creatures).

Glen: An unspoiled natural area in our reality often has a Glen domain at that point. A Glen is often a purer reflection of the real-world area: a veritable Eden, often inhabited by talking animals and sentient trees.

Hellhole: Corresponding to the vile areas on the earth where radiation experiments and waste dumps lie, these places are of the Wyrm through and through. Hellholes are fiery deserts of sulfurous air and toxic fluids, inhabited by Banes. Portals to a hellish Realm of the Wyrm can be found in these Domains.

Wylding: Wyldings are constantly shifting zones where nothing is stable or permanent and magic permeates the air. Wyldings are usually found near the Deep Umbra, where the Wyldling spirits still congregate. Thus, Anchorheads are especially dangerous places.

Chimare: A chimare is a "dreamworld" where the dreams of mortals take tangible shape. Chimaræ may be idyllic paradises or nightmarish, monster-inhabited realms. These domains are highly ephemeral unless some outside force feeds them Power.

Other domains include lunes (areas of the moon and madness), epiphs (mini-realms comprised of ideas), and Blights (urban zones of corruption and despair).

The Deep Umbra

Garou sometime venture directly into the Deep Umbra without the use of a Moon Bridge. This is accomplished by venturing to an Anchorhead: a domain that is close enough to the Deep Umbra that Garou can spend Gnosis points to propel them through the membrane surrounding Earth and into the Deep Umbra. It is possible to "fly" this way to the Umbræ of War and Love, respectively the planets Mars and Venus in the Realm. It is not possible to step sideways on those Umbræ!

Travel

There are many different ways to travel within the Umbra. Gifts and Rites all aid this process, but all Garou, as creatures of both the Realm and the Umbra, have the ability to enter and travel within the Umbra for short periods.

Stepping Sideways

Garou have the innate talent to "step sideways" into the Umbra. They do this by gazing into any highly reflective surface, such as a clear pool, a mirror, etc. They roll their Gnosis against the difficulty of the Gauntlet in the area. The number of successes on the roll determines how soon the Garou enters the Umbra. Garou who travel to the Umbra as a pack use the Gnosis of the Garou with the highest score. They may choose to enter individually, but risk entering at different times or even losing each other.

Successes

Botch

0

1

2

3

4+

Shift Time*

Caught

Failure; lose one Gnosis point, and may not enter for another hour

15 minutes

5 minutes

30 seconds

Instant

"Caught" means that the Garou is temporarily caught between the Realm and the Umbra. They are held fast and cannot move until they are assisted by another Garou; it is embarrassing, and also dangerous, for a less than benign spirit may catch you. Half of the "caught" Garou is covered in the stuff of the Umbra. The Garou must be pulled from one of the two sides into either the Realm or the Umbra.

Travel Time

Garou travel through the spirit world at their normal speed, and emerge from the spirit world at a point equivalent to the distance which they would have traveled in the real world: if a Garou runs for one subjective day in the spirit world and reenters the real world, she will have traveled one day's distance. Travel time to different domains is widely subjective, ranging from a few minutes to great voyages involving months of travel time. Traveling to the Anchorheads so one can reach the Deep Umbra always takes at least a week. Certain gifts and rituals greatly speed travel time.

Spirit Combat

Garou and other physical beings who manifest in the Umbra conduct combat as normal, based on Attributes and Abilities. Spirits and other beings native to the Umbra, however, have their own systems for determining what they can do during battle, and what the effects are; this is discussed under Dwellers of the Umbra, below.

Fetishes

Fetishes are objects which contain the essence of a spirit. In effect the spirit is bound into an object where it can be used to perform tasks for the wielder of the fetish.

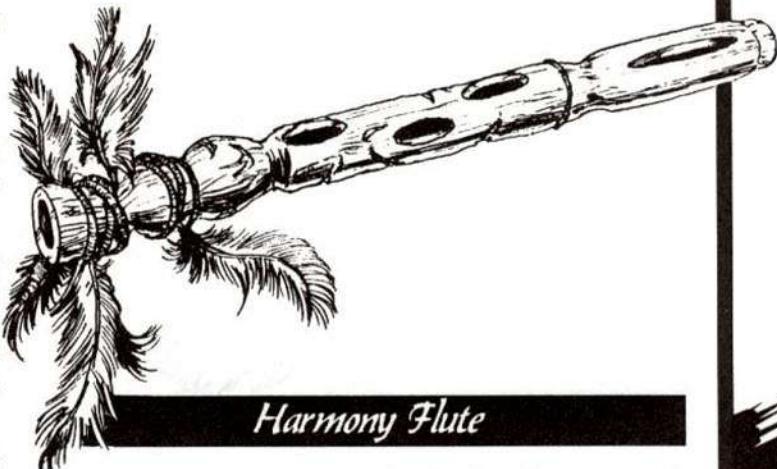
A fetish is almost always a natural object, made from wood, clay, etc. (although the fetishes of the Glass Walkers are often made from technological objects), and can often be held in the hand. Many are adorned with feathers, beads, braids and carvings of the spirit contained within and some of them are actually weapons, such as spears and knives.

The powers of a fetish are legion, for there are so many spirits within the Tellurian. All fetishes are sacred to the Garou, for they contain the essence of a spirit which has (usually) willingly been trapped within an object in return for a service from the fetish's creator, almost always a Crescent Moon. Thus fetishes are held in high regard and treated with respect. The agents of the Wyrm are constantly trying to steal or destroy these fetishes, and they have some particularly vile items of their own as well.

No dice roll is required in the creation of a fetish as the spirit enters into the object willingly; however it is rumored that there are some mystics who bind spirits into fetishes permanently, against the will of the spirit. These fetishes are almost always rebellious and thought of as "cursed" by the Garou.

Whenever a character finds a fetish and grasps it, she is required to make a Gnosis roll to attune herself to the fetish. In effect this binds the fetish to the wielder and creates a spiritual bond which enables the wielder to take it anywhere in the Tellurian and also learn of its powers. The target number for this roll is the fetish's Gnosis rating; as long as a single success is scored the wielder may use the fetish. If no successes are rolled that character may never use that fetish, or even attempt to attune it again.

Fetishes are mostly unique and have special powers; each time the wielder wishes to use one of her fetish's powers she must make a Gnosis dice roll to "activate" the power, the target number being the fetish's Gnosis rating.



Harmony Flute

Alternately she may just spend a Gnosis point to automatically activate the power.

Below is a short list of fetishes the Storyteller may use within the Chronicle. They are ranked one through five, corresponding with the Background Trait of Fetish. Characters with this Background may choose one or more of these items (up to their level in the Background) or the Storyteller may make up one of his own.

Fang Dagger

Level: 3

Gnosis: 6

This dagger is carved from the tooth of some great beast. The wielder may, when in melee combat and after having made a successful attack with the dagger, activate the fetish's power. If successful, the damage inflicted is doubled as the fang "bites" deeper into the wound.

Harmony Flute

Level: 1

Gnosis: 5

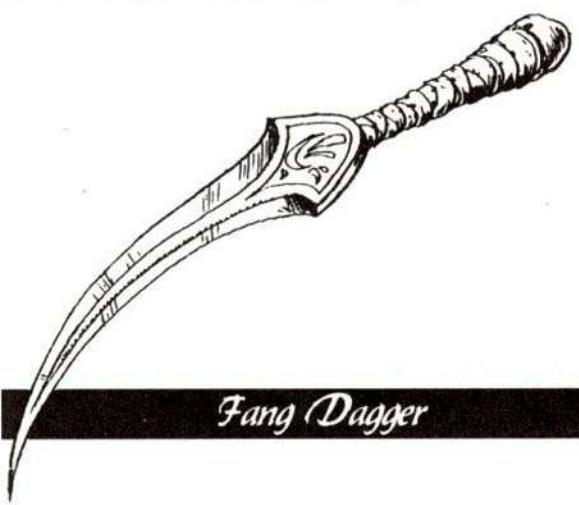
This small flute is made from hickory and has many small feathers attached to it. When activated and played (this requires a Performance roll) the flute emits a harmonious melody; every aggressive creature who hears the song must make a successful Rage roll or they will not continue to fight.

Phoebe's Veil

Level: 3

Gnosis: 7

This is a small golden half moon pendant attached to a leather thong and worn around the neck. When activated the wearer becomes invisible to both mundane creatures and spirits for one minute per success scored upon activation.



Fang Dagger



Bane Skin

Spirit Whistle

Level: 4

Gnosis: 8

This small ivory whistle, when activated and blown, emits a wailing scream causing immense pain to all spirits within the wielder's line of sight. Those spirits of less than 8 Gnosis will flee from the scream.

Baneskin

Level: 3

Gnosis: 7

This tiny piece of a Bane spirit is wrapped carefully in cloth and worn as an amulet. When activated it causes all malevolent spirits, especially Banes, to react to the wearer as if she were a kindred soul — a "wolf in Bane's clothing" as it were.

Sanctuary Chimes

Level: 3

Gnosis: 6

This miniature tubular bell, when activated, emits chimes into the wind. All spirits, unless invited to do so, may not manifest within 100 feet.



Monkey Puzzle

Monkey Puzzle

Level: 4

Gnosis: 6

This talisman of amber contains a single human hair, and when activated, causes all humans viewing the wearer to believe him to be a normal human. However, actions such as tearing out an enemy's throat will be seen as the act of a psychotic.

Spirit Tracer

Level: 2

Gnosis: 5

This is a human hair suspended in an iron ingot. When a specific spirit is concentrated upon by the wielder, the ingot will pull in that direction.

Silver Sword

Level: 5

Gnosis: 8

This blade is of ancient design and is forged from purest silver (the hilt is steel), although it will not blunt or cause Gnosis loss to anyone attuned to it. It grants an extra level of skill in Melee, and the spirit within the blade will warn the wielder of danger nearby (it has an effective Perception of 4). The wielder may draw upon up to five points of the spirit's Gnosis, Willpower or Rage (total) per week for her own use.

Creating Fetishes

Storytellers are encouraged to create their own fetishes using the basic rules outlined above. However, they should take great care to avoid including too many fetishes in their stories, for these items are rare and cherished.

Talens

Talens are far easier to create than fetishes and can sometimes be fashioned by characters who are not Theurges. Talens are similar to fetishes in many ways — they are bound into objects, they require a Gnosis roll to activate but not to attune, and contain the living essence of a spirit. The real difference between talens and fetishes is that talens may only be used once. After one use, the talen's spirit is released back into the Umbra and the object becomes mundane once again.

Shamans may force spirits into objects through successful use of spirit combat wherein the spirit is bound rather than destroyed. Most talens come into being this way.

Below are a number of sample talens. The Storyteller should feel free to create more, bearing in mind they are always one-shot items.

Bane Arrows

Gnosis: 4

These obsidian-headed arrows are able to seek out and home in on Banes, whether they are visible or not. They inflict damage as usual; however, the bite of the arrow is so painful no Bane can resist howling in agony.



Death Dust

Gnosis: 6

This small jar, when broken open, activated and sprinkled over the body of a recently (within a day) dead creature, allows the wielder to communicate with the spirit of the body.

Moon Glow

Gnosis: 8

This is a single moonbeam, caught within a small crystal. The wielder may activate this gift from Luna upon embarking on a journey into the Umbra. As long as it is continually carried, the journey will be a safe one. The crystal shatters once the Garou reaches his destination.

Moon Sign

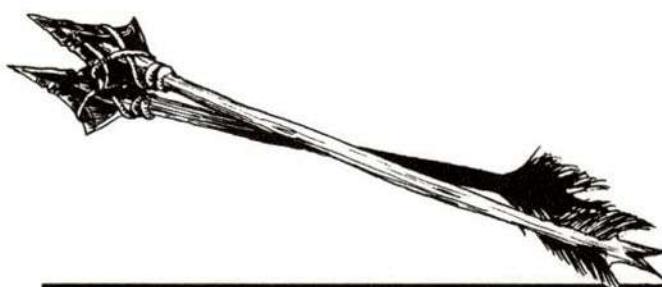
Gnosis: 5

This small waxy seal bears the sign of the full moon. When activated and thrown down before any Garou, the Garou must make a Willpower test or immediately change to Lupus form.

Wyrm Scale

Gnosis: 8

This sigil is embedded with a limited resistance against the power of the Wyrm. Servants of the Wyrm will, when the sigil is activated, revert to their true forms. However, this action alerts the Wyrm to the existence of the sigil and it will be consumed in a blaze of flames.



Bane Arrows

Wyrm Scale

Nightshade

Gnosis: 5

This talen is distilled from the very essence of the night. One fluid ounce of this liquid, when quaffed, turns the imbiber's body into shadow, rendering her virtually invisible in darkness. This effect wears off after an hour.

Peeking

Those who are in the Umbra cannot automatically see the living spirits of those who inhabit the Mundane Realm, even though they are technically very close to them. Such spirits appear as flickering shadows at best, and sometimes they do not show up in the Umbra at all (often the case when the Weaver is a strong influence in the realm).

Garou may focus their spirit-eyes to see into the mortal world by making a Gnosis roll versus a difficulty determined by the Storyteller (higher in areas with a high Gauntlet). If they score enough successes they are treated to a shadowy vision of the Realm area that corresponds to that area in the Umbra, complete with shadowy representations of people and the physical environment. It is not possible to make out small print and other fine details, although large details can be discerned. It takes a full turn for the spirit-eyes of the Garou to adjust to Peeking. While Peeking through the Umbra, one does not see the normal spirit environment, so this is not considered a wise thing to do in dangerous areas without adequate wards or protection. Other spirits in the Umbra will also not be revealed through Peeking, but spirits locked in items or containers in the Realm will.

Note that many spirits can and do Peek without even trying, and often switch back and forth between the different types of vision in the Umbra.

Special Effects

You need to be able to create a variety of storytelling effects in the spirit world, so that players get the idea of what is going on and a grasp of what it might be like to exist in another realm

of consciousness. However, unlike movie special effects, these are images you need to trigger in the minds of the players, not present to them graphically. The imagination is a much more powerful tool than we normally give it credit for, and very sophisticated effects can be created with the proper touch. When the characters are within the bounds of the Umbra, these effects must dominate your storytelling style. Evoking the full power of your players' imagination must be your primary goal when in this environment. We could tell you what everything looks like, but that would leave you no room to work whenever the players entered the Umbra (looking things up always slows the story down). Besides, no one truly knows what the Umbra is, for it is different from every perspective — there is no right or wrong.

Dwellers of the Umbra

The spirit world is as full of life as the mundane world — it could even be said to have its own territories and ecosystem. The variety of creatures to be met in the spirit world is staggering, and largely left up to the Storyteller; however, the following is a short list of certain creatures that the Garou interact with on either a friendly or hostile basis.

Spirit Traits

Each spirit has the following traits: Rage, Gnosis, Willpower, Power, and Charms.

Spirit Actions

Spirits can take nearly as wide a range of actions as can material beings, both within the Umbra and upon the material world once they enter it. However, instead of rolling combinations of Attributes and Abilities, spirits roll either their Rage, Willpower or Gnosis.

Rage

Rage is what allows spirits to make attacks upon one another, and upon beings such as Garou. Spirits can destroy and harm other spirits and things by making a Rage roll. The number of successes obtained helps determine how much damage was actually inflicted; each success can be considered one damage level (which can be soaked by the target with a successful Gnosis roll; the difficulty is the attacker's Willpower, and each success takes away a damage level).

A botch on this rolls is extremely dangerous, and at the very least causes the loss of a Rage point.

Difficulty Target

2 huge target

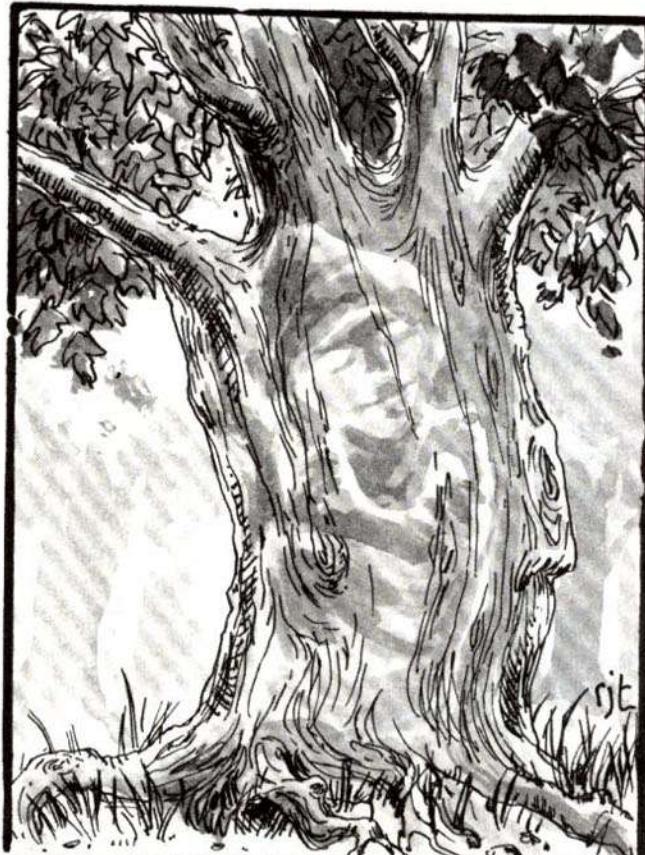
4	sitting target
6	normal target
8	moving target
10	tiny target

Willpower

Willpower allows spirits to take physical actions, such as climb walls, race after one another, or even "fly." Contests of this nature between spirits are resolved by opposed Willpower rolls.

Difficulty Action

2	easy action
4	fairly simple action
6	normal action
8	difficult action
10	virtually impossible action



Gnosis

Gnosis is what a spirit uses for any sort of Social or Mental roll, or any roll used to transform the parameters of a situation.

Difficulty

Action

2	huge target
4	sitting target
6	normal target
8	moving Target
10	tiny target

Spirits can combine their efforts (and their successes) in order to create greater effects.

Power

Spirits rarely use their own Gnosis in attacks; instead, they use a "battery" of mystical energy which they harness from the Umbra to sustain themselves. This battery is called Power, and it is depleted through the use of special abilities and through taking damage. When a spirit's Power reaches 0, it dissipates into the Umbra for a number of hours equal to 20 minus its Gnosis, after which it is reformed. Optionally, with the proper Rite, a Garou can bind the spirit into a fetish; however, the fetish will not be usable until the spirit's power is recharged, and the fetish will usually be cursed in some way. A Garou who reduces a spirit's Power to 0 may also elect to take up to five points of Gnosis from the spirit in order to recharge his own Gnosis (this kills the spirit if it has less than six Gnosis); this is a good way to make lots of spirits very angry, however.

Charms

Described with each spirit are the special powers, known as charms, that the spirit possesses; each charm generally uses a certain amount of Power to employ.

There are certain common charms that most spirits possess; some of these are

- **Airt Sense:** Most spirits have a natural sense of the airts of the spirit world (directions) and are able to travel about without much difficulty. It costs one Power to find any particular thing.

- **Materialize:** A spirit may materialize and affect the physical world; the Gauntlet must be four or lower in that area, however. The spirit gains one point of Physical Attributes for each Power point spent, and may regenerate damage to its physical form by spending one Power per Health Level.

- **Reform:** This charm allows a spirit to dissipate itself and reform somewhere else in the Umbra, usually far away from its enemies; this costs 20 Power.





Naturae

These are the natural spirits of the wilds, found most often in glens, which are usually the places within the spirit world where they spawn. Many Naturae are the spirits of dead and departed animals, or even colonies of many spirits of the same variety of animal. Other Naturae are spirits which are created out of the special significance or beauty of a particular spot.

At one time all rivers and trees may have had spirits, back in the days when the glen stretched across most of the Near Umbra, but now only a few such places have spirits.

Glade Child

The Glade Children are tree spirits, the true souls of trees. They maintain only the physical form of the tree, but in the Umbra they can be seen as luminescent figures, draped in robes, asleep within a tree. Their kind and wise faces carefully keep a vigil over their surroundings, and their green eyes watch all who pass by.

The spiritual form of the Glade Child depends primarily on the location of the tree within the Realm. If it is beside a busy highway the spirit-tree will be grimy with the Blight and perhaps Pattern Webs will be spun between its branches. In the wild the spirit would appear magnificent and majestic. Glade Children are able to impart a wealth of knowledge concerning any aspect

of the area within their sight and are friends with the Garou. However, the closer a tree becomes to the Blight and the Pattern Web the more warped their perception is, resulting in less reliable and sometimes misleading information.

Rage: 3

Willpower: 7

Gnosis: 8

Power: Variable — 20 for a sapling, 80+ for an ancient redwood

Charms: Cleanse the Blight (Power Cost 10; cleanses spiritual corruption in the vicinity), Forest Sense (Power Cost 10; can sense all that transpires in its earthly domain), Airt Sense

The Wild Hunt

The manifestation of the Stag's vengeance, the Hunt is occasionally called by the Fianna against the worst of the Wyrm's menaces. This is very dangerous, however, as the Hunt is a personification of the rage and fury of the Garou, and those who participate in the scourge may well be consumed by it.

The Huntsman: The Huntsman appears as a stag-antlered man with a pack of hounds. All Physical Attributes are at 6. The Huntsman carries a spear (Melee 5), runs at 30 mph, and unerringly tracks his prey. He has three extra body levels.

The Hounds: All Physical Attributes are at 4. The hounds bite as do Garou in Lupus form, run at 30 mph, and unerringly track their prey.

The Hunt is composed of raw spiritual energy, and if "killed" will merely dissipate into the Umbra once more, to reappear if called later.

The Wendigo

The avatar of the Great Wendigo himself, this creature appears as a twisted humanoid with blue skin, claws and fangs, blazing eyes, and black stumps of hoofs. All Physical Attributes are at 6, and the creature may call up a windstorm, lower the temperature to below zero, and run at 50 mph through the sky. The Wendigo is occasionally called by Garou on missions of vengeance; it will track its prey down, rip it apart, and eat its heart.

Lune

Lunes are Jagglings of Luna and appear as shimmering ribbons of light, surrounded by an aura of gold and blue. Great friends of Garou, they communicate empathically, undulating into various forms as they silently commune with another spirit. This motion becomes increasingly more unstable as the moon waxes. The demeanor of Lunes changes dramatically depend-

ing on the phase of the moon, and like their mistress they are susceptible to lunar madness and become insane during the new moon.

Lunes have the power to open up any Moon Bridge at will, should they so desire. They sometimes perform this service to Garou who successfully petition them, a taxing task. However, should the Lune be suffering the madness, there is no guarantee the spirit will send the traveler where she wishes to go.

Rage: 4 (8 during the full moon)

Willpower: 8

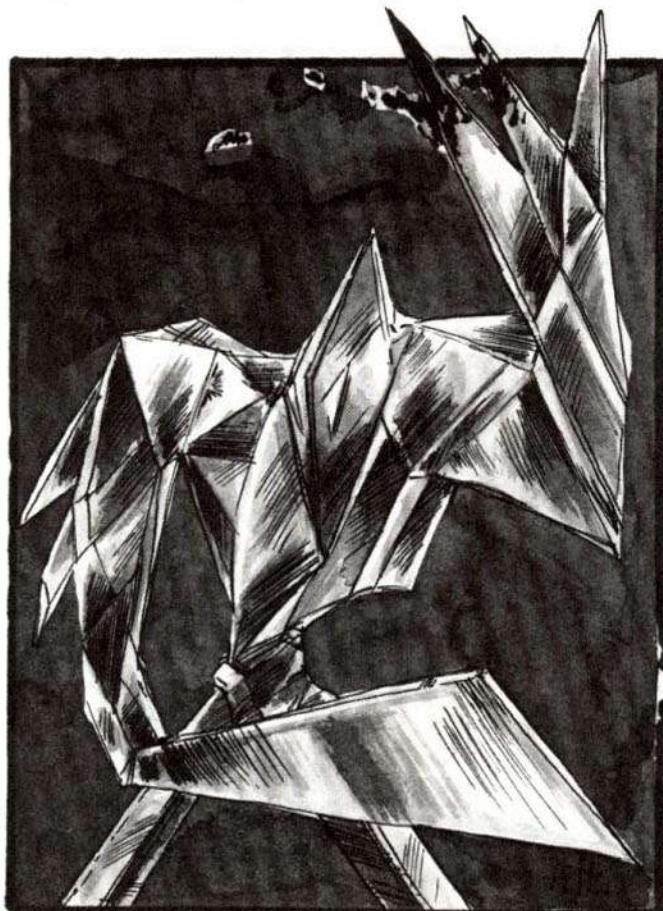
Gnosis: 7

Power: 35

Charms: Open Moon Bridge (Power Cost 5), Reform, Airt Sense

Elementals

These spirits are the manifestations of the elements — the building blocks of Gaia and all life. In recent years, the classical concept of the four elements of air, fire, earth and water has been replaced by the discovery of a multitude of different elementals. Indeed, in the urban domains, spirits of glass, metal and plastic have been contacted by certain Garou, notably the Glass Walkers. The following are examples of minor elementals that might be contacted by Garou Theurges.



Fire Elemental

Rage: 10

Willpower: 5

Gnosis: 5

Power: 30

Powers: create fires with a Gnosis roll (Power Cost 1-5; difficulty 3 for small fires, 9 for conflagrations); blast opponents with flame (one die per 2 Power points expended), Airt Sense.

Air Elemental

Rage: 8

Willpower: 3

Gnosis: 7

Power: 40

Charms: create wind effects (Power Cost 1 for a breeze, 10 for a tornado), Reform, Updraft (Power Cost 3 to lift a man-sized creature into the air), Airt Sense

Electricity Elemental

Rage: 7

Willpower: 6

Gnosis: 5

Power: 40

Powers: control electrical systems (Power Cost 1-5 and difficulty 3-9 depending on system's complexity); short out electrical systems (Power Cost 3, difficulty 6); fire lightning bolts (Power Cost 2 per die of damage inflicted), Airt Sense.

Glass Elemental

Rage: 7

Willpower: 4

Gnosis: 7

Power: 45

Charms: shatter all glass in vicinity (Power Cost 3, difficulty 6); direct shards of glass at intruders (Power Cost 5; three dice of damage), Materialize.

Atomic Spirits

These are spirits who dance in the atomic fires. They are *not* radiation (that is of the Wyrm) but raw reaction. They understand much of the Wyrm and the basic structure of the universe, for they were around at the beginning of All, and know many ancient secrets. They are occasionally consulted by Glass

Walkers, and an atomic spirit will answer the queries of mortals, but only if they help it "advance"—often by detonating the cyclotron it is contained in.

Rage: 5

Willpower: 10

Gnosis: 10

Power: 40+ (up to 1000 at ground zero of a 100-megaton strike)

Charms: Airt Sense, Materialize, Reform, Solidify and Break Reality (see Weaver Spirits and Wyldlings respectively), Atomic Blast (Power Cost 3 per die of damage inflicted; this attack inflicts damage as a biochemical attack).

Banes

Banes are the vile spirit minions of the Wyrm. They assume countless forms, for destruction takes a multiplicity of shapes throughout reality. Certain Banes appear to be avatars or representations of principles such as hate and disease, while others simply appear to be random demonic entities. A few Garou have claimed to see Banes actually fighting each other, as if divided into different factions, but whether this is true, and to what extent, is unknown. The Banes are perhaps the greatest enemies of the Garou.

All Banes are lost to the Wyrm and destruction is the only sure way to rid a realm of their influence. Even then it may be too late, for their dark emotions have infected those humans around it. These emotions fester and grow to become strong enough to project a Blight in the Umbra, thus opening the way for more Banes to come through. This often happens when groups of evil and corrupt people gather together, creating a temporary Blight in the Umbra where a Bane can come through and feed off their cold hearts.

Banes, when in true form, are horrifying, and cause the same effect upon humans who see them as do Garou.

Most Banes have the following charm:

- **Possession:** The Bane may possess a living being or inanimate object. Possession can be achieved by a successful Gnosis roll against a difficulty of the victim's Willpower. The number of successes equals the speed with which possession occurs; refer to the table below:

Successes Time Taken

1	Six Hours
2	Three Hours
3	One Hour
4	15 minutes
5	Five minutes
6+	Instantaneous



During the time it takes to possess its victim the Bane will find a dark, isolated part of the Blight and remain there, concentrating on the possession. During this time a Bane can take no other action and if engaged in spirit combat the possessive link will be broken. Possessing Banes are often guarded by others of their kind, to ensure the possession process goes smoothly.

Banes that have possessed a victim are able to manifest certain characteristics and abilities through the vessel of the victim's body. These hapless humans are known as Fomori (see the Appendix for examples of them and their powers).

Banes also tend to have a specific power, or powers, based around the emotion or force they characterize. These powers can range from basic emotion control, to the ability to remove the fear people have of Garou, to the ability to spread living corruption throughout the reality of a realm. Storytellers should feel free to let their imaginations run free when creating Banes, as long as the powers reflect the forces they represent. These powers often require "activation" which can be achieved by the expenditure of Power or by making success rolls based on Gnosis. Many Banes have powers based on corruption or mutation, and Garou who make a practice of fighting these creatures risk their bodies and souls.

The Banes listed here are a scant few of the Banes who infect the Tellurian. Storytellers should feel free to create their own Banes, based around the frameworks given here.

Nexus Crawler

Few minions of the Wyrm are as feared as the dread nexus crawlers. From whence they came is unknown, but it was definitely not from our continuum, for in their presence, reality oozes and runs like melted wax. In their natural state, they are undetectable save for a black shimmering in the air, a warbling, vibrato drone and a feeling on the skin like ground glass or nails scraped across a chalkboard, but they are able to use their considerable store of Power to generate all manner of loathsome avatars. Crawlers have a sentience of a sort, but they are very alien, and even other Wyrm minions are uncomfortable around them.

They may, after Manifesting, spend one Power to create a truly vile body—mortals will run screaming in terror, and even Garou must make a Willpower check or fly into a Fox frenzy. For every Power point they spend, they gain an additional die in their attack dice pool—extra mouths, grasping arms, etc.

Their most feared power, however, is the ability to warp reality. Crawlers are beasts of raw entropy, and may shift reality out of place by spending Power. For one point, Crawlers may cause a minor shift in the reality paradigm—they may create a blurry and distorted illusion, cause a normal fire to light, change the facial features of an individual, or drop the temperature in a localized area.

For three points, a Crawler may cause more serious changes—altering a stone floor to a quicksand-like substance, changing a steel weapon to silver, changing the sweat of a foe to sulfuric acid, creating a sharp, clear illusion that affects sight and sound, or darkening the area to pitch night. The Crawler may damage foes with these effects or simple blasts of raw entropic destabilizing force—the damage of such is three dice, and they must make an attack roll based on their Willpower.

For five points, a Crawler may cause truly spectacular effects: turning a person's bones to jelly, changing the air to carbon monoxide, removing a Garou's entire face (and all sensory organs), creating an illusion that affects all senses, altering the entire floor of a room to silver. At this level, damaging effects from the Crawler cause six dice of damage.

Crawlers exist on the spirit world and may be defeated as normal. As it is the Crawler itself that causes the entropic effects, all effects (except damage sustained and other instantaneous effects) vanish when the Crawler is banished. Note also that Crawlers are not intelligent as we define the term—their actions in combat rarely smack of rationality, and they do not often employ 'logical' tactics.

Rage: 10

Willpower: 6

Gnosis: 10

Power: 60

Charms: see above, Airt Sense, Materialize, Reform





Rage: 10

Willpower: 6

Gnosis: 4

Power: 40

Charms: Possession, Incite Frenzy (Power Cost 3, and requires a Rage roll against the target's Willpower).

Blight Child

The Blight Child is the spirit of a tree, a Glade Child, which has become corrupted and warped by the Blight. Such spirits become highly malevolent and dangerous to Garou, discarding their once valuable friendship for hate.

Trees within the Blight take on wiry and gaunt appearances, and the humanoid spirits are nightmarish; their robes are in tatters and their faces are made up of rotting wood — they are parodies of their former visages.

Insect spirits burrow in and out of their bodies constantly, causing them extreme pain.

These spirits are mobile within the Blight and have the ability of the Blighted touch; if a successful attack is made in spirit combat the target must immediately make a Willpower test or her negative characteristics rise to the forefront of her personality for the next few hours, while a Botch causes this Blight of personality to become permanent.

Scrag

The Scrag are one of the many warrior Bane races who serve the Wyrm. Within the Umbra they appear as semi-physical, almost incorporeal ghoulish spirits with razor-sharp claws and fangs. Scrag do not walk upright but stoop, almost on all fours; this does not seem to affect their speed of movement within the Umbra; however.

The Scrag are killers, without mercy or remorse. They live to kill and revel in the mayhem and bloodshed they cause, often indulging in frenzies of killing and dismemberment. The Scrag travel in packs and are malevolent spirits in the extreme.

When entering a realm, they must attempt a possession in order to manifest. The possessed being seems to suffer brief but extreme pain momentarily and then feels fine — for the time being. A successful possession will place a dormant Scrag within a body and the spirit will slowly attempt to take control of the victim. Unless an exorcism is achieved the victim will become the Scrag, a process which takes around 48 hours. In this time the victim will begin to exhibit many traits of the Scrag: antisocial habits, bad attitudes, a short and violent temper, and a ravenous hunger for raw, red meat. The physical transformation takes effect at the end of this period, when the victim has become a depraved parody of her former self. Should the Scrag depart the body at any time, the victim will return to normal and have to face the carnage she has caused.



Rage: 8
Willpower: 6
Gnosis: 4
Power: 20
Charms: Blighted Touch (see above; Power Cost 2)

Kalus

The Kalus is the spiritual manifestation of evil thought which roams the Blighted parts of the Umbra searching for human spirits who can be easily corrupted. The spirit, once having found such a victim, latches onto the target's mind and begins to suggest ideas and notions of evil intent to the target.

The Kalus has no physical manifestation but often appears to the target in dreams as a shadowy phantasm around 18 inches tall, with wings, tiny clawed hands and cloven hooves. If threatened, the spirit will flee from the area, only to return again when it is safe. This purely malevolent spirit serves no other purpose but to cause one being to bring misery to others. Often these beings only think some "bad thought" accidentally; this is food enough for the Kalus, who can turn one friendly and compassionate being against her family and friends. Each evil "suggestion" from the Kalus costs it one Power point.

Rage: 3
Willpower: 5
Gnosis: 7
Power: 15
Charms: Corruption (see above; Power Cost 1)

Psychomachiae

These are the dark spirits that feed on fear and life force. These entities take possession of a disturbed individual, corrupting him into a psychotic serial killer. Physical manifestations of these spirits can be very horrible, with razors, fangs, or other instruments of torture and death.

Rage: 10
Willpower: 7
Gnosis: 8
Power: 20, + 10 per death inflicted by host
Charms: Possession, Airt Sense, Materialize

Wyldlings

Wyldlings are the children of the Wyld, and prefer to reside in the Deep Umbra, as Gaia has become too stagnant and permanent for them. They generally appear as ever-shifting maelstroms of matter.

All Wyldlings have the following power:



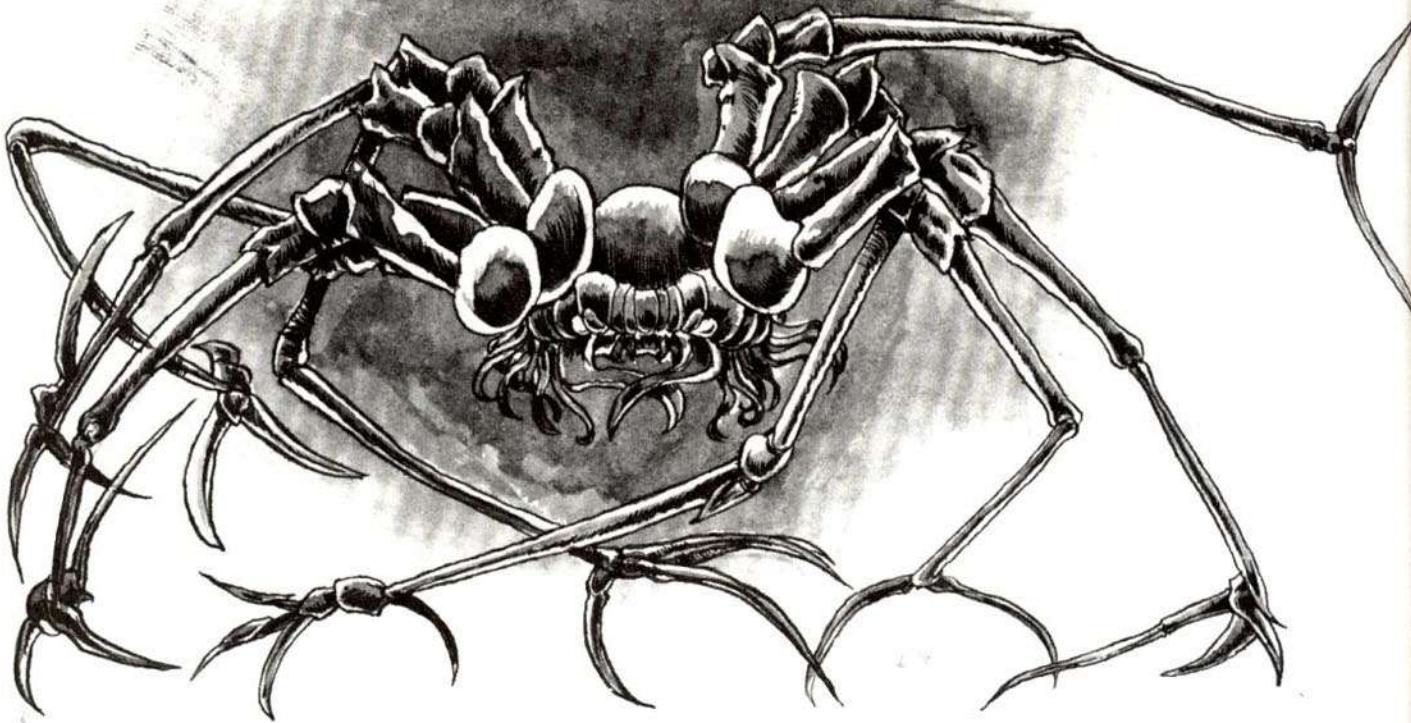
• **Break Reality:** This power allows a spirit to break up the reality of a substance, and thereby modify the form of the spirit world, by making a Gnosis roll. Thus the spirit could, with a successful enough roll, create a door in a wall, enabling the spirit to pass through. The difficulty is determined by how much change the spirit are attempting and how interesting, sensible and clever the action is. The number of successes obtained helps determine how much change was actually accomplished. A botch on this rolls is extremely harmful, and automatically causes the loss of a Gnosis point.

Vortex

The great vortex is one of the most powerful of the Wyldlings, and is respected and feared by spirit and Garou alike. It appears as a huge, cloudy implosion of energy, solid, liquid and gaseous matter, always swirling and writhing. Vortices used to occasionally enter the real world (where they feasted on the Wyld energies of magic), but now spend most of their time in the Deep Umbra. They are capricious, unpredictable and totally alien.

As it is comprised of all things, all of its attacks do aggravated damage to anything.

Rage: 8
Willpower: 8
Gnosis: 10
Power: 80



Charms: Airt Sense, Materialize, Break Reality, Disorient (Power Cost 2; the vortex may completely alter landmarks and directions with a Gnosis roll), Reform, Shapeshift (may take the form of anything it desires; Power Cost 5)

Lesser wyldling

While not as powerful as the vortex, the lesser wyldlings are nonetheless extremely dangerous spirits. They appear as shifting hazy patterns. They will sometimes act as spirit guides, but are not to be trusted.

Rage: 7

Willpower: 4

Gnosis: 6

Power: 40

Charms: Materialize, Airt Sense, Break Reality, Shapeshift

Weaver Spirits

Weaver spirits are the myriad spawn of the Weaver, and inhabit the labyrinthine branches of the Pattern Web. Most Weaver spirits appear as spiders, strange geometric patterns, and the like.

All Weaver spirits have the following power:

• **Solidify Reality:** This charm enables the Weaver spirit to spin the Pattern Web, thus reinforcing the laws and rules of the Weaver upon aspects of the Umbra. The power requires only a Willpower roll. Thus a spirit could, with a successful enough roll, make a spiritual wall so solid that it could not be walked through. The difficulty is determined by how drastic an action the spirit is attempting and how interesting, sensible and clever your description of the action is. The number of successes obtained determines how much solidifying is allowed. The Power Cost is between one and 20, depending on the magnitude of the feat.

Each success makes the object or spirit more solid, increasing its effective "health levels" by one for each success, for about a day. Each spirit can make only one roll for each object.

Pattern Spider

The pattern spiders are the most common and numerous servants of the Weaver, and ceaselessly spin the Pattern Web. Though primarily workers, the pattern spiders can also attack those who violate the tenets of the Weaver, calcifying them into the Web for all eternity.

Rage: 4

Willpower: 6

Gnosis: 6

Power: 25

Charms: Solidify Reality, Calcify: This action requires a roll of the pattern spider's Willpower against the Rage of the opposing force; each success subtracts one from the victim's Physical Attributes (or Rage, in the case of spirits). When Attributes or Rage are brought to zero, the victim is bound fast in the Pattern Web until freed (rescuers must score a number of successes with attack or Rage rolls equal to the successes of the pattern spider). Power Cost 2.

Net-spider

These are spirits who reside within the spirit-aspects of computers. They are capable of discovering details about all data which is held online. Net-spiders can travel only along phone lines or computer cables, and can be blocked by security programming (which sometimes takes on the form of a Net-spider within the spirit world).

They are used by Glass Walkers to recover information about institutions and corporations, and appear as small spiders that seem to float atop strange fractal patterns of energy. They are exceedingly useful in pirating data.

Rage: 4

Willpower: 8

Gnosis: 9

Power: 40

Charms: Solidify Reality, All actions are half difficulty and cost when they relate to electronics and computers, Airt Sense, Reform, Spirit Static (Power Cost 10; they may raise the Gauntlet by one in a given area)



Chapter Eight: Systems

This chapter describes all the different ways a character can change during the course of the Chronicle. To a lesser degree, it also discusses the different things a character can do during the Chronicle. Though divided into a number of autonomous sections, this chapter is unified by the way it focuses on how, why and when changes occur in a character.

One of the most exciting things about playing characters is seeing them change over time. Watching them develop and grow is like watching a child grow up before your eyes. However, in *Werewolf*, development doesn't always mean the character gets better. Oftentimes it means the character is slowly and steadily sinking into the abyss. Such is the nature of this game. Focus on getting better and surviving the rough periods, and try to appreciate the artistic impact of losing your humanity or your mind.

Between Stories

Before or after each story, there are a number of things which should be done. These are things which indicate what has occurred in the time between stories. During this downtime things are happening to the characters which, while they need not be played out, are essential in tracking the character's development.

Tragedy

It is almost impossible for Garou to establish long-term relationships with homids, for it is nearly impossible to control one's Rage indefinitely, and homids cannot stand the memory of what happens when control is lost.

Between each story every character who is attempting to live a human life needs to make a Willpower roll; the difficulty is the Rage score of that character. If no successes are obtained then it can be assumed that something has happened which has ruined or hindered the character's relationship with the people they have been living among. The beast has emerged, the Delirium has engaged, and never shall the character be trusted again.

A botch indicates that not only has the character lost control, but agents of the Wyrm have discovered his whereabouts and may be in the process of an attack. The player and Storyteller should immediately go into roleplaying mode and deal with this issue.

Experience

Humans are learning machines, and we learn constantly, instinctively — sometimes despite ourselves. By learning not only facts and figures, but new ways of thinking, we can make



J. Cobb

ourselves into what we want to be. The Garou elders are dangerous, not only because of their heightened powers, but also because of their wisdom and hard-earned knowledge.

During a story, the characters learn many things. Much of what they learn is not the type of thing you record on a character sheet, but rather something the player simply keeps in mind. They may have learned never to leave a car door unlocked or never to walk into a dark alley with a light behind them. Sometimes, however, what they learn can be recorded, and below is a system for doing so.

At the end of every story, the Storyteller will award experience points to the players, normally giving the same amount to each player. The players then simply record how many experience points they gained, or they can immediately "spend them." The cost for raising Traits varies widely; see the chart below for specifics. The cost is almost always based on the present rating times a certain number (yes, you have to do multiplication). Thus, if you had an Alertness rating of two and wanted to raise it to three, it would cost four experience points to do so. If the character does not have the Trait at all, the cost is listed as a "new" Ability. The level of a Trait can only be raised by one level per story, never more.

Type of Trait	Cost
New Ability	3
Gift	Level of Gift x 3
Gift from other breed/auspice/tribe	Level of Gift x 5
Rage	current rating
Willpower	current rating x 2
Ability	current rating x 3
Gnosis	current rating x 3
Attribute	current rating x 4

Roleplay It

You should not let the players simply spend their experience points to raise any Trait they wish — it's a little more involved than that. The Trait they are attempting to increase must be something they had a chance to learn about during the story — either the characters achieved great success through using that Trait, or made a big mistake involving the Trait that they can learn from. In the case of Willpower, something must have occurred which can help them increase their Willpower.

You should only allow the changes if they have been or can be woven into the story. At the very least, the changes need to make sense in terms of the story, not simply be changes the players make because they want their character to be a certain way. This experience system can be as realistic as you make it. The more you force the players to make sense of their experience, the more it will add to character development as a whole.

Awarding Experience Points

Assigning experience points must always be a careful balance between rewarding the players and maintaining game balance. If you follow the guidelines below, you probably won't get into too much trouble, so go beyond these rules at your own risk.

Give each character 1-3 experience points at the end of every chapter (game session). One point is given whether or not they succeed or fail, as a function of simply being there (remember, we learn despite ourselves sometimes).

End of Game Session

1 point — Automatic: Players get one point after every game session.

1 point — Educational Experience: The character learned something from their experiences during the Chapter. Ask the player to describe what their character learned before you award them the point.

1 point — Roleplaying: The player roleplayed well — not only entertainingly but appropriately. Award for exceptional roleplaying only; your standards should get increasingly higher. In most cases, only award this to the person who did the best roleplaying in the Troupe.

At the end of each story, you can assign each player up to 1-3 *additional* experience points. This is on top of the 1-3 points they get for completing the final chapter. See the list below:

End of Story

1 point — Success: The characters succeeded in their mission or goal. Perhaps it was not a complete success, but at least a marginal victory was achieved.

1 point — Danger: The character experienced great danger during the story and survived.

1 point — Wisdom: The player (and thus the character) exhibited great wits or resources and came up with an idea that enabled the story to result as a success. If you want to award even more points so that the characters will develop more quickly, simply invent new categories in which you can make awards. They can even vary from story to story, and be based on the specific circumstances of that story.

Awarding Renown

Renown is normally gained as a pack. The players keep track of the things they did during the story, and then try to get the Storyteller to give them Renown points for it at the end.

However, a player cannot assign those Renown points in any way that he would like. He must put all his points in the specific Renown that the Storyteller and the other players agree is the one that the player most roleplayed out and represented during the story. Thus, if you were particularly energetic during the story, and were the impetus behind most of the battles, they would probably say that others would speak about your "acts of bravery" and assign you Glory.

Sometimes, however, the Storyteller will assign a certain number of Renown points to a particular Renown during the story, usually after the character has done something special in circumstances where other Garou (or associated spirits) might witness it and later report it to others.

The number of Renown points the pack is awarded is completely up to the Storyteller, but the following chart might be of interest.

If more than one Garou takes part in the accomplishment of a feat, then the Renown point bonus is divided up among them.

Feat	Renown Point Award
• Besting a Vampire, young	500 Glory
• Besting a Vampire, old	1000 Glory
• Besting a Vampire, ancient	2000 Glory
• Slaying a Vampire, young	2000 Glory
• Slaying a Vampire, old	3000 Glory
• Slaying a Vampire, ancient	5000 Glory
• Protecting tribe from menace	2000 Glory
• Defeating a spirit in spirit combat	100 Glory
• Protecting the earth from depredation (strip-mining, toxic waste, etc.)	500-2000 Glory
• Defeating a manifestation of the Wyrm	1000 Glory
• Protecting a helpless creature	100-1000 Honor
• Adhering to the codes of the Garou even at cost to oneself	100-2000 Honor
• Mediating a dispute fairly and impartially	100-1000 Honor
• Supporting an innocent being accused of a crime (who is later proven innocent)	2000 Honor
• Ending a great threat, without serious harm to the tribe or pack, through cunning	500-2000 Wisdom
• Besting a spirit in a riddle contest	100-1000 Wisdom
• Keeping the caern safe from humans through trickery or negotiation	100-2000 Wisdom
• Proposing a plan that worked	100-1000 Wisdom
• Accomplishing a mission in the Umbra	500 Wisdom

Building Renown

Renown is very important to Garou. Without it, they are unable to move upward in their society and find it difficult to establish a permanent dominance within it. Renown is gained simply through the normal course of events, as it is a reflection of others' attitudes about you. However, it can actively be sought as well. Garou will sometimes seek out circumstances and events that will help them to build Renown.

If a character chooses to pursue a particular Renown (be it Wisdom, Honor or Glory), he must tell the Storyteller at the beginning of the story. Then, for the duration of the story, the character has the difficulty of all tasks related to that Renown increased by one level. This represents the character's showing off, making a task more difficult and therefore much more impressive if completed.

The Storyteller must pay close attention to how often a character succeeds as compared to how often she fails. To build any Renown at all, she must succeed at least as many times as she fails, and hopefully twice as many. If, during the story, she succeeds twice as often as she fails in actions related to that Renown trait, then the Renown points she earns are doubled. If she succeeds less than she fails, she doesn't get any Renown at all. It is completely up to the Storyteller whether or not and how much Renown is gained.



Renown may also be lost by dishonorable actions, such as cowardice, betrayal and the like. Even extreme stupidity may cause a loss of Renown (Wisdom). If Renown loss ever causes a character to fall below the minimum Renown to hold a Rank, the Rank is lost for social purposes, although gifts, frenzy bonuses and the like are retained. If a character ever drops to zero Renown, she is considered completely dishonorable, and will be driven from the sept and tribe.

Impressing Old Ones

At moots and other meetings, it is very important to impress the old ones, because only they can allow a Garou to advance within his tribe. Every character will have at least one chance during a moot to impress an old one. This can be roleplayed out, or you may use the following system:

The character must decide just how they are going to impress the old one, and what the most applicable Ability would be for the test. The Attribute for the test is always Manipulation, as the character attempts to change the old one's opinion of him for the better. The difficulty of the task is equal to the old one's Perception + (the old one's rating in whatever Ability the character is using). The character need only score a single success, but the more successes she scores the more impressed the old one will be.

The rewards for success are determined by the Storyteller, but should usually consist of the old one's approval in some way. Maybe the character will be accepted by a mentor now, or be forgiven past trespasses against tribal law. Only the Storyteller can decide each case. If a character fails, he suffers no penalty outside the snickers of his peers. Should a character botch this roll, he will be unable to attempt to impress anyone at the next moot. After that, he may attempt to impress an old one with no penalty.

Rank

Among the Garou, Rank is everything. Rank, more than any other trait, measures the status and respect accorded to Garou by their peers. The greatest secrets of the tribe will only be taught to those Garou who have proven themselves, and the best way to do this is by gaining Rank. To gain access to a gift, the character must not only possess the requisite experience, but must have attained a Rank equal to the level of the gift. Mere experience is not enough to buy the trust of one's peers.

Rank also measures the 'virtue' of a character, as shown by Renown. The higher one's Rank, the greater a paragon of the Garou one is, and the less likely one is to succumb to baser impulses. Thus, characters of higher Rank have, by their deeds and experience, tempered themselves to the point that they are less likely to frenzy. For each point in the frenzy bonus, one extra success is needed to frenzy.

Rank	Renown	Frenzy Bonus
0	0	—
1	10000	—
2	20000	—
3	40000	+1
4	80000	+1
5	160000	+2
6	320000	+2
7	640000	+3

Advancing in Rank

To gain a rank one needs:

1) Renown: A character needs to have attained the number of Renown points listed next to the Rank to even be considered for that Rank. The primary category of Renown varies by Auspice. To advance in Rank, Ahrouns need at least 50% of their Renown in Glory, Philodoxes in Honor, and Theurges in Wisdom. Galliards need at least 40% Glory and 40% Wisdom, while Ragabashes have no special category.

2) Challenge: The assistance of another Garou who is already of the Rank you wish to attain is essential. You must first challenge and then best this elder in a contest of some sort. Though you must make the challenge, the elder gets to choose what sort of contest it should be, and can make it as difficult or easy as she pleases. However, if you win the contest she is honor-bound to accept you and train you to enter that Rank. There are different standard contests for every Rank, but your potential mentor can make up anything she desires.

You can challenge a single mentor only once. They will not accept pupils who they have already beaten (at least not on this same rank). At higher Ranks the challenge may take months to complete.

Benefits of Rank

There are a number of effects of having rank within a tribe.

• **Gifts:** Each time a Garou attains a new Rank, he has the opportunity to learn new gifts. Even if a Garou has the experience to learn gifts, he will not be taught these tribal secrets until he has attained a new Rank (i.e. gained the trust of the tribe). A Garou may not learn a gift until he has attained a Rank equal to the level of the gift (the greatest secrets are reserved for the greatest and most trustworthy Garou). Some Ranks are taught special Rites, which are enacted by an entire pack or tribe and officiated by an individual of an appropriate Rank.

• **Rights:** Garou of lower Rank are expected to defer to those of higher Rank, particularly within the tribe, though Garou of high enough Rank (3+) are known throughout Garou society.

- **Responsibilities:** Garou of high Rank are expected to lead and protect the lesser Garou, guard the caern from intruders, and go on great quests to further the sept and tribe.

Renunciation

A Garou who wishes to start all over again, and take a different auspice, may do so. However, she must first adopt a new name and erase all but 500 of her Renown points.

The Garou is starting over as a new person, with new possibilities and a new auspice. She must even undergo a rite of passage, usually one which is much more difficult than the original and often takes place in the Umbra. At the end of this rite, she will gain one Level One gift in her new auspice.

It is considered to be disrespectful for others who once knew the Garou to speak to her with familiarity. Only when a Garou once again accumulates as many Renown points as she had before may she reestablish old friendships and the like.

Renunciation is performed for a variety of reasons:

- Sometimes criminals are offered the option of renunciation or exile.
- Self-loathing can sometimes be so intense that the character finds this to be the only solution other than suicide.
- Lack of a sense of purpose and meaning can also lead one to such a fundamental step.
- In the ballads it is lost love that always drives someone into renunciation.
- Sometimes a Garou will dedicate himself to a purpose, and renounce his name in order to focus upon his purpose more intently. This is a tradition so honored by the Garou that if he manages to accomplish it he will be rewarded a certain number of Renown points (see the Renown section); on rare occasions this will exceed the amount he originally renounced.

Gifts

Gifts are the special powers and secrets of the Garou, and the ways in which they focus their Gnosis to affect the world. Gifts are divided by breed, auspice and tribe — each group of Garou has its own particular secrets, though the auspices (the Garou “professions”) have more gifts than any other group.

Gifts are divided into levels, with Level One being the weakest gifts — those taught to the raw cubs — and Level Five gifts being the greatest secrets, only taught to those heroes who have proven themselves time and again. Although gifts are bought with experience points, a Garou must also have attained a Rank equal to the gift he wishes to learn (for this purpose, Rank 0 is treated as Rank 1). At the beginning of the game, a Garou gets one gift from each of the Level One lists of his breed, auspice and tribe.

Garou may learn gifts outside of their own lists, but these cost extra experience points (it is very difficult for a homid Garou to learn the ways of the lupus), and finding a Garou willing to teach these secrets to an "outsider" is a real challenge.

Gifts are highly variable in effect, and largely depend on the whims of the spirits who grant them. If no set difficulty exists for a given use of the gift, the Storyteller has complete freedom in determining the difficulty. The Storyteller is also encouraged to make botches interesting (and embarrassing).

There are rumors of gifts beyond Level Five, but such gifts, if they indeed exist, are known only to the wisest elders.

Breed Gifts

Homid

Persuasion (Level One) — By spending a Gnosis point and successfully rolling Charisma + Subterfuge against a difficulty of 6, the Garou may reduce the difficulty of all Social rolls by one for the remainder of the Scene.

Smell of Man (Level One) — Creatures of the wild have learned well that man is often a bringer of death. With this gift, the Garou greatly enhances the homid scent around him, causing animals to feel uneasy and nervous. All normal animals (not including Garou in Lupus form) will lose one die from their dice pool when within 20 feet of the Garou, and are likely to flee.

Jam Technology (Level Two) — By spending a Gnosis point and rolling Manipulation + Repair, the Garou can cause technological devices within 50 feet to cease functioning for one turn per success, though the devices will be unharmed. The difficulty of the roll is based on the following chart:

Example	Difficulty
Computer	4
Phone	6
Automobile	8
Knife	10

Staredown (Level Two) — By staring into the eyes of an animal or a Garou in Hispo or Lupus form, the Garou can, on a successful roll of Charisma + Intimidation, cause the animal to flee in terror for one turn per level of success. On five or more successes, the animal flees for the duration of the Scene.

Reshape Object (Level Three) — The Garou can shape once-living material (but not undead!) into a variety of objects — thus trees may become shelter, buck antlers become spears, animal hides become armor and flowers become perfumes. This requires the expenditure of a number of Gnosis points equal to the difficulty and size of the task (as determined by the Storyteller) and a roll of Manipulation + Repair against a

variable difficulty (also determined by the Storyteller). The created object will last according to the number of successes gained in making it according to the following chart:

Successes	Duration
One	One Turn
Two	10 Minutes
Three	One Scene
Four	One Story
Five	Permanent

Disquiet (Level Three) — The Garou causes the subject of this gift to feel inexplicably depressed and withdrawn. On a successful roll of Manipulation + Empathy against the Will-power of the opponent, that opponent will not be able to recover Rage for the duration of the scene. The Garou must spend a Gnosis point.

Cocoon (Level Four) — The Garou, by spending a Gnosis point, causes a thick, opaque epidermis to surround him. The Garou is immune to fire, starvation, gas et al. while in this cocoon, and attacks must do an amount of damage equal to the Garou's Stamina + Rituals to affect him at all.

Spirit Ward (Level Four) — The Garou must spend two Gnosis points and successfully roll Charisma + Rituals; however, for each success, spirits within 100 feet of the Garou have a -1 to their Dice Pool for all actions.

Assimilation (Level Five) — The Garou is able to smoothly blend into any culture. By spending three Gnosis points and rolling Manipulation + Empathy, the Garou is able to interact with any human, Garou or other culture. The Curse (see Chapter Eight) will not be in effect, and all Social roll difficulties are three less. This power lasts for one hour per success.

Reduce Delirium (Level Five) — The Garou may, by spending a Gnosis point and rolling Charisma + Empathy against the target's Wits + 3, cause any homid under the effect of the Curse or the Delirium (see Chapter Eight) to forget about it and treat the Garou like normal.

Metis

Sense Wyrm (Level One) — On a successful roll of Perception + Occult, the Garou can sense manifestations of the Wyrm (including Vampires) in the nearby area. This power requires active concentration. The difficulty for this gift is based on the concentration and strength of the Wyrm's influence (sensing a single Vampire in a room would have a difficulty of 6).

Create Element (Level One) — The Garou can, by spending a Gnosis point and succeeding in a Gnosis roll, create a small amount of one of the four basic elements — fire, air, earth or water. The Garou will create one cubic foot per success, to a maximum weight of 100 lbs. Precious metals cannot be created (especially silver), nor can lethal gases or acid.



Burrow (Level Two) — The Garou may, by rolling Strength + Athletics against a difficulty dependent on the substance to be tunneled through, burrow into the earth at one foot per turn for each level of success.

Curse of Hatred (Level Two) — The Garou may verbalize the hatred in her heart, disheartening opponents with the intensity of her emotion. By spending a Gnosis point and successfully rolling Manipulation + Expression against a difficulty of the opponent's Willpower, the Garou can cause her opponent to lose two Willpower and Rage points.

Eyes of the Cat (Level Three) — The Garou may, by spending a Willpower point, see clearly in pitch darkness. The Garou's eyes will glow a lambent green while this power is in effect.

Mental Speech (Level Three) — The Garou may, with a successful roll of Charisma + Empathy against a difficulty of 8, mentally communicate with another being over a distance of 10 miles per success. This does not allow mind-reading, but does allow the Garou to use Social Abilities, such as Intimidation, from a distance.

Wither Limb (Level Four) — The Garou can, by spending a Gnosis point and successfully rolling Gnosis against the victim's Stamina + 4, wither a limb of the character's choice, making it useless. If the victim is a creature with regenerative properties, such as a Garou or Kindred, the limb will regenerate whole after one Scene.

Gift of the Porcupine (Level Four) — The Garou must be in Crinos, Hispo or Lupus form to use this power. By spending a Gnosis point, the Garou causes her fur to become bristly and sharp like the quills of a porcupine. Anyone who the Garou body slams, grapples with or immobilizes will take damage from the Garou's skin as if the Garou had attacked normally with claws, and anyone who hits the Garou with bare flesh and scores less than five successes takes damage based on the attacker's Strength; the Garou will still take normal damage, however.

Madness (Level Five) — The Garou can induce madness in others by spending a Gnosis point and successfully rolling Manipulation + Intimidation against a difficulty of the victim's Willpower. The number of successes determines the number of days that the insanity lasts. The madness will take a form decided by the Storyteller, but should be severe.

Totem Gift (Level Five) — The Garou is in touch with the totem of her tribe and can actually plead with the totem, gaining some of its power. By successfully rolling Charisma + Rituals against a difficulty of 9 and spending a Gnosis point, the Garou can contact her totem, who will aid its worshipper in some way. The effects of this power are up to the Storyteller, but should be in keeping with the totem; thus, the Chimera (totem of the Stargazers) might grant the Garou a shapeshifting ability or increased insight, while the Rat (totem of the Bone Gnawers)

might send swarms of rats to attack the Garou's enemies, and Grandfather Thunder (totem of the Shadow Lords) might smite the Garou's enemies with a blast of thunder and lightning.

Lupus

Heightened Senses (Level One) — The Garou may, by spending a Gnosis point, vastly increase her sensory input for the duration of the Scene. If in Homid or Glabro form, her senses become as sharp as those of a wolf, while if in wolf form already, her senses become supernaturally potent (-3 to all Perception difficulties).

Leap of the Kangaroo (Level One) — The Garou, with a successful roll of Stamina + Athletics against a difficulty of 6, may double his normal jumping distance.

Scent of Sight (Level Two) — The Garou can, on a successful roll of Perception + Primal-Urge, use his sense of smell to completely compensate for his eyes; thus, he could attack invisible creatures normally, or roughly navigate in absolute darkness.

Sense the Unnatural (Level Two) — On a successful Perception + Enigmas roll against a difficulty determined by the Storyteller, the Garou can sense any unnatural presence (magic, spirits, the Wyrm, ghosts) and determine its approximate strength and type — the more successes rolled, the more information is gained.



Catfeet (Level Three) — The Garou may, by spending a Gnosis point and rolling Dexterity + Athletics against a difficulty of 6, make himself immune to falls under 100 feet, give himself perfect balance even on the most slippery surfaces, and reduce the difficulty of any combat actions involving body slams and grappling by two.

Detect Spirit (Level Three) — On a successful roll of Perception + Occult against a difficulty of 8, the Garou can detect any spirits in the area, their type, power and nature.

Beast Life (Level Four) — The Garou may not only communicate with any animal, but can attract and command them with a roll of Charisma + Animal Ken against a difficulty of 7. This requires the expenditure of two Gnosis points, plus one per Scene; each success attracts animals within a 10-mile radius. Of course, if there are no animals of the sort desired in the vicinity, none can be called.

Gnaw (Level Four) — The Garou may strengthen her jaws to the point that, given time, she can chew through just about anything. She must spend a Willpower point and roll Stamina +4 against a variable difficulty — 3 for wood, 6 for steel cables, 9 for a titanium door. The length of time it takes to gnaw through something is up to the Storyteller. When employing this power in combat, the Garou does two extra dice of damage on a bite.

Elemental Gift (Level Five) — The Garou may call upon the primal force of Gaia Herself, thereby commanding the spirits of the elements. By spending two Gnosis and rolling Charisma + Occult against a difficulty of 8, the Garou may control a large volume of air, earth, water or fire — approximately 20' by 20' per success. The Garou can cause the elements to rise up, undulate forward, and even engulf foes.

Song of the Great Beast (Level Five) — The Garou must be in the deep wilderness to employ this gift. If so, the Garou can, by rolling Charisma + Primal-Urge against a difficulty of 9, spending two Gnosis points, and howling at the sky, call one of the Great Beasts — the ancient creatures that used to walk the earth in ages past — to his aid. Examples of Beasts are the Sasquatch (Bigfoot), the Willawau (giant owl), the Yeti, the great sharks that swam the seas eons ago, or other legendary creatures. Who knows — there have been rumors of surviving dinosaurs in the deep Congo for many years...

Auspice Gifts

Ragabash

Scent of Running Water (Level One) — By spending a Gnosis point, the Garou completely masks her scent, thus making herself virtually impossible to track via Primal-Urge (two difficulty levels higher).

Blur of the Milky Eye (Level One) — By spending a Willpower point and making a Manipulation + Stealth roll against a difficulty of 8, the Garou increases the difficulty for all Perception rolls made to detect him by the number of successes rolled.

Open Seal (Level One) — This gift can open nearly any sort of closed or locked device. It requires a Gnosis roll against a difficulty of the Gauntlet rating.

Blissful Ignorance (Level Two) — The Garou can remain completely invisible to all senses, spirits or monitoring devices by remaining still. This requires a Dexterity + Stealth roll against a difficulty of 7, with each success subtracting one success from the Perception + Alertness roll of those actively looking for the character. If no one is doing so, then one success indicates complete concealment.

Taking the Forgotten (Level Two) — Not only is the Ragabash an accomplished thief, but those she steals from often never realize they have been robbed. If the character succeeds in stealing something, her victim will forget he ever possessed the stolen item if the Garou makes three successes on a Wits + Stealth roll against the victim's Intelligence + Streetwise.

Sense of the Prey (Level Two) — The character, if he knows anything about his prey, can track it down as rapidly as he can travel. This unerring sense of direction operates anywhere, and is used to track spirits through the spirit world as well as beings on Earth. If the target is actively hiding, use of this Gift requires a Perception + Enigmas roll against a difficulty of the target's Wits + Stealth.

Open Moon Bridge (Level Three) — The Garou has the ability to open a Moon Bridge, with or without the permission of the totem of that caern.

Gremlins (Level Three) — The Garou can cause a technological device to malfunction simply by touching it. The more successes she obtains on a Manipulation + Intimidation roll (difficulty determined by the complexity of the item; see below), the more it is damaged. It takes five successes to completely disable the device. This gift is actually an intimidation of the spirit which inhabits the device and causes it to function, and well-performed intimidation might certainly warrant one to three additional dice at the discretion of the Storyteller.

Difficulty

4
6
8
10

Device

Computer
Phone
Entire Automobile
Knife

Luna's Blessing (Level Four) — When the moon is visible in the night sky, silver refuses to cause the Garou aggravated wounds. Indeed, if the moon is reaching full, it is likely silver weapons will turn on those who would use them on the character, for those with Luna's Blessing have a special affinity with elementals of silver, and have limited command over

them. For each strike against the Garou, the wielder of the weapon must roll three extra dice on the attack, but these dice are only read to check for botches.

Whelp Body (Level Four) — Many consider the use of this power on a foe as a declaration of unending war. The Garou spends a Gnosis point. The Garou's difficulty is the opponent's Willpower, while her victim's difficulty is the Ragabash's Gnosis. Every success the Garou gains lets the character remove one point from any of the victim's Physical Attributes.

Thieving Talons of the Magpie (Level Five) — The Garou can steal the gifts of others and use them herself. At least three successes are needed on a Wits + Stealth roll against a difficulty of the target's Willpower. If successful, the Garou can use the specified gift, Vampiric Discipline, or power for every succeeding turn she is willing to spend a Gnosis point.

Violation (Level Five) — Those few Garou privy to the secret of Violation know well the hate and revulsion of others. This power requires the Garou to make physical contact with the target, but once that has happened, the victim is quickly overwhelmed by feelings of defilement. For the next turn, and for a number of turns equal to the successes the Ragabash achieved on a Manipulation + Primal-Urge against the target's Willpower, the victim cannot spend Rage or Willpower for any reason. Additionally, all Willpower rolls have a difficulty two higher than normal, while Rage rolls have a difficulty two lower (the victim may not be able to direct his anger, but he definitely feels it).

Cheruge

Sense Wyrm (Level One) — As the Metis power.

Spirit Speech (Level One) — This gift allows the Garou to communicate with encountered spirits anywhere. The Garou is thus able to address them whether they wish to be addressed or not. Of course, nothing (usually) prevents the spirit from leaving. This power requires the expenditure of a Willpower point.

Mother's Touch (Level One) — The Garou is able to heal the wounds of other Werewolves, aggravated or otherwise, simply by laying hands over the afflicted area and making an Intelligence + Medicine roll with a difficulty of the wounded individual's Rage. Each success heals one wound level. The Garou may use Mother's Touch on any given person only once per day.

Each time the character attempts to cure aggravated wounds, she must use a Gnosis point. It is even possible to cure battle scars in this manner. This procedure requires special ingredients and a large number of Gnosis points, depending on the injury. The Garou may not use her healing powers on herself.

Sight From Beyond (Level Two) — When danger stalks the Garou, or momentous events are in the offing, visions begin striking the Garou without warning. Images of the Cainite Elder stalking her haunt her dreams, she begins seeing symbols of the Wyrm wherever she looks, and the sky itself will open to

show her the images of the glorious battle to come. Interpreting these signs is best handled through roleplaying, but the Storyteller can require the Garou to make a Wits + Occult roll against a difficulty of 7 if appropriate.

Name the Spirit (Level Two) — The Garou is able to detect the type and approximate levels of ability (Rage, Power, etc.) of a spirit by spending a Willpower point and rolling Perception + Occult against a difficulty of 8.

Command Spirit (Level Two) — The character can manipulate encountered spirits, giving simple commands and expecting their obedience. While she cannot summon them by name as others do, she can interact with those she meets anywhere. Successful controlling requires a Charisma + Leadership roll, and each command requires the expenditure of a Willpower point. Note that the Garou cannot command spirits to leave areas they have been bound to with this gift.

Exorcism (Level Three) — This is the gift of ejecting spirits from where they are. If a spirit does not wish to leave, the character must make a Manipulation + Intimidation roll against a difficulty of the spirit's Willpower. If the spirit has been bound to its lodging place, then the Exorcist must make a Wits + Subterfuge roll against a difficulty of 8 and gain more successes than the binder did in tying the spirit to its location.

Pulse of the Invisible (Level Three) — Spirits fill the world around the Garou, and none know this better than the Theurge. While they usually only interact when the spirit is summoned or chooses to manifest, those Garou with the Pulse of the Invisible remain constantly aware of all spirits do around them and can interact with them at will. While most of what occurs is barely worth watching, the Garou will be aware of any dramatic changes.

Ultimate Argument of Logic (Level Four) — Those who speak with the Garou generally come away sure of some fact they otherwise might not have believed—but now they believe it wholeheartedly. With three successes on a Manipulation + Performance roll against the target's Wits + Enigmas, the Garou can cause the target to become sure of one aspect of existence from the fact that the sun revolves around the Earth to the wolf's inherent nature being that of the pawn.

Spirit Drain (Level Four) — If the Garou succeeds in a resisted Gnosis vs. Gnosis roll while combating a spirit, the spirit loses a number of Power points to the Theurge for the rest of the Scene. For every two points drained, the Garou gains a temporary Willpower point, but loses any points exceeding her maximum at the end of the Scene.

Feral Lobotomy (Level Five) — With but a thought, the Garou can turn an opponent's brain to that of an animal. By making a Wits + Medicine roll against the target's Willpower + 3 (maximum 10) and spending Gnosis, the character can permanently destroy a foe's Intelligence. Two Gnosis points must be spent for every point of Intelligence destroyed, and the Theurge cannot destroy more points than he rolls successes. Additionally, the target begins acting more wolf-like for every point taken away.

The Malleable Spirit (Level Five) — By succeeding in a resisted Gnosis contest with a spirit, the Garou can change the spirit's form or purpose. The difficulty of the Garou's roll is based on what she tries to accomplish, while the spirit's difficulty is the character's Gnosis.

Change *Difficulty*

Switch Characteristics	6
Change Role	8
Change Disposition	10

Philodox

Resist Pain (Level One) — The Garou spends a Gnosis point and is able to ignore all penalties for wounds for the duration of the Scene.

Truth of Gaia (Level One) — Philodoxes have the ability to sense whether others have spoken truth or falsehood. The Garou must roll Intelligence + Empathy with a difficulty equal to the subject's Manipulation + Subterfuge.

Scent of the True Form (Level One) — This Gift allows the Garou to determine what a subject really is. They can automatically tell when someone is a Werewolf, and can detect Vampires and Faeries on a Perception + Primal-Urges roll with a difficulty of 8. Even Magi can be detected, but that involves a difficulty of 9.

Call to Duty (Level Two) — The Garou summons spirits if she knows their names, and may give them one command. How well they follow the command depends on a Charisma + Leadership roll against a difficulty of the spirit's Willpower. If the Garou spends a Gnosis point, she can summon all spirits within one mile to protect or assist her.

King of the Beasts (Level Two) — Specific animals, generally ones the Garou regularly associates with, follow his commands willingly and unconditionally. They understand him and want to help. The target must be within 100 feet, and the Garou must make a Charisma + Animal Ken roll against a difficulty based on his relationship with the animal. This power only works on one animal at a time, and it does not attract animals to the Garou's vicinity (see Beast Life, Level 4 Lupus).

Relationship *Difficulty*

A sibling	3
Feed and care for	6
Stranger	8
Hostile	10

Strength of Purpose (Level Two) — Some Garou feel so strongly about their roles in the pack, the tribe and the world that they can draw on this resolve in times of need. Once per Scene, when the character feels she needs Willpower, she can roll Stamina + Rituals against a difficulty of her Willpower (the

maximum, not the current rating). For every three successes (including fractions), she recovers one point of Willpower up to her maximum.

Wisdom of the Ancient Ways (Level Three)—All Garou have an innate connection to their totem spirits, a form of racial unconsciousness which can be accessed through intense meditation. The Garou can tap deeply into these deep memories and remember ancient facts and lore which might be of use today. The Garou must spend a Gnosis point, and the difficulty is 9, -1 for every point of Past Life the Garou possesses.

Weak Arm (Level Three)—The Philodox, more attuned to others than most Garou, can use this perceptiveness against their foes. Merely watching an opponent's fighting style lets the Garou determine its strengths and weaknesses, and allows her to divide up a number of bonus dice among her attack and damage rolls equal to the successes made on a Perception + Brawl roll against a difficulty of 8. This can only be used against each foe once each Scene, and the benefits are lost at the end of the Scene. The Garou must concentrate for a full turn to use this gift.

Scent of Beyond (Level Four)—With a successful Perception + Enigmas roll against a difficulty of 8, the Garou can bring all senses to bear on one spot with which he is familiar. The point of view is the same as if the Garou were standing in the middle of the area being scanned.

Roll Over (Level Four)—The Garou has such a commanding presence that those encountered will submit to her upon their first meeting. She must make at least three additional successes on a resisted Willpower contest. Should she succeed, she dominates her foe, causing humans to fall to their knees, wolves to roll on their backs, etc.

Wall of Granite (Level Five)—Garou often gain renown for their familiarity with elementals, and the Wall of Granite is just one manifestation of this relationship. While in contact with earth or rock, the Philodox can call up a wall three yards high, two yards long and one yard thick to protect himself by spending a Gnosis point. The wall can soak damage as though it had 10 dice, and 10 wound levels must be done to penetrate it any point.

Geas (Level Five)—A Geas causes others to do a Garou's bidding, though he cannot make them act contrary to their basic instincts. Thus, he could send a group on a quest, but could not make them attack and try to kill each other—unless they were psychotics or Werewolves. To use the Geas gift, the Garou must make a Manipulation + Leadership roll against the target's Willpower, and spend a Gnosis point.

Galliard

Beast Speech (Level One)—By spending one Gnosis point and making a roll of Charisma + Animal Ken against a difficulty of 6, the Garou may speak to animals for the duration of the scene. This does not change their basic reaction — a hungry tiger is still hungry, and may well attack.

Call of the Wyld (Level One)—The Garou can summon others by howling, and Garou far beyond the range of hearing will sense the call and may come to aid. This howl can also be sounded in order to summon specific Garou for a moot. Finally, Call of the Wyld is often used at the start of revels and other events to invigorate the pack.

Mindspeak (Level One)—Through the creation of waking dreams, the Garou can place any chosen characters into silent communication. The Garou must spend a Willpower point for each person chosen, and, if the person is unwilling, make an Appearance + Performance roll against the victim's Willpower. All those included in the dream may interact normally through the Mindspeak, though they can do each other no damage through it. Their real bodies can still act, though all Dice Pools are reduced by two. The Mindspeak ends when all the participants want it to, or on the turn the Galliard fails the Appearance + Performance roll against an unwilling member. The beings affected must be within line of sight.

Dreamspeak (Level Two)—The Garou enters the dreams of others, and can then affect the course of that dream. The Garou does not have to be anywhere near the target, but must know or have seen the dreamer. This requires a Wits + Empathy roll against a difficulty of 8. If the dreamer wakes while the Garou is still within the dream, then the Garou is thrown out of the dream world and loses a Gnosis point.



Call of the Wyrm (Level Two) — This dangerous gift actually attracts creatures of the Wyrm to the Garou. Usually used to create an ambush or to flush prey from hiding, it requires the user to make a Manipulation + Performance roll against a difficulty of 8. If it succeeds, creatures of the Wyrm within hearing distance must make Willpower rolls against the Werewolf's Charisma + Expression, scoring as many successes as the Garou rolled initially, not to go to the caller.

Distractions (Level Two) — The Garou can make annoying yips, yelps and howls which divert the attention of his target. The Garou must make a Wits + Performance roll against a difficulty of the victim's Willpower. Every success subtracts one from the target's Dice Pools during the next turn.

Song of Rage (Level Three) — This gift unleashes the Beast in others, forcing Garou to transform into half-wolf form, sending Vampires into frenzy and turning humans into berserkers. It requires a Manipulation + Leadership roll against a difficulty equal to the target's Gnosis (or Humanity). Every success equals one turn in which the target may not attempt to calm down.

Eye of the Cobra (Level Three) — With but a look, the Garou can attract anyone to his side. The Garou makes an Appearance + Enigmas roll against the target's Willpower + 3. The Garou needs three successes to bring the target to his side, but less will at least start the victim moving in the right direction.



Bridge Walker (Level Four) — The Galliard has the ability to create minor Moon Bridges which she alone can travel on with the expenditure of a Gnosis point. These Moon Bridges last for only one passage unless the Garou spends a permanent Gnosis point during their creation, in which case they last until the next full moon. The Garou travels between the points of this Moon Bridge in one percent of the time it would take to normally travel that distance, allowing them to disappear from in front of a foe and reappear instantly behind her. Note that these Moon Bridges occasionally attract the interest of creatures on the spirit plane, and these beings have been known to follow the Garou into the world.

Shadows by the Fire Light (Level Four) — The Garou creates interactive stories in which others take part, willingly or not. Usually this power is used at a Moot to tell old stories, as those who take part in the story actually enact what is going on. However, this gift can also be used on the unwilling to force them to take a part in a story.

In using this Gift on the unwilling, the Garou must spend a Gnosis point and score three successes on a Manipulation + Performance roll against the target's Willpower. If successful, the *player* may tell a story and force the victim to perform exactly as that character did for every turn the Garou spends a Gnosis point.

Fabric of the Mind (Level Five) — Garou with this gift can bring their imagination to life. With an extended Intelligence + Performance roll against a difficulty of 8, the Garou can create any form of life she can think of, assigning it one point of Traits for every success gained on the roll. The Garou can take as long as she wants to form the creature, accumulating successes from turn to turn, but once she stops, the Dream Beast takes form, and requires the Garou to spend one Gnosis point per turn to keep it manifest. Botched rolls manifest an uncontrolled (and often hostile) Dream Beast.

Head Games (Level Five) — Other Werewolves always accuse Galliards of being manipulative and playing with their emotions, but those Garou with the gift of Head Games do it like nobody else. Every success on a Manipulation + Empathy roll against the target's Willpower allows the Garou to steer the emotions of whatever one person she is talking to. The more success, then the more quickly the emotions change and the more strongly they are felt. The Storyteller should give the Galliard extra dice for roleplaying this gift especially well.

Ahroun

Razor Claws (Level One) — By spending one Rage point and taking a round to scratch his talons over a hard surface such as a stone, the Garou may hone his claws to razor sharpness, allowing them to do an additional die of damage.

Inspiration (Level One) — Other Werewolves look to the Ahroun for leadership, especially in combat, and their gift of Inspiration is but one reason. Use of this gift requires the Garou to spend one Gnosis point per turn, but in that turn, any of his

comrades automatically receive one success on any Willpower or Rage rolls they must make. Note that this gift does not affect its possessor.

The Falling Touch (Level One) — This gift allows the Garou to send her foe sprawling with but a touch. It requires a Dexterity + Medicine roll resisted by the opponent's Stamina + Athletics. Even one additional success sends the victim to the ground.

Sense Silver (Level Two) — Ahrouns are the Garou least concerned by humans, but even the greatest can be brought low by silver weapons. Thus, the Ahrouns have learned to sense when they need to be worried. By making a Perception + Primal Urge roll against a difficulty of 7, they can tell when they are in the presence of silver. With three successes they can tell where the silver is.

Spirit of the Fray (Level Two) — By spending at least one Gnosis point, the Garou may opt to attack first in any given turn, no matter what his initiative roll may be. If more than one Garou in the combat has this gift, the one who spends the most Gnosis goes first. If they spend the same amount, then their first actions happen simultaneously.

True Fear (Level Two) — The Ahroun can pick one foe to show the true extent of her power. She makes a Strength + Intimidation roll resisted by the target's Willpower. Every additional success she achieves cows the enemy into not attacking for one turn; the victim can, however, defend himself and otherwise act normally (though he will be scared).

Silver Claws (Level Three) — This gives the Garou silver claws when she succeeds in a Gnosis roll against a difficulty of 7. Each success indicates the number of automatic damage levels caused when she strikes with the claws. All wounds inflicted by the claws do aggravated damage which cannot be soaked. However, while the Garou manifests the claws, she suffers searing agonies. Every turn she gains an automatic Rage point and all non-combat difficulties are increased by one due to the distraction.

Heart of Fury (Level Three) — The Garou can fix his Rage at any level he desires, remaining intent on the matter at hand and reducing the chance of frenzy. Any points gained beyond this level of Rage are held over until the character has room in his heart for the anger. Then past slights and injuries are remembered, refilling the Garou's heart and soul. Any Rage points unused at the end of a Story are lost. In order to create this Rage cap, the Garou must make a Gnosis roll with a difficulty equal to the cap. The Garou can still go under the cap, however.

Clenched Jaw (Level Four) — After making a successful bite attack, the Garou can spend a point of Rage and make her grip unbreakable. For every turn thereafter she opts to keep the bite going, she makes a bite attack roll with a difficulty of 2. While foes can make a typical resisted Strength roll to break the grip, the Garou may add half her Willpower to her dice pool to keep the bite going.

Stoking Fury's Furnace (Level Four) — While all Garou have the ability to gain Rage whenever they are hit, the Garou who knows this gift can do so without making a roll or risking frenzy.

Strength of Will (Level Five) — Garou would follow those Ahroun with Strength of Will to the gates of Hell itself if that were what it took. Werewolves with this gift can use their own Willpower to inspire their comrades. Once per Scene they can roll Charisma + Leadership against a difficulty of 8, expending a point of Willpower. Every success they make on this roll gives a point of Willpower to all their allies within 100 feet; this extra Willpower lasts for the rest of the Scene. That point is used like any other and can take the ally's Willpower above its maximum or even above 10.

Kiss of Helios (Level Five) — The character becomes immune to the damaging effects of normal fire through the expenditure of a Gnosis point, though artificial forms like napalm and gas fires still do half damage. Additionally, the character becomes able to light small parts of her body on fire and keep them burning for supernaturally long times. Most commonly the Garou will light her mane during rituals, but she can also light claws, fangs, arms or whatever. These flames are approximately as intense as a torch.

Tribe Gifts

Black Furies

Sense Wyrm (Level One) — As the Metis power.

Heightened Senses (Level One) — As the Lupus power.

Sense of the Prey (Level Two) — As the Ragabash power.

Curse of Aeolus (Level Two) — The Garou summons an eerie, chilling fog to shroud the landscape. A Gnosis roll is required against a variable difficulty (4 near the sea, 6 normally, 9 in a desert). The Garou's vision is unhindered by the mist, but all others halve their Perception rolls. In addition, the mist is creepy and unnerving to enemies; -1 to Willpower rolls.

Visceral Agony (Level Three) — The Garou, by spending a Gnosis and a Rage point and taking a turn to concentrate, turns her claws into hellish barbed talons dripping with black venom. These do no extra damage, but any penalty to actions caused by the claws' wounds is doubled for the duration of the Scene (i.e., a foe at Wounded would have a -4 penalty to actions). Even if the foe is in a frenzy or otherwise resistant to pain, he will suffer normal wound penalties.

Coup De Grace (Level Three) — By spending a Gnosis point and successfully rolling Perception + Medicine against the Stamina + Dodge of the target, the Garou doubles the damage caused by her next blow, provided it hits.

Wasp Talons (Level Four) — The Garou may actually hurl her claws up to 100 feet at a foe; the damage is normal for the Garou's strength, while the difficulty is determined by range as

per firearms. The Garou is, however, incapable of using this power or causing aggravated damage next round, as her claws must actually regenerate.

Body Wrack (Level Four) — The Garou spends a Gnosis point and rolls Dexterity + Medicine against a difficulty of the opponent's Stamina + Four; for each success, the victim loses one die from all Dice Pools due to the agonizing pain that sweeps over his body.

Wyld Warp (Level Five) — The Garou must spend two points each of Gnosis, Willpower and Rage and call out to the Wyld, the primal force of chaos itself, rolling Wits + Enigmas against a difficulty equal to the area's Gauntlet (see the Spirit Chapter). Success calls one of the great Wyld spirits, or a number of lesser ones, to the earth. They (or it) will probably help the Garou, but nothing is certain about these creatures of chaos; this is a desperation tactic at best.

The Thousand Forms (Level Five) — The Garou, by successfully rolling Dexterity + Animal Ken (the difficulty depends on the form chosen) and spending a Gnosis point, may take the form of any animal between the sizes of a sparrow and a bison, gaining all special abilities thereof (flight, gills, etc.).

Bone Gnawers

Cooking (Rank 1) — The Bone Gnawer must have a small pot and ladle for this gift. By spending a Gnosis point and rolling Wits + Survival, the Garou may take any small, easily-destroyed item he can find — bark, beer cans, plastic wrap, whatever — and stir it into the pot, turning it into a foul-tasting but edible mush. The difficulty depends on the objects used — 6 for inedible but otherwise harmless materials, up to 10 for cyanide and the like.

Scent of Sweet Honey (Level 1) — This power requires a roll of Wits + Subterfuge and the expenditure of a Gnosis point. Minor spirits of the air will then be attracted to the target of the Garou's choice, causing the target to exude a wonderfully sweet aroma and become slightly sticky to the touch. Naturally, all manner of vermin will shortly make their appearance, and the target will swiftly become coated with and surrounded by swarms of gnats, flies, bees, etc. The effects last for one hour per success, and water will not wash off the smell.

Odious Aroma (Level Two) — The use of musk has long been a defense in the wild. With this gift, the Garou can greatly amplify her own natural body odor. The Garou must spend a Gnosis point; for the duration of the Scene, anyone within 20 feet of the Garou suffers a penalty of -2 on all actions due to the foul stench exuded by the Garou.

Blissful Ignorance (Rank Two) — As the Ragabash power.

Gift of the Skunk (Level Three) — This gift requires the expenditure of a Gnosis point. For the duration of the Scene, the Garou's musk glands swell to the point that he can actually spray musk like a skunk. On any turn, the Garou may, as an

action, spray this musk at any target, requiring a Dexterity + Primal-Urge roll to hit. A target hit by the musk doubles over retching and must spend Willpower to do anything at all.

Reshape Object (Level Three) — As the Homid power.

Attunement (Level Four) — By standing in a particular area and spending two Gnosis points, the character communes with the spirits of the area, thus getting an overview of what exists or has happened in the area — rough population, secret tunnels, places of note and so on. This requires a roll of Perception + Streetwise; on a botch, the spirits lie. This may only be used in urban areas, as the Gnawers have become desensitized to the wilderness.

Infest (Level Four) — With the expenditure of three Gnosis points and a roll of Manipulation + Animal Ken against a difficulty of 7, the Gnawer may call up a horde of vermin (rats, insects, slugs, birds, snakes, etc.) to invade an area (no greater than a large building) of his choice. The size of the horde is determined by the number of successes; one success will cause a notable problem and several calls to the exterminator, while five will cause a scene from a horror film as the building is swamped in creatures. The creatures will act according to their nature, and will not mindlessly attack humans; indeed, many of them may try to flee.

Riot (Level Five) — The Garou summons a horde of malevolent spirits to play on the hatreds and fears of the down-and-out — the homeless, the gangs, the urban animals such as alley cats and stray dogs, etc. This is accomplished by rolling Wits + Subterfuge against a difficulty of 9; three Gnosis and two Rage points must be spent. If successful, these individuals will loosely unite against a target of the Garou's choosing, though they will by no means work together, or even be aware that others are trying to accomplish the same thing. The number of successes determines the extent of the riot.

One Building

Two Block

Three Neighborhood

Four District (the South Side, etc.)

Five Entire City

Survivor (Level Five) — This power requires the expenditure of three Gnosis points and a roll of Stamina + Survival against a difficulty of 7; the effects last one day per success. During this time the Garou is immune to any kind of pressure or temperature variation, does not need to rest, eat or drink, and is immune to disease, poison and even radiation, as well as any corrupting effects from the touch of Wyrm entities. She has three extra levels of Stamina which may soak aggravated wounds, and ignores all penalties to actions incurred by wounds. In addition, whenever she is about to die or be defeated, she automatically regains one Willpower point.

Children of Gaia

Resist Pain (Level 1) — As the Philodox power.

Mother's Touch (Level 1) — As the Theurge power.

Calm (Level Two) — The Garou spends a Gnosis point and rolls Charisma + Empathy against the Willpower of the victim; each success takes away one Rage point, which can be regained as normal.

Luna's Armor (Level Two) — The Garou concentrates for one turn and spends one Gnosis point, making a roll of Stamina + Survival against a difficulty of 6; for each success, the Garou may either add one to her Stamina for the purpose of soaking damage, or soak one level of aggravated wounds (including silver).

Dazzle (Level Three) — By successfully rolling Charisma + Empathy against a difficulty of the target's Willpower, the Garou overwhelms it with the glory and beauty of Gaia. As long as the target is not attacked, it will stand mutely in awe for the remainder of the Scene.

Spirit Friend (Level Three) — The Garou must roll Charisma + Expression against a difficulty of the opposed spirit's Rage; for each success, all Dice Pools for interacting with any spirits in the vicinity are increased by one.

Serenity (Level Four) — The Garou must spend a Gnosis point and roll Charisma + Expression against her opponent's Willpower; for each success, the opponent is incapable of using Rage at all for one turn.

Beast Life (Level Four) — As the Lupus power.

Halo of the Sun (Level Five) — The Garou becomes surrounded by a sphere of blazing sunlight. All attacks made by him do +2 damage, or do regular aggravated damage in Homid or Glabro form. Anyone directly facing him suffers a penalty of -3 to all actions from the glare, and any Vampires within 20 yards suffer damage as if exposed to true sunlight.

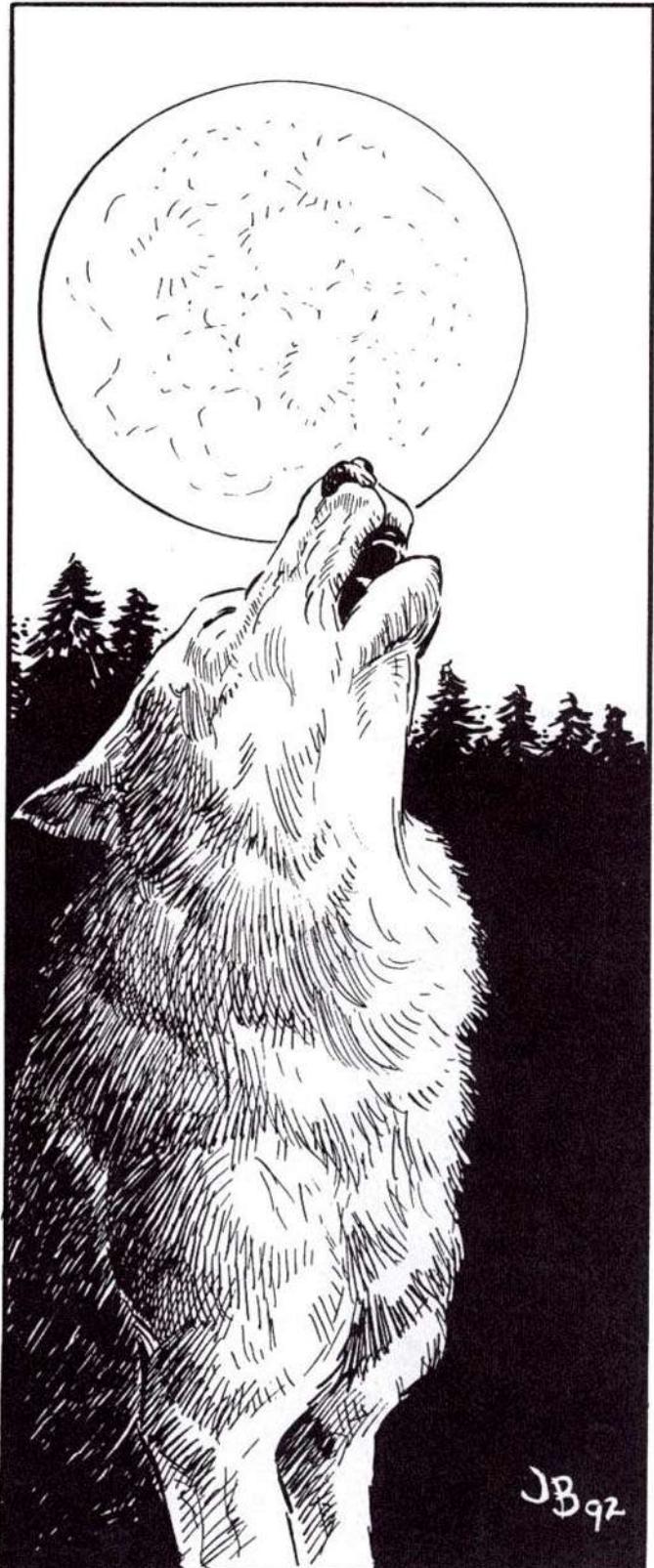
The Living Wood (Level Five) — By rolling Charisma + Science against a difficulty of 8 and expending one Gnosis point per success, the Garou animates one tree for each success rolled. The trees will restrain, block or even fight foes.

Fianna

Resist Toxin (Level One) — On a successful roll of Stamina + Survival against a difficulty of 6, the Garou takes no damage from poisons or diseases of any sort.

Persuasion (Level One) — As the Homid power.

Glib Tongue (Level Two) — By rolling Wits + Expression against a difficulty of the victim's Wits + Alertness and spending one Gnosis point, the Garou is able to mystically make whatever she says be what the victim wants to hear. Whatever the Garou says, even gibberish, will be heartily



agreed with, although the Garou won't have a clue what the victim thinks she is saying. This effects lasts for one turn per level of success.

Howl of the Banshee (Level Two) — The Garou may emit a fearful howl that unnerves all in the vicinity. This requires the expenditure of a Gnosis point. All who hear the howl, friend or foe, must make a Willpower roll against a difficulty of 8 (6 for friends of the Garou), or run in terror for one turn per level of success.

Faerie Kin (Level Three) — By spending two Gnosis points and successfully rolling Manipulation + Occult against a difficulty of 9, the Garou can call one or more faeries to aid her. More Gnosis over the base amount increases the faerie's raw power, while extra successes increase the faeries' numbers. Note that the faeries are not under the Garou's control, though they are favorably disposed to the Garou (except on a botch — Gaia help the Garou who botches this one!); what they do is entirely up to the Storyteller.

Reshape Object (Level Three) — As the Homid power.

Phantasm (Level Four) — This gift creates a static illusion with full visual, audial and even tactile and olfactory components. The Garou spends one Gnosis point for each 10 foot area to be covered by the illusion and rolls Intelligence + Expression; all in the vicinity must match or beat the number of successes with a Perception + Alertness roll or believe that the illusion is real.



J. Cobb

Balor's Gaze (Level Four) — The Garou spends one Gnosis and one Rage point and rolls Perception + Occult against a difficulty of 8. Thereafter, any foe who he so much as glances at during the Scene must equal or exceed the Garou's successes on a Willpower roll (same difficulty) or double over in agony; they will be treated as "Crippled" (-5 to actions), even though they take no actual wounds; foes who are already Crippled will be effectively Incapacitated. If a foe successfully resists, she is immune for the duration.

Call the Hunt (Level Five) — This gift may only be used once a month, and there must be an overwhelming evil in the area. By chanting and concentrating for a full hour and rolling Charisma + Occult against a difficulty of 9, the Garou may call the Wild Hunt of Celtic mythology (see the Spirit Chapter) down from the sky to harry and slay the evil. The Huntsman himself is always summoned (with an expenditure of two Gnosis points), plus one hound for every Gnosis or Rage point expended. If the roll to summon is botched, if the threat is not deemed appropriate for the summons, or if the Garou fails to join in the Hunt, the Wild Hunt will turn on the summoner.

Gift of the Spriggan (Level Five) — The Garou may grow up to three times her normal size, or shrink to the size of a small puppy. When larger, the Garou gains +3 Strength for every 100% increase in size (maximum of ten) and one extra Health Level; when smaller, the Garou still retains her normal strength and abilities, but may sneak around unnoticed or pass as a "cute little doggie" among homids. This power requires a roll of Stamina + Animal Ken against a difficulty of 8 (the effects last one hour per success) and the expenditure of two Gnosis points.

Get of Fenris

Razor Claws (Level One) — As the Ahroun power.

Resist Pain (Level One) — As the Children of Gaia power.

Snarl of the Predator (Level Two) — The Garou rolls Charisma + Intimidation against the victim's Wits + Three; each success reduces the number of dice the opponent can use next turn by one (the victim is cowed and overwhelmed). This action takes a full turn.

Halt the Coward's Flight (Level Two) — The Garou must spend one turn concentrating and spend one Rage point. By successfully rolling Charisma + Intimidation against the Willpower of a fleeing foe, the Garou may halve the speed of that individual for a scene.

Venom Blood (Level Three) — By spending one Gnosis point and one Rage point, and rolling Stamina + Medicine against a difficulty of 7, the Garou may change her blood to a black, viscous bile capable of causing aggravated wounds to anyone who comes in contact with it — one die of wounds per success on the roll. This effect lasts for the duration of the Scene.

Might of Thor (Level Three) — By spending a Gnosis and a Rage point and making a Willpower roll against a difficulty of 8, the Garou may double his Strength for one turn per success, after which he will be as weak as a kitten (Physical Attributes 1, half Willpower) until he rests for an hour.

Scream of Gaia (Level Four) — The Garou may leap into the midst of his foes, spending a Gnosis and a Rage point and rolling Rage against a difficulty of 6; everyone in a radius of 10 feet per success will be blasted back, knocked off their feet and take one die of damage per success as an earsplitting shockwave engulfs the area.

Hero's Stand (Level Four) — The Garou must plant herself on a patch of earth and successfully roll Willpower against a difficulty of 8. By so doing, she channels the very force of Gaia through her, essentially becoming one with the earth. She may not retreat or even move off her chosen "turf" (and no force on earth can make her!), but she may not be surprised, all attacks against her are considered as coming from the front, and she gains one extra die in her Dice Pool for each success on the Willpower roll. Only when all foes are defeated may she retreat or leave.

Horde of Valhalla (Level Five) — The Garou must be in good standing with his totem (have displayed exemplary courage) and may only use this gift in the most dire circumstances. He asks aid of Fenris, rolling Charisma + Animal Ken; a number of spirit wolves from Valhalla will emerge from the Umbra to do battle with his foes — one for every point of Gnosis or Rage. These wolves are identical to the hounds of the Wild Hunt (see the Spirit Chapter).

Fenris' Bite (Level Five) — The Garou must spend a Gnosis and a Rage point and successfully roll Strength + Medicine against a difficulty of the opponent's Stamina + Three. The Garou's next bite, if it hits, will crush and mangle one of the opponent's limbs, doing one extra automatic level of damage and rendering the limb unusable for the Scene (or much longer in the case of homids and other non-regenerative creatures). If five or more successes were scored on the Strength + Medicine roll, the limb is taken clean off.

Glass Walkers

Control Simple Machine (Level One) — The Garou may speak to the primal urban elementals in the simplest mechanical devices (no electronics et al.), causing them to operate or shut down as he sees fit. This requires a roll of Manipulation + Repair against a difficulty of 7 and the expenditure of a Willpower point (or more for huge machines). Levers will flip, pulleys will roll, doors will unbolt, etc.

Persuasion (Level One) — As the Homid power.

Cybersenses (Level Two) — The Garou, through studying both his own senses and the tools of science, may alter his sensory perceptions to those of a machine — one sense per Gnosis point expended. Thus, he might change his hearing to

be able to pick up radar, change his eyes to be able to sense UV emissions or radiation, etc. This requires a roll of Perception + Science against a difficulty determined by the Storyteller.

Power Surge (Level Two) — By speaking with the spirits of electricity, the Garou may cause a blackout over a widespread area. The Garou spends one Gnosis point and rolls Wits + Science against a difficulty of 7. The area blacked or browned out depends on the number of successes rolled.

Successes Area Affected

One	Room
Two	House or Single Story
Three	Large Building
Four	City Block
Five	Neighborhood

Control Complex Machine (Level Three) — The Garou may now bargain with the strange elemental life of the electronic world, thereby controlling cars, calculators, computers, video games et al. The Garou must roll Manipulation + Science (or Computer) against a difficulty ascertained by the Storyteller — usually 8 — and spend a Willpower point.

Elemental Favor (Level Three) — By rolling Charisma + Subterfuge against a nearby housing of urban elementals (such as a sheet of glass, metal cables, etc.), the Garou can get the elementals inside the material to do one "favor" for her. This could even include the destruction of the housing — thus a metal vault door might unlock itself, a glass sheet might explode at the Garou's enemies, or cables might coil around the opponents of the Garou.

Attunement (Level Four) — As the Bone Gnawer power of the same name.

Doppelganger (Level Four) — By spending one Gnosis point and rolling Charisma + Performance against a difficulty of 8, the Garou may take the exact likeness of a particular homid or wolf, or even another Garou. This effect lasts for one day per level of success.

Summon Net-Spider (Level Five) — By rolling Charisma + Computers and spending three Gnosis points, a Garou can summon one of the "net-spiders" — the Weaver spirits that dwell within the realm of electronic reality. Within reason, the net-spider gives one absolute control over computers — reduce any difficulty rolls involving computers by half. The Garou can also send the spider into someone else's system to screw it up — the effects of this are left up to the Storyteller, but should be destructive.

Calm the Flock (Level Five) — With this power, the Garou may walk among mortals without the effects of the Curse or the Delirium being felt. The Garou spends two Gnosis and rolls Manipulation + Subterfuge against a difficulty of 7; the number of successes indicates the number of hours that the effects last.

Red Talons

Beast Speech (Level One) — As the Galliard power.

Scent of Running Water (Level One) — As the Ragabash power.

Beastmind (Level Two) — The Garou rolls Manipulation + Empathy against the Willpower of the victim; success reduces the mental faculties of the victim to those of an animal for one turn per success.

Sense of the Prey (Level Two) — As the Ragabash power.

Trackless Waste (Level Three) — The Garou employing this secret must be at least roughly familiar with the terrain in a given area (spent at least a week in the vicinity). By concentrating for a scene, rolling Intelligence + Primal-Urge and spending two Gnosis points, the Garou may completely disrupt the perception of landmarks and the like over an expanse of terrain (two-mile radius for every success rolled). Humans and the like will automatically be lost (compasses and maps notwithstanding), while Garou and the like must roll enough successes on Perception + Primal-Urge to beat the user's roll. The effect lasts for four hours.

Elemental Favor (Level Three) — As the Glass Walker power, but only works with the four 'classic' elements — air, earth, fire and water.

Quicksand (Level Four) — The Garou must spend a Gnosis point and roll Manipulation + Primal-Urge against a difficulty of 8; for every success, a 10' area of ground will turn to a viscous, sticky substance.

Avalanche (Level Four) — The Garou must be in a mountainous or otherwise geologically unstable area to use this gift, and must spend two Gnosis points. On a successful roll of Manipulation + Survival against a difficulty determined by the Storyteller (based on the instability of the terrain), the Garou can cause an avalanche, mudslide, etc. to engulf his foes — the greater the number of successes, the more powerful the effect. On a botch, the Garou is caught in the avalanche.

Gaia's Vengeance (Level Five) — This power requires the expenditure of five Gnosis points, two Rage points, and a roll of Charisma + Enigmas against the difficulty of the area's Gauntlet (see Chapter Eight). The very features of the land will then mystically animate and attack intruders: branches will lash out, rocks will roll and smash, vines will trip, water will suck victims under, etc.

Curse of Dionysis (Level Five) — The Garou may, on a successful Gnosis roll against the Gnosis of the opponent, turn any homid or Garou into a normal wolf. Garou will stay in this form for the duration of the scene; against homids, this effect is permanent. This power costs three Gnosis to use.

Shadow Lords

Fatal Flaw (Level One) — By concentrating for one turn, spending a Gnosis point, and successfully rolling Perception + Empathy against the subject's Wits + Subterfuge, the Garou discerns the subject's weaknesses, allowing the Garou to do an extra die of damage against the subject and finding out any other vulnerabilities possessed; five successes would allow the Garou knowledge of all the subject's flaws.

Aura of Confidence (Level One) — The Garou must spend a Gnosis point and successfully roll Charisma + Subterfuge against a difficulty of the opponent's Perception + Empathy. If successful, the Garou will radiate an aura of strength and command; any attempts to read the Garou's aura or detect his weaknesses will show no flaws whatsoever.

Clap of Thunder (Level Two) — The Garou, by spending a Gnosis point, may clap her hands together (she must be in Homid, Glabro or Crinos form to employ this power). All those within 10 feet, friend and foe alike, must score at least one success on a Willpower roll against a difficulty of 8 or be stunned and unable to act for one turn; on a botch, they are stunned for the duration of the Scene.

Luna's Armor (Level Two) — As the Children of Gaia power.

Icy Chill of Despair (Level Three) — The Garou concentrates for a round, spends a Gnosis point and rolls Manipulation + Intimidation against a difficulty of 7; a successful use of this power makes the Garou seem to grow bigger, more looming, shadowy and terrible. Enemies viewing this sight must make a Willpower roll, scoring a number of successes equal to the successes of the Garou; failure to do so means that the victims must spend Willpower to attack, take action against or even verbally oppose the Garou, though they are not controlled by her, merely too cowed to struggle against her. This effect lasts for the rest of the Scene.

Paralyzing Stare (Level Three) — The Garou must concentrate for one round and roll Charisma + Intimidation, spending a Gnosis point in the process. The difficulty is the subject's Willpower. Each success gained on this roll freezes the opponent in place for one turn.

Open Wounds (Level Four) — The Garou may, by spending a Gnosis point and successfully rolling Strength + Medicine against a difficulty of the target's Stamina + 3, cause the next wound he inflicts on the target to bleed profusely; the target will lose a Health Level per turn for a duration of one turn per success. This is not, however, aggravated damage.

Strength of the Dominator (Level Four) — The Garou must roll Wits + Intimidation against the target's Willpower; for a number of turns equal to the successes of the Garou, the victim will lose one Rage point per turn, while the Garou will gain that Rage point.

Obedience (Level Five) — The Garou must spend a Gnosis point and roll Charisma + Leadership against a difficulty of 8. If successful, all who hear must match or beat the Garou's successes on a Willpower roll or they will obey the commands of the Garou according to the number of successes: one success means the listeners can be persuaded to do something they don't mind doing; three means they'll pretty much do what the Garou tells them, as long as they aren't utterly opposed to it; five successes means the listeners will undertake actions that are virtual suicide.

Shadow Pack (Level Five) — The Garou must spend a variable number of Gnosis points and successfully make a Gnosis roll. For each Gnosis point spent, the Garou calls up an exact duplicate of himself to fight by his side. These Garou have identical Attributes and Abilities, but not fetishes; they may not use Gnosis or Willpower, and they each have only one Health Level (any attack that is not soaked destroys them). The shadow-Garou only last for one Scene.

Silent Striders

Sense Wyrm (Level One) — As the Metis power.

Speed of Thought (Level One) — By spending a Gnosis point, the character can double her land speed.

Be Ignored (Level Two) — As the Bone Gnawer power.

Messenger's Fortitude (Level Two) — The Garou may run at full speed without the need for rest, food or water for three days, after which he must sleep for a week. This costs a Gnosis point, and the Garou may do nothing else save run; for an additional Gnosis point, he may affect another being with this gift.

Adaptation (Level Three) — The Garou, by spending a Gnosis point and rolling Stamina + Survival, is able to exist in any environment, regardless of the pressure, the temperature, or the presence of breathable air. The Garou also takes no damage from poison or disease, though concentrated flame or radiation still have normal effects. The effects last one hour per success, and may be extended by spending Gnosis. By spending another Gnosis point and rolling again, the Garou may affect another with this gift.

The Great Leap (Level Three) — The Garou may, by spending a Willpower point and rolling Strength + Athletics against a difficulty of 6, leap 100 feet for each success.

Speed Beyond Thought (Level Four) — By spending three Gnosis points and successfully rolling Stamina + Athletics against a difficulty of 7, the character may run at ten times normal speed. The Garou may do nothing else save concentrate on running; the effects last for eight hours, after which the Garou will be famished and must eat immediately or risk frenzy and worse...

Attunement (Level Four) — As the Bone Gnawer power, but this version only functions in the wilderness.



Gate of the Moon (Level Five) — This power only works at night, and there must be at least a sliver of a moon in the sky. The character must spend one Gnosis point for every hundred miles she wishes to travel, and must successfully roll Intelligence + Alertness against a difficulty dependent on the distance of the journey and the accuracy with which she knows her destination — up to 10 for a far journey into an unknown place. Success enables the Garou to travel to that place instantly. She will be disoriented for a round upon arrival unless she made at least three successes. A botch means that the character is hurled through space in a random direction, arriving far from her destination (or even high in the air...). By spending a like amount of Gnosis, the Garou may take others with her.

Reach the Umbra (Level Five) — The Garou may travel to the Umbra instantly, without using a reflective surface, and without regard to the Gauntlet, on a successful roll of Wits + Enigmas and the expenditure of one Gnosis point.

Silver Fangs

Sense Wyrm (Level One) — As the Metis power.

Lambent Flame (Level One) — The Garou can cause a silvery light to burst around her body by spending a Willpower point. This provides light in a 100-foot radius, and all hand-to-hand attacks on the Garou are one difficulty level harder due to the glare; all missile attacks, however, are one difficulty level easier.



J.Cobb

Luna's Armor (Level Two) — As the Children of Gaia power.

Awe (Level Two) — The Garou must roll Appearance + Empathy against a difficulty of the target's Willpower; on a successful roll, all Social rolls made by the Garou against that target are at a difficulty of one less than normal, and the target's difficulty to hit the Garou in combat is one higher.

Silver Claws (Level Three) — As the Ahroun power.

Wrath of Gaia (Level Three) — The Garou spends a Gnosis point and rolls Charisma + Intimidation against a difficulty of 6. All agents or minions of the Wyrm (including Kindred) in the vicinity must match or beat the number of successes rolled by the Garou with a Willpower roll or flee in terror for the duration of the Scene.

Mastery (Level Four) — This power only works on Garou (including, however, the Wyrm tribes). By rolling Charisma + Leadership against a difficulty of the victim's Wits + 3, the Garou can cause the victim to obey any non-suicidal command for one turn per success.

Mindblock (Level Four) — By spending a Gnosis point, the Garou sets up a powerful psychic shield. All attempts to affect or attack the Garou mentally automatically do so against difficulty 10. This effect lasts for the Scene.

Paws of the Newborn Cub (Level Five) — The Garou must spend a Gnosis point and make a Gnosis roll against the victim's Stamina + 3. Each success takes away all special

attacks of the opponent (aggravated damage, claws, gifts, Vampiric Blood Pool, regenerative powers, special attacks, etc.) for one turn.

Luna's Avenger (Level Five) — The Garou concentrates for a turn and spends three Gnosis points, whereupon her entire body (human, wolf or otherwise) is turned to purest silver for the Scene. This obviously confers immunity to silver, and all of her attacks gain the benefits of the Silver Claws advantage. In addition, she gains two extra Stamina levels which can soak aggravated wounds, and an extra Health Level (if the Garou only takes one Health Level of damage during combat, then she is unharmed after this gift ends).

Stargazers

Sense Wyrm (Level One) — As the Metis power.

Balance (Level One) — By spending a Gnosis point, the Garou is able to walk across any ledge, rope, etc., no matter how thin or slippery. Difficulties for climbing are reduced by three.

Surface Attunement (Level Two) — The Garou must concentrate for one turn and successfully roll Dexterity + Athletics against a difficulty of 6, spending a Gnosis point in the process. Success enables the Garou to walk at normal speed across such surfaces as mud, water, snow and quicksand without falling through or leaving tracks.

Inner Strength (Level Two) — The Garou may, by concentrating for five minutes and successfully rolling Wits + Enigmas against a difficulty of 8, convert her Rage to Willpower — one point per success.

Merciful Blow (Level Three) — By spending a Gnosis point, the Garou can attune himself to the body of his foe. If his next blow (hand or weapon) strikes and does damage before soak is rolled, the Garou may roll Perception + Medicine against a difficulty of the opponent's Wits + Dodge. One or two success on this roll causes the opponent to keel over helpless for the next turn; three or more paralyzes the foe for the entire Scene. If the result is successful, the Garou does not have to do actual damage with his attack, thus subduing the foe without harming it.

Clarity (Level Three) — By spending a Gnosis point and successfully rolling Perception + Enigmas, the Garou is able to see through fog, pitch darkness, illusions, invisibility, etc. If attempting to see through someone else's illusion, the number of successes rolled in creating the illusion must be matched or beaten by the Garou.

Preternatural Awareness (Level Four) — By spending two Gnosis points and successfully rolling Perception + Dodge against a difficulty of 7, all opponents' Dice Pools to hit the Garou are reduced by a number of dice equal to the number of successes. This applies even if the Garou cannot see the attack coming.

Ultimate Argument of Logic (Level Four) — As the Theurge power.

Wisdom of the Seer (Level Five) — By gazing into the night sky for an hour, spending two Gnosis points and rolling Intelligence + Enigmas against a difficulty of 7, the Garou can answer any one question (i.e. ask the Storyteller). The clarity of the information is based on the number of successes, and it is rare to gain a complete and straightforward answer.

Circular Attack (Level Five) — The Garou must be in melee combat, or must be attacked in a firefight by two or more foes in a relatively direct line to each other. By spending a Willpower point and rolling Wits + Dodge against a difficulty of the opponent's (or opponents') Wits + 3, the Garou can not only avoid the attacks, but actually channel them into another foe (or cause the foe to strike himself if the Garou is fighting only one foe). Each success enables the Garou to channel one attack in this manner. Thus, if the Garou had a Wits of 4, a Dodge of 4, and was fighting six foes with Wits of 2 each, the Garou would roll eight dice against a difficulty of 5. If he rolled a 6, 10, 1, 9, 2, 5, 7, and 3, he would avoid four attackers (the botch cancels one success), who would all roll to hit each other or another of the Garou's foes. Two of the foes would strike normally, but could still be dodged by the Garou.

Uktena

Sense Magic (Level One) — By spending a Gnosis point and rolling Perception + Enigmas, the Garou is able to sense Garou rituals and secrets, the Thaumaturgy of the Tremere and the Magi, fetishes, and other magical phenomena in a maximum radius of 10 feet per success rolled. This merely senses the presence of magic, and its general strength; it tells nothing about the type or powers thereof. The difficulty is based on the strength and subtlety of the magic.

Shroud (Level One) — The Garou must spend a Gnosis point and roll Gnosis against a variable difficulty (3 for twilight, 6 for indoors, 9 for high noon). For each success, a 10' by 10' area of the Garou's choice is covered in pitch-black darkness.

Spirit of the Fish (Level Two) — The Garou must expend a Gnosis point and roll Stamina + Animal Ken; each success allows the Garou to breathe underwater and swim as fast as he can run for one hour.

Spirit of the Bird (Level Two) — The Garou, by spending a Gnosis point, may hover and float at 20 mph for one hour. Maneuvering requires a roll of Dexterity + Occult, and all actions such as combat suffer a penalty of -2.

Call Flame Spirit (Level Three) — The Uktene must have a fire source for this gift, even if it is only a cigarette lighter. By spending a Gnosis point and rolling Manipulation + Occult against a difficulty of 8, she may summon a spirit of fire to perform one task for her. The fire spirit will ignite flammable objects or hurl itself at her foe, blasting it in a great explosion before departing the material world (three dice of aggravated damage). A botch on the roll summons a hostile spirit...

Invisibility (Level Three) — This power makes the Garou invisible to sight, and muffles hearing and smell as well. The Garou spends a Gnosis point and spends a turn in concentration; a roll of Intelligence + Occult against a difficulty set by the Storyteller (based on conditions) is required, and the number of successes must be recorded. When employing this power, the Garou must concentrate on its use at all times; the Garou may not move any faster than half speed, nor may she do anything that would be a distraction. Anyone who attempts to see through the invisibility must roll more successes on a Perception + Alertness roll than the Garou rolled when invoking this gift.

Hand of the Earth Lords (Level Four) — By successfully rolling Dexterity + Occult and spending one Gnosis point per turn, the Garou can telekinetically move substances weighing up to 500 lbs.

Call Elemental (Level Four) — The Garou is able to call one of the four classic elementals (air, earth, water, fire) of his choice to him (see the Spirit Chapter for examples of elementals). The Garou must spend a Gnosis point and roll Gnosis against a difficulty of the area's Gauntlet to summon the elemental, and Manipulation + Occult to cause the elemental to look favorably upon him.

Fabric of the Thoughts (Level Five) — As the Galliard power.

Fetish Doll (Level Five) — The Garou must have a part or article of whoever he intends to use this gift against. He must then construct a mannequin in the shape of the victim, spending a week and rolling Perception + Repair against a difficulty of 8. By burning, piercing or otherwise mutilating the doll, the Garou may do aggravated damage to the victim by rolling Intelligence + Medicine versus the victim's Willpower. Each success does one die of aggravated damage, to a maximum of 10 — beyond 10, the doll is so mutilated that further damage is impossible. Each failure on the roll takes away one from the 10 possible dice, and a botch destroys the doll without harming the victim.

Wendigos

Call the Breeze (Level One) — By spending a Gnosis point and whistling, the character may call up a strong (20 mph), chill breeze and direct it at whim. The breeze will clear out clouds of vapors or insects, and anyone relying at all on hearing will have one less die on any Perception roll related to that sense.

Camouflage (Level One) — By spending a Gnosis point, the Garou increases the difficulty of all rolls to spot her by three. This power may only be used in the wilderness.

Cutting Wind (Level Two) — The Garou may, by spending a Willpower point, call up a painfully bitter blast of wind, which he may direct in combat by rolling Dexterity + Occult with a range as per firearms. Anyone hit by the wind will have

two less dice on all actions this turn, and one less on the next turn. The wind might also knock foes off ledges, into pits, etc. The wind lasts for the Scene.

Speak With the Wind Spirits (Level Two) — By spending a Gnosis point and rolling Manipulation + Expression against a difficulty of 7, the Garou may ask one question of the aerial spirits that ride the winds of the world (their attention span is too short for anything more). The question must have something to do with the nearby area (they quickly forget what they see). The number of successes indicates the accuracy of the information; on a botch, they lie.

Chill of Early Frost (Level Three) — The Garou invokes the spirits of winter in a great ritual, spending an hour and a Gnosis point in so doing. She then rolls Intelligence + Occult against a difficulty dependent on the temperature (4 if it is winter already, 6 on a 70° F spring day, 9 in the midst of a summer heat wave). For every success, the temperature in a five-mile radius drops to below freezing (or even subzero if it was winter already), and biting winds whistle and shriek through the area. The chill is as much mystical as it is physical, sent from the domain of the great Wendigo Himself, and anyone without a natural fur coating (homids, Kindred, Garou in Homid or Glabro form) will have a -2 penalty to actions as if they were Wounded due to the pain of the cold.

Sky Running (Level Three) — By spending two Willpower points and concentrating for one turn, the character gains the ability to run at 50 mph through the skies; this ability lasts for four hours and may be replenished by further Willpower expenditure. The Garou must continually remain in motion, or he falls. The Garou leaves a track of fire in the sky as he runs.

Attunement (Level Four) — As the Bone Gnawer power, but functions only in the wilderness.

Call the Cannibal Spirit (Level Four) — The Garou must chant and dance for a full hour under the night sky to invoke this gift. A roll of Charisma + Occult against a difficulty of 8 is required, and three Gnosis points must be spent. A Wendigo avatar (see the Spirit chapter) will answer the summons, and will track down a victim of the Garou's choosing (the Garou must have an article or part of the victim) to eat his heart. If the roll to summon botches, or the Wendigo avatar is thwarted in its mission, it will return to kill the summoner.

Invoke the Spirits of the Storm (Level Five) — The Garou may call up just about any weather effects he desires: a blizzard, a monsoon, a tornado, a thunderstorm, a pea-soup fog, whatever. A Willpower roll is required at a difficulty determined by the Storyteller based on the nature of the effect and the difference between it and the prevailing climate; three Gnosis points must also be spent. The effects extend over a ten-mile area for each success rolled; if a thunderstorm is called, each additional Gnosis point enables the Garou to call a lightning bolt or tornado down on his enemies (Dexterity + Occult to hit; 10 dice normal damage).

Heart of Ice (Level Five) — The Garou must know the name of the being to be affected by this power, and must whisper it, spending a Gnosis point in the process. The Garou must then roll her Wits + Occult against the target's Stamina + 4; each success causes one automatic wound level, accumulating at one per turn until a number of wound levels equal to the number of successes has been reached. This represents the victim's heart or other internal organs turning to ice; this damage is aggravated and may not be soaked. Vampires affected by this power have their blood freeze instead, losing five Blood Points per success; if this reduces them to zero, they enter torpor.

Rites

Rites are the means by which the rituals and celebrations of the Garou are enacted. They have both religious and magical connotations, and serve both social and mystical purposes. Most rites can be enacted either within the Umbra or the mundane world.

Rites are generally group affairs led by one individual.

Rites must be learned from tribal elders in order to be gained, and usually these elders will not teach them without being given a certain number of talens or having a favor performed for them.

Rites are usually involved affairs requiring great concentration and skill. Rites take 10 minutes to cast for each level of difficulty. The Rites usually involve some sort of trinkets or special materials to cast (unless they are performed within the spirit world). Each Rite has very different casting requirements.

Enacting a Rite: Every Rite has a leader of some sort, someone who knows the Rite and is not afraid to enact it. This individual must make a Charisma + Rituals roll, with a variable difficulty depending on the circumstances.

Learning a Rite: In order to learn a Rite, a Garou must have a Rituals score at least equal to the Rite she wishes to learn. The Garou must then spend a month with the elder who knows the Rite; at the end of that time, the Garou must roll Intelligence + Rituals against a difficulty of 6. The number of successes needed is equal to the level of the Rite.

Unlearned Rites: Characters can attempt to enact a ritual which they have taken a part in but do not know, but they have little chance of success. The character has a -3 penalty on their roll, and must spend triple the normal amount of Gnosis points in order to achieve any effects whatsoever.

Rite of Contrition

Level One

This Rite is a form of apology and is often used to prevent the enmity of spirits or Garou which you have annoyed as well as to prevent war between septs or tribes. This Rite actually makes

it more difficult for you to be harmed by spirits or Garou while in spirit form. You must possess some aspect of the spirit from which you are praying contrition in order to conduct this ritual. One Gnosis point must be spent while the rite is being performed. A Charisma + Rituals roll is made, with a difficulty equal to the Rage of the spirit (maximum of 10). Each success reduces the number of dice it can use in any Rage roll against you, whether it be an attack or simply a reaction roll. This effect lasts until you perform any action which could harm or insult that spirit.

Rite of Cleansing

Level One

This Rite purifies a place or an object so that it may be used without fear of the contamination of the Wyrm. This prevents the corruption from affecting you, and can even cleanse a character of the corruption. This Rite can be cast upon more than one person or object at a time, but one Gnosis point needs to be spent on each thing or person which needs to be cleansed. Roll Intelligence + Rituals; the difficulty is equal to the Gnosis of the spirit which inflicted the contagion (maximum of 10). Each success reduces the level of the contamination, while five successes indicates that the objects have been completely cleansed of it.

Ritual of the Questing Stone

Level One

This allows you to find something or someone. You need to know their name, but if you have something of them (hair or fingernails) the difficulty will be less. You actually dangle a stone from a string in order to perform this Rite.

Rite of Talisman Dedication

Level One

This Rites allows a Garou to bond objects to her body, so that when she takes different shapes or moves into the spirit world these objects will go along. It costs one Gnosis point per object so dedicated, and you can never have more objects bonded than your Gnosis score.

Some objects are so large they are considered to be more than one for the purpose of "cost." When the Garou is in wolf form, the objects meld with the wolf body, while when in a half-state, the objects they have "dedicated" to themselves appear as garments or whatever, but are still merged with the character (they cannot be taken off at that time without the use of a Willpower point).



Rite of the Opened Caern

Level One

Caerns are highly spiritual places, and are sacred to those who create them. Each caern has a specific power associated with it, generally of a beneficial nature. Thus there are Caerns of Healing, Caerns of Rage, Caerns of Gnosis, Caerns of Strength, etc. If a character is knowledgeable enough, she may be able to tap into a caern's power and use it herself. This is commonly called 'opening' the caern.

This is not power to be tampered with lightly, however. Caerns do not give up their energies easily, and failure to properly harness such power can result in serious damage to a Garou.

To attempt to open a caern, a character engages in a resisted, extended success test of Wits + Rituals against the caern. The difficulty for the character is equal to the caern's rating (one to five; see Rite of the Opened Caern)+ 4. The number of successes needed is equal to the caern's rating.



The caern spirit rolls as many dice as it has rating points. Its difficulty is equal to the character's Gnosis, while the number of successes it needs is equal to the character's Willpower. The first one to garner the necessary number of successes wins.

If the character wins the test, she can use the caern's rating as dice to be added to her Pool for actions appropriate to that caern's power. If she loses, however, she takes wounds equal to the number of successes by which the caern beat her. Furthermore, she may not use any Gnosis-based abilities for the next 24 hours. These physical and spiritual wounds are the result of a backlash of spiritual energy.

Moot Rite

Level One

This Rite is required to begin any sort of Moot.

Gathering for the Departed

Level One

This is a Rite for the newly dead, sending their spirits into the Umbra so that they might join with their totem.

Rite of Binding

Level One

This is a Rite to bind a spirit to yourself, thereby making it your servant. The more powerful the spirit, the more difficult the process is.

Whenever a spirit is encountered there is always the possibility of binding it. The Garou generally feel that binding a spirit should only be done so when needed, and they do not feel good about binding spirits for great lengths of time. Trapping spirits unnecessarily and imprisoning them for great lengths of time is often seen to be unacceptable, although this is often contested, particularly among the mystics of the Uktenea tribe.

Most of the spirits within the Umbra may be bound into service, or into objects such as fetishes. No spirit will be bound by choice, unless it is a spirit friendly to the characters' totem. Spirits can be bound into objects, places and people, although the latter two are generally not performed by the Garou unless necessary.

When encountering a spirit he wishes to bind, a Garou must first spend a number of Gnosis (minimum of one). Each point of Gnosis spent reduces the spirit's Gnosis by one. The Garou must then roll his own Willpower against the target number of the spirit's adjusted Gnosis. The number of successes indicates how long the spirit may be forced into service (one week per success).

Spirit binding is never an easy process and can often result in failure. In this case the spirit is very likely to become hostile and attempt to harm the mystic.

Rite of Wounding

Level One

This is a Rite in celebration of the first wound that a Garou receives in battle. Among the Get of Fenris, it is cause for a wild, all-night celebration of drinking and fighting (often leading to another Rite of Wounding, and so on...)

Baptism of Fire

Level One

Most tribes will track down all the children born to their "flock" one month after they are first born in order to see if they "share of the blood". Those who are indeed Garou are "baptized" in the light of the moon under which they were born. In the presence of one of the tribal spirits, they are seared with a brand from a Rite fire. Because of the healing powers of the Garou, the only mark that is left permanently is a spiritual one, which forever identifies the individual as a member of the tribe. Moreover, a minor spirit is bound to the child to keep tabs upon him, so that the tribe always knows where he is. When the child is about to undergo the change and is ready for the rite of passage, the spirit alerts the tribe.

Rite of Spirit Awakening

Level Two

This Rite will awaken a spirit which is currently sleeping and not active. This Rite requires a Charisma + Rituals roll against a difficulty of the spirit's Rage in order for it to be friendly. This Rite is needed to open a Moon Bridge (in most cases).

Rite of Becoming

Level Two

This Rite, when cast at an Anchorhead domain, enables a Garou to travel into the Deep Umbra. Three Gnosis points must be spent.

Ritual of Summoning

Level Two

Garou mystics are adept at calling the spirits. This ability can range from summoning minor Jagglings to perform menial tasks, calling upon totem spirits or even seeking counsel with Incarna. Summoning spirits often involves complex rituals, long periods of meditation and tribal mantra chanting. Within the spirit world this process is far easier and the mystic can shake off the trappings of the mundane world to call upon those

spirits she seeks. This Rite compels spirits to seek out who calls them, and once the summoning is successfully completed, the spirit cannot escape its caller and must attend the mystic whether it wishes to or not. Many spirits, particularly minor ones, are too weak to resist a powerful summoning; powerful ones come out of curiosity. It is only important that they come.

Successfully summoning spirits depends on how good the mystic is, how powerful the spirit is and the Gauntlet which must be broken.

Breaking the Gauntlet is the first obstacle, and is achieved much the same as entering the Umbra (i.e. the mystic must make a Gnosis roll against the difficulty of the Gauntlet). However, a mystic already within the Umbra is not required to break the Gauntlet. The general level of power of the spirit determines the difficulty level which the mystic must roll Charisma + Rituals against in order to cast a successful summoning. The Storyteller can work this out from the chart below:

Spirit Type Target Number

Jagglings	3
Gaffling	4
Totem Spirit Servant	5
Totem Spirit	7
Incarna	8-9
Celestine avatar	10

For every hour the Garou spends invoking the spirit, the target number drops by one. No target number may fall below three in this manner.

The Garou must then make a Gnosis roll and achieve as many successes as possible, with the following results:

Successes Effect

1	Spirit comes eventually and is initially hostile.
2	Spirit manifests quickly, but is still initially hostile.
3	Spirit comes immediately and is neutral in its dealings.
4	Spirit comes immediately and is benign.
5	Spirit comes immediately and is friendly.

A botched roll is likely to have disastrous results. Often this has the effect of summoning the wrong type of spirit in great numbers or great hostility. This can quite easily cause a flood of Banes to appear.

The Storyteller should feel free to adjust the above tables as she wishes. There are cases when a Garou who attempts to summon a specific spirit will have no chance of success at all,

and other times when they will have no chance of failure. The Storyteller is advised to treat each use of this Rite individually and use common sense.

Rite of Passage

Level Two

When Garou children reach an age when they are close to their first change (usually near the end of puberty), they are kidnapped and brought to the tribal territory. There the wolf within them is awakened, they are taught how to transform into wolf or human form, and are forced to undergo a trial by which they must prove they are ready for adulthood. The trial varies by tribe: a Wendigo might have to undergo a visionquest; an Uktena might have a riddle contest with a dark spirit; a Get of Fenris might have to destroy a Vampire or Wyrm creature; and a Silent Strider might have to investigate a long-deserted caern.

Rite of Ostracism

Level Two

Although this is a commonly levied punishment for lesser crimes, the Rite of Ostracism can be downright dangerous in war, as it essentially estranges the individual in the eyes of tribe, sept and sometimes pack. For a certain period, the tribe will treat the offender as a complete stranger, ignoring her as much as possible and forcing her to fend for herself for even basic needs, although the pack will take no hostile action against the offender (in theory anyway). In a life-or-death situation the tribe might grudgingly heed the offender, but otherwise they will not speak to her, look at her or interact with her in any way, and, strictly speaking, she is on her own in a battle (although friends of the outcast generally find solid tactical excuses to attack the same foe, etc.). For serious crimes, the Rite can be decreed permanent, essentially exiling the offender.

Stone of Scorn

Level Two

The Stone of Scorn is a certain rock imbued with malevolent spirits causing shame, sorrow and the like. To this rock the offender is dragged (or, if honorably accepting punishment, walks), there to stand before the tribe while insults, stones, worms, maggot-ridden meat and the like are hurled at him by his tribemates. The Moon Dancers generally become quite creative with their mockeries, meticulously pointing out the offender's crime and any other flaws possessed. Once the night of Scorn is over, the punishment is served, although Renown usually drops for a period of time as well, as many of the best jokes and insults are whispered behind the offender's back for some time to come.

Voice of the Jackal

Level Two

This Rite is cast upon a tribal offender, usually with the words: "Since thy (cowardice/gluttony/selfishness/whatever) has proven thee to be of the jackal breed, let thy true voice be heard." From here on, the offender will speak in a high, shrill, nasal whine which subtracts two from the offender's Social rolls. The punishment can be repealed at the punisher's discretion, though for serious crimes it will be made permanent.

The Hunt

Level Three

The Hunt is called against Garou who have committed capital crimes, yet who still retain a vestige of honor. Murderers (but not treasonous ones), and the like will be Hunted. The Hunt is essentially what it sounds like — the criminal will be hunted down by the pack until she is dead. No submission is possible, but upon the Garou's death she is considered exculpated of her crimes (for what it's worth). There are many tragic stories of Garou heroes who were tricked into a choice between violating their word and committing a grave crime; they chose to honor their word and a Hunt was called, but in their dying they displayed such valor (including, of course, gaining revenge on the one who tricked them) that they gained great posthumous Renown.

Satire Rite

Level Three

A more serious version of the Stone of Scorn, a Satire is a special song/dance/theater exercise crafted by the Half Moons and Moon Dancers for the sole purpose of ridiculing the offender. The moot is called and, while the offender sits in a quite public place in full view of the tribe, the Rite is performed. As the Garou keep oral histories, the Satire will be remembered and sung through the ages, so Renown lost is permanent, although it can be regained as usual. Garou children will sing some of the lewder verses at play, adults will forever use some of the wittier quotes and movements in reference to the offender, and the old will snort out whatever they remember and guffaw loudly *ala* Statler and Waldorf from the Muppet Show. While the Stone of Scorn is usually confined to members of the offender's tribe, Moon Dancers and Tricksters are all too happy to spread the new Satire around to any Garou they meet.

Rite of the Fetish

Level Three

This Rite allows a Garou to create a fetish (an object with a spirit trapped in it). The Garou must first persuade or force a spirit (by reducing it to zero Power) to enter the item. The Garou

must then roll Intelligence + Rituals against a difficulty of 10 (each permanent Gnosis point spent reduces the difficulty by one). Botches release the spirit at full Power (if the spirit was coerced into participation, it will almost assuredly attack).

Rite of the Totem

Level Three

This Rite bonds a totem to a group of Garou. This is usually invoked when a pack is first created. The effects of this Rite are listed under the Totem Background, and characters must purchase that Background to benefit from this Rite.

Rite of the Winter Wolf

Level Three

This solemn and bleak Rite is performed for a Garou who is too wounded to fight with his tribe. The Garou, upon announcing that he will undergo this Rite, sits at the center of a gathering of his brothers. This meeting is an onerous, dirgey affair during which the Moon Dancers sing the hymns of his life and deeds, and invocations to the spirits for his glory in the next world. He then slowly and proudly walks through the closed ranks of the tribe, to the beat of heavy bass drums, and drags himself to a secluded site, where then he ends his life, usually through the use of a silver Klaive.

Immediately after this Rite is completed the Gathering for the Departed is performed.

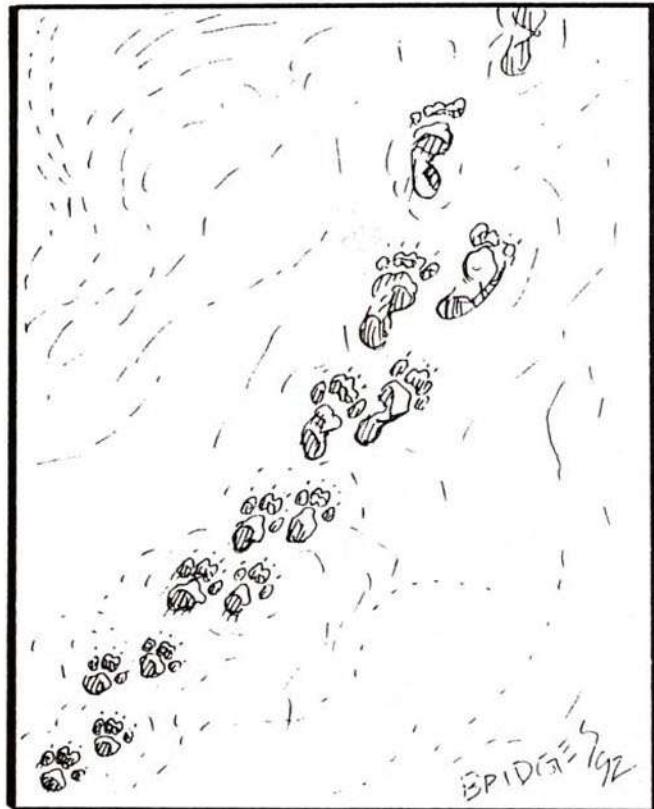
Rite of the Opened Bridge

Level Four

This ritual is very potent, but not on a level with Create Caern. Characters may occasionally perform these rituals, but more often NPC mystics will be the ones involved in these tasks, though characters often help in some way. The ritual creates a Moon Bridge, a shimmering portal that serves as a mystical means of transportation between two caerns. Characters who know the proper Rite or gift may entice or coerce the guardian spirit of the caern to allow them passage; any who travel on the Bridge traverse distances in 1/100th of the normal time.

The primary requirement to open a Moon Bridge is the Moongem, sometimes called a Pathstone. These are found in the spirit world, and are often the objectives of quests. Pathstones resemble flat pearls with the imprint of a wolf's paw on one side. They are very rare, and Storytellers should not hesitate to create elaborate adventures based around them. It is possible to steal a Pathstone from another caern, but this is considered blasphemous and may result in war between two Garou tribes.

Once the Pathstone is found, it may be used to open a Moon Bridge. This is a simple success test against Wits + Enigmas. The difficulty is 7, and the character making the attempt needs



six successes. Please note that since Moon Bridges are always opened at caerns, it is possible to tap into a caern's power and add its rating to one's rolls. If the character succeeds, the Moon Bridge is forged, and may be used immediately.

If the character fails, but does not botch, the Moon Bridge still opens. However, it doesn't have an endpoint and if used will transport the users to a random destination. Fortunately, the Gate closes within five minutes of its opening so cautious characters should be in no danger.

Botches are permanent failures. If a character botches this Rite no Moon Bridge can ever come from or to this caern. It has been rendered inaccessible by the badly handled energies of the Rite. This is a terrible thing to have happen, and the mystic responsible sometimes finds herself banished for it.

Moongates can open to any caern within 1000 miles, and distance between points is always measured at the surface.

The Badger's Burrow

Level Four

The guardians of the caerns become so connected to certain areas that they can sense all that goes on within their boundaries. By spending a Gnosis point and making a Perception + Investigation roll against a difficulty determined below, the caern warden can ask one question per success regarding a specially defined area.



J. Cobb

Area	Difficulty
Small Room	5
Ball Room	6
House	7
Acre of Land	8
Small Forest	9

Rite of the Shrouded Glen

Level Four

This makes an area within the Umbra invisible, so that it cannot be seen in any way from other parts of the Umbra. Those who approach it, in fact, often find themselves walking in circles without ever getting close.

This requires Gnosis rolls on the part of all those taking part in the Rite; at least 10 Gnosis points must be spent to make the effect permanent, but it depends on how large an area is to be covered.

The Rending of the Veil

Level Four

Used as punishment for a homid who greatly offends the Garou, this Rite drops the Veil so he may see and remember the Garou over a period of an all-night hunt. This Rite is sometimes known as Actaeon's Folly.

Rite of Caern Building

Level Five

This is a powerful Rite, the purpose of which is to create a permanent area where the spirit world and the Realm are in close contact. The creation of a caern is very dangerous, however. Simply reciting the Rite will draw the attention of the Wyrm's servitors and actually performing it has been known to be fatal. Extreme care must be used when creating a caern. Only the most powerful and wisest mystics dare lead such an undertaking.

When preparing for this Rite, the performing group must choose a leader. This character (normally an NPC Theurge) will make most of the rolls; the other characters are merely supplementary Gnosis batteries.

This Rite is an extended success test using Intelligence + Rituals, though the leader may only use as many dice as she has Gnosis. The difficulty is always 8, and 40 successes are needed. Allow one roll per hour of performance.

Once the Rite begins, things get very dangerous. Sentries must be posted, as servants of the Wyrm often try and attack the performers. It is a good idea to have the player characters be some of these sentries. It will make them feel as if they are a part of the action, and give them an important part to play. After all, the leader of the Rite is helpless while she chants and if she dies, the Rite fails. Storytellers should decide in advance just what form the attacks will come in, but they should increase in power and ferocity as the Rite proceeds.

Once the required successes are gained, all those involved in the Rite must contribute Gnosis points — 100 are needed. If the total Gnosis available is not 100, then all those who participated in the Rite begin to suffer wounds. Each wound counts as three Gnosis points toward the total. These wounds do not heal quickly, and should be treated as aggravated. Obviously this is not something to be undertaken lightly.

The greatest danger of failure lies in the fact that this Rite must be performed at night. This means that during most of the year, the casters will only have eight rolls (one for every hour) in which to accomplish their task. Given the difficulty of the roll, this makes it fairly unlikely that success will result. If, indeed, the Rite fails, then everyone involved suffers five wounds. These are not aggravated wounds, but are very painful and always leave small scars scattered across the character's body.

Botches during this ritual are very deadly. Every character takes seven wounds immediately, which will drop them to Incapacitated, even if they were at full health when the ritual began. Those characters reduced to less than Incapacitated must roll on the Battle Scars table, adding one die to the roll.

If the minimum number of successes were rolled (40), the caern is ranked Level One. The Gauntlet of the area is four, and the spirits bound into the caern will grant powers approximately equal to Level One gifts. Every five additional successes raises the Level of the caern by one, and correspondingly raises the magnitude of the powers which the caern grants. At Level Three, the Gauntlet of the area is three, while at Level Five, it is two. Immediately upon completion of this Rite, the leader must sacrifice a number of permanent Gnosis points equal to the level of the caern.

If a player character somehow becomes the leader for such a Rite and succeeds, they should receive a very large bonus to their Wisdom — from 500 to 3000. This is a task of legendary status, and deserves such a reward.

Gaia's Vengeful Teeth

Level Five

The greatest punishment among the Garou, this Rite is reserved for traitors, those who consort with the Wyrm, cowards whose actions cause the deaths of many others, and the like. The Garou is taken to a spot of hard, cracked earth and stones. When this Rite is cast upon him, whatever of Gaia he touches will be transformed to razor-sharp silver for as long as it touches his flesh. He is then chased like a dog over the earth by Crinos with silver-tipped whips. Whenever his feet touch the earth, the ground turns into blade-edged silver, so he is treated to an agonizing and slow death as his feet are chewed up bit by bit until he finally falls to the ground, where he is slowly sliced up both by the earth and the whips of the Crinos. The offender's name will be stricken from the histories and will forever be spoken of with a curse.

Injuries

There are many different ways a character can sustain an injury, but it is always recorded in the same manner. Characters record their injuries in terms of Health Levels, and each wound is considered a loss of one Health Level. Players simply check off their Health Levels as they lose them so the lowest check is the Health Level their character is presently at. As characters regain Health Levels, the player erases those check marks off.

Each success on an opponent's damage roll usually indicates a loss of one Health Level, though Stamina rolls are usually made to see if any injuries are soaked. For two successes you would check off two Health Levels, starting with Bruised and going down to Incapacitated. If Werewolves take damage beyond simply being Incapacitated, they are critically wounded

(though not dead) and are out of action for at least an hour. They do not regain health levels each turn and must make a roll on the Battle Scars chart (see below).

Healing

Werewolves recover from wounds at a very rapid pace, healing one Health Level per turn, unless the damage was aggravated (see below). Garou in Homid form, however, heal no faster than any other human. Normally, the Garou must remain still when healing, taking no other action, but they can attempt to heal while performing other actions. The character must make a Stamina roll against a difficulty of 8 to see if it was successful, and a success indicates that she was able to heal herself while engaged in other activities. A botch indicates that she actually loses another Health Level.

Aggravated Wounds

Sometimes, Garou are injured by something so serious that they cannot heal it normally. This type of wound is called an aggravated wound and is usually from an injury created by fire, silver, or the claws or teeth of a Vampire or other supernatural entity. The Storyteller can deem any injury to be an aggravated injury, depending on the circumstances. Aggravated wounds can only be healed at the rate of one wound level after each full night of sleep. Indicate aggravated wounds on your character sheet on the wound track provided. If a Garou sustains an aggravated injury after reaching Incapacitated, she is dead.

Garou teeth and talons do aggravated damage to each other, but Garou may attempt to soak the wounds caused by others of their kind.

Sources of Injury

Now the earth bleeds cold water in my open hands

But their bodies bleed poison, and they swallow the sands

— Swans, "Song For Dead Time"

• **Combat:** Combat wounds are dealt with at length in the combat sections of the Drama chapter. Essentially, each success on an attack roll causes the character to lose one Health Level, though a Stamina roll is allowed to see if any of this can be soaked.

• **Disease:** Werewolves can catch and even transmit human and canine diseases, but generally do not die from them due to their healing abilities. The lost Health Levels from disease are assumed to be normal wounds and once they are healed, the Garou is cured.

• **Poison:** In general, poison acts much as does disease — while it affects Garou, their regenerative abilities enable them to heal from it as if the effects were normal wounds. Certain poisons of the Wyrm might cause aggravated damage.

• **Falling:** Occasionally, a character will fall, and the fear of that occurring is essential to maintaining suspense while players are making their rolls. Use the chart below to calculate damage. Characters, mortal or Werewolf, can make a Stamina roll to try to "soak" damage. The difficulty is an 8 and each success means they take one less Health Level in wounds. Each botch means an additional Health Level is lost.

Distance (in feet) Injury

Five:	One Health Level
Ten:	Two Health Levels
Twenty:	Three Health Levels
Thirty:	Four Health Levels
Forty:	Five Health Levels
Fifty:	Six Health Levels
Sixty:	Seven Health Levels

...and so on, to a maximum of 10 health levels.

• **Fire:** Fire causes aggravated wounds to Werewolves, and can kill them. Fire, however, holds a deep fascination to the Garou. Any size flame can potentially harm Garou, but they can resist the effects with high Stamina. Have players roll Stamina—the difficulty is dependent on the severity and size of the flames. The characters must roll every turn they are in the flames to see if they can resist the damage. If they fail, they take from one to three Health Levels of damage (see the second chart below), if they succeed they take one less level of damage per success than they normally would. If they botch, they are harmed in some special way—perhaps they lose their eyesight or an arm is maimed.

Difficulty Heat of Fire

Three —	Heat of a Candle (first degree burns)
Five —	Heat of a Torch (second degree burns)
Seven —	Heat of a Bunsen Burner (third degree burns)
Nine —	Heat of a Chemical fire
Ten —	Molten Metal

Wounds Size of Fire

One	Torch, small part of body burned
Two	Bonfire, much of body burned
Three	Raging Inferno, all of body burned

• **Extreme Heat:** Extreme heat (200 degrees+) can injure Garou in much the same way as fire can. Use the same system for sustaining and taking damage, but modify it according to the situation. Heat is not nearly as deadly as fire, unless it is terribly intense.

• **Suffocation and Drowning:** Unlike their Kindred foes, Werewolves are still mortal and can die by drowning. The length of time a Garou can hold his breath is determined by Stamina, as per the following chart:

Stamina Holding Breath

One	30 seconds
Two	One minute
Three	Two minutes
Four	Four minutes
Five	Eight minutes
Six	15 minutes
Seven	20 minutes
Eight	30 minutes

Garou may expend Willpower to continue to hold their breath; each point expended allows them to continue to hold their breath for another 30 seconds if their Stamina is three or less, or for a full minute if their Stamina is four or greater.

When a Garou can no longer hold her breath, she begins to suffocate or drown as appropriate. A drowning character takes one level of damage per turn; this is not aggravated, but may not be healed until the Garou is out of the hostile environment. When the Garou reaches Incapacitated, she will die in one minute per point of Stamina.

• **Radiation and Toxic Waste:** Certain of the Wyrm's caerns are built on sites containing various foul substances, and in any event Garou will often do battle with less than ethical companies and the like in their role as Gaia's protectors. Garou exposed to radioactive substances and biochemical weapons take aggravated damage roughly equivalent to a fire of equal size; due to the cellular mutation and destruction, however, wounds from these sources take twice as long to heal, and any roll on the Battle Scars chart (below) is at +10. This damage cannot be soaked.

Critical Wounds

When a character falls below Incapacitated, she is said to experience critical wounds. This is a level of injury even beyond incapacitation, for at this stage she may no longer recover automatically from one wound per turn. Critical wounds are the "health level" at which normal humans would be presumed dead, so it can be assumed to be pretty bad. A character with critical wounds is permanently incapacitated unless healed by a Garou with the appropriate gifts (or you successfully make a Rage roll; see Chapter Six).

However, once a character has recovered from critical wounds (one way or another), he must make a roll on the Battle Scars chart. The result of this roll will determine what sort of permanent injury or disfigurement he will receive. Roll one die

and add appropriate modifiers (or two dice and add the results if you made a Rage roll). Sometimes Battle Scars rolls may be made after a botched roll.

Each time a character gains a Battle Scar, he receives 100 Glory points. Garou respect those who have proven their courage in battle. If that Scar is ever healed in any way, a character loses 150 Glory automatically.

Battle Scars

<i>Result</i>	<i>Effect</i>	
1-3	Superficial Scars You gain several large scars across your body which remain hairless when you are in wolf form. In some circumstances this will cause you to lose one point from Appearance.	15-17
4-5	Deep Scar: In addition to the above, your muscles and joints are affected. This scar hurts when the weather is about to change or it is very humid.	18-20
6-7	Improper Bone Setting: One of your limbs was broken, and not properly reset and has healed off kilter. The next time you are Incapacitated, this limb will snap again and be considered aggravated damage.	21-23
8	Skull Head: The side of your head was bashed in, and even after it heals the skull can be seen. Reduce your Manipulation by two when you are dealing with humans (unless you wear a hat).	24-27
9	Broken Jaw: Your jaw and tongue were severely misaligned, so much so that it is hard to understand you. Your speech is slurred (roleplay this out); in addition, the difficulty of all rolls involving communication is two greater.	28-30
10	Missing Eye: One of your eyes was gouged out. All rolls involving missile weapons or depth perception are made with a penalty of three, and Perception rolls involving sight are made against a difficulty of two greater than normal.	
11	Ahem...: Due to...er, extensive injuries, you are, if male, unable to sire children, and your Charisma and Manipulation are both reduced by one when you speak aloud. You cannot seduce others, but are hereafter immune to seduction.	
12-14	Collapsed Lung: Your lung was punctured in the battle, and now it is difficult for you to breathe. Reduce your effective Stamina by three on all rolls that deal with endurance.	

Moreover, after more than five actions of exertion, you automatically gain a penalty of one die.

Missing Fingers: One of your hands has lost several fingers; all Dexterity rolls using that hand are made with a penalty of three, and claw damage from that hand is reduced by half.

Maimed Arm: One of your arms was severely wounded, and you are no longer able to use it for any purpose whatsoever.

Damaged Limbs: You walk with a limp and are only able to move at half normal speed.

Spinal Damage: Your spine was fractured, and you have lost a measure of motor control; reduce your Dexterity by one, and you must spend Willpower to perform actions requiring balance, precision or stillness.

Brain Damage: You lose a point of Intelligence, Perception, or Wits (Storyteller's option), as well as one ten-sided die's worth of points to be taken off your Gnosis, Willpower, or Knowledges (player's choice of where the points are lost). You may well be partially amnesiac.

Frenzy

*Violent, more violent, his hand cracks the chair
Moves on reaction, and slumps in despair*

— Joy Division, “I Remember Nothing”

All Rage rolls should be considered attempts on the part of the Garou to “awaken the Beast.” Sometimes, however, too much of the Beast is awakened, and the character falls into a type of madness known as a frenzy, or the “ravage”. They become a creature of intense emotion, with little cognitive control. Three or more successes on a Rage roll incites a frenzy.

Frenzied Garou immediately change to Lupus, Hispo or Crinos form, and either blindly attack all those around them or flee into the wild. The instincts of “flight or fight” are very strong in a frenzied Garou; he is completely overcome with one (or even both) of these impulses. The player can decide which is prominent, but that decision will last the full duration of the frenzy — she cannot change her mind later. If she leaves, it is known as the “Fox”; if she stays and fights, it is known as the “Berserk”.

If the player decides to go berserk and stay and fight he might actually turn on his own pack members before the frenzy is over if none of the enemy are left, or anyone (including helpless humans) in the vicinity. Frenzies last twice as long if the Garou is hungry... Berserking Garou sometimes lapse into uncon-



sciousness immediately after they exit the Berserk and do not remember anything that happened to them during the Berserk when they awaken if their Rage is higher than their Gnosis.

While in a frenzy, Garou may not employ certain of the more sophisticated combat maneuvers, nor may they employ weapons or gifts. Ripping and biting are about the extent of their tactics; they will not use strategies like ambush or pack tactics. While in a Berserk frenzy, the Garou must run up to the foe and attack; while in a Fox frenzy the Garou must run directly away.

The duration of the frenzy is highly variable, depending only on how long the stressful situation lasts — as long as the character senses danger, he remains in a frenzy. If the Garou can escape from the scene and flee into hiding he will recover from his frenzy as soon as he can catch his breath (an absolute minimum of three turns). If the Garou incapacitates or kills a foe, he must make a Wits roll, and on a botch, he will stop for a turn, even in the middle of combat, and let his hunger take over.

It can be difficult to roleplay a frenzy, but any time the Storyteller feels that the character is displaying too much self-control he can take a Willpower point away from the player — after all, the character was obviously fighting to keep control. It's easy to do, however — just think of yourself as a panicked animal who has found itself in a terrifying situation from which it is trying to escape — either by killing the danger or running away from it. Frenzied Garou will fight anything in their way.

The primary advantage of a frenzy is that the character does not need to apply any wound penalties to his actions; his Rage is so great that he simply ignores pain.

Stress Time

Every time the Storyteller declares that stress time is beginning, the players needs to make Rage rolls. If they get over three successes they fly into frenzies automatically (unless they use a Willpower point).

A botch on this roll causes the Garou to lose three Rage points.

Rage Rolls

When any of following conditions occur, the Storyteller may call for a Rage roll to see if a character goes into frenzy.

- Embarrassment
- Humiliation
- Any strong emotion, even lust and envy
- Taunting of an enemy
- You've been wronged
- Silver in the vicinity
- Rage is regained

- The first wound taken in combat (difficulty decreased by one if it is from a silver weapon)

If three or more successes have been gained, then the character goes into frenzy and automatically takes Crinos form. If one or two successes are gained, that indicates the number of Rage points the character adds to her Dice Pool (but never more than her Rage score).

Difficulty for Frenzy Rolls

The difficulty of Rage rolls to fly into frenzy depends on the phase of the moon. It is not for nothing that the legends of werewolf attacks on the full moon exist.

Difficulty Moon Stage

8	New
7	Crescent
6	Half
5	Gibbous
4	Full

If the Garou is in Crinos form, the difficulty is decreased by one.

Circumstances for Gaining Rage:

- **The Moon:** When the moon is first seen in a night. The player gains one point if it is a new moon, two points if it is a waning moon, three points if it is a half or waxing moon, and four points if the moon is full. If it is the moon corresponding to the player's auspice, she gains back all of her Rage.

- **Botch:** After a botched roll, perhaps with one Rage point gained per botch rolled.

- **Humiliation:** Following a humiliating experience (as judged by the Storyteller, not the player).

- **Confrontation:** After the first turn of a confrontational situation, just before combat really begins in earnest, or in any really tense roleplaying situations.

Some characters may seek frenzy rolls, others will attempt to avoid them. A player may use a Willpower point to avoid rolling for frenzy, but the player will not gain Rage either, and the player must continue to spend Willpower as long as the annoying stimulus remains in the vicinity.

Recovering Rage

At the beginning of every new story, each player should roll one die to determine how many Rage points the character has, which could be more or less than the number she had at the end of the story.

Roleplaying: The player must describe to the Storyteller what happened between the stories which could explain why the character lost or gained Rage. What frustrated them so much that he capped out on his Rage, or conversely, what sort of violence happened which could have caused him to lose Rage? In this manner the life of the character, as it occurs between the stories, is developed, which makes it easier to weave in other stories down the line.

Retirement

Sometimes a player will tire of a character and will want to start playing another.

In these cases, simply have that character retire, not only from active play, but from the pack life as well.

Many Garou retire from the packs; they simply don't have enough ambition to continue to seek after more and more Renown. They return to their families and lives, whether it be wolf or human, and take part in tribal activities only during the yearly rituals and in time of need. This is known among the Garou as "The Homecoming" and is often marked by a ritual enacted by the Moon Dancers.

Once a character has retired, he is generally considered to have become one of the Storyteller's stock of NPCs. However, the players can at times play the character for a short time, if for some reason they enter the story once again.

The new character will have as many Renown points as the previous character, and an increased amount of Freebie points with which to purchase character traits. The number of stories that have been told in the Chronicle should be your guide on how many to award. See the chart below for details:

<i># of Stories Told</i>	<i>Total Freebie Points</i>
1	18
2	20
3-5	24
6-7	28
8-10	30
11-15	35
16+	40

This character can be assumed to be an individual of about the same age as the other characters, who has either come out of "retirement", or is the only one in a pack not to retire. Such mingling of different packs as various members retire is quite common, and it is not unheard of for two packs to "merge" and create an entirely new pack, often with a name that is somehow a combination of the other two.

Changing Tribes

Characters can, at any time, leave their tribe and join another one. This is uncommon but not unheard of, and there are certain traditions regarding it. Usually an entire pack will decide to leave as one, but occasionally an individual will do so on their own.

However, when the character leaves she loses all of her Renown points in each Trait unless she has more than 1,500 points in that trait (word of lesser individuals simply does not travel).

Silver

Damage: Silver causes one level of aggravated damage per turn that it is touched (if you get even one success on a weapon attack roll, that level of damage is inflicted no matter what the result of the damage roll is). All additional wound levels caused by a silver weapon are aggravated wounds as well. This damage cannot be soaked. Garou in Homid form, however, take no damage from contact with silver, nor do they take extra damage from silver weapon attacks. Garou often carry ceremonial silver daggers known as Klaives for use in duels to the death with other Garou.



Every item of silver which a Garou holds reduces her effective Gnosis by one (not permanently, though the effect lasts for about a day after they discard the silver). Every five silver objects carried by the members of a pack results in each member of that pack suffering the loss of one point of Gnosis (effectively). Silver bullets count as one object each. Large, heavy silver objects, such as a solid silver sword, may count as more than one object (at the Storyteller's discretion).

The Curse

And love is sometimes violent

And violence has no constraint

— Swans, "The Golden Boy who was Swallowed by the Sea"

The animal nature of the Garou is very close to the surface, and despite the millennia that have gone by since the Impergium, the homids still subconsciously remember the nightly terror of the Garou's predation. Thus, whenever a Garou's Rage is greater than a human's Willpower, the human instinctively feels uneasy and nervous around the Garou, regardless of the form the Garou is in. Garou with high Rage tend to be avoided by the homids, who mutter darkly behind their backs as they pass.

Delirium

*"When you're lo-oo-oony then you just don't give a fig
Man's so pu-uu-uuny and the universe so big —*

*If you hurt inside, get certified, and if life should treat you
bad*

Don't get ee-ee-eeven

Don't get ee-ee-eeven

Don't get ee-ee-eeven —

Get MAD!"

— The Joker, *Batman: The Killing Joke*

Whenever mortals see a Garou in Crinos or Hispo form, they "freak out" in some fashion. Mortals have a wide variety of reactions, but it is important to understand the basic instinctive fear which humans have towards the Garou. 3000 years of being preyed upon cannot be forgotten; the fear is innate, similar to the fear exhibited when a silhouette of a sparrow hawk is exposed over a nest of baby mice — only ten times as strong. It is because of this reaction that the Garou have not been "discovered" and that their existence is still disbelieved by so many. Permanent insanity is the typical result of repeated encounters with a "monster".

Willpower % of Pop Reaction

Willpower	% of Pop	Reaction
1	10%	Catatonic Fear: This individual is the unfortunate recipient of a large dose of classic Jungian ancestral memory; the first sight of the Garou causes the unfortunate soul to collapse in a fetal ball and whimper.
2	25%	Panic: Just get away! The person will move as far away from the Garou as his feet will carry him, gibbering, screaming, and ignoring such obstacles as plate-glass windows and 30-story drops.
3	20%	Disbelief: "This just isn't happening, man! I must be going insane! (giggles hysterically) No way, man —you ain't real — stay back — stay back —"
4	18%	Berserk: In blind, frenzied fear, the human takes some sort of action, any sort of action. She might either go running down the street breaking windows, or might actually leap upon the Garou, tearing at "the monster" with her fingernails.
5	14%	Terror: Very afraid — not quite as bad as total panic, but the human will run screaming away from the Garou. His flight will still be basically sane — the human will stop to get in a car if he has one, lock doors behind him, etc.
6	10%	Conciliatory: The person does her best to remain calm and placating, but is about to fall to pieces — "Okay, okay, I — I'll do whatever you say, just don't hurt me, please!" She will try to do anything she possibly can to avoid getting hurt.
7	7%	Controlled Fear: Maybe this person was in 'Nam or a cop in the projects. She will stay calm (although still filled with fear) and react in a rational manner, fighting or fleeing as appropriate.
8	5%	Curiosity: This individual might be the stereotypical absent-minded researcher, or just a loon who thinks the Garou is Bigfoot's love child via Elvis's clone, but in any event he will study the Garou (at a safe distance), trying to understand what is going on. This sort is often the most likely to rationalize things later on.
9	.1%	Bloodlust: "Ain't never met no critter as couldn't be brung down by me an' Miss Kitty here (strokes Remington affectionately). I aim to get me one'a them there skins in fronta my fireplace — real men ain't scared'a no damn pit bull."
10	.01%	No Reaction/Blase. Yep, this person has either got nerves of steel or a brain of Jell-O, but for whatever bizarre reason this individual displays no reaction to the Garou's appearance whatsoever. If spoken to, he will respond, politely and casually. Why?

Once the human can no longer see the Garou, he will generally forget or rationalize what has occurred. This is a testament to the blind faith of human beings in their world-view and their 'logic', and is known among the Garou as the Veil. Within a few days the memory of the encounter will be hazy at best: "Oh yeah — that guy who dressed up as Spuds MacKenzie or something. Must've been a promo campaign."

An individual's reaction upon sighting a Werewolf in half-wolf form varies according to the character's Willpower. Simply look on the chart below to see how she reacts.

If you wish to allow the character to make a roll to avoid the worst effects, have her roll Wits + Occult against a difficulty of 7 — each success allows her to travel "up" the chart one space.

If you need to quickly determine how a normal person reacts, simply roll one die to determine what his Willpower is, and look on the chart. It isn't very exact, but you can assume that most people get at least a few successes on that Wits + Occult roll.



Chapter Nine: Drama

There are many actions a player may want a character to take during a turn — jump a fence, seduce a new acquaintance or research Vampires in the library, for example. Though you already know the rules (from reading Book Two), and could probably figure out how to adjudicate the player's roll, there are a few techniques and variations on the rules you might be interested in. That's what this chapter is all about — providing suggested rules systems for resolving actions. Various character actions are described, such as swimming, seduction and research, and interesting methods for resolving players' rolls, as well as roleplaying through them, are provided.

This is a chapter of permutations, not rules. There is nothing contained in the next several pages that you need to know, but there are a few things that you might want to know. Neither is this chapter meant to be all-inclusive. These actions are only examples of how you can resolve the players' actions. If you prefer, use these as examples and invent your own systems for running things. In the middle of a dramatic scene, don't stop the action to look up something in this chapter — just make up something, perhaps based on a rules system you first encountered herein.

Only if a roll is truly called for should you use one of the systems described in this Chapter. If it is a simple roll, then none of these permutations is needed. If you're not interested in the drama created through putting the *game* aspect into the *story*, use the automatic success rules. However, there are occasions when rolling dice can add tension and suspense. As a general

rule, have the player make a roll only when there is substantial doubt in your mind as to whether the character will succeed in his action or not. If you can reasonably assume he will succeed, then just let him do it — don't worry about the rules.

When you do start making rolls and have the players do the same, make it special and make it different. Don't waste a lot of time when it doesn't do anything special for the story, or is not interesting for you or the players.

Scenes

A Scene is a moment in a story when you focus on the events happening at hand, and roleplay through them as if they were really occurring. This may involve only roleplaying and a lot of conversation between the players and the Storyteller (who are all "in character"), but may also involve a number of different actions, some of them requiring dice rolls.

A Scene is like a series of shots taken in a movie, set in the same location and at the same moment in the story. It is the real gist of the roleplaying — the time when the players are actively in their roles and are able to describe their characters' reactions to events rather than explain what they intend to do.

You should do everything you can to make the Scenes in your story as dramatic, complete and fulfilling as possible. By giving each Scene an exciting start, an action-packed middle, and a fulfilling end (or a strategically frustrating one), the better and more exciting your story will be.

Don't describe the Scene as a static picture, but as a place or time full of life and action. It should have its own existence apart from the characters. The gang leader does not simply sit at a table — while the characters are watching he calls over one of his henchmen and begins to berate him. Create an open-ended story in your descriptions and then invite the players to enter it. Don't force the players to add the life to your creation — breathe life into Scenes from the first moment.

Time not spent in a Scene is called downtime. This can be when the players are doing extensive research, are traveling or simply don't want to bother roleplaying through everything second by second. Downtime is a break from the intensity of the Scene, and you should plan to make downtime a part of the story whenever necessary because of this. Though normally you want to spend as little time as possible in downtime (generally it's relatively boring), you shouldn't avoid it altogether. Use downtime to organize players, direct the story more precisely and progress the plot more quickly.

The Story can turn into a Scene at almost any time. Often it does so quite naturally, without anyone realizing it has happened. For instance, while you and the players discuss how the pack intends to make a journey to Central Park, you may begin to describe what they see along the way. You have gone from downtime to a Scene. When you begin roleplaying an old man who comes up to them and asks for change, you have completely taken them into the Scene. By simply beginning roleplaying without warning, you jump-start the players into getting out of the player mode and into their roles, instantly beginning a Scene. It may be a very short Scene, lasting only one conversation, but it is still a Scene, and it is roleplaying.

Turns

A Scene is divided into turns in order to organize the arrangement of events. A turn is a variable period of time in which characters can do things. It helps you keep track of what is going on and makes sure that each player gets the same chance to do something. In one turn, every character should be able to do one thing. Additionally,

each player should be given about the same amount of time to describe what they want their character to do. Go around the table from lowest to highest initiative, give each player an opportunity to describe their action, and then go to the next person. When you get to yourself, let the non-player characters take actions. Go around the table once more when the resolution phase starts, this time in order from highest to lowest initiative.

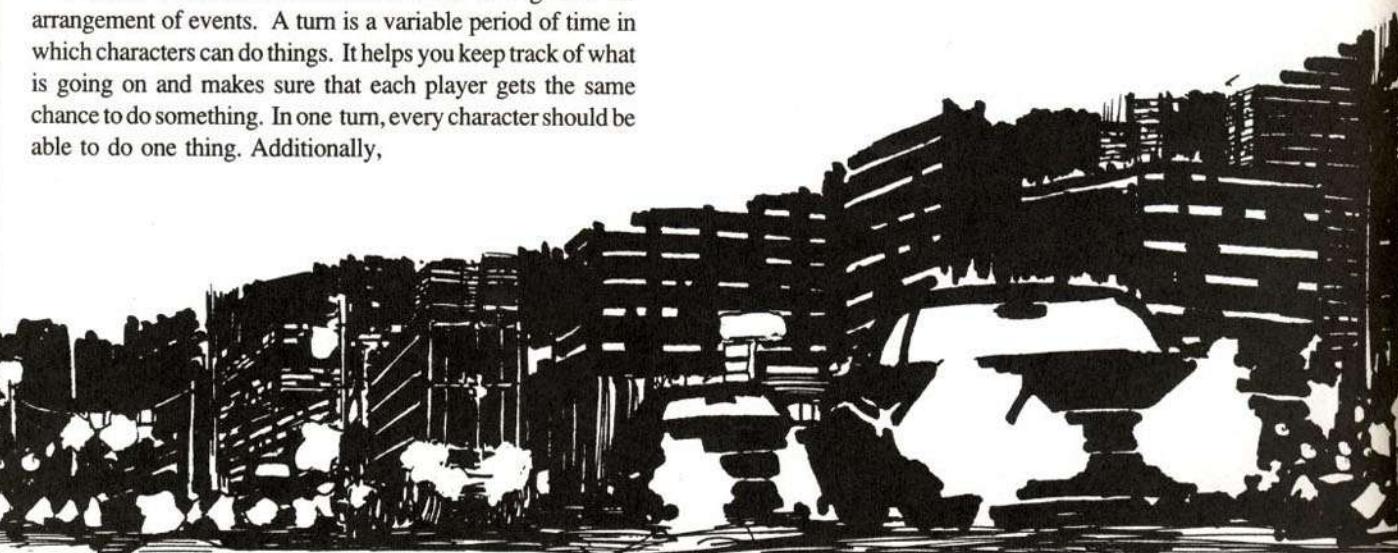
Even if it might not make complete sense, you should use the turn structure pretty loosely. You might let someone climb a tree while someone else fires a gunshot, even though in normal circumstances climbing a tree usually takes a minute, while shooting the gun takes only three seconds. Adrenalin can make people do amazing things, after all.

Action Scenes

Many scenes are so full of actions and dice rolls that they require special rules to make sure that everything runs smoothly. These are times when the adrenalin is racing and the pacing is fast. Action scenes are the fights, races and feats of daring so common in adventure stories. During an action scene, the turns are usually very short, lasting only three seconds or so. Most of the systems described in this chapter occur during action scenes, using action turns.

There are many different types of actions that can occur in an action scene, and coordinating everything can seem a little tricky. Let a character do nearly anything they care to try, as long as it doesn't seem too silly. At least let them try, even if you assign a 10 difficulty.

Make sure that you carefully describe where everyone is in the scene as well as what cover is available and how far it is from the characters. Otherwise, you'll have to describe the scene over again and hear complaints like, "Wait a minute, you didn't say anyone was over there!" You may also want to describe the environmental conditions and how they might affect the combat. Rain, wind and smoke can affect many rolls.



Action Turns

Just as turns are divisions within a Scene, there are different stages within each action turn. You will probably not need to divide up turns, unless they are action turns. Though you need not go by these stages exactly, look this list over for ideas on how you can organize things when the action gets hot. The better you've got it organized, the more smoothly it's going to go and the more fun everyone is going to have.

• **Describing the Scene:** At the beginning of each turn, you should describe the scene from the characters' perspective. You may want to suggest what the characters' opponents might be intending to do, but don't actually describe to them what is going on. Sometimes this will be a wrap-up of the last turn, making it clear to all the players what occurred. This sort of constant redescription is essential if you want to avoid confusion.

This is your chance to organize and arrange things so that when the players



begin to interact with what you have set up, everything goes smoothly. You will want to make your description as interesting as possible, leaving all sorts of possibilities open for the characters' actions.

Each player will need to roll for initiative. This determines the order in which the characters will act. In especially complicated situations, you can have each player describe to you in order (lowest initiatives first) what they intend to do that turn. This statement of intent can help you clarify in your own mind what is going on, but it slows things down, so avoid it if you can. If you wish to be particularly free-spirited, then you can eliminate the initiative roll altogether and have the players act in whatever order you wish.

e.g. "In the distance you hear sirens, and you notice that the street punk at the end of the alley seems to have

noticed them as well. Okay, he wins the initiative and sprints towards the fence. What are you going to do?"

• **Decision Stage:** Allow each player in turn to attempt whatever action she has chosen. Go in order of initiative if you have had the players make initiative rolls. Otherwise simply go around the table from left to right, or whatever consistent way you want to do it. In this stage, the players specifically explain what they intend to do and how they intend to go about it. Then you decide how you want to resolve it — what kind of roll the player will make, the difficulty they need to beat, and the number of successes they might need. You can make it as simple or complicated as you like.

e.g. If you want to catch him before he gets over the fence, you need to make a Dexterity + Athletics roll. You need to get six successes to catch up with him, but he only needs three more to get over the fence."

• **Resolution Stage:** This is when you actually have the players make their rolls, in order to see whether their characters succeed or fail. The players roll their dice for the round, attempting the action they described in the preceding stage, and using up all or some of their Dice Pool.

At the end of the turn, you need to sum everything up by describing what happened and translating all the dice rolls into description, plot and story. Don't simply say "You manage to hit the bad guy for three levels of damage"; instead, get more graphic and say "After ducking away to the left, you sweep across with your fist and strike him alongside the head. Your hand stings, but you've knocked him down for three body levels."

e.g. "Well you did it, amazingly enough. Next round you will be able to make a grab at him before he gets completely away. However from around the corner of the alley, you see a police cruiser pull in."

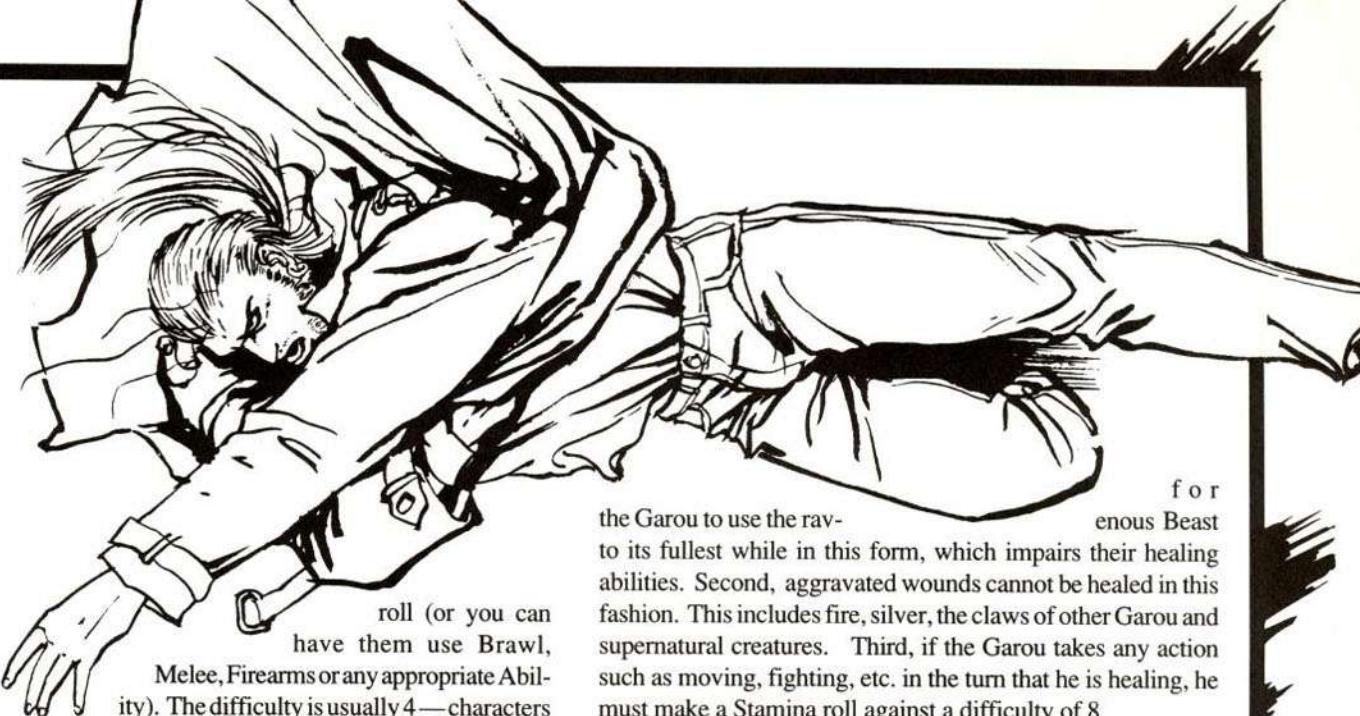
Initiative

At the beginning of most scenes, you will want to figure out who gets to go first. Rolling for initiative is the best way to decide in what order players will go for the remainder of the fight. Sometimes it will be obvious who goes first, such as when an ambush was set or one person is clearly caught by surprise. In combat, however, if you intend to let the opponents have a free shot at the characters, it's best not to just spring it on the players. Let them make Perception rolls (hard ones) to see if they notice something just before the bad guys open up on them. Otherwise, you'll have a pack of whining jackals on your hands. The difficulty depends on how well the ambush was set — usually 8 or so. The number of successes the players make indicates the number of dice they can roll on their first action (usually a dodge).

In a normal situation, each player makes an initiative roll, and you do so for each of the opponents.

Everyone involved makes a Wits + Alertness





roll (or you can have them use Brawl, Melee, Firearms or any appropriate Ability). The difficulty is usually 4—characters with the most successes go first and ties go simultaneously. Going first means the character gets to take their action before anyone else. Failure indicates that the character will go last. Each botch on an initiative roll indicates the loss of one die from the character's Dice Pool for that turn, besides having to go after everybody who didn't botch.

In future turns, you can have everyone roll again, or you can simply keep the same order of initiative that was determined in the first turn. We suggest the latter, since constant dice rolling can be tedious.

Taking Actions

As soon as initiative has been determined, have the players with the lowest initiative successes declare their action first. Then, proceed in ascending order until you get to those persons with the highest number of successes. Now, resolve the actions from highest to lowest initiative. This gives those players with higher initiatives the chance to act and react faster than the slower moving players. The players must decide what they want to do, be it fire, dodge, spend Rage, or perform some other action; they may even wish to enter into melee (see the Melee section for details). A player may also decide to split their Dice Pool (see the rules later in the chapter).

The four basic actions that characters can take, which do not usually require rolls, include:

- **Yield:** You allow the person with the next highest initiative to take their action, thereby yielding your turn. You can still take your action at the end of the turn. If everyone, including your opponents, yield as well, then all of you do nothing that turn.

- **Heal:** Werewolves are incredibly resilient creatures, and can heal their injuries very quickly. Every turn, a Garou can heal back one wound level, with three restrictions. First, they do not heal in this manner when in Homid form. It is impossible

for the Garou to use the rav-
ous Beast to its fullest while in this form, which impairs their healing abilities. Second, aggravated wounds cannot be healed in this fashion. This includes fire, silver, the claws of other Garou and supernatural creatures. Third, if the Garou takes any action such as moving, fighting, etc. in the turn that he is healing, he must make a Stamina roll against a difficulty of 8.

- **Move:** Characters can move by walking, jogging or running. Walking characters move seven yards per turn. Characters who are jogging move 12 yards + Dexterity per turn. Running characters move 20 yards + (3 x Dexterity) per turn. Garou are capable of faster movement in some forms, as they revert to the beast and run on all fours. If currently in Crinos form (the wolf-man), characters may move an additional two yards every turn if they go on all fours. Characters who are in Hispo (near-wolf) form also may travel on all fours and can move at one and one-half their normal human movement rate. Fastest of all is the Lupus (wolf) form, which doubles its normal movement rate, allowing for incredibly fast movement. Garou may walk and still perform actions as normal. If jogging, a Garou may perform actions, but they will be three difficulty levels higher. Garou who run may not perform any actions in a given round.

Actions gained by using Rage are an exception to this rule. These may take place only after movement, and may be used even if a character runs in a turn. Consider movement a maneuver during action scenes, though only one movement maneuver can be taken in a given turn. For example, you can't run, hit someone, and then run again, no matter how many points of Rage you spend. You can run and then hit someone, though, as this is only one movement maneuver, and occurs before any other actions have taken place.

Normally, movement requires no roll. However, sometimes it may be hazardous to run or jog due to uneven terrain or other situation-based modifiers. In these cases a roll may be required to maintain your balance, or to move as fast as you would like. If you are trying to run away from a combat or other encounter, and are not being attacked or are not in the line of fire, there is no need for a roll. If, on the other hand, you are being attacked, you will need to dodge to escape combat in most cases.

• **Change Form:** Each breed has an 'automatic' form to which it can revert without making any roll. As an added bonus, this sort of transformation does not take any time; characters who revert may act normally during their turn. The automatic forms are as follows:

Lupus — Wolf

Homid — Man

Metis — Crinos

For complete rules on changing form see the Many Forms section later in this chapter.

There are also many other actions that you may make in a turn, all of which require some sort of roll. Listed below are some examples:

• **Attack** — Used if you want to shoot, bite, claw, or otherwise try to damage your opponent physically. For instance, a Leap and Rake maneuver requires a Dexterity + Brawl roll.

• **Get to your feet** — In order for a humanoid to get up from the ground without making a roll, one action must be expended. Four-legged animals don't have this problem. If knocked down they spring back to their feet (or paws) at the beginning of the next turn, without having to use an action or make

a roll. A biped who wants to get up without spending an action, or a quadruped who wants to hop up before the next turn, has two choices. The first option is to split the Dice Pool and roll against a difficulty of 4; the combatant needs at least one success to get up. The other option is to spend a point of Rage and get right up without having to make a roll. Remember, Rage can only be spent during the Decision Phase of a turn, so you still have to wait until the next turn before getting to your feet if you have not elected to spent Rage points at the beginning of the turn.

Multiple Actions

You can perform multiple actions in a turn (such as running and shooting a gun), but unless you use Rage, you have to divide up your dice.

To split your Dice Pool between two different actions, take the dice from the lowest combination of dice you

have for this turn and then divide that number of dice among the actions you wish to perform.



If you want to move while taking other actions in a turn (such as firing your gun), you may do so by taking away one die from the number you are rolling for every three yards you move. Movement is already considered in the rules for dodging, so no extra penalty is accrued to characters who are diving for cover.

The exception to this rule is the use of Rage by Garou. In any stressful situation, Garou can spend Rage points to garner extra actions within a turn. At any point during the Decision Phase, a player may elect to use Rage. These points of Rage may be used to take additional actions within one combat turn. Thus, a character who spends three Rage points will receive four actions that round (one for the character's normal action and three for the Rage points she spent.) Further information on spending Rage can be found in Chapter Eight.

Characters with multiple actions within a turn take their first action in their normal order of initiative (unless yielding). They may take no more than one action at this time (Brawl maneuvers being the exception). After all characters have completed their first, or only, action, characters with additional actions take their second action, again in order of initiative. After everyone has taken their second action, play proceeds with the third and subsequent actions taken in order of initiative, as above. While characters may yield their action, they must take it before the rest of the characters move on to their next action, or it is lost.

For example: Jaeger spends two Rage points, and has three actions this turn as a result. His opponents, Demon

Wolf A and Demon Wolf B, also spend two Rage points to gain extra actions. The players determine initiative and arrive at the following order: A, Jaeger, and B. A yields his first turn, waiting to see what Jaeger is going to do. Jaeger launches an attack at B. B responds, and hand-to-hand combat ensues. Now, before all characters can move on to the next action, A (who yielded to Jaeger) takes his action.



Stress

Stress is an important consideration for Werewolves. Without stress present, Garou cannot use Rage to gain extra actions. There simply isn't the stimulus to get all riled up, which is necessary if one wants to use Rage to its fullest extent. On the other hand, too much stress can push a Garou right over the edge, sending them into a frenzy. Any time a Garou rolls Rage and receives more than three successes they enter a frenzy.

So what is stress? Stress is any situation that causes tension in a character, that makes the heart beat just a bit faster as the characters fear for their safety or success. Any time a character begins to feel edgy, threatened or confused may qualify as stress. The following are examples:

- **Combat.** Having one's life in danger is definitely a stressful situation! Stress is constantly being experienced.

- **Impending Danger.** This can cover anything from a rock about to fall on your head (if you are aware of it) to a truck hurtling down the sidewalk in your direction.

- **Confusion.** Confused characters are in a stressful situation. A lupus alone in a large city in full daylight with traffic and noisy, smelly people is definitely under stress.

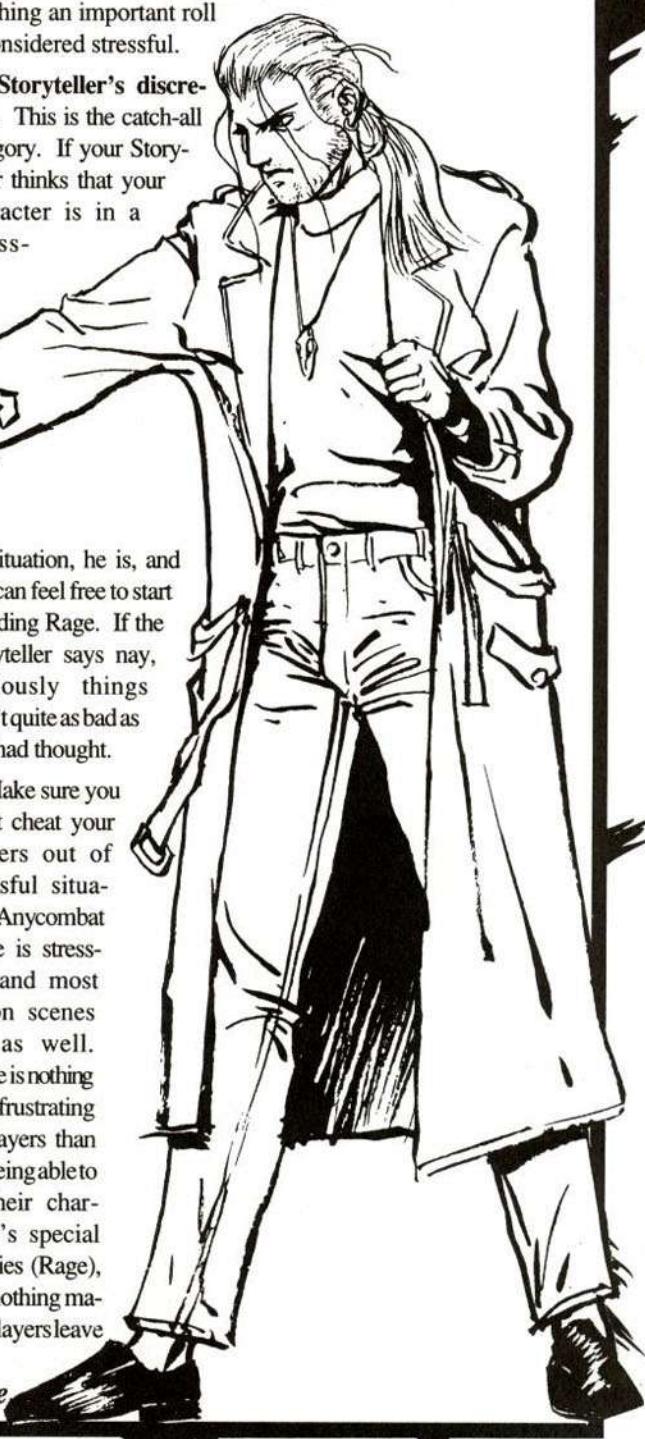
- **Unexpected happenings.** This covers everything from being ambushed in a dark alley to a simple surprise party that really catches you by surprise.

- **Frustration.** If a character just can't succeed at something, especially if under any sort of pressure, then she's in a stressful situation. Examples include disarming a bomb, trying to steal a car, fruitless interrogation, etc. In most cases botching an important roll is considered stressful.

- **Storyteller's discretion.** This is the catch-all category. If your Storyteller thinks that your character is in a stress-

ful situation, he is, and you can feel free to start spending Rage. If the Storyteller says nay, obviously things aren't quite as bad as you had thought.

Make sure you don't cheat your players out of stressful situations. Any combat scene is stressful, and most action scenes are as well. There is nothing more frustrating to players than not being able to use their character's special abilities (Rage), and nothing makes players leave



a game faster than frustration. This is not to say that you should always let players convince you into ruling that a scene is stressful, either. Just try to balance things out, and use common sense.

The Systems

Described below are a variety of different systems for the resolution of actions, or, to put it simply, a bunch of ways to make rolls. If you prefer to roleplay through dramatic scenes, just use these systems for ideas on what sorts of things can happen during the scene.

Remember that these are only *examples* of how you can do things in your Chronicle. If you don't like the way the Firefight system works, then change it. Either make it more complicated or simplify it — do whatever turns you on. Don't think that these rules are written in stone, because they're not.

Physical Climbing

Though humans have to use their arms and legs to climb, Garou have other means of scaling walls, not the least of which is to simply jump up to where they want to go. For normal climbing, use the system below; otherwise, go to the Jumping system.

When a character attempts to climb any sort of surface (a tree, cliff or building), ask the player to roll their Dexterity + Athletics. If the character has claws, then an additional three dice may be rolled. The difficulty depends on the slope of the climbing surface, the type of surface being climbed, and to a lesser extent, the weather conditions. Each success indicates that the character has climbed five feet. Once he has accumulated enough successes to get to where they want to go, he can stop rolling. For example, Bonecrusher is trying to climb a 25-foot tall wall, so he needs five successes to get to the top. A complete failure indicates that the character is not able to make any progress this turn. A botch indicates that the character falls and cannot attempt to climb again without expending a Willpower or Rage point (fear is a complicated emotion).

Feats of Strength

Often a character's Strength is used alone, without an Ability, in actions where brute force is all that matters. This system works on the same basis as automatic successes. If the character's Strength is equal to or

Climbing Difficulties

- 2: Easy climb: a tree with many stout branches
- 4: Simple climb: cliff with many handholds
- 6: Straightforward: a tree with thin branches
- 8: Treacherous: very few handholds
- 10: Extremely difficult: a nearly sheer surface

greater than the task they are attempting, she performs it automatically. She only needs to make a roll if the task requires more Strength than she has in her Dice Pool.

When the player makes the roll, however, it is Willpower that is used, not Strength. It is a simple roll, so he gets only one chance to make it. The difficulty is almost always a 9, though it can vary according to the surface conditions, the wieldiness of the object being lifted, and your whim. The number of successes is important, for each additional success advances the character up one level on the chart below (to a maximum of five steps up). Thus if you had a four Strength, but wanted to flip over a car, you would need three successes on your Willpower roll to be able to do it.



Dice Pool Feats

		Lift
1	Crush a beer can	40 lbs.
2	Break a chair	80 lbs.
3	Break down a wooden door	150 lbs.
4	Break a 2' x 4' board	250 lbs.
5	Break open a metal fire door	500 lbs.
6	Throw a motorcycle	700 lbs.
7	Flip over a car	900 lbs.
8	Break a three-inch lead pipe	1000 lbs.
9	Punch through a cement wall	1200 lbs.
10	Rip open a steel drum	1500 lbs.
11	Punch through 1" sheet metal	2000 lbs.
12	Break a metal lamp post	3000 lbs.
13	Throw a car	4000 lbs.

Pursuit

This simple system is used whenever one character is attempting to catch up with another. The fleeing character starts with a number of successes determined either by the Storyteller (this is the preferred method) or by having the pursued character make a Dexterity + Athletics roll for each turn that he has a head start on the pursuer and adding up the number of successes achieved. This roll has a difficulty of 6. This number of successes must be collected by the other character before he can catch up. Once he does, he can try to grapple the person fleeing (see the Melee rules); on the other hand, he might only want to catch up halfway, just to get a better shot at the fleeing character.

Have each character involved make a Dexterity + Athletics roll. Each success means he has traveled a little farther, a failure indicates he has faltered, and a botch means he has fallen and will not be able to make a roll at all the next turn (he needs to get up off the ground). If the pursuer scores more successes in a turn than the pursued, then he has gained on the pursued by that number of successes. If the pursued scores more successes in a turn than the pursuer, then he has pulled away by that number of successes. If a character ever gains a lead of enough successes (7-20, depending on the terrain), then



he has gotten away and has managed to elude pursuit.

This system can be modified for use with car chases, if the standard driving system does not suit your needs.

Repair

When characters wish to fix any sort of mechanical implement, they must roll Dexterity + Repair. The difficulty is determined by the complexity of the task (see the chart below). Before the job can be considered completed, a certain number of successes must be collected, usually between three and 20. Each roll means that a certain amount of time was spent — whatever the demands of the story require. A botch indicates that the device was somehow damaged in the attempt.



Job	Difficulty	# of Successes
Simple mechanical repair	4	3
Soldering job	5	2
Electronic malfunction	5	5
Fitting in new part	6	10
Repair stalled car	6	5
Tough auto repair	7	10
Technical glitch	9	2
System overhaul	8	20

Shadowing

Sometimes the characters (or their enemies) will want to follow someone. In order to be led somewhere interesting, this needs to be done as discreetly as possible. That is what shadowing is all about — following someone without them knowing you are there.

There are two components to shadowing — keeping track of where the subject is and making sure he doesn't see you. Shadowing can be conducted on foot or in vehicles. Rolls can even be made if someone else is driving, such as a taxi driver.

Have the character who is attempting to shadow make a Perception + Investigation (or possibly Streetwise) roll. The difficulty is normally a 6 (though it can vary from 5 to 9 depending on the thickness of the crowds, relative speeds of the vehicles and weather conditions). Each success indicates that the subject has been followed for a turn. A predetermined number of successes is required to follow the subject all the way to where he is going (chosen by the Storyteller).

A failure indicates that the player has temporarily lost the subject; she can, however, try again next turn. If she fails a second time, she has lost the subject completely and the chase is off (unless she can come up with a new approach). A botch indicates that not only did she completely lose the subject, but she stumbles into trouble of some sort — a gang tries to mug her, she falls into an open manhole, or she gets into a car accident.

Shadowing Table

Successes Suspicion

One	Hunch
Two	Suspicion
Three	Near-certainty
Four	Certain knowledge
Five	You've spotted who's shadowing you

Though the Perception roll is the most important aspect of shadowing, a Stealth roll must also be made to see if the subject notices that he is being followed. Each turn the Perception roll is made, the Stealth roll must be made as well. Have the player roll Dexterity + Stealth (or Dexterity + Drive if she is in a vehicle).

The difficulty is the subject's Perception + Alertness, but it can be modified by $+\text{-} 3$, depending on the circumstances (empty streets or thick crowds for instance). A single success indicates that the shadower was not detected, and each success also makes it more difficult for the subject to spot the shadower, even if he is actively looking. A failure indicates that the subject becomes suspicious and starts to watch out for who is behind him (and may make Perception rolls of his own; see below). A botch indicates that the character completely reveals herself and that the subject now *knows* he is being followed.

If the subject is alerted somehow (by the shadower's failure on the Dexterity + Stealth roll above), or simply looks to see if he is being followed

(out of habit perhaps), then roll Perception + Investigation (or Streetwise). The difficulty is the Stealth + 5 of the character who is doing the shadowing. Each success on this roll indicates a higher degree of suspicion. Successes can be accumulated from turn to turn; see the chart below to determine how alert the subject is to the fact that he is being followed. A failure means he doesn't see anything and his suspicions ease. A botch indicates that he is convinced he isn't being followed and no longer looks behind him.

Buddy System: Two or more characters can share shadowing responsibilities by trading off. However, they must have worked/trained together in the past, or the difficulty of all rolls for them is one higher. One player shadows for a turn or more, and then trades off whenever her partner gives the signal. If



they switch off, the subject can't accumulate successes, which makes it much harder for the subject to spot them.

Sneak

When characters attempt to hide in shadows or sneak up on a guard, have them roll Dexterity + Stealth. The difficulty is the guard's Perception + Alertness. The guard can be considered anyone who is on watch or who is actively looking for intruders. If more than one person is able to see the area where the character is sneaking, then use the individual with the highest Perception.

The more successes the character gains, the farther the character moves. Each success indicates that a certain number of feet have been moved — often five feet, but that can vary a great deal depending on terrain, proximity to guard, weather conditions, and the needs of the story (see the chart below).

The character needs to collect a certain number of successes in order to make it to where he wants to go. A Perception + Stealth roll can be made if the player wants to find out how many successes will be needed; the difficulty for this is usually 7.

Variables

Feet Moved per Success

Crawling	3
Inside	3
Many guards	3
No cover	3
Heavy cover	7
Guards far away	10

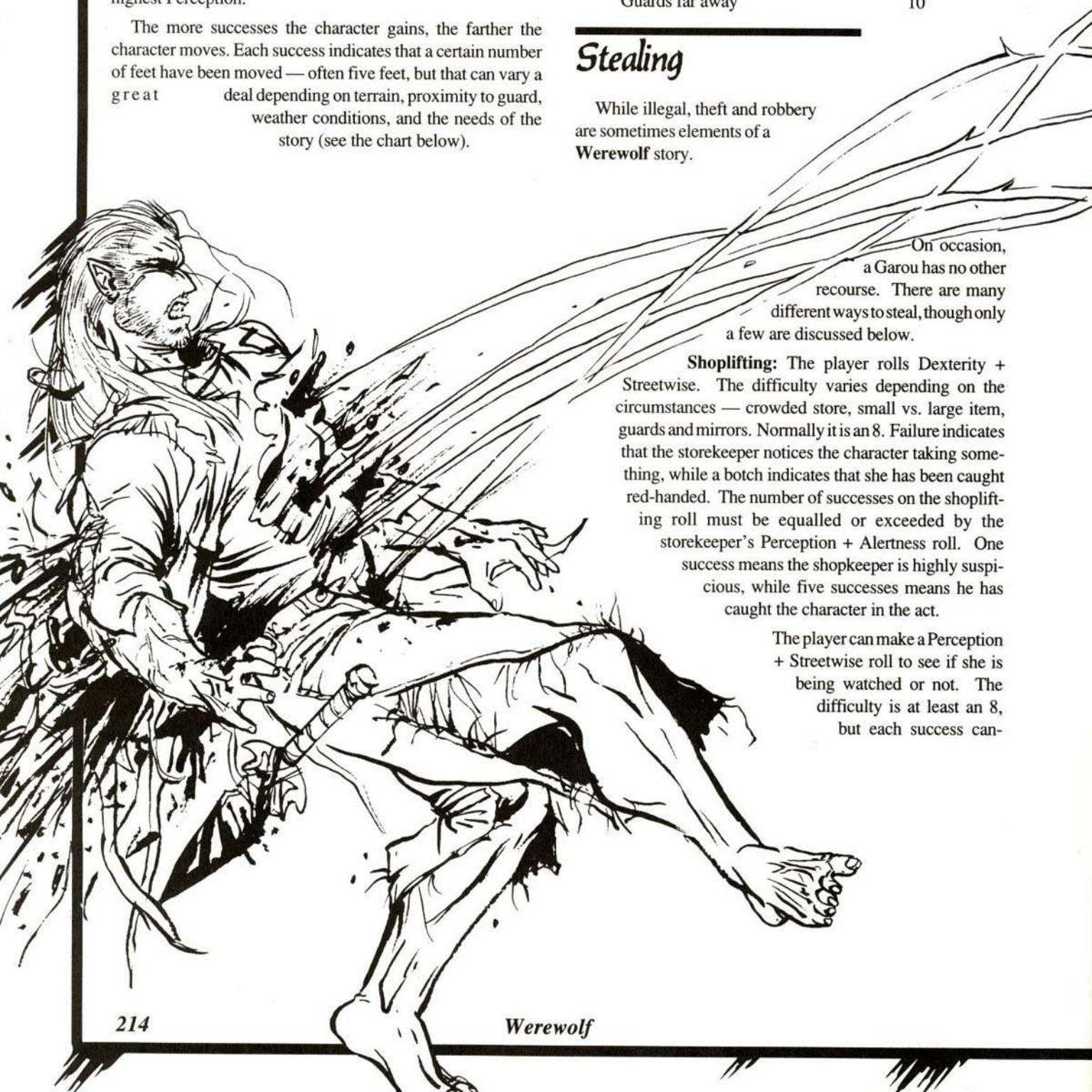
Stealing

While illegal, theft and robbery are sometimes elements of a Werewolf story.

On occasion, a Garou has no other recourse. There are many different ways to steal, though only a few are discussed below.

Shoplifting: The player rolls Dexterity + Streetwise. The difficulty varies depending on the circumstances — crowded store, small vs. large item, guards and mirrors. Normally it is an 8. Failure indicates that the storekeeper notices the character taking something, while a botch indicates that she has been caught red-handed. The number of successes on the shoplifting roll must be equalled or exceeded by the storekeeper's Perception + Alertness roll. One success means the shopkeeper is highly suspicious, while five successes means he has caught the character in the act.

The player can make a Perception + Streetwise roll to see if she is being watched or not. The difficulty is at least an 8, but each success can-



cells one of the storekeeper's successes.

Pickpocketing: The player rolls Dexterity + Streetwise. The difficulty varies depending on the circumstances — thick crowd or deep pockets. The number of successes determines the difficulty of the target's Perception + Alertness roll. She needs to roll higher than the pickpocket's number of successes. One success means she moves away unconsciously (you can try again), two successes means she turns to look at you but doesn't know what's going on, and three successes means she catches on. A botch indicates that she notices you in the act and catches you red-handed.

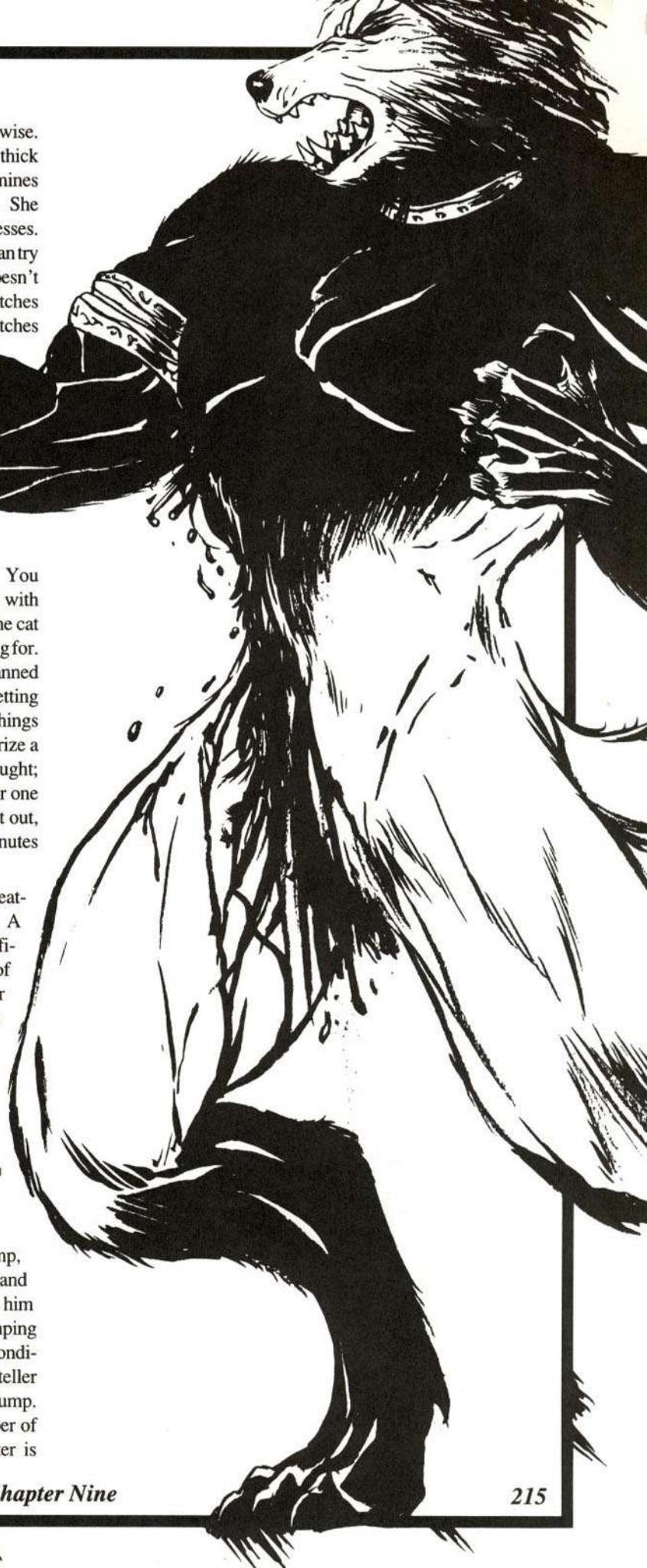
Cat Burglary: You need to roleplay through this, with lots of Stealth and Perception rolls. Once the cat

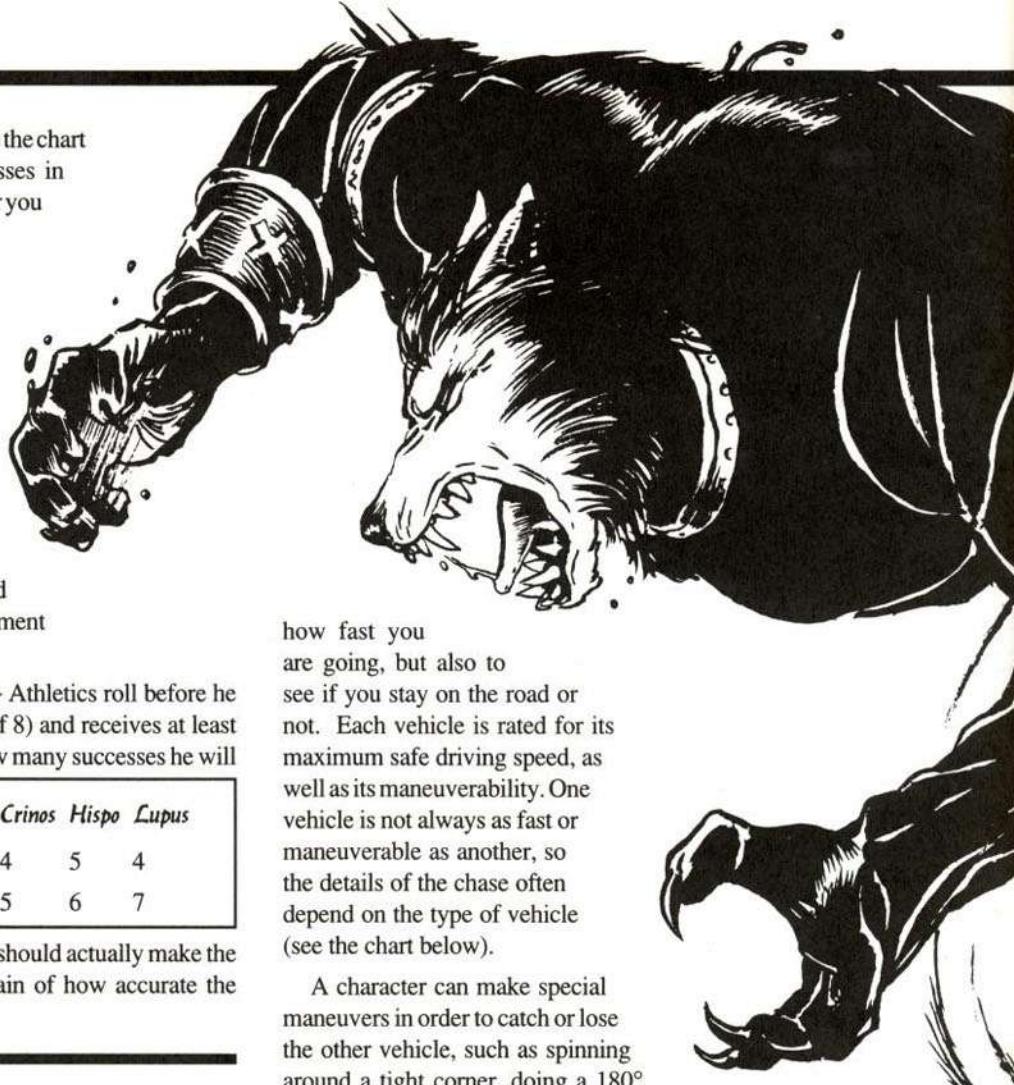
burglar gets inside, she needs to find what she is looking for. You'll have to judge the player on how smoothly she planned and executed the burglary, and then judge the chances of getting caught — remember that there is always a chance that things might go wrong. If more than one person tries to burglarize a building, they greatly increase their chances of getting caught; however, it can be boring for the other players to wait for one person to get done with their solo adventure. Roleplay it out, but if people are waiting, don't spend more than a few minutes on it.

Holdup: The character holds up a store, usually by threatening the storekeeper, and then takes whatever he wants. A Manipulation + Intimidation roll must be made. The difficulty is the storekeeper's Willpower. Usually some sort of gun must be displayed or a demonstration of force made for the Intimidation to be truly effective. Each success indicates that the storekeeper is intimidated for one minute. A failure indicates an angry and unruly storekeeper who might try something, and a botch indicates that the storekeeper tries to trip an alarm, call the cops or reach for a hidden firearm.

Jumping

When a player announces that he wants to make a jump, have him make a Strength roll. If it is a horizontal jump and the character can make a decent running start, then allow him to make a Strength + Athletics roll. The difficulty for jumping is almost always a 3 (unless there are difficult weather conditions or there is a narrow landing space). The Storyteller calculates how many successes are needed to make the jump. The number of successes required is based on the number of feet that need to be jumped, and whether the character is





jumping horizontally or vertically (see the chart below). There are no partial successes in jumping; you either get it in one roll, or you fail and fall.

A failure or a botch indicates that the character falls, trips or for some reason fails. If it was only a failure, you might give the player a second chance by having the player make a Dexterity + Athletics roll to see if he can grab onto the ledge, etc. However, a botch is always a complete failure — a fall. The wounds sustained by falls are discussed in the Injuries section of the Development chapter.

If the player makes a Perception + Athletics roll before he makes the jump (average difficulty of 8) and receives at least one success, then you can tell him how many successes he will

Type of Jump	Homid	Glabro	Crinos	Hispo	Lupus
Vertical (up)	2	3	4	5	4
Horizontal (across)	4	5	6	7	

need in order to make the jump. You should actually make the Perception roll, so that he is uncertain of how accurate the estimation was.

Stunt Driving



This system is used to determine the outcome of nearly any type of automobile chase or maneuver. Dice rolls in chases are not only made to see

how fast you are going, but also to see if you stay on the road or not. Each vehicle is rated for its maximum safe driving speed, as well as its maneuverability. One vehicle is not always as fast or maneuverable as another, so the details of the chase often depend on the type of vehicle (see the chart below).

A character can make special maneuvers in order to catch or lose the other vehicle, such as spinning around a tight corner, doing a 180° turn, or wheeling about to block a road. Essentially, one character makes a special maneuver and the other player must copy that maneuver by making the same or an approximate roll, or lose out in the game.

Have the player roll his or her Dexterity (or perhaps Perception) + Drive. However, the maximum number of dice that can be rolled is the Maneuverability rating of the vehicle. The difficulty is

Vehicle	Safe Speed	Max Speed	Maneuverability
6-wheel truck	60	90	3
Bus	60	100	3
18-wheeler	70	110	4
Sedan	70	120	5
Mini-van	70	120	6
Ford Pinto	70	130	6
Ford Mustang	100	140	7
Mazda RX7	110	150	8
Ferrari	130	170	9
Lamborghini	140	240	10



determined by how difficult the maneuver is, as well as how fast the car is going. You should give each maneuver a basic difficulty factor from 2-7, and then designate a speed at which it can be completed at that difficulty. This is most often the Safe Speed, but can be much less, depending on how complicated or tight the maneuver is.

The difficulty goes up by one for every 10 mph the vehicle exceeds that

speed while performing the maneuver. The drivers get to decide how fast the vehicles perform the maneuver, though they will not always be able to slow down enough to avoid a crash or collision.

Long Running

Wolves are renowned for their stamina and ability to run for long periods of time without resting. Werewolves are also able to run for days without rest. Garou jog when Long Running, but they still cover a phenomenal distance when they perform this feat. Werewolves are able to jog at about 16 miles an hour for a number of hours equal to their Stamina without having to make a roll. This assumes that they are in full wolf form, the only form in which they may Long Run. After that, they must begin rolling Stamina + Athletics against a difficulty of 4 every hour. If they fail, they suffer one wound level from strained muscles and an overexerted respiratory system, and must make the next hour's roll at one level of difficulty higher. If a Garou fails two rolls in a row, and wants to keep going, he must expend either a Rage or Willpower point. Rage can be spent in this situation because Garou who feel that they may look weak in

the eyes of their packmates are under stress. Even then, that Garou's Long Running Rolls are two difficulty levels higher until the Garou can rest.

Werewolves who Long Run are unlikely to stop for one of their own who cannot keep up. Only the strong survive, and Long Runs are one way in which Werewolves keep their race free of weaklings.

The Many Forms

There are five forms that the Garou may assume, ranging from the Homid (pure human) to the Lupus (pure wolf). Each form has its advantages, as well as its disadvantages. To change from form to form requires a Stamina + Primal-Urges roll. The time required to shift from form to form is approximately one combat round (6 seconds). Each success rolled over the initial one decreases the time need to transform by one second. Thus, if seven success are rolled to change to a nearby form, it is instantaneous. However, a Garou may not simply go from Homid to Lupus in one action. To shift forms from human to wolf, all the forms in the middle must also be assumed. However, if the forms in between are not the desired shape the Garou must not perfect this form, but simply pass through it on the way to another form. This half-change takes but a second. Thus, if a Homid wished to become a Hispo it would take him eight seconds (one second for Glabro, one second for Crinos and six seconds to assume the complete Hispo form). Alternately, the Garou may elect to spend a Rage point; if he does so, the change is automatic and instantaneous, no matter how many forms must be "crossed over." Clothes worn at the time of transformation are ripped through, unless they are dedicated to the Garou (see Rites, in Chapter Eight), at which time they become part of the new form.

Note: Although Garou often have trouble communicating with either humans or wolves depending on the form they are in, they may always talk to each other freely. The language of the Garou is a guttural combination of human phonetics and lupine snarls.

Homid: The Human

Statistic Adjustments: None

Shift Difficulty: 6

Change Description: This is the normal state for most characters who wish to interact with human society. This form is in all ways identical to a human. The Homid form does not regenerate damage, but may carry silver items without harm.

Glabro: The Near-Man

Statistic Adjustments: Strength + 2, Stamina + 2, Appearance -1, Manipulation -1

Shift Difficulty: 7

Change Description: The Glabro is relatively manlike, but differences are apparent. The Garou gains anywhere from 100%-200% of body weight (none of it in fat) and an extra six inches or so in height. The body becomes massively muscled, more so than a champion bodybuilder, while the face becomes sloping and beetle-browed. Body hair is profuse in this form, and nails and teeth are longer. While the character can pass for human in a dim light, the Glabro form will definitely be remembered as strange and scary. Younger Garou often give the Glabro form the nickname of "Mr. Hyde."

Roleplaying: The Glabro form is not as filled with bloodlust as the Crinos form, and can interact with society in a very crude fashion. Full speech is possible, but the Glabro usually speaks no more than one or two sentences at a time, usually delivered in a guttural snarl.

Crinos: The Wolf-Man

Statistic Adjustments: Strength +4, Stamina +3, Dexterity +1, Appearance 0, Manipulation -3

Shift Difficulty: 6

Change Description: The Garou gains an additional 25% height (yes, a six-foot man becomes a nine-foot Crinos!) and another 100%-200% weight. The body becomes covered in fur and the head becomes that of a snarling canine. Fangs and talons are now pronounced, and the arms become long and apelike, suitable for running on all fours. The addition of a tail helps the Garou maintain its balance.

Roleplaying: The Crinos is not a form for gentility or persuasion. It is the embodiment of the Beast, and is protected by the Veil. Speech of any more than a few words (such as: "I hungry!" or "You die!") requires the expenditure of a Will-power point.



Hispo: The Near-Wolf

Statistic Adjustments: Strength +3, Stamina +3, Dexterity +2, Manipulation -3

Shift Difficulty: 7

Change Description: The Hispo is a huge, hulking wolflike beast, resembling the prehistoric dire wolf. The head and jaws are massive, and the bite of a Hispo causes +1 damage. In emergencies it can stand on its hind legs, but mostly stays on all fours. It weighs almost as much as the Crinos, but its wolflike legs enable it to run at one and one-half times normal speed. Perception rolls in this form are at one difficulty less, but the Hispo has no hands and may not hold objects save with its jaws.

Roleplaying: Heady with power — the Hispo is a killing machine. Any human speech in this form requires the expenditure of a Willpower point, but they can talk to wolves with difficulty.

Lupus: Wolf

Statistic Adjustments: Strength +1, Stamina +3, Dexterity +2, Manipulation -3

Shift Difficulty: 6

Change Description: The change from Hispo to Lupus is one of mostly weight dispersion as the massive, hulking form of the Hispo makes way for the leaner Lupus. The teeth become smaller, and are not as imposing as those of the Hispo. The claws are also not as large. Thus the Lupus cannot cause aggravated wounds with its claws. The bite of a Lupus, however, will still cause aggravated wounds. The Lupus can run at twice the normal human speed. The senses of the Lupus are also exceptionally sharp; treat all Perception rolls in this form as two difficulty levels less, and the Lupus may roll Perception + Primal-Urgue against a difficulty of 6 to perform many sensory feats impossible to humans: sight in near-darkness, exceptional hearing and smell, etc. Like the Hispo, the Lupus has no hands.

Roleplay: The Lupus is the most instinct-driven of all the forms that the Garou assume. Most of the time the Lupus will flee rather than fight a battle. They shun the areas of man. Lupus cannot speak to humans; however, they can freely talk to wolves.

Partial

Transformations

Certain Garou have such command over their shapeshifting abilities that they can transform parts of their body: a Garou in Homid form can transform one hand into a

paw or change her ears into those of a wolf for better hearing, for example, or a Garou in Hispo form might change his forepaws into hands. Any partial transformations require the expenditure of a Willpower point and a Dexterity + Primal-Urgue roll against a difficulty of 9.

Mental

Composition

Sometimes a character will want to create an original and creative work of art — a painting, song or poem. Though you will probably want to just let her do so, sometimes a roll can make the creative process a little more interesting. Have the player make a roll of Intelligence + an appropriate Ability (such as Music or Performance). The difficulty is chosen by the player, but the higher the difficulty, the more complicated and elegant the final product is. Each success indicates how original, creative and worthy the art is. These successes can help you determine what the reaction is to that piece of art.

Recollection

If a character is trying to remember a fact of any sort, the player must roll Intelligence + the appropriate Ability (usually a Knowledge). The difficulty is assigned by the Storyteller, but is usually low and rarely over 7. The more successes, the more the character remembers. Use the following chart as a guideline. A failure indicates nothing was recalled and a botch indicates that what the character remembers isn't true (if the player doesn't roleplay this properly, then award him or her fewer experience points).

Successes Memory

One	Have a hazy idea of what it was about.
Two	Got most of the facts straight, recall faces.
Three	Remember names and numbers.
Four	Complete recollection.
Five	Exact and precise recollection — you recall every detail.

Tracking

This system is used to track people and things by following the physical trail that they leave. Roll Perception + Primal-Urgue (or Investigation in the city — but tracks are rarely left on sidewalk and pavement). The difficulty is decided by the Storyteller based on weather conditions, terrain and the age of the tracks, but is usually around 8. Each success lowers the difficulty of the next roll by one. However, you might interrupt



this by inserting a tough obstacle with a difficulty of 9, or at least higher than the difficulty currently required, such as when the pursued crosses running water.

The character needs to succeed a certain number of times, as determined by the Storyteller, depending on the length of the trail—each roll simulates about five minutes' time. If the character misses a roll, she can try again, but this time the difficulty is one higher. Once it goes above 10, the character has lost the trail.

While in the Crinos, Hispo or Lopus forms the difficulty of tracking may be decreased by two to three points due to their heightened senses.

Forgery

This system allows characters to forge documents. Two rolls are required—one to know what type of forms and signatures are necessary, and the other to actually sit down and forge the papers. The character is only able to roll as many dice on the second roll as the number of successes she achieved on the first roll. It is very difficult to successfully forge documents. The Storyteller



may wish to roll the second roll himself, so that the player does not know exactly how good the forgery is.

The first roll is made using Intelligence + Investigation (in some cases Linguistics is necessary). The difficulty is based on the complexity of the document being forged (average is 6). A failure indicates that not enough is known about the nature of these papers and that some research must be performed. Another roll can be made after a period of hours or days. A botch indicates that the character has no clue of what she is doing, and cannot try to make the roll again unless some new information is found.

The second roll is made using Dexterity + Streetwise. The difficulty varies but is normally a 6. Each success indicates a higher quality of forgery — see the chart below for a general idea of relative worth. A failure indicates that the paperwork isn't passable at all — it was too difficult for you and you cannot try again. A botch indicates that some fatal flaw was made, which will be readily seen by any official to whom the papers are shown.

Successes Results

One	Passable only to a casual glance.
Two	Could trick those who have never seen the real document.
Three	Would fool most, but not those familiar with the actual document.
Four	It would take an expert to detect it.
Five	Perfect forgery — no one could tell it was a fake.

Research

Research will often be the only way for characters to proceed to the next stage of a story. They will have to investigate matters in a library, a newspaper office or through computer files in order to get the information they need. Research is a great way to let characters with high Intelligence show off, and lets you take the focus off of fast-paced action.

Have the players roll their Intelligence + Investigation (or appropriate Knowledge rating). The difficulty is based upon how difficult it is to find the information.

The number of successes determines how much the character discovers. One success might mean that he only gets a rough idea of the facts, while five successes might mean that they get the full (and maybe truthful) story.

Depending on what the character is looking for, it might require 10 or 20 successes for her to obtain all that can be found.

The player might want to continue the research after gaining a partial success. However, continued research won't take the same amount of time as the initial search. Doing basic research

Difficulty	Information Accessibility
2	Generally available
4	Widely documented
6	Accessible
8	Difficult to find
10	Incredibly well concealed

usually takes only an hour — that's the first roll. To do more in-depth research, the second roll takes one complete day. If the player wants a third roll, it will take a week, a fourth roll will take a month, a fifth roll will take a year, and after that use your imagination. Therefore, it is easy to see how some research projects can take years or even decades to complete.

If a player wants to reroll (because he failed, but still thinks there is information to be found), make the process take twice as long, and have him roll Perception instead of Intelligence. Additionally, the difficulty will be at least one higher. Again, use the number of successes to determine how much has been discovered.

Search

This system enables characters to search for something in a confined area, like a room. Have the player roll Perception + Investigation with the difficulty determined by the Storyteller, usually a number between 7-10. Each success indicates more has been found. Sometimes it might take a certain number of successes to actually find something that is well hidden. If you want, a lower number of successes could warrant a hint or clue from you indicating where to look, thus encouraging roleplaying and a degree of puzzle solving. As much as possible, lead the players through the search step by step, having them describe to you where they are looking. Don't let them succeed if they didn't specifically state they were searching in the right area, and let them succeed automatically if their description is detailed enough.

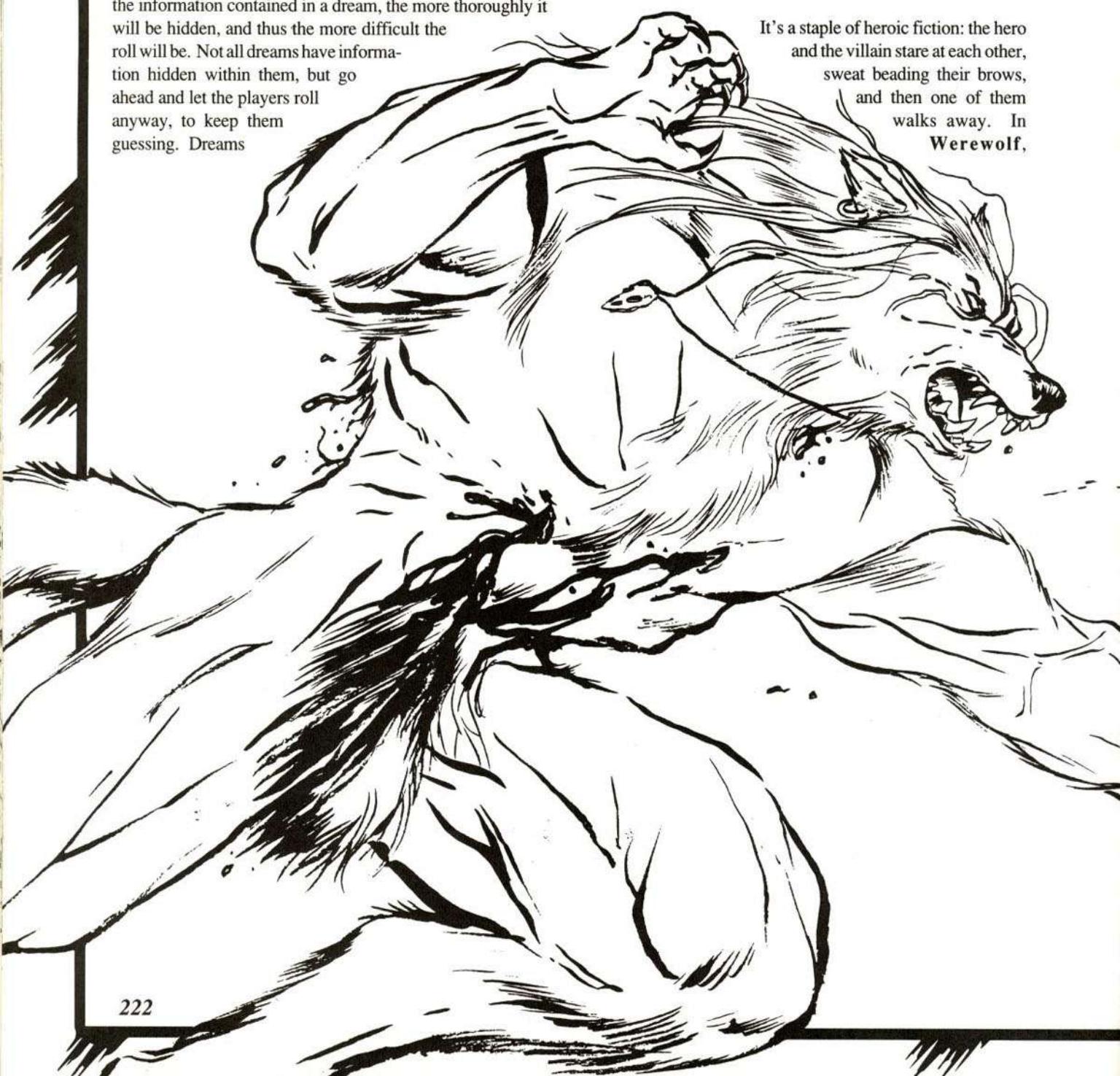
Dream Interpretation

Among the Garou, dreams often contain important information. Unfortunately, this knowledge is often shrouded in mysterious symbolism and obscure references. This can make it very difficult for a Garou to decipher just what his dreams are trying to tell him. The player of any Garou who decides to try to figure out the deeper meanings of his dreams must roll Perception + Enigmas. Because dream interpretation often relies on one's mystical knowledge, the player may only roll as many dice as the character has points of Gnosis. The Storyteller decides the difficulty of this roll, based on the obscurity of the dream and its importance to the character. The more important the information contained in a dream, the more thoroughly it will be hidden, and thus the more difficult the roll will be. Not all dreams have information hidden within them, but go ahead and let the players roll anyway, to keep them guessing. Dreams

should be mysterious things, rich with bizarre symbolism and personal myths. Storytellers should spare no effort when designing important dreams. The players will thank them for it.

Sometimes, a Storyteller may decide to have a recurring dream haunt a certain character. If this is desired, Dream Interpretation can become an extended action. The Storyteller decides the difficulty of the task, and the number of successes needed to unravel the hidden meaning of a recurring dream. This is best used with Theurges, and can be thought of as Gaia's guiding wisdom, helping the characters find their way.

Facedown



It's a staple of heroic fiction: the hero and the villain stare at each other, sweat beading their brows, and then one of them walks away. In *Werewolf*,

Facedowns are the act of psyching your opponent out. The system is simple: Garou roll their Rage or Willpower (whichever one is higher) Attribute, while humans roll their Willpower. The difficulty is your opponent's Rage or Willpower. If two Garou of differing Ranks square off, the difficulty for the Garou of lesser Rank is one higher for every two Ranks his opponent is above him. Whoever scores the most successes wins. The loser must slink away quickly, unable to face his opponent. Werewolves who lose a Facedown to a human always lose 50 points of Glory if other Garou see them; Garou never let someone live that down. Humans that lose a Facedown to a Garou always flee, unless they spend a Willpower point. If a Willpower point is spent, the Facedown is conducted again. The disadvantage for Werewolves is that they don't want to score too many successes at once; more than three and they enter a frenzy! It is because of this danger that Garou rarely engage in Facedowns with one another; it is simply too dangerous to be frivolous with one's Rage. If two Garou do engage in a Facedown, it is a sure sign that they are about to engage in one-on-one combat — to the death.

Gamecraft

This is a form of riddle and puzzle solving in which the contestants ask each other questions or play a mental game until one

of the participants can't answer or can't continue. When it is not roleplayed out it is determined by rolling Wits + Enigmas (the difficulty is your opponent's Intelligence + Enigmas, +1 for every two Ranks she is above you). It can also be in the form of put-downs and pranks, which are directed at the opponent within earshot of the other pack members. The one who is able to make the most fun of the other is victorious. When it is not roleplayed out it is determined by rolling Manipulation + Expression (difficulty is your opponent's Willpower).

Harrying

Wolves are adept at running their prey ragged, driving them on relentlessly until their victims fall to the earth exhausted. The Garou have developed a technique very similar to this. They seek to exhaust an enemy mentally, making him feel as if there is no hope so that he will give up.

When Harrying a person, the Garou deploy themselves in several groups so that they always have one of their own behind, ahead and to the sides of their prey. The rearmost Garou chases the prey into a Garou in the lead or on the side. That Garou then surprises the prey (ideally) and may choose to attack. More often, the surpris-



ing Garou will simply growl threateningly at the target (use the Facedown system, above) until the prey flees. Humans who lose a Facedown while being Harried always lose one point of Willpower. Then the surprising Garou becomes the rearmost chaser, and the former rear Garou rotates up to the lead or a side. They repeat this process until the prey has no more Willpower, at which point the target will be much easier to defeat.

The rules for this are as follows: the chasing Garou and the prey each roll Dexterity + Athletics against a difficulty of 5. If the Garou scores the most successes, he is successfully steering the prey toward another Garou. The distance between Garou is typically 100 yards or so, so the pursuing Garou must win the success test five times (on average) to steer the prey to the next Werewolf in line.

If the prey scores more successes, however, he has shaken his stalker momentarily, and may attempt to escape. Both characters roll Dexterity + Athletics again, with a base difficulty of 5 for both. However, the Garou must add the number of successes by which he lost the last roll to his base difficulty. Thus, if the prey scores four successes more than the Harrying Garou, on the next roll the prey has a difficulty of 5, but the Garou has a difficulty of 9. If the Garou does not win this second success test, he must resort to Tracking to find the prey. If he was less than one turn away from the next Garou, that Garou may help as well, and they may combine their successes.

Rarely, the prey will stand and fight, trying to overcome either the pursuing Garou or a Garou who surprised him. If this occurs, conduct normal combat. Garou will never back down to their prey.

Werewolves may Harry in any of their quadrupedal forms, as these forms are best suited to this sort of work. Garou use Harrying when kidnapping one of their young from human or wolf families. They split the character off from the rest of his pack or family, then chase him to exhaustion. Away from his support system, and mentally exhausted, the character can more easily be transported to his tribe, where he can begin adjusting to his new life.

Hunting

Garou need to eat, and often they don't have the cash to hop down to the local supermarket and pick up a couple of steaks. More often, they must hunt down their food. This is an extended action, using Perception + Primal-Urgue. The difficulty depends on the location the character is hunting in (naturally, it is easier to find food in a game preserve than in the desert). Characters may hunt for up to four hours in a given area before they will need to move on. For every two successes that they gain, they find enough food for one meal.

Social

Animal Attraction

Garou can be very attractive to humans, in a dangerous sort of way. They can also be very threatening — it tends to be one way or another, with little middle ground.

Through the use of his animal magnetism the Garou seeks to overcome the human's emotional defenses. This cannot be attempted after a human has a negative reaction to the character due to the Delirium (see the Setting Chapter).

This attraction should not be confused with seduction. The Garou does not seek to woo the horrid he targets, but to stir the primal passions within her, to draw out her beast nature and chain it to his own for a time. However, not everyone is comfortable getting in touch with the beast and this can backfire.

Animal Attraction is an extended, resisted success test. The Garou rolls Charisma + Primal-Urges with a difficulty equal to the Garou's own Rage. The number of successes needed in this test is equal to the target's Willpower. A botched roll by the character signifies that the target gained a direct look at the beast and is now under the effects of the Delirium. A failure indicates that she is uncomfortable around the character, and does not like to be near him. It is likely that the target will call for help or otherwise endanger the character.

The more successes the character gains, the more attracted to him the human is. It is in this way that Garou breed with humans without having to resort to subtle social tricks.

Seduction

Seduction is an unnatural means of gaining intimacy with another person, because every step is carefully staged and real feelings are not shared (they are faked). A seduction goes in stages, and unless a person is successful in each successive stage, she will not succeed at all. This system is designed to replicate the activities of a dominant person (not necessarily male) over a more submissive one. If the emotions and motives are true, then you should ignore this system and roleplay it out.

Opening Line: Have the player roll Appearance + Subterfuge. The difficulty is the Wits + 3 of the subject (the player gains a bonus of 1-3 dice if it's a good line, minus 1-3 if it's a stupid one). Each success adds an extra die to the roll on the next stage.



Witty exchange: Have the player roll Wits + Subterfuge. The difficulty is the Intelligence + 3 of the subject. Again, give bonuses and penalties for roleplaying. Each success adds an extra die to the roll on the next stage.

Conversation: Have the player roll Charisma + Empathy. The difficulty is the Perception + 3 of the subject. Again, roleplaying bonuses come into play here.

Intimacies: At this point, the couple may move to a private area and become physically intimate.

Oration

If a player wants his character to give a speech, but doesn't want to actually stand up and recite it, you can use this system. Simply have him make a Charisma + Leadership roll. The difficulty depends on the mood of the crowd, its willingness to hear what the orator says, and its penchant for throwing rotten vegetables; usually it is a 7. If the orator has any sort of reputation, you may wish that to change the difficulty by +/-3. The number of successes indicates how receptive the crowd is (see the following chart). It is a simple roll, so the player has only one crack at it. A failure indicates that the character is ignored. A botch indicates that the character is going to be lynched, or if that sort of thing isn't common, then booing will begin.

Successes	Crowd Reaction
One Success	They listened, but aren't excited.
Two Successes	You've convinced them somewhat.
Three Successes	They're won over by what you've said.
Four Successes	The crowd is completely enthralled.
Five Successes	The crowd is in the palm of your hand.

If the speech is vital to the story, then you can let the player make several rolls. If you want to spend some time on it, you can make it an extended action, each roll mixed in with roleplaying. The character can spend as many turns as he would like on the speech, but after the third turn, the difficulty goes up by one each turn. More successes than five might be required to completely win over the crowd.

Credibility

This system is used when a character attempts to persuade someone that she is actually telling the truth, such as when a witness attempts to persuade the jury that she is not lying, or when someone tries to convince someone else that she is indeed who she says she is (even if she's not). It is normally a simple roll. The player must make a Manipulation + Leadership roll. The difficulty is the target's Intelligence + Subterfuge. Lower the difficulty by 1-3 if the character is telling the truth (people can sometimes tell). Each success indicates a higher degree of believability. Five successes indicate that the subject

or subjects are completely convinced. A failure indicates disbelief, while a botch indicates that the character is caught in a lie (or that the subject thinks he has caught the character in a lie).

Performances

This system is used whenever a character gives any type of performance, whether it be comedy, music, acting or storytelling. It can be on a stage or in a nightclub, formal or informal, and the audience can be humans or Garou.

Have the player roll the appropriate Attribute + Ability. It could be Wits/Intelligence/Charisma/Dexterity + Music/Acting/Leadership — the Storyteller decides which, depending on the type of performance. The difficulty is assigned by the Storyteller on the basis of how receptive the audience is. A failure indicates a lackluster, eminently forgettable performance. A botch indicates a miserable performance that cannot even be finished — the instrument breaks or the character is booted off the stage.

The number of successes indicates how moved the audience is (see the chart below). These successes determine the artistic merit or technical verisimilitude of the piece.

Successes	Your Performance	Reaction
One	Mediocre	Polite Applause
Two	Average	Approval
Three	Good	Genuine Appreciation
Four	Superior	Vigorous Applause
Five	Exceptional	Ecstatic Reaction
Six	Superb	Immediate Sensation
Seven	Brilliant	Miracle, Once in a Lifetime

Fast Talk

This system describes a method for browbeating and confusing someone into submission. The player must roll Manipulation + Subterfuge, though Charisma or Appearance can sometimes be used, as could Acting. The difficulty is the target's Wits + Streetwise. Every success takes away one of the dice the target gets on the next turn, which could well be an Intelligence roll to remember what she was intending to do in the first place (like arrest the character). The target is allowed to make whatever rolls she wishes; however, the fast talking is likely to confuse her too much at some point to take the appropriate action. Willpower points can be expended to resist the fast talk. Failure indicates that the attempt has faltered, and the subject can try to get something in edgewise. A botch indicates that the subject doesn't get confused, only angry. Fast talk by this character will never again be effective on them.

Repeated rolls might be necessary to confuse the subject enough so that she really doesn't have a clue to what is going on. As Storyteller, you need to run attempts at fast talk in a way that is consistent with the mood of your game. It can be as slaphappy or as deadly serious as you like.

Interrogation

Interrogation can occur in a number of different situations. It is a form of questioning, not torture, though Intimidation is certainly employed. Torture can be used, but you will have to develop your own rules for that if you wish to include it in your Chronicle.



Have the player make a Manipulation + Intimidation roll; the difficulty is the victim's Willpower. The number of successes indicates the amount of information obtained (see the chart below). A failure indicates she has learned nothing of value. A botch indicates that the victim tells her nothing, and will never tell her anything — or worse, he lies. For this reason, it is often necessary for the Storyteller to make the roll for the player.

Successes	Information
One	Only a few mumbled facts.
Two	Some relevant facts.
Three	Much interesting information.
Four	The victim talks on and on.
Five	You learn everything.

Narrative Combat

There are many occasions where someone will use violence to solve a situation, but you as the Storyteller either won't want to deal with it, or won't want to encourage it. There are other times when you want a simpler, more roleplaying-oriented combat system. If this is the case, then narrative combat is for you.

This may sound good, but it might not be your cup of tea. If you like full-fledged, balls-to-the-wall combat, then go to the Advanced Combat section of this chapter for details on how to give it a preeminent place in your roleplaying. Only use this system if you are looking for something else entirely. There are certain situations (and troupes) for which one or the other will work better. Pick and choose on a case-by-case (or even Scene-by-Scene) basis.

These combat rules are very simple, but they require intense roleplaying. In order to make them work, the Storyteller needs to use a lot of imagination and a great deal of common sense. More importantly, the players need to give the Storyteller as much trust during combat as they do during any other sort of dramatic resolution. Remember, rules are never necessary to make a story seem real — only imagination is required.

In order to encourage roleplaying, the Storyteller is encouraged to award Willpower points whenever characters take actions especially appropriate to their personalities.

Note: The basics of this system are the same as the basics of the Advanced system; thus, reading this will help you understand the Advanced system. Merging the two is not a difficult chore.

Initiative: The Storyteller needs to decide who will make this roll first, and in what order everyone will follow, thus determining who will strike first (or she can simply declare that everything is pretty much simultaneous). Certain rolls, such as Perception + Streetwise or Wits + Alertness, might be called for. Assuming you are using turns at all (you don't need to), this order could simply repeat itself each turn.

Attack Roll: Whoever wishes to attack another character must make an attack roll depending on the style of combat being entered; this can vary from action to action.

- Fisticuffs — Dexterity + Brawl
- Firefight — Perception + Firearms
- Using other weapons — Dexterity + Melee

The difficulty is determined by the Storyteller, and is strictly a judgment call, based on factors such as overall visibility, the gun being used, and other circumstances.

Other actions are often taken during combat as well, and usually require some sort of roll. Integrating the two types of action is fairly simple and is the responsibility of the Storyteller.

Dodge: If people have enough warning, they can attempt to dodge. They simply make a Dexterity + Dodge roll, and the Storyteller determines the difficulty based on factors such as the distance to the nearest cover, the amount of room to move in and how encumbered the character is. Each success obtained on a dodge roll reduces the number of successes obtained on the attacker's roll; if the number of successes is thus reduced to zero or less, then no wound was received whatsoever.

Damage: There is no roll for damage — the number of successes rolled for an attack is added to the damage factor of the weapon (given below) to indicate the total damage inflicted. This is the number of health levels the target loses.

Weapon	Damage
Pistol	3
Rifle	4
SMG	5
Shotgun	6

However, the target is given a chance to reduce this potential damage by rolling Stamina + 2 against a difficulty of the weapon's damage factor + 3; each success reduces the damage by one.

Well, that's it — the rest is all bells and whistles and you get to add it in yourself. Use your powers of description to make the scene as vivid as possible, and leave yourself as open to creative actions taken by the characters as you can. If they want to swing down on the chandelier, give them a chance to do so. Remember, narrative combat is whatever you make of it.

Advanced Combat

Advanced combat is neither a complete slugfest nor a number-crunching calculator frenzy. We have attempted to capture the drama of violent conflict while not downplaying the grim reality of what is going on. We have made every effort to create a system true to the dynamics and limitations of real combat, while still allowing for the unique elements that Garou bring to it.

The object of combat is to harm someone else (or at the very least, restrain him). Therefore the object of almost all combat actions is to inflict harm.

The rolls made in combat are used to determine whether or not an attack has succeeded, and the number of successes determines how much damage has been caused.

Almost all combat turns are around six seconds long in real time, though they will take somewhat longer than that to resolve. You need to work to keep the combat fast-paced; if it gets too bogged down it loses much of its dramatic impact.



Types of Combat

There are three types of combat, all of which use the same basic system, yet have some minor differences: the firefight, the melee and the brawl. Each has its own section which details some of the options and complications of that form of combat, but the framework they all use is described below.

As with all action scenes, combat turns begin with an initiative roll. However, because combat can sometimes get a little sticky, it is divided into three stages to make it easier to keep track of things. They are the Initiative, Attack and Resolution stage.

Stage One: Initiative

This stage is used to organize the turn, and is where characters must declare their actions. When characters are in a situation where combat is likely to ensue, the Storyteller must be sure to describe what is happening, and what is possible and likely to happen so the players can fully understand their options. This is the only time that the player may announce that she is spending Rage points. If this is not stated, the player must wait until the next round.

Declarations: There are a number of different actions which characters can take — anything from leaping behind a wall to trying to shout a warning. The player must declare what he is doing in as much detail the Storyteller requires. Within the context of the combat system the actions are described as maneuvers, and include such things as Dodge, Fire Weapon, Run, Leap, Revert and Crawl. It is at this point that everyone needs to decide what weapon to use, if any. If a weapon must be drawn, it may affect the difficulty of the Initiative roll.

Initiative Roll: Initiative rolls are made using Wits + Alertness against a difficulty set by the Storyteller, who judges it according to the circumstances.

However, the number of dice which can be rolled may be increased or reduced because of the Initiative factor of the weapon or maneuver. Some actions simply take longer than others, and some of the more bulky weapons take a relatively long amount of time to draw and aim. Those characters who already have their weapons oriented toward their target at the beginning of the turn (if, for instance, they were shooting at it last turn) can ignore the initiative factor if it would hurt them.

If your dice pool for initiative is reduced to zero (or less) by the initiative factor, then you go after everyone who had any successes on their rolls. Subtract the initiative factor from the total before figuring in wound levels — if they leave you with no dice to roll, then you cannot act with that weapon or attack.

Who goes first: The character with the fewest successes describes her action first, with those characters who rolled more successes taking their actions in ascending order of successes. Those who botch do not get to take an action at all.

The person with the most successes then resolves the action in the manner described in Stage Two. Only when that character is done do you go on to the person with the next highest number of successes. People who have the same number of successes take their actions at the same time.

Initiative Difficulties

Difficulty Situation

2	Waiting in ambush for target
3	Weapon is ready
4	Weapon is in hand (but not aimed)
5	Target is very close by
6	Standard difficulty
7	Weapon must be drawn from hip-holster
8	Weapon is in sock, scabbard, pants leg, etc.
9	Weapon must be drawn from bag
10	Character is totally surprised

Stage Two: Attack

The attack is the heart of the combat turn. It is where the success or failure of an attack is determined, as well as something of its potential impact on the target. The more successes on an at-





tack roll, the more damage inflicted—the relationship is direct.

The Roll: There are three different types of attack rolls; which one to use is determined by the type of combat the character is engaged in.

- For firearms combat, roll Perception + Firearms
- For melee combat, roll Dexterity + Melee
- For brawling, roll Dexterity + Brawl

The difficulty is determined by the Storyteller, who bases it on the circumstances around the roll. The difficulty is partially based on the Storyteller's whimsy; it is upon her imagination and vision that everything must be based.

If no successes are obtained then the character has failed her attack and no damage is inflicted. If a botch is obtained, then not only does she fail, but something nasty happens; the Storyteller needs to make up something awful.

However, if she is using weapons, the number of dice rolled might be modified by the Accuracy Factor of the weapon. If your dice pool for the attack is reduced to 0 (or less) by the Accuracy Factor, then you may only attack by using Willpower. Subtract the initiative factor from the total before figuring in wound levels—if they leave the attacker with no dice to roll,

then she cannot act

Accuracy Difficulties

Difficulty Situation

2	Weapon is touching target
3	Gun muzzle is inches from target/Target's back is turned
4	Standard for point blank range/Target is not paying attention
5	Point blank, visibility is reduced/Target is easy to reach
6	Point blank, visibility is severely reduced/Target is open
7	Standard for close range/Standard difficulty with cautious target
8	Standard for medium range/Target is moving swiftly
9	Standard for long range/Target is difficult to reach
10	Target is tiny, or is nearly completely concealed by cover



with that weapon or method of attack.

Dodge: If the opponent gained the initiative, a character still has the option to dodge at any point. In fact players may announce at any time that they are using their action (or part of it, by dividing their Dice Pool) to make a dodge, simply by declaring "Dodge!" In some situations a dodge many not be allowed, such as in confined quarters or in cases where a character has been completely startled.

After a turn in which a dodge is performed, the dodging character's initiative difficulty should be increased by two.

Stage Three: Resolution

This is the stage in which the practical outcomes of attacks are determined, and the Storyteller describes what has occurred in the turn. It is a mixture of game and story, for though the dice never lie, the Storyteller must interpret what luck has decreed.



Firearms Chart

Weapon	Init	Accur	Range	Dam	Rate	Im	Recoil	Clip	Con
Revolver, Lt.	-1	+1	15	3	3	4	1	6	P
Revolver, Hv.	-2	+2	20	4	2	5	2	6	J
Pistol, Lt.	-2	+1	20	3	4	4	1	17+1	P
Pistol, Hv.	-3	+2	25	4	3	5	3	7+1	J
Rifle	-4	+4	200	4	1	5	2	5+1	N
SMG, Small*	-2	0	25	4	18	5	2	30+1	J
SMG, Large*	-3	0	50	5	21	6	2	30+1	T
Assault Rifle*	-4	+2	150	6	21	7	3	42+1	N
Shotgun	-4	+3	20	6	1	7	2	5+1	T
Shotgun, S-auto	-4	+3	20	6	3	7	2	8+1	T

* indicates that the gun is capable of three-round bursts, full auto and sweeps.

Damage: The amount of wounds which have been inflicted on the target is determined by adding the number of successes obtained to the damage score of the weapon. The resulting number is called the damage total and indicates how many health levels the target loses.

Soak: The target is allowed to make a roll in order to see how many wound levels might be avoided. Not every injury actually causes as much damage as it is capable of. The victim rolls Stamina + 2, with the difficulty based on the general deadliness of the weapon + 2, or in the case of guns, the caliber of ammunition that is being used; this number is listed separately for each weapon as the Impact Factor. In the case of Garou, silver and biochemical weapons may not be soaked except with the gift of Luna's Armor (see Gifts).

The character may also add a number of dice to this roll equal to any dodge successes which have been obtained. A successful dodge not only makes it more likely he will not be hit, but makes it less likely that he will be hit in a vital area.

General Complications

•**Delaying an Action:** Characters who gain initiative can voluntarily decide to delay their action until later in the turn. At any time they can decide to step in and take their action—even during another character's action (for example, if they wanted to dodge someone else's blow), as long as it was before the dice were rolled. Unless the two actions directly conflict, the Storyteller should first resolve whatever action is being performed at the moment, just to keep things as simple as possible.

•**Multiple Opponents:** A character in melee or hand-to-hand combat with more than one adversary loses one die from her Initiative roll for every opponent fighting her that turn.



Firefight

A firefight is any type of armed combat that involves using projectile weapons—things like Uzis and sawed-off shotguns. A combatant normally needs to be within sight of his opponent in order to engage in a firefight.

Characters can take more than one action within a turn by splitting their Dice Pool (or using Rage). However there is a practical maximum on the number of bullets that a gun can fire, as noted in the weapon's rate.

Rate: The maximum number of bullets the gun can fire in a single turn.

Clip: The number of bullets that can be held in one clip or in the barrel. The +1 indicates that a bullet can be held in the chamber, making the gun ready to fire.

Conceal: P = can be hidden in a pocket, J = can be hidden inside a jacket, T = can be hidden inside a trenchcoat, N = cannot be hidden on one's person at all.

Range: This is the practical range of the gun in yards. The gun may be fired up to double the listed range, but it is considered to be a long range shot. Close range refers to any target within 25% of the gun's range (thus a light pistol has a close range of

five yards) and medium range includes the distance between close and the range listed on the chart.

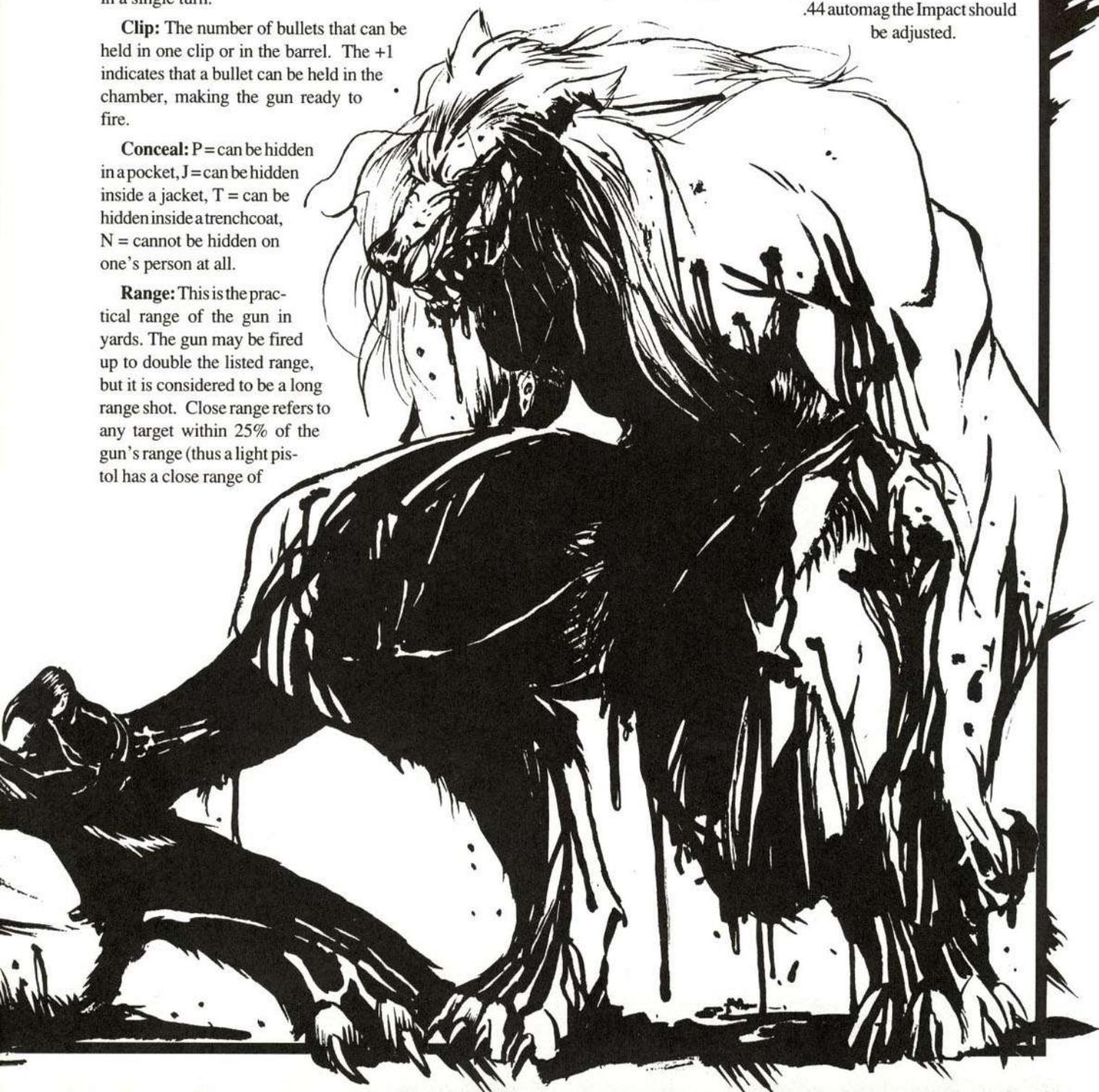
Initiative Factor: The number of dice added or subtracted from the Dice Pool on initiative rolls.

Accuracy Factor: The number of dice added or subtracted from the Dice Pool on attack rolls.

Damage: The number added to a success to determine how much damage is caused.

Impact: The difficulty of the target's Stamina roll to soak the damage inflicted. This is based on the size of ammunition weapon uses. The Firearms Chart presents the standard for that weapon; if the Storyteller decides the weapon is a .22 caliber or

.44 automag the Impact should be adjusted.



Recoil: The cumulative penalty on your Dice Pool for multiple shots.

Complications

• **Point Blank Range:** The standard difficulty is 4. The damage score is also +3.

• **Close Range:** The standard difficulty is 7, but it can be adjusted depending on such factors as the size of the target, the amount of cover it has and outside factors such as wind and visibility.

• **Medium Range:** The standard difficulty is 8, but it can be more, again depending on conditions.

• **Long Range:** The standard difficulty is 9, but it can be as high as 10 depending on circumstances.

• **Reloading:** This takes at least one full turn, unless the gun uses clips, in which case it is possible that a new clip (if handy) can be loaded quickly enough to enable the combatant to shoot on the same turn. Roll Firearms + Wits against a difficulty of 6; if three or more successes are obtained then the gun can be shot on the same turn — however the Accuracy Factor is reduced by 3 and the action takes place after all other actions have been completed.

• **Armor:** The armor rating is actually the number of extra dice that can be rolled on the soak roll when wounds are calculated.

• **Two Weapons:** Two weapons can be used at the same time by having one in each hand (if the weapons normally require two hands, you need a Strength rating of at least 4). The combatant still has to divide up her dice pool, but she is able to bypass the recoil rules limiting the number and reducing the efficiency of the shots that are taken.

• **Dodge:** Dodging in firefights is a bit different from other forms of combat. The difficulty for the roll is strictly determined by how close cover is, for the dodge roll incorporates diving for cover as the means to avoid getting shot. Even if an opponent gains the initiative (gets off the first shot) the defender still has the option to dodge, thereby gaining the potential to get out of the field of fire. A dodge can be declared at any time before an opponent rolls the dice simply by announcing "Dodge!" and then making a dodge roll. However, if the defender has already used all her dice for the turn, she may not dodge. In some situations, declaring a dodge will not be allowed by the Storyteller because it does not make sense (e.g. an ambush).

To dodge, the combatant rolls Dexterity + Dodge. The difficulty depends on the availability of nearby cover. Each success takes away one of the opponent's successes. The defender can even take away successes from differ-

ent opponents, though this means splitting the successes between them.

Remember that a dodge involves finding some sort of cover from which to avoid the bullets. This will probably have a detrimental effect on the defender's intended action that round, as it is given up in favor of self-preservation. After a dodge attempt, the defender usually ends up behind some sort of cover or, at the very least, lying on the ground (if there was no cover to be found).

A combatant can also dodge while already behind cover. This assumes that he is ducking back and forth behind the cover, only exposing parts of his body for brief moments while shooting and then pulling back behind protection. The cover makes the difficulty higher for shooting the character while a successful dodge will take away a number of the successes gained. This can be a very useful defensive maneuver.

The availability of nearby cover determines the difficulty of the dodge.

Difficulty Terrain

8	Flat and featureless, no cover (dive to the ground or crouch and run at angles).
7	Partial cover within running distance (3 yards).
6	Full cover within running distance (3 yards).
4	Full cover within diving distance (1 yard).
2	By moving back half a step, the combatant is back under full cover.

Options

• **Full Auto:** The full auto option is the most damaging attack a firearm is capable of. It involves unloading the full contents of a gun's ammunition clip within a very short span of time. However, the gun becomes a bucking bronco, difficult to control and even harder to aim.

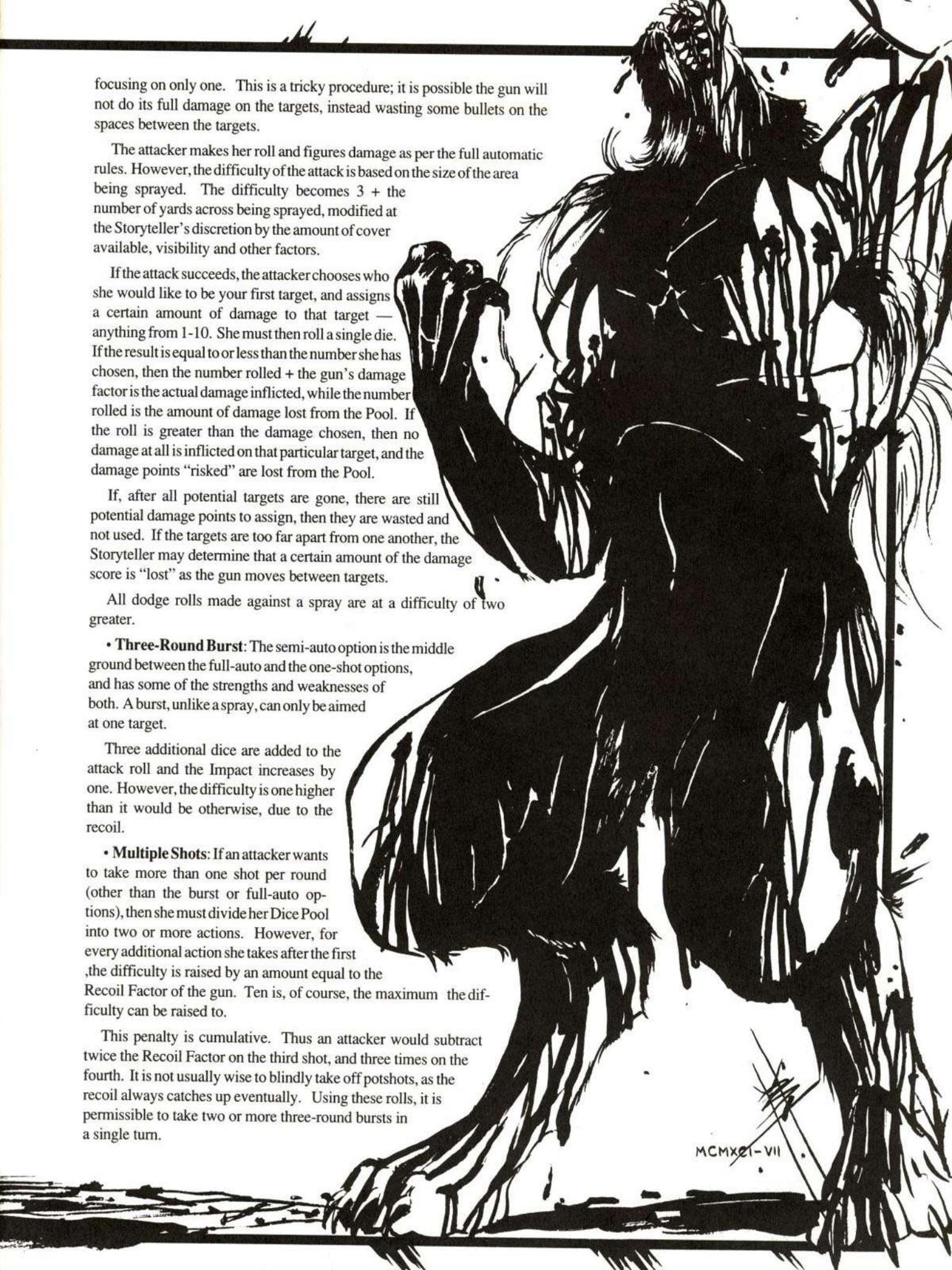
Seven additional dice are rolled on the attack and the Impact of the gun increases by 2; thus the attack is that much more likely to hit and cause damage. However, the difficulty is raised by two (to a maximum of 10) due to the aiming problems.

Whenever the full-auto option is used, the entire clip of the weapon is used up, and no other action can be taken that turn using that weapon (except to swing it as a club or use the attached bayonet). However, some rare weapons have especially large clips which allow two turns of full-auto fire instead of just one.

A Firearms score of at least 1 is needed to employ this option properly; those with no skill have an automatic difficulty of 10.

• **Spray:** When on full auto an attacker can decide to spray across a number of different targets instead of





focusing on only one. This is a tricky procedure; it is possible the gun will not do its full damage on the targets, instead wasting some bullets on the spaces between the targets.

The attacker makes her roll and figures damage as per the full automatic rules. However, the difficulty of the attack is based on the size of the area being sprayed. The difficulty becomes $3 +$ the number of yards across being sprayed, modified at the Storyteller's discretion by the amount of cover available, visibility and other factors.

If the attack succeeds, the attacker chooses who she would like to be your first target, and assigns a certain amount of damage to that target — anything from 1-10. She must then roll a single die. If the result is equal to or less than the number she has chosen, then the number rolled + the gun's damage factor is the actual damage inflicted, while the number rolled is the amount of damage lost from the Pool. If the roll is greater than the damage chosen, then no damage at all is inflicted on that particular target, and the damage points "risked" are lost from the Pool.

If, after all potential targets are gone, there are still potential damage points to assign, then they are wasted and not used. If the targets are too far apart from one another, the Storyteller may determine that a certain amount of the damage score is "lost" as the gun moves between targets.

All dodge rolls made against a spray are at a difficulty of two greater.

- **Three-Round Burst:** The semi-auto option is the middle ground between the full-auto and the one-shot options, and has some of the strengths and weaknesses of both. A burst, unlike a spray, can only be aimed at one target.

Three additional dice are added to the attack roll and the Impact increases by one. However, the difficulty is one higher than it would be otherwise, due to the recoil.

- **Multiple Shots:** If an attacker wants to take more than one shot per round (other than the burst or full-auto options), then she must divide her Dice Pool into two or more actions. However, for every additional action she takes after the first, the difficulty is raised by an amount equal to the Recoil Factor of the gun. Ten is, of course, the maximum the difficulty can be raised to.

This penalty is cumulative. Thus an attacker would subtract twice the Recoil Factor on the third shot, and three times on the fourth. It is not usually wise to blindly take off potshots, as the recoil always catches up eventually. Using these rolls, it is permissible to take two or more three-round bursts in a single turn.

• **Cover:** Characters will often use cover to help protect them against enemy fire. Targets hiding behind cover are harder to hit, simply because there is less of them to see. Cover causes the difficulties of those shooting to increase by an amount determined by how much of the defender's body is still out in the open. However, though it acts to protect the target, it can also hinder him from returning fire, and in some rare instances it can completely prevent him from doing so. This restriction is indicated by an increase of the target's own difficulty by an amount between 1-3, depending on how restrained he is. For instance, ducking out from around a corner to shoot may increase the difficulty by one, while watching a shootout through cracks in a battered wall will prevent the target from firing back at all.

<i>Cover</i>	<i>Difficulty</i>
Lying flat	+1
Running	+2
Behind pole	+3
Behind wall	+4
Head exposed	+5

• **Aiming:** An attacker may add her Perception rating to her Perception + Firearms Dice Pool twice if she spends time aiming. However, it takes one turn for each die added, to a maximum of Perception — it takes time and patience to aim. Additionally, the target may not be moving at a speed faster than a walk. An attacker can aim for fewer rounds than her Perception rating, but she can only add one die for each round spent aiming — she may not reach her full potential if she doesn't aim long enough. Shotguns and SMGs cannot be aimed.

If the gun has a scope, then you +2 may be added to the Dice Pool in addition to the die added to the Dice Pool for Perception after one round of aiming. After the +3 added in the first round

(+2 for the scope and +1 for your Perception), one die is added for each successive round up to Perception + 2 as outlined above.

Melee

Melee refers to fighting with weapons — anything from broken bottles to silver axes. Combatants need to be within one or two yards in order to engage in melee. This system describes combat without guns but with hand-held weapons of any sort.

Initiative Factor: The number of dice added to or subtracted from the Dice Pool on initiative rolls.

Accuracy Factor: The number of dice added to or subtracted from the Dice Pool on attack rolls.

Damage: The number added to your success to determine how much damage is caused.

Parry Bonus: The number of extra dice added to a parry roll.

Conceal: P = can be hidden in pocket, J = can be hidden inside jacket, T = can be hidden inside a trenchcoat, N = cannot be hidden on one's person at all.

Options

• **Parry:** Instead of making a dodge, a player can elect to parry instead, which means using his weapon to block the blow. The combatant rolls Dexterity + Melee (plus the parry bonus) against a difficulty of the opponent's Melee + 4. Every success reduces the opponent's attack successes in melee or hand-to-hand combat by one. A combatant may only parry melee weapons or unarmed attacks.

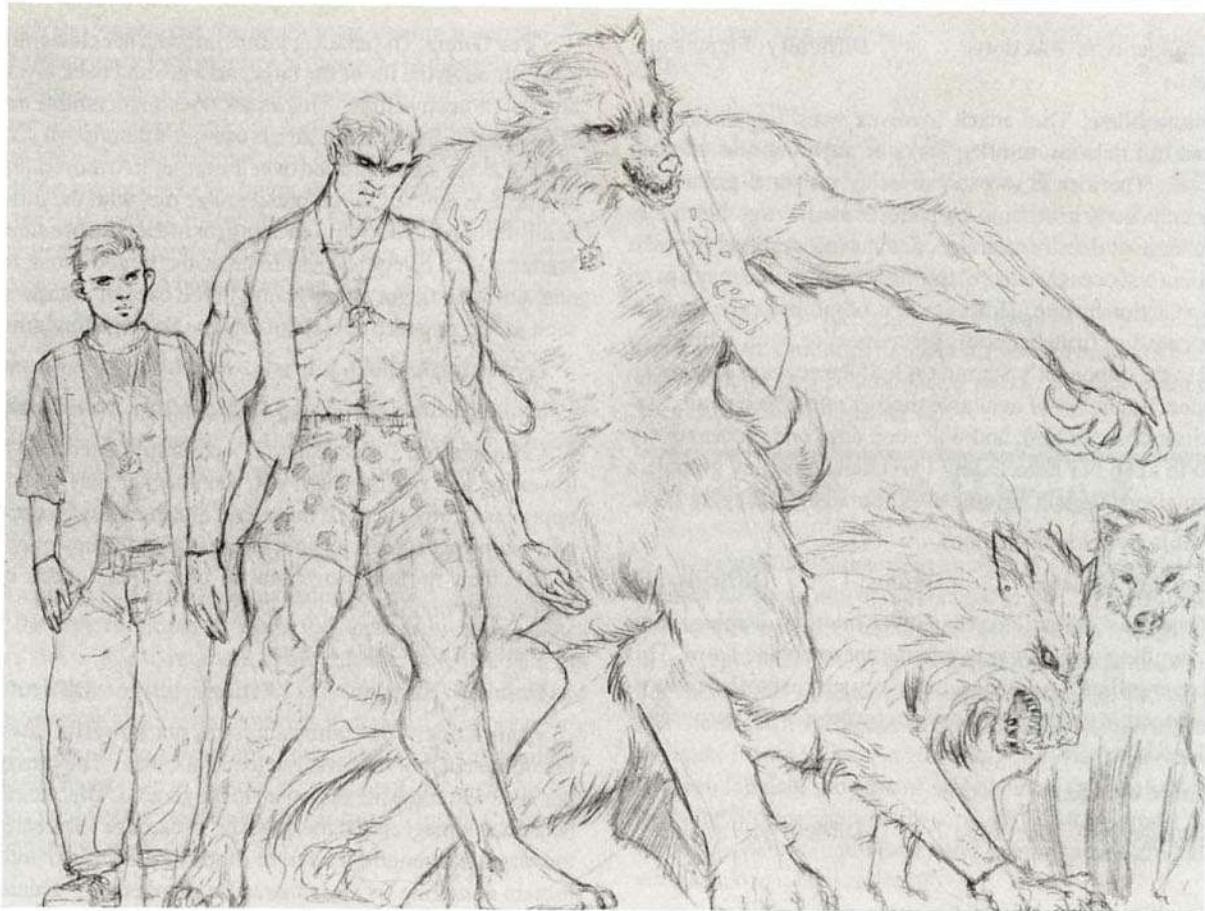
• **Dodge:** A character can actively dodge instead of trying to match her opponent head-to-head. Instead of Dexterity + Brawl, the defender rolls Dexterity + Dodge (the difficulty is the opponent's Dexterity + 3). Every success takes away one of the opponent's successes.

A player can declare a dodge at any time before an opponent rolls the dice simply by announcing "Dodge!" and declaring the number of dice from her Dice Pool she will employ. If she has

Weapons Chart

Weapon	Initiative	Accuracy	Parry	Damage	Conceal
Sap	-1	0	-1	Strength	P
Club	0	+1	0	Strength +1	T
Knife (*)	0	+2	+1	Strength +1	J
Foil	+3	+3	+1	Strength +2	T
Saber	+2	+1	+2	Strength +4	T
Axe	0	-1	0	Strength +4	N
Stake	0	+2	+2	Strength +2	T

(*) — includes Klavie



already used all the dice from her Dice Pool, then she can no longer dodge. In some situations, declaring a dodge will not be allowed by the Storyteller because it does not make sense (e.g. a surprise attack).

Brawl

A brawl describes a hand-to-hand battle, fighting with bare hands and claws — combat without weapons. Combatants need to be within touching distance to engage in a brawl. Brawling is very different from the other two forms of combat in that instead of being organized around weapons used, it is organized around maneuvers taken.

The following are the different maneuvers available to combatants engaged in brawling combat. Just below the Maneuvers Table there is a list of descriptions for each maneuver, going into more detail about how each works.

Maneuver Descriptions

- **Bite:** A bite is one of the most basic attacks in the game, and causes aggravated wounds.

Usable by: Crinos - Lupus

Damage: Str + 2 **#Actions:** 1 **Difficulty:** 7

- **Body Slam:** The combatant charges forward, hurling her weight into her opponent in an attempt to damage him. It is also possible to damage oneself with this attack. Three successes

are needed to unbalance an opponent; the character does one point of damage to herself for every success less than three that she rolls. If she succeeds, her opponent is off balance, and the difficulty of the rest of his actions for this round will be increased by two. Also, if another Body Slam is done to the same target in this round, he will fall to the ground and be automatically stunned. Strength is the basis for damage, plus one die for each success scored over the opponent's Strength on the attack roll. The opponent may not attack this round if this attack is successful. If the combatant does not roll at least three successes, this maneuver has failed, and her opponent may attack as if she had no dice left to roll this turn, even if she still had dice remaining.

Usable by: Homid - Lupus

Damage: Special **#Actions:** 1 **Difficulty:** Opponent's Strength

- **Overbear:** The combatant grasps his foe, hoping to either immobilize him or get a better shot at biting into flesh. If he scores more successes than his opponent's Strength, he has knocked his opponent down. Next round he has the advantage of having the target immobilized. Add the successes he rolled over the opponent's Strength to his Strength dice for damage determination. Any character struck by this attack loses his attacks for the current turn. If this attack is successful the combatant should be standing on top of his victim.

Usable by: Crinos - Lupus

Damage: N/A **#Actions:** 1

Difficulty: Opponent's Dexterity

• **Immobilize:** This attack involves wrestling maneuvers such as full nelsons, arm/leg locks or anything else one can think of. The idea is to exert pressure on some part of the opponent's body in order to keep him from moving. Normally this maneuver does no damage. Each success rolled over the opponent's successes reduces the number of dice he may use on his next action by one. However, it is possible for the attacker to allocate dice from her pool as damage dice, with a difficulty equal to the opponent's Stamina + 3. If the attacker reduces an opponent's number of available dice to zero, she has successfully immobilized him, and will need only one success every round to keep her hold. Only two characters may grapple a human-sized target in any one turn. Damage is not aggravated.

Usable by: Homid - Crinos

Damage: Variable **#Actions:** 1 **Difficulty:** 6

• **Evasive Action:** This maneuver involves leaping, spinning, jumping and diving in an attempt to escape harm. This maneuver inflicts no damage, but every success rolled reduces the opponent's number of successes by one for the purposes of attack and damage.

Usable by: Homid - Lupus

Damage: N/A **#Actions:** 1 **Difficulty:** Variable

• **Fur Gnarl:** The attacker lashes out with her claws, digging down through the fur of the target and peeling back layer after layer of protective hide. This attack does an incredible amount of damage by itself, and it shreds a target's defenses if successful. For every success rolled over the target's Armor Rating, the character is entitled to roll one damage die, with the difficulty being the opponent's Armor Rating (or in the case of natural fur, Stamina +2). Every success reduces the target's soak roll by one, until the target either heals (in the case of natural armor such as fur) or gets a new set of armor. Damage is aggravated.

Usable by: Crinos - Lupus

Damage: Strength - 1 **#Actions:** 2 **Difficulty:** 8

• **Hamstring:** By sinking his teeth into the tendons of the lower leg and ripping them out, the attacker may disable his opponent's movement. If this attack is successful the opponent will be unable to walk. If your target is bipedal they may move at half their normal movement at best. This attack causes aggravated wounds.

Usable by: Crinos - Lupus

Damage: Strength **Actions:** 1 **Difficulty:** 8

• **Jaw Lock:** The combatant locks her powerful jaws onto her opponent, not to harm, but to immobilize. The pressure of her jaws will force her opponent to the ground. This attack does no actual damage, but if the attacker's "damage" is greater than the target's Strength, the target drops to the ground and must remain immobile for two turns. The attacker may try and hold

Maneuvers Table

Maneuver	Roll	Difficulty	Damage	#A
Bite	Dexterity + Brawl	7	Strength + 2	1
Overbear	Str + Brawl	Opp. Dex	Special	1
Body Slam	Str + Brawl	Opp. Str	Special	1
Evasive Act. (*)	Dodge + Wits	7	0	1
Fur Gnarl (*)	Per + Brawl	8	Special	2
Hamstring (*)	Dex + Brawl	8	Str + Special	1
Immobilize (*)	Dex + Brawl	6	Special	1
Jaw Lock (*)	Str + Brawl	6	Special	1
Kick	Strength + Brawl	6	Strength + 1	1
Leaping Rake	Dex + Brawl	8	Strength + 1	2
Punch	Dex + Brawl	6	Strength	1
Rake	Dex + Brawl	6	Brawl + 2	1
Taunt (*)	Manip. + Exp.	Varies	Special	1

(*) — This maneuver may not be used by a character in a frenzy.

the lock for longer, but the target may attempt to escape. To escape from a jaw lock requires a Strength + Athletics roll with a difficulty equal to the attacker's Strength + Intimidation. The number of successes needed is equal to the damage scored by this attack. The roll to break free becomes more difficult the longer the jaw lock is held. Increase the difficulty by one every turn the jaw lock is maintained. This attack may only be performed from behind or atop an opponent, where the attacker may use her mass to best advantage.

Usable by: Crinos - Lupus

Damage: N/A **Actions:** 1 **Difficulty:** 6

Kick: A kick can range from the very simple front kick to aerial spins. Depending on the circumstances, the damage modifier may be adjusted (Storyteller's discretion).

Usable by: Homid - Crinos

Damage: Strength + 2 **Actions:** 1 **Difficulty:** 6

• **Leaping Rake:** By launching himself quickly at his adversary, the attacker hopes to injure the opponent with his claws before she is able to retaliate. This attack is only usable if the attacker has won initiative. If this attack is successful, the force of the attacker's momentum carries him out of his opponent's attack range. If the attack fails, however, he has miscalculated and lands face down in front of his opponent. He is off his feet and stunned for the remainder of this turn. This attack causes aggravated wounds.

Usable by: Crinos - Lupus

Damage: Strength + 1 **Actions:** 2 **Difficulty:** 8

• **Punch:** The attacker balls up her hand into a tight fist and swings it with all her might. The Storyteller may allow extra dice if she decides what type of punch it is she wishes to deliver: hook, jab, haymaker, etc. The damage from a punch is never aggravated.

Usable by: Homid - Crinos

Damage: Strength **Actions:** 1 **Difficulty:** 6

• **Rake:** The Garou uses his claws to rip into the opponent's flesh, delivering aggravated wounds.

Usable by: Homid - Crinos

Damage: Brawl + 2 **Actions:** 1 **Difficulty:** 6

• **Taunt and Threaten:** By barking, growling, leaping and cajoling her opponent, the attacker might actually alarm or distract it. Many Garou roll about on the ground or leap high into the air during this, and in human form are known to utter the most vivid insults imaginable. Every two successes obtained takes away one die from the opponent's next action, whatever it is. If more than one character uses the Taunt and Threaten maneuver on the same foe in one turn, the effects are cumulative. In this way it is possible for a group of characters to paralyze an opponent through confusion and fear. Such opponents may only perform actions that do not require rolls. Garou subjected to such treatment must make a Rage roll.

Usable by: Homid - Crinos

Damage: N/A **Actions:** 1 **Difficulty:** Opponent's Wits + 4

Complications

• **Immobilization:** If a target is immobilized (e.g. someone is holding them down), but is still struggling, then the difficulty for the attack roll is lowered by two. However, if the target is completely immobilized (e.g. is tied up), then no roll is required and the attack roll is an automatic success.

• **Stunned:** If the target takes more body levels than its Stamina in one round, it must spend the entire round shaking off the effects of such a debilitating attack. A Rage point can be spent to counter this effect.

Minatures and Werewolf

Werewolf is a game of savagery and violence, and combat is often the focus of a particular encounter. In many cases this combat becomes very detailed, with characters trying their best to use logic and strategy to prevail. Unfortunately, the myriad maneuvers and attack types combined with the various forms of a Garou can make keeping track of combat in one's head very difficult. For this reason, it is often a good idea to use hexagonal maps to regulate movement and combat. Not only does this help the Storyteller and players see what is going on, but colorfully painted miniatures and scenery add a great deal of visual flair to a play session.

The Basics

You only need two things to use these optional rules in your games: maps and miniatures. Miniatures are easy to find, as nearly all stores that carry gaming materials stock at least a few. Most models meant for use with near-future or cyberpunk games will work for characters in human form, and there are many fine werewolf models available for Garou in Crinos or Lupus forms.

Maps are a little more difficult, mainly because you'll have to draw them yourself. Maps drawn on 1/4" hexagonal grid paper are recommended. This paper is readily available from most hobby shops and virtually all mail-order game shops. These maps will be seen only by the Storyteller. The optimal scale for most maps will be one yard per hex. This will allow easy translation to the second type of map, the play map.

For play maps, clear acetate 1" hex grid works very well, and is available in most gaming stores. These sheets come in a variety of sizes, from 8" X 11" to 20" X 40", and vary in price accordingly. Play maps are the ones on which miniatures will be placed, and a convenient scale to use is one yard per 1" hex. This keeps them in scale with the majority of miniatures available today. Water-based markers are useful as well. These will wipe off the acetate easily, without staining. Since the same sheet will be used over and over again, this is very important.

Putting Them to Use

When it is likely that the characters are going to engage in combat or any other activity that is important to keep careful track of, have the players put their miniatures on the acetate. They can place them anywhere within reason, but usually they'll be near one edge or another.

Once the characters are positioned, use the water-based markers to draw the terrain and other map features in. Keep in mind that characters can't see through walls or around corners! They should be able to see through open doors or unshaded windows, though, so feel free to roughly sketch in some interior areas, even if the characters are outside. It's not important to be exact, but it is important to be consistent and as realistic as possible.

It is best for the Storyteller to keep track of NPCs that the characters cannot see. This will keep the players guessing, and build an aura of suspense around even the most mundane combat scene.

The Rules

When using miniatures in a game, a few of the rules need to be adjusted or clarified in order to survive the transition from imagination to concrete figures and terrain. Most changes are slight, and add quite a bit of spice to the average game. But as always, if a rule doesn't work for the group, throw it out. Miniatures are supposed to add fun to the games, not to be restrictive.

What follows are modifications to rules, and new rules governing such things as facing and area effect weapons.

Area Effect Weapons

Shotguns and automatic weapons are both capable of damaging characters in and around the target hex. The rules for each of these types of weapons are listed below.

Shotguns can fire two types of ammo: shot and slugs. Slugs are not area effect, but do the normal listed damage. Shot spreads and is an area effect weapon. At short range, it affects the target hex only, and does the listed damage. At medium range, it affects the target hex and one hex to the side of the target, and its damage is reduced by one. At long range it affects the target hex and the hexes on both sides of the target hex; damage is reduced by three. Shotguns using shot ammo cannot fire past long range. Shotguns may be sawed off, but may only fire at short range if this is done. Sawed-off shotguns affect the target hex and the hexes on both sides of the target. Damage is reduced by three.

Automatic weapons are area effect weapons simply because they are by nature meant to be. Automatic weapons always affect the hexes on both sides of the target hex, but their damage is reduced by four for these hexes. Damage for the target hex remains the same.

Note that separate attack rolls must be made on each target within a weapon's effect radius.

Dodging

When characters dodge, they are assumed to be moving for cover. In order for a character to be able to dodge, there must be some form of cover within (Dexterity) hexes. If a character successfully dodges, he winds up behind that cover. If there is no cover within the character's dodge range, he may not dodge. He may still use the Evasive Action maneuver, however, as it does not rely on terrain.

Extended Movement

Werewolves are sometimes able to put on an extra burst of speed, increasing their movement by a few yards. If a character wishes to do this, she must split her dice. Rage cannot be spent for this. The character decides how many dice to use to increase movement, then rolls that many dice. The difficulty is 10 - (character's Dexterity). Every success adds one yard to the character's movement for that turn only. Botching indicates a complete lack of coordination on the character's part — she won't be moving at all this round.

Facing

If models are being used in a game, it becomes very important to know in what direction each character is facing. Every model should have a small piece of tape on the base, denoting which direction is forward for that piece. In most cases, this will be very simple to tell (whatever direction the head is facing), but some models have strange postures or head positioning, so the tape helps to avoid arguments later.

Characters can see in a triangular region that extends forward from the hex in front of the head. Naturally, walls, trees and other obstacles will obstruct vision, as well as fog, smoke and other situation-based modifiers. Characters can normally only attack targets in this region. In some circumstances (see below) they may attack straight out to one side or the other, but such attacks will always suffer an increase in difficulty.

Characters can change facing in a round, according to the movement rate they choose for that round. Characters who stand still may change facing as often as they like within a round at no penalty. Characters who are walking may change facing any time during their move, but each change in direction will reduce their movement by one yard. Jogging characters may change their facing during their move, but may only alter their facing by one hex-side at a time. Each change of a hex-side

reduces their movement by one yard. Running characters are allowed to change their facing as if they were jogging, but doing so reduces their movement by two yards.

Characters are allowed an automatic facing change in response to hand-to-hand attacks.

Hand-to-hand Combat

Characters may engage in unarmed combat when they are within one hex of each other. They may attack targets within their front three hexes without penalty, and hexes to their rear sides with a penalty of one die. Attacks to the rear are resolved with a penalty of three dice. Remember that characters get an automatic facing change when attacked in hand-to-hand combat, so these modifiers will not be commonly used.

If characters are using hand-held weapons, they may attack from two hexes away. In this way, a character with a weapon may be able to keep an unarmed character at bay.

Space

Characters take up space. Humans occupy one hex. It is possible to move through a hex occupied by a friendly model at no penalty. The only way to move through a hex occupied by an enemy model is to kill the character that it represents. Werewolves occupy two hexes when in any quadruped form, as they are longer than humans, and take up more space accordingly. In quadruped form Garou may not attack to any of their rear hexes.



Appendix

Playing Werewolf with Vampire

If *Werewolf* is the first White Wolf game you have read, you may not be aware that it has a companion game entitled *Vampire: The Masquerade*. Because *Vampire* and *Werewolf* both use the Storyteller game system and are based on the same setting, they can easily be played together.

Playing Other Type of Characters

Though Vampires and Werewolves are enemies, those Vampires from the Gangrel Clan have the closest ties to the Garou. They are not really friendly with the Garou, but sometimes, because they can change into wolf form, they will be accepted by a pack which believes them to be Garou. If their true nature is discovered they will probably be killed, unless they have so proven themselves to the pack that they have been accepted as members of it. This is very rare, but sometimes young Garou do form such tight bonds with their friends that their evil condition is forgiven. This is an excellent way in which a player can play a Vampire character when most of the group are playing Werewolves.

Ten Ways Garou and Vampires Can Interact

Nosferatu can work with the Bone Gnawers in an espionage network *par excellence*.

In the past, the Glass Walkers made a deal with the Ventrite; in return for weakening the Brujah, the Ventrite looked the other way while the Walkers established themselves in corporate and underworld positions. Now the Glass Walkers are firmly entrenched in the city, but the other Garou don't know about their deal, and would kill them if they found out.

A Gangrel Vampire and a Garou fall in love. Neither can reveal their identities to the other's people (except, of course, the rest of the coterie/pack).

A Shadow Lord (or pack of Shadow Lords) might well work covertly with an Elder Vampire as special assassins in return for power, along with said Elder's Neonates (the other PCs).

The Gangrel and the Uktene might ally to raid the Tremere; the Uktene get first cut of the tomes and magic items. Betrayal is likely.

A Moon Dancer might hang out with the Toreador and start a band or theater troupe with them.

The Sabbat and Black Spiral Dancers ally to lay waste to a city and the surrounding countryside. For the first time in eons, allied bands of Kindred and Garou team up to fight the menace, possibly leading to the end of the Great War between the two peoples.

Ahrouns, posing as human allies or ghoul retainers (maybe with a ritual to avoid the Blood Bond), infiltrate the Brujah for the sheer pleasure of killing Ventrule. When they get through, A) they will have so much respect for their Vampire comrades (the other PCs) that they ally permanently, or B) they turn on their party. C'est la vie.

A mixed party of Kindred and Garou are captured by a Magus and must escape. In the process, they work so well together that they decide to forego their prejudices and ally.

Glass Walker PCs simply walk up and join the Anarch Vampires; after all, the fewer Elders there are, the easier it is for them to gain power in the city.

Antagonists and Mortals

*Just because you're paranoid
Doesn't mean they're not after you.*

— Nirvana, "Lithium"

Chimera

These bizarre creatures (not to be confused with the totem spirit of the same name) have been encountered by the Garou in the past, but very rarely, as they are innately shy and have very effective means of camouflaging themselves. Humans



have no idea of their existence. In its natural form, the chimera is a hairless gray quadruped about the size of a cougar, but it can shift its shape to resemble any other creature between the size of a mouse and a large horse. It can even transform into an exact duplicate of a human or Garou, and imitate speech, although it will usually have only a rudimentary idea of what it is saying.

Lately, the chimerae who inhabit the cities have become quite vicious, even sadistic. They seem to have evolved both greater intellect and a love of killing and devouring humans, and are behind many of the 'serial killer' incidents of recent years.

Strength 5, Dexterity 4, Stamina 5

Perception 6, Intelligence 1 (or more?), Wits 3

Attack: claws and teeth Str +2, can add six extra dice to multiple attacks only (extra limbs as needed)

Fomor (plural Fomori)

Fomori are those humans who have turned to the Wyrm. In the process, they gain great power, but are marked or deformed in some way. Many Fomori are mindless deformed cannibals who lurk in the woods and near landfills, but a few retain their sentience and appearance; these are used by the Wyrm to infiltrate human society.

Corporations which are controlled by the Wyrm, such as Pentex, often deliberately plant substances around the worksite that triggers a transformation by their employees into Fomori.

Attributes

Strength 3+, Dexterity 2+, Stamina 3+

Perception 2, Intelligence 1+, Wits 1+

Charisma 1+, Manipulation 1+, Appearance (usually) 0

Abilities (typical): Occult 1, Brawl 1 to 3, Stealth 1, Survival 2, Melee 1 or 2, Firearms 1, Dodge 1

Special: All Fomori have one or more special abilities, "gifts" from the Wyrm's corruption. See the list below for examples of powers, or feel free to make up your own.

Fomori Powers:

- Extra limbs — lets the Fomor make extra attacks without dividing their dice pool.

- Immune to the Delirium

- Berserker — has 5 Rage points.

- Covered in tumors filled with a noxious pus — whenever the Fomor is hit with a claw, the Garou is splattered with pus and must immediately attempt to soak three dice of damage. If the creature is hit with a melee weapon, the Garou must make a Dexterity check against a 6 difficulty (to avoid the flying pus) or take damage as above. Firearms are, of course, safe.

- The eyes of the Fomor are weird, and can actually dilate, revealing images of the damnation that is the Wyrm. Garou who gaze into the eyes must make a Willpower check against an 8 difficulty or be frozen in horror for one turn for every failure. The Fomor itself cannot attack, but its friends can.

- The Fomor's tongue is long and sluglike, and it may speak with the Voice of the Wyrm. When this Fomor chants the vile syllables of the Dark Litany, all not of the Wyrm in hearing range must make a Willpower check against a difficulty of 8 or lose half their Gnosis. The tongue may also lick in close combat for two dice of damage.

- Claws and fangs — the Fomor may attack like a Garou, causing aggravated damage.

- The inside of the Fomor's body has been replaced by a foul-smelling fungoid substance. It may infect others with a parasite by touch — the victim must make a Stamina roll against a difficulty of 7 or begin losing one point from all Physical Attributes, as well as Appearance, per day (as the fungus slowly covers him...). This may only be cured by supernatural means. Also, the Fomor may cause the fungoid mucus to coat the outside of its body, causing all who attack in melee to subtract two from their dice due to the revolting stench.

Black Spiral Dancers

The dreaded Black Spiral Dancers are the most well-known of the Garou tribes who have turned to the Wyrm. They have lived underground among horrors for eons, and are all quite insane; however, the Wyrm has given its slaves terrible gifts of their own, as well as a violent hatred for the Garou.

Black Spiral Dancers roughly resemble other Garou; however, the jaws and heads of their Crinos forms are huge and slavering, resembling a hyena's, while their ears are hairless and pointed like a bat's. Their eyes are huge and round, glowing with a red or green luminescence, while their fur is patchy and usually either albino-white or grayish-green. Their human forms are usually twisted and deformed, but some are quite beautiful.

Black Spiral Dancers should be generated as any other Garou, but are mostly metis, having inbred for ages in the deep darkness. It is completely up to the Storyteller what gifts they possess; however, some suggestions follow:

Ears of the Bat (Level Two) — This gift enables the Black Spiral Dancer to use sonar like a bat, enabling him to sense objects and foes even in total darkness.

Patagia (Level Three) — The Dancer has flaps of skin under her arms like a pterodactyl or flying squirrel (even in human form) and may glide at 25 mph.

Foaming Fury (Level Three) — The Garou's mouth bubbles and foams with a greenish fluid. Anyone bitten must roll Stamina + 4 against a difficulty of 8 or fly into a rabid frenzy.

Crawling Poison (Level Four) — This gift enables the Black Spiral Dancer to inhibit the regenerative powers of other Garou when injected into them via claw or bite; the effects last for one hour for each success the Dancer scores on a Gnosis roll against the victim's Stamina + 4.

Balefire (Level Five) — The Dancer can hurl spheres of sickly green flame at her opponent. If she hits (by rolling Dexterity + Athletics and comparing the results to the Firearms chart), the victim must roll Stamina + 4 and match or exceed the Dancer's number of successes. If he fails, he will be mutated in some way as decided by the Storyteller. These mutations are always harmful, and each success on the Dancer's roll is treated as a level of aggravated damage for the purpose of healing the mutation.

Governments

How much do the world governments suspect? How much do they know? It is hard to say. Many governments have agencies or departments devoted to the investigation of paranormal occurrences, but many of those, especially on the military end, seem to be devoted to extra-sensory phenomena, such as ESP, clairvoyance and telekinesis. In general, it seems clear that the Veil has been successful and that they know very little.

Britain has such an organization, but it is very difficult to trace. There is some suspicion that it is actually of a quasi-mystical nature, possibly with ties to similar organizations dating back hundreds of years. British Garou have reported instances of unnerving accuracy in the investigations of Scotland Yard following unfortunate Garou-related occurrences. Some say that this group is actually controlled by a Vampire, and used by her to combat her enemies.

In the United States, interest in Garou activity can be traced to two agencies: the Federal Bureau of Investigation and the National Security Agency.

The FBI is believed to contain several individuals who may suspect the truth. It is believed that some of the investigations into paranormal activities in the '50s and '60s may have turned up some Garou-related information. Originally formed to counter the impact of suspected "Communist Thought Control" research, this department, known generally as Special Affairs (though their members rarely identify themselves as such) is involved in continuing investigations. However it has dwindled significantly in power and members over the years. Proof of suspected activities is demanded by the FBI before action can be taken, and proof is what has thus far eluded them. Circumstantial evidence no doubt abounds, but that last, necessary piece of tangible evidence has escaped them — thus far.

It is believed that the NSA keeps an active file on supernatural events, but treats it as a subclassification of mass murders. They have not yet made the connections that would reveal the whole picture. The NSA is a giant fact-sifting agency. Concerned with national security from an internal perspective,

police and news reports that contain interesting or anomalous facts are routinely flagged. Investigation only occurs after the computer, or a reviewer, notices undue occurrences that may be related. Should those connections be made, the resources that could be brought to bear are truly frightening.

Police Officer: Most local cops can be found in police cruisers, often with a partner. Help is only a radio call away; usually one to five other cars will arrive within minutes of an emergency call. In extreme emergencies, up to 50 other police officers can be called in to help within 10 minutes (at least in a city).

CharacterCreation: Attributes: 7/5/3, Abilities: 15/9/3, Background: 7, Willpower: 6

Suggested Attributes: Assume a rating of two, except for Physical Traits where you can assume a rating of three.

Suggested Abilities: Alertness: 2, Leadership: 1, Brawl: 2, Streetwise: 1, Dodge: 2, Security: 3, Repair: 1, Firearms: 3, Drive: 2, Melee: 1, Stealth: 1, Investigation: 2, Bureaucracy: 1, Computers: 1, Law: 2, Police Procedure: 3.

Equipment: Lt. Revolver, Lt. Auto. Pistol, Pump Shotgun, Billy Club, Handcuffs, Radio, Badge, Flashlight.

Police Detective: Police detectives are called to the scenes of murders and other major crimes. They are likely to be the type of police officer who will become most involved in the investigation of matters related to Garou.

CharacterCreation: Attributes: 8/5/3, Abilities: 17/9/3, Background: 7, Willpower: 7

Suggested Attributes: Assume a rating of two, except for Perception and Wits, where you can assume a rating of three.

Suggested Abilities: Alertness: 3, Leadership: 2, Brawl: 2, Streetwise: 4, Intimidation: 1, Subterfuge: 3, Dodge: 1, Security: 3, Repair: 1, Firearms: 3, Drive: 2, Melee: 1, Stealth: 1, Investigation: 4, Bureaucracy: 1, Computers: 1, Law: 2, Police Procedure: 4.

Equipment: Lt. Revolver, Lt. Auto. Pistol, Handcuffs, Radio, Badge, Flashlight.

Government Agent: These characters can be from the FBI, the NSA, the CIA, or whatever local government agency is appropriate. They will often have a great deal of backup and authority.

Character Creation: Attributes: 9/5/4, Abilities: 18/10/6, Background: 7, Willpower: 8

Suggested Attributes: Assume a rating of two, except for Perception and Intelligence, where you can assume a rating of at least three.

Suggested Abilities: Alertness: 3, Leadership: 3, Brawl: 3, Acting: 1, Intimidation: 2, Dodge: 2, Subterfuge: 1, Athletics: 1, Security: 3, Firearms: 3, Drive: 3, Stealth: 3, Investigation: 4, Bureaucracy: 2, Politics: 1, Computers: 1, Law: 3, Police Procedure: 5.

Equipment: Lt. Revolver, Hv. Auto Pistol, Submachine Gun, Radio, Video Camera, Forensics Lab, Portable Phone Tap, Portable Lie Detector, Bugs, Class II Armor, Mirrorshades.

SWAT Officer: These officers are trained in the use of high-power weapons and military tactics. If things ever get out of hand with the Garou — a gun battle for instance — then they will certainly be called in.

CharacterCreation: Attributes: 8/5/3, Abilities: 15/9/3, Background: 7, Willpower: 7

Suggested Attributes: Assume a rating of two, except for Physical Traits, where you can assume a rating of three.

Suggested Abilities: Alertness: 3, Leadership: 2, Brawl: 3, Streetwise: 1, Dodge: 3, Security: 3, Repair: 2, Firearms: 4, Drive: 3, Melee: 2, Stealth: 2, Intimidation: 2, Law: 1, Police Procedure: 3.

Equipment: Lt. Auto. Pistol, Submachine Gun, Radio, Bullhorn, Class III Body Armor, Battering Ram, Rappelling Equipment, Armored Vehicle.

The Inquisition

It is generally acknowledged that the Roman Catholic Church learned of the Garou during the years of the Inquisition. Instituted in 1229, the Inquisition concerned itself with the active suppression of the various heresies spreading through Europe. Partially in response to the rise of the Catharist heresy in the south of France and northern Italy, Pope Innocent IV approved the use of torture in 1252.

There are tales that the Catharist beliefs were actively supported by many Garou of the time. It is said that some of these Garou fell into the hands of the Inquisition when their brethren were forced to confess their heresy. If this is so, it could explain much concerning the rapid escalation in the tyrannical practices of certain leaders of the Inquisition. Perhaps they had seen proof, with their own eyes, of evil incarnate in the world.

Whatever the truth of those events during the 13th century, all indications are that the Church remains aware, and concerned about, the Garou. There have been reports of two orders within the Church who are the focus of those concerns. Indeed, the Inquisition continues still, albeit in a different form.

Today the Inquisition is an organization of scholars and researchers of the occult, as well as a clearing house for many of the greatest hunters of the supernatural. Originally founded by the Pope, it was initially only an investigative committee for heresy, but it became a ruthless program of elimination and torture of undesirables. Though it was thought to have ended sometime in the 14th century, many of its members continued their mission from within the Church. Though the Inquisition is no longer supported or sanctioned by the Church, most of its members are from the Catholic Church. It is a loose confederation of scholars and high-ranking priests who keep in touch mainly through letters and rare conferences. Though they have taken a new name, "The Society of Leopold," and say they are

only interested in research, they are preeminent among the Garou hunters. They know all the best ways to kill Garou, and keep most of the oldest records.

Witch-hunter: These are the agents of the Inquisition, most often members of one of the various holy orders. All that they do is without the formal knowledge of the Church. A number of priests have become involved in the Inquisition through their efforts to tend their flocks. They form the network that supports the activities of the Inquisition's agents.

Character Creation: Attributes: 8/6/3, Abilities: 21/12/7, Background: 6, Willpower: 10

Suggested Attributes: Assume a rating of two, except for Intelligence, which should often be a three. Most successful Garou hunters have high Physical Attributes and combat skills.

Suggested Abilities: Alertness: 2, Leadership: 3, Intimidation: 3, Subterfuge: 2, Empathy: 4, Repair (carpentry): 2, Animal Ken: 2, Survival: 1, Etiquette: 3, Medicine: 3, Investigation: 2, Bureaucracy: 2, Politics: 2, Linguistics: 3, Theology: 5, Philosophy: 4, Art: 2, History: 2, Teaching: 3, Occult: 3. Many Garou hunters possess Firearms: 4, Dodge: 4, Brawl: 3, Melee: 3, Stealth: 3.

Equipment available: Bible, Silver Cross, Medal of St. Ignatius, Relics, Robe, Gun with Silver Bullets.

Minister: Some ministers of other faiths — Christian, Jewish and Muslim — may search or hunt for Garou.

Character Creation: Attributes: 8/5/3, Abilities: 18/9/3, Background: 7, Willpower: 8

Suggested Attributes: Assume a rating of two, except for Charisma and Manipulation, which should be three or even four.

Suggested Abilities: Leadership: 4, Acting: 2, Intimidation: 1, Subterfuge: 2, Empathy: 2, Drive: 1, Music: 2, Survival: 1, Etiquette: 2, Bureaucracy: 2, Finance: 2, Linguistics: 3, Theology: 4, Philosophy: 3, Art: 2, Psychology: 2.

Equipment: Bible, Crucifix, Automobile.

The Arcanum

The formation of the Arcanum can be traced to the mystical "War Of The Roses" that centered around Paris in the late 1800s (not related to the English Baronial wars). A war of words (and, if their words are to be believed, mystic forces) arose between two orders of Rosicrucians. The fighting between the orders became such a public scandal (and entertainment, hence the Parisian newspapers' "War Of The Roses" brand) that many of both group's best practitioners and scholars left their respective orders. After constructing a great Charter, these dissidents came together to form the Arcanum. This order persists to this day.

Though the Arcanum has only formally been in existence for less than 300 years, its history dates back even further. The core of the Arcanum consists of a group that has branded itself the

"White Monks." It is believed that these so-called White Monks were somehow involved in the Inquisition, and learned of the Garou there. However, they are not currently connected with the Inquisition, and never actually engage in the witch hunts. The Arcanum studies, but does not destroy.

The Arcanum has three known Foundation houses — one in Boston, one in Paris and a third in Vienna. Its members, recruited from the cream of intellectual society, are today concerned more with theory than practice. They seem solely devoted to the gathering and studying of occult-related information, but are focused primarily on the past rather than the modern world. There are some members who have shown a degree of interest in the here and now, but it is believed that these members, and the Arcanum itself, believe the Garou long dead, if they even ever existed beyond folklore. They seem to be more interested in phenomena of a less tangible nature: magic, miracles, hauntings and such.

The existence of the Arcanum does cause the Garou some concern, since they wish to keep the homids unaware of the supernatural forces of the world. Despite the Veil's protection, a miscalculation could lead the Arcanum right to the Garou.

Scholar: These intellectuals are involved in the gathering and classification of paranormal matters of all sorts, including the Garou. They are not interested in violent confrontation with the supernatural and will avoid such at all costs.

Character Creation: Attributes: 9/6/3, Abilities: 15/9/3, Background: 7, Willpower: 10.





Suggested Attributes: Assume a rating of two, except for Charisma, Intelligence and Manipulation, which should be three or even four.

Suggested Abilities: Leadership: 4, Acting: 2, Intimidation: 1, Subterfuge: 2, Empathy: 2, Drive: 1, Music: 2, Survival: 1, Etiquette: 2, Bureaucracy: 2, Finance: 2, Linguistics: 4, Occult: 4, Philosophy: 3, Art: 2, Psychology: 2, Science: 3.

Equipment: Automobile, various "gadgets," investigative paraphernalia.

Vampires

The Vampires are creatures of the Wyrm, and are among the Garou's greatest enemies. They are largely responsible for the unchecked growth of the cities, as they need more human population (and thus more food). A meeting between Vampire and Garou is usually a battle to the death.

Vampires subsist on human blood, and derive many special powers from it. A Vampire who has recently feasted on blood is usually much stronger and faster than a mortal, and occasionally is able to perform multiple actions. Vampire fangs and claws cause aggravated wounds to Garou, and Vampires are capable of Frenzy as well, though their Frenzy is much more uncontrolled than that of the Garou.

Gifts: The Gifts rating is the total level of gifts the Vampire possesses. These are not Garou gifts as such, for Vampires have no Gnosis and Rage and thus few ties to the spirit world—these are merely the equivalent powers. Many Vampire powers deal with controlling the minds of mortals (and Garou) or corrupting others.

If you are using *Vampire: The Masquerade*, use the Disciplines from that book instead of gifts.

Neonates: These are Vampires who have not yet reached 100 years in age and are usually of the Ninth through Thirteenth (or greater?) Generations — the "teenagers" of Vampiric society.

Attributes: 7/5/3, Abilities: 13/9/3, Background: 7, Virtues: 10, Willpower: 7, Gifts: 4

Ancillæ: These are the Vampires who have survived more than 100 years, though the term is used very loosely. They are often of the Seventh, Eighth, or Ninth Generations.

Attributes: 9/6/4, Abilities: 18/9/3, Background: 7, Virtues: 13, Willpower: 8, Gifts: 8

Elders: These are Kindred of the Fifth, Sixth or Seventh Generations, who have survived between 300 and 1000 years and therefore have considerable inherent power.

Attributes: 10/7/5, Abilities: 21/9/3, Background: 12, Virtues: 6, Willpower: 9, Gifts: 12

Methuselahs: These Vampires are of the Fourth or Fifth Generations, and are often members of the Inconnu. They no longer concern themselves with the affairs of mortals. They are usually over 1000 years old.

Attributes: 12/8/6, Abilities: 24/12/7, Background: 12, Willpower: 9, Gifts: 18

Antediluvians: These ancient Vampires are of such immense power that to assign them Traits of any sort would be foolish — they are far too powerful for this game system to define. Simply assume that any conflict between them and any Garou (including the characters) would automatically result in their victory. To the other Vampires, they are gods, and it is nearly impossible to ever defeat them — at least directly. Only through the use of creative tactics, diplomacy, and coordination between many allies is it possible to defeat an Antediluvian's plans.

Ghouls

Many Kindred create Ghouls. This is accomplished by giving a mortal or an animal some Kindred Blood, without first draining them of all their own blood. These Ghouls make excellent retainers, for after they are given Blood three times, they are Blood Bound to that Vampire. No statistics can be given for a Ghoul, since they can be so different from one another — simply take a mortal and then adapt their Traits so that they become more "ghoulish." Ghouls have a number of special powers, due to the Blood they have been given. These are as follows:

• As long as the Ghoul is given Vampire Blood regularly, they are able to live forever.

• Ghouls are able to use the Blood that is given to them in precisely the same way that the Vampire giving it to them could (if you don't own **Vampire**, assume that a Ghoul who has recently fed is significantly stronger and tougher than a mortal).

• In rare instances, Ghouls are known to be able to use some of the powers that their "Sire" is able to use. The process whereby this can occur is unknown, but usually it only occurs in Ghouls who drink the Blood of an especially ancient Kindred.

There are also some down sides to being a Ghoul.

• Ghouls are susceptible to frenzy, though it does not happen to them nearly as often as it does the Kindred (difficulties are three lower on every frenzy roll).

• Once the point of their natural lifespan has passed, the Ghoul must always have Vampire blood in them, or they will die very quickly—within a few days, or in a few rare instances, a few hours.

Central Park: A Setting for Werewolf

*I was born in this town
Live here my whole life
Probably come to die in this town
Live here my whole life*

— Big Black, "Kerosene"

The following is a sample environment for **Werewolf: The Apocalypse**. Presented here is all the information necessary to make use of the caern that is known to homids as Central Park, a place widely praised as a natural scene that helps the harried and hurried New Yorkers retain their sanity.

Located as it is in the middle of Manhattan Island, this caern is an inspiration to Garou simply because it continues to exist. However, the caern has almost no possibility of growth, for such would be done in direct opposition to a thriving homid civilization. The Garou who hold the caern these days are content to keep the park free of the Wyrm and Weaver.

The Park itself is 843 acres of the best-planned real estate in the world. Today, New York residents use it for all manner of recreational activities. While the Garou maintain the park as a caern, a long-standing tradition of the caern calls for them to allow the park to be used by the mortals of the city. Not only is this the very best defense from what could be unbearable pressure for the development of the land, but it also helps keep homids in touch with a spiritual side of themselves and remember how good the Wyld can be, even when completely surrounded by the Weaver.

The Magi

These practitioners of arcane lore are not to be trifled with. These are magicians of great power, and some of them follow the Tradition of the ancient Order of Hermes. Though not enemies of the Garou, they will eliminate any who get in their way, and often seek to despoil the caerns of the Garou. They maintain a Veil as vigorously as do the Vampires and the Garou. This alone serves to minimize conflicts.

Treat them as a normal human being except for their magical powers; these powers, however, are far more extensive than any Garou's.

Character Creation: Attributes: 7/5/3, Abilities: 21/12/8, Background: 9, Willpower: 9, Gifts: 24 (equivalent).

Equipment: Various fetishes, robes, tomes of mystic lore.

Remember that the Central Park of the Gothic-Punk world of **Werewolf** is somewhat different from the real-world version, so every detail may not match reality. A primary difference is the lack of automobiles in the park. In the Gothic-Punk World, the horse-drawn carriages carry more than just tourists, so no autos are allowed into and especially through the park. Those travelling across Manhattan Island find it more logical, and certainly more relaxing, to take a taxi to the edge of the park, a carriage through the park, and then hail another taxi on the other side.

In addition to having a natural calming influence on the beleaguered souls of modern men and women, the park has a strictly supernatural effect as well. When a person enters the park, the stark reality of the hustle and bustle world drifts away from her mind. This effect is most pronounced in the Sheep Meadow, where people have been known to forget even their human, let alone modern, heritage.

The Caern

Caern: Central Park, New York

Sept Name: Little White Feet

Level: 3

Gauntlet: 3

Tribal Structure: Open, though dominated by Bone Gnawers

Totems: Mera (a powerful water spirit whose domain consists of the vast water supplies of mankind piped through NYC), the Great White Mouse (a spirit that began as a pack totem for a pack of Bone Gnawers called the Marrow-Eaters, who grew in power during the Great Depression when their survival tactics paved the way for Garou integration into the city and ultimately claimed the caern from the Silver Fangs, though they have since passed on to join their totem).

History

The first Imperial Moot (there have been fewer than a score of these gatherings in Garou history) in North America took place in 1855 on New York City's Manhattan Island. The Weaver had already turned NYC into a vast urban zone, and the base of power an established zone like this would create would be impossible for the Garou to ever push back. A flaw had to be created and maintained, so the hundreds of Garou required for the unprecedented expenditure of Gnosis gathered and held the most amazing Revel the world had seen to that day.

In 1856 the government of NYC, feeling that it would be impossible to encourage business in the 800-acre area, set the land aside for a park. Central Park was built during the years 1858-1874 by Calvert Vaux and Frederick Law Olmstead, two Kinfolk who were aware of their special heritage.

At first, the Silver Fangs were the dominant tribe of the park, and that was only right, for an area created by an Imperial Moot could only be properly presided over by such a tribe. As the cities fell under the aegis of such tribes as the Glass Walkers and Bone Gnawers, though, the Silver Fangs slowly lost interest and control. If glory was to be gained by holding the caern and reclaiming the once spiritually-rich land the entire city of NYC covered, then it would have been worth it. After the Great Depression and World War II, however, it became evident that NYC had been constructed too well by the Weaver for the Garou to ever hope to tear it down. The United States was suddenly the most powerful nation in the world and New York City was the seat of that economic might.

Where there was no glory, there were the Bone Gnawers. The earthy, populous environment of Central Park fit their needs perfectly. The park is now dominated by Bone Gnawers, though any who heed their simple rules are welcome here.

Formerly an attempt to stop the Wyrm that became merely a delaying maneuver, Central Park is tightly bound to the psyche of the Garou who dwell and visit there. It will never be surrendered easily.

Points of Interest

Part of the charm of Central Park for the homid visitors is the variety of sites set throughout the natural landscape. This is an unfortunate side effect of being so close to a stronghold of the Weaver. Mere maintenance of the enormous park is difficult

enough, but to also withstand the pressures of the thousand of tourists and many more locals looking for entertainment is impossible.

The following sites are of importance to either or both men and Garou.

8. Bandshell: All manner of gatherings take place here. Concerts and other performances mark the homid use of the facility, but the Garou also utilize it during the yearly Moot prior to the Revel.

2. Belvedere Castle: Set atop a hill called Vista Rock, this small castle was built in 1872 as part of the original construction of the park. In the early years, the Garou used this site to commune with the spirits of wind, rain, fog and other weather elements. While the site still makes such contact easier, there are not many Garou in NYC who have such an interest. Besides, homids have taken this special connection and abused it by converting portions of the castle into a U.S. Weather Bureau measurement station in 1919.

3. Bethesda Fountain: Built just south of the eastern arm of the lake, this fountain has three tiers with an angel rising from the center. The fountain was appropriately named after the biblical fountain in Jerusalem, for Garou immersed in the water can recover one aggravated wound once per night by spending a Gnosis point.

4. Carousel: The original carousel of the park was imbued with special powers that gave children riding it a hint of the sensation of riding free in the wild, but the new carousel was moved to this spot from Coney Island. While beautiful, the new carousel is considered a blight by knowledgeable Garou.

5. Central Park Zoo: While far from a full-blown zoo, the Central Park Zoo does offer displays for about a hundred smaller species. The central exhibit is the Sea Lion Pool. The Garou are not pleased with such enclosure of nature by homids, as it reflects their Weaver side much too overtly for Garou sensibilities; nevertheless, the Garou of the city have made good use of the zoo for many years. The wolf display causes fits for the zoo attendants, especially after a wolf escaped into the park a few years ago and was never found, but it provides a source of much-needed lupus blood to keep the bloodline of the city-bred Bone Gnawers strong. As the leaders of the caern, the Bone Gnawers claim the right to the wolves, though they have granted the right to breed with the wolves to other tribes, especially the also predominantly homid-bred Glass Walkers, in exchange for favors.

6. Cherry Hill: The site of another fountain in the park, Cherry Hill is a central traffic area. A circular plaza on the hill serves as a turnaround and watering spot for the horse carriages that frequent the main transverse of the park. The magic of the water here is such that humans will drink of it even though horses do so as well. The water is refreshing and quite tasty.

7. Cleopatra's Needle: Though it has been extensively worn by pollution in the hundred-plus years since it was given to the park by a khedive of Egypt in 1881, the hieroglyphics on this obelisk are still legible. If the Garou knew the secrets the

word-pictures told, they would surely deface the monument themselves. Fortunately, the hieroglyphics are sufficiently cryptic that even the greatest Egyptologists cannot guess at their meaning. The glass-enclosed wing of the Metropolitan Museum that holds the Egyptian Temple of Dendur may offer some explanation.

8. Conservatory Water: This is another body of water inside the park, a symmetrical stone basin. The Moon Bridges of Mera do not connect this body of water (see below).

9. Delacorte Clock: A marvelous glockenspiel in the German tradition, this clock features an animal band that circles and plays a tune every hour.

10. Great Lawn: An immense oval of beautiful greenery, the Great Lawn is perhaps the most lavishly tended pasture on the face of the Earth. A full-time employee (a Kinfolk descendant of Olmstead) dedicates his life to preserving the sanctity of the green. The northern end of the Great Lawn has a couple of softball fields, though the majority is reserved for leisurely picnics. In the center of the southern portion of the Lawn is a magnificent elm tree, the largest in the eastern U.S. This tree is the staging area for a number of folk entertainers, especially storytellers.

11. The Pond: The Pond is the southernmost body of water in the park.

12. Ramble: It's appropriate that the center of the park should be the wildest section. The Ramble is an area of dense woods cut only by steep, often treacherous dirt paths. The area is where many of the rites sacred to the Garou are held, and there is little fear of any but the most ambitious homids forcing their way into the isolated places of the 37-acre woodland where the Garou hold these gatherings. This is the only section of the park that the Garou protect with unrestrained Revels, so any NYC resident can tell you a horror story about the place. One of the most popular stories is true, of course — there's a story about how the wolf that escaped from the zoo hides somewhere in the Ramble and survives by eating the occasional tourist foolish enough to wander in alone at night.

13. Sheep Meadows: The most meditative setting of the park, the Sheep Meadows are actually an official quiet zone. No loud music or noisy conversations are tolerated here. The spiritual communion that can be achieved here is unlike that possible anywhere else in the northeastern United States. There is a devoted core of people who find solace here, though no one has ever left the Meadow with a violent thought in mind. The magic of the place is such that any Garou can create a shocking scene when the cycle of the moon corresponds to her auspice. On such nights, and even the days before and after, the Garou can create an environment attuned to the philosophy of that auspice.

14. Strawberry Fields: Here the Garou have allowed a homid memorial to exist. Singer, songwriter, and voice of peace John Lennon is memorialized here. The Garou have a strong interest in encouraging the kind of humanity Lennon promoted.

15. Turtle Pond: A small pond on the north end of the park, Turtle Pond is inhabited by fish, ducks, colorful insects, and, of course, turtles. People who fall asleep near the edge of the pond sometimes have strange dreams in which they inhabit the form of one of the pond's denizens. A Garou story says that there is a community of white mice near this pond and that those favored by the Great White Mouse may contact him more easily by dreaming near the pool.

16. Wollman Memorial Rink: Despised even more than the Carousel, this site functions alternately as a skating rink and miniature golf course, and is universally hated by the Garou. For years, the Garou managed to foil all attempts to repair and reopen the facility, but it was recently reopened again by Donald Trump.

Rules

Organization is not a strong point among most Bone Gnawers, concerned as they are with simple survival. However, there are a few rules all Garou who enter the caern are expected to heed. Because Spotlight enforces these rules with a zealous passion, all Garou regard the rules as unavoidable.

1. Garou passing through the park or simply visiting to renew their contact with nature must leave a tithe in the Ramble or with Mother Larissa or Spotlight. Money collected is primarily used to pay Kinfolk to keep the park clean.

2. Garou who spend the night must tell a story at the Elm on the Great Lawn. The story should stir a memory of a lush Earth in the hearts of the assembled homids, but any story is acceptable.

3. Any display that frightens people away from the park in general, and especially revealing oneself in Crinos form, is the greatest crime possible here, for the park is intended not only to support the Garou connection to the Umbra, but also remind city-bound homids of the joys of the wilderness. Breaking this rule is grounds for ejection, or after repeated offenses, even death.

4. Garou are welcome to join the sept, though members are expected to attend at least every other Moot and can only join if they possess a Renown in Wisdom of at least 500, donate a permanent point of Gnosis to the Great White Mouse, or present a fetish to an Elder. The sept infrequently seeks to add untrained Garou to its ranks, though precedent has established that this will only be done when membership drops or a special need arises. Such a time may be upon the sept, for Spotlight has reported a growing number of encounters with unnatural spirits. He has been unable to identify the source of the trouble, but a new pack may be needed to take the fight away from the caern.

Moot

The moots of this caern are generally very disorganized affairs. Only once per year does any serious planning go into a particular meeting. This gathering takes place in the middle of winter when no homid is about and begins at the Bandshell.

All the moots take place once per lunar cycle when the auspice of the current leader of the caern is represented; currently, this is during Mother Larissa's crescent moon. These disorganized meetings are the only times Garou are allowed to enter the park and wander about without surveillance and without presenting a tithe.

The advantage of this arrangement, though, is that elder Garou are very approachable and generally more interested in aiding young Garou than in the typical sept. The problem is that training in advanced gifts and Rites often requires longer because the attention of most elders is unfocused. Training received in such an environment is bound to create bad habits in the students.

The organized moot each winter requires the attendance of all Garou in the city who wish to make use of the caern in the coming year, i.e. generally all the Garou in the city. Kinfolk aware of the existence of Garou are asked to attend as well. Mother Larissa will then assemble temporary packs out of those Garou who do not already belong to such a group and assign tasks to each group. These tasks are a stark departure

from the normally innocuous demands of the sept. For example, in the past, Mother Larissa has called for the elimination of "unsavory elements" that have established themselves too close to the park. Gangs, mismanaged sewage companies, and Radio Shack stores have all been targeted in the past.

Kinfolk remain in the park where they assist the elders in performing the elaborate rituals required by Mera in order to sustain the Moon Bridges between bodies of water.

Revel

Like the moots, the Revels of the sept are very mild, unassuming affairs. Unlike most caerns where the concern is to keep mortals away from the sacred site, homids are welcome and encouraged in Central Park. Certain areas like the Ramble are earmarked for more heated Revels, but for the most part, Revels here are very controlled. The Garou are mainly concerned with erecting walls against the Weaver and Wyrm so that when mortals enter the park they can, for a time at least, leave these undesirable aspects of themselves behind.



Black Furies, Bone Gnawers, Children of Gaia, Get of Fenris

Magic of the Park

In addition to the many small supernatural elements of the park mentioned in the Points of Interest section above and any others that the Storyteller devises, there are a couple of powerful spiritual effects within the park.

1. Waterbridges: Mera continues to be held in esteem by the Garou of this sept because of the powerful Moon Bridges she allows between bodies of water within the park. All bodies of water within the park except the Conservatory Water are connected for Garou in Mera's good graces.

When a Garou enters any of these waters he may submerge himself and spend a point of Gnosis to facilitate nearly instantaneous transportation to any other body of water. Therefore, a wounded Garou may dive into the Pond and instantly reach the Bethesda Fountain where the healing properties of the water may be useful.

Other bodies of water outside the park are connected in a similar way, but these sites are revealed only to Garou who achieve Ranks greater than 1.

In order to maintain this magic, the elder of the sept must hold annual ceremonies to Mera and on the same evening satisfy some need of hers. Customarily, her will is that someone responsible for polluting her waters is punished.

2. Ever Meal: The Ever Meal is a bizarre fetish placed on a walkway between the Sheep Meadow and Bandshell by one of the original Bone Gnawers when the Silver Fangs still controlled the park. It is a garbage can that refills containers with food or drink identical to the original contents. Empty cups tossed away by a park visitor suddenly refill with soda or fast food containers hold a fresh hamburger. This magic only works once per container, however, and rich or expensive foods or drinks are replaced with cheap alternatives.

The Near Umbra

The spirit world surrounding Central Park is incredibly complicated and very interesting. Garou who have specialized knowledge about the interaction between the Weaver, Wyrm and Wyld would likely be able to answer some questions (at the expense of raising twice as many more) about the spirit world by observing the mingling that occurs here.

The landscape of the park from within the Umbra is much the same as in the real world, although there are some notable differences, such as the streams of water that connect all of the sources of water (ponds and fountains) in the park and the shaggy, unkempt grasslands where in the physical reality there are meticulously tended lawns. The roads that the horses travel in the physical world are only trails in the Umbra and the trails of the physical world do not exist in any form in the Umbra. The terrain is much more overgrown, especially in the Ramble,



Fianna, Glass Walkers, Red Talons

which is so thick with brush as to be almost impassable. In fact, the only way to enter the spirit reality version of some areas within the Ramble is to enter in the physical Ramble where the mirrored realities overlap.

Spirits of all kinds can be found within or on the edges of the park. Because the Weaver has so great a presence even within the boundaries of the caern (a relatively uncommon situation as caerns are concerned) there are also a number of Weaver spirits. These spirits cannot be destroyed or even forced from the confines of the park, for objects like power lines for the Carousel and night lights cannot be removed or the operation of the park as a getaway for homids would be jeopardized.

Wurm spirits are not very prevalent within the park and they may be freely dispatched. Even the Bone Gnawers will not tolerate a Wurm spirit for long. These types of spirits are common on the periphery of the park, though, for so many of them exist in NYC.

Wyld spirits are, of course, welcome as long as they do not get out of control, for again this could jeopardize the usefulness of the park to mankind. If the park ever became useless, it would certainly become new space for office buildings before it was left to become an overgrown forest. The Garou know they could never react quickly enough with the kind of power necessary to make the park a purely natural haven.

Threats To The Caern

It's unlikely that any Garou would expect otherwise of a caern buried in the middle of one of the largest cities in the world, but Central Park is not the easiest place to maintain a caern. The relaxed attitude displayed by the Bone Gnawers concerning the upkeep doesn't help fortify the hold of the Garou on the place either. Discussed hereafter are several of the dangers inherent to the place and its surroundings. Any of these will make for one or more stories.

1. The Camarilla: The Camarilla is the primary organization of vampires in the world. While the very existence of such Wurm-spawned beasts burns the heart of every good Garou, the organization has more to worry about than the Werewolves. There are other organizations, like the dark Sabbat, that the Camarilla fights. New York City is currently controlled by the Sabbat, and it is unknown to what depths the Camarilla might sink to reclaim it.

The mere thought of an outright war (even though the Garou will be happy to see casualties on either side) concerns the Garou, for the integrity of the Vampires' Masquerade is likely to be compromised during such activity. In addition, many Garou fear that both sides will try to use the Garou as pawns in the struggle.



Shadow Lords, Silent Striders, Silver Fangs

2. The Sabbat: Vampires of the Camarilla are undeniably unredeemable, but even they are not as tainted with the Wyrm as are the members of the Sabbat. Though the Bone Gnawers currently have an alliance with the Sabbat, this group could become dangerous again at any time. There is no way to predict the behavior of such contemptible beasts.

While the vampires of the Camarilla at least appear to have some organization and strictly observe rules similar to the Veil that keep them out of the prying eyes of mankind, the Sabbat are an incorrigible lot. They make a practice of indoctrinating new members by burying them alive (so the only ones who walk among the Sabbat are those who managed to claw their way out of the hellish experience) and then forcing them to drink the blood of their elders.

3. Silver Fangs: The Silver Fangs gave up control of the Central Park caern almost fifty years ago. While they still have no interest in reclaiming it, they nonetheless maintain a casual watch over it, and as soon as it looks like the caern could prove instrumental in any major victories over the Weaver or Wyrm, consider the Silver Fangs interested. For much the same reasons, the Silent Striders watch for an opportunity to gain leadership of the caern.

Major Characters

While there are a number of Garou who form the Little White Feet sept that calls Central Park home, descriptions of five of the varied characters are provided below. You are welcome to use these characters in your Chronicle or simply use them as references for creating completely unique characters.

Mother Larissa

Breed: Homid

Auspice: Theurge

Tribe: Bone Gnawer

Rank: 4

Caern: Central Park, NY

Physical: Strength 2, Dexterity 2, Stamina 3

Mental: Charisma 4, Manipulation 3, Appearance 3

Social: Perception 3, Intelligence 3, Wits 4

Talents: Alertness 3, Subterfuge 3, Streetwise 5, Expression 4, Empathy 4, Dodge 3

Skills: Animal Ken 2, Survival 3, Performance 4, Melee 3, Stealth 2, Leadership 3



Stargazers, Uktena, Wendigo

Knowledges: Enigmas 2, Rituals 3, Occult 2, Medicine 3, Linguistics 1

Gifts: Persuasion, Mother's Touch, Cooking, Blissful Ignorance, Sense Wyrm, Ultimate Argument of Logic, Staredown, Reshape Object

Background: Contacts 4, Resources 1, Fetish 5, Rites 1

Renown: Glory 10000, Honor 20000, Wisdom 70000

Rage: 5

Willpower: 8

Gnosis: 6

Image: Most of the time, Mother Larissa looks like a sad bag lady. She's small and skinny, but seems to have no problem with her large cart full of odd bits of clothing and food containers destined to be placed in Ever Meal. As a wolf, she remains small, but her brown fur is sleek. Her eyes are matronly and shine with care upon Garou and homid alike.

Roleplaying Hints: Look carefully at anyone you are speaking to and try to engage their eyes when they speak. Smile and become friendlier when you lock eyes. However, also look knowingly at the person as if you have discovered a flaw of which they are as yet unaware.

History: The last surviving pupil of the original Bone Gnawers who governed the caern, Mother Larissa was brought into the Tribe from an upper-state home. The survivalistic outlook of the Gnawers has not put blinders on her view of life. With a kindness to all people uncommon among the Garou, she tries to make life bearable for not only her people but the Garou obligated to maintain the park. She considers maintaining the pleasant natural scene with NYC her destiny, not her vocation.

These days she typically plays the role of a bag lady. She is well-known among all who frequent the park. The Garou understand that she is the ruling elder and homids appreciate her stories.

While she is hardly a violent individual, she has a Silver Sword (see *Fetishes*) buried under a shrubbery near the Ramble and is surprisingly proficient in its use.

Fengy

Breed: Metis

Auspice: Ragabash

Tribe: Bone Gnawer

Rank: 2

Caern: Central Park, NY

Physical: Strength 1, Dexterity 5, Stamina 2

Mental: Charisma 1, Manipulation 4, Appearance 1

Social: Perception 4, Intelligence 2, Wits 4

Talents: Primal-Urge 2, Athletics 4, Alertness 2, Brawl 2, Streetwise 3, Dodge 3

Skills: Animal Ken 1, Survival 2, Melee 2, Stealth 3, Drive

1

Knowledges: Rituals 1, Investigation 2, Law 1

Gifts: Sense Wyrm, Blur of the Milky Eye, Cooking, Taking the Forgotten, Burrow

Background: Contacts 1, Allies 3, Rites 1, Past Life 1

Renown: Glory 3000, Honor 5500, Wisdom 12000

Rage: 3

Willpower: 4

Gnosis: 7

Image: Though not really deformed despite his birthright as a metis, Fengy is still not a pretty sight. A runt among tiny people, Fengy can barely pass for man-sized when in Crinos form. Fengy is mangy and filthy no matter what form he is in.

Roleplaying Hints: You're energetic and constantly moving, perhaps even paranoid. Look suspicious of anything anyone says and assume that they won't believe you either.

History: A pair of unknown Garou tried to hide the thing created by their forbidden coupling by discarding their infant in the streets of NYC. Naturally assuming the shape of a wolf, the most defensive form for a young metis, Fengy managed to survive as part of a pack of wild dogs. Before even a year passed, Fengy was discovered by a Bone Gnawer unwilling to see such a pitiful creature exist without knowledge of his dual nature. The Garou of Central Park tried to integrate Fengy into a newly-formed pack of Bone Gnawers, but they would not accept him, so Fengy has ever since been a lone survivor.

Howard Koar (*Bareback*)

Breed: Homid

Auspice: Galliard

Tribe: Stargazer

Rank: 1

Caern: Central Park, NY

Physical: Strength 2, Dexterity 2, Stamina 2

Mental: Charisma 3, Manipulation 2, Appearance 3

Social: Perception 4, Intelligence 3, Wits 3

Talents: Primal-Urge 1, Alertness 3, Intimidation 2, Expression 3, Dodge 1

Skills: Performance 1, Stealth 1, Firearms 2, Etiquette 2, Repair 1, Drive 2

Knowledges: Enigmas 3, Rituals 2, Science 2, Computer 1, Law 2, Linguistics 3

Gifts: Smell of Man, Mindspeak, Sense Wyrm

Background: Pure Breed 2, Resources 2, Kinfolk 1

Renown: Glory 7000, Honor 4000, Wisdom 6000

Rage: 7

Willpower: 6

Gnosis: 6

Image: A noble savage is the best way to describe Howard. He's not handsome, and in fact is somewhat unkempt and certainly unwashed, but his posture is always composed and dignified. Since his arrival in New York, the anger within him is a bit closer to the surface than normal, but he every looks every bit the warrior-scholar.

Roleplaying Hints: You are slow and contemplative. Approach any but the most heated emergency as if you had hours to consider it. Garou would be so much better equipped to fight the Wyrm if they were as unhurried and plotting as you. Sometimes without warning, though, a spark of anger leaps through this demeanor and you insult your companion with perceptive wit.

History: Howard is new to Central Park, and he joined by sacrificing some of his precious Gnosis to the totem of the caern. He's too angry and full of hate, which is why he had to find a caern where he could be at ease. The predominance of the Weaver all around the park certainly gives Howard plenty to ponder when he rests naked in the fields of the park late at night, but the loose politics of the sept here is the kind of medicine he needs.

Howard is the last surviving member of a pack of mixed tribes formed out West. All his comrades were killed in a surprise attack launched by agents of the Wyrm. The experience shattered Howard's previously stoic and confident nature.

Simon Gentle (Flash)

Breed: Homid

Auspice: Philodox

Tribe: Glass Walker

Rank: 3

Caern: Central Park, NY

Physical: Strength 2, Dexterity 3, Stamina 1

Mental: Charisma 4, Manipulation 2, Appearance 5

Social: Perception 3, Intelligence 3, Wits 2

Talents: Alertness 4, Brawl 2, Subterfuge 5, Streetwise 4, Dodge 2, Primal-Urg 3

Skills: Survival 2, Performance 2, Firearms 3, Etiquette 4, Drive 3

Knowledges: Science 1, Computer 3, Occult 1, Politics 3, Law 3, Investigation 2, Linguistics 2

Gifts: Persuasion, Truth of Gaia, Control Simple Machine, Resist Pain, Control Complex Machine, Strength of Purpose

Background: Contacts 3, Resources 3

Renown: Glory 8000, Honor 30000, Wisdom 11000

Rage: 5

Willpower: 3

Gnosis: 6

Image: Simon has completely adapted to city life and dresses in the modern styles of man. He's incredibly handsome, but in a soft sort of way, for Simon is no athlete. From a distance he looks very successful and certain of himself. Close up and personal, a different Simon is discovered.

Roleplaying Hints: You're a likable guy who wants to be liked too much, so people end up feeling uncomfortable around you. Therefore, be eager to please, but in an intrusive way, e.g. offer to hold the door open for a lady even after you learn she's a staunch ERA. You seem a bit nervous in general, but especially so until you feel you have won the trust and friendship of those around you.

History: Simon was delighted to learn of his Garou nature when an "uncle" revealed his heritage to him as Simon was entering high school. The transition wasn't difficult for the apparently infinitely malleable Simon, and the boy even returned to his parents and high school after a summer "on the farm."

However, Simon put too much faith in himself and the powers he presumed his auspice granted him. He mistakenly believed himself infallible simply because he had been born a Philodox. Maintaining a balance was supposedly his forte, so he put it to work and began associating with the underworld. His good looks and charms won him an immediate circle of friends, as did his uncanny luck with the slot machines in Atlantic City. But Simon has begun to make too many mistakes.

Spotlight ("Zoo")

Breed: Lupus

Aspect: Ahroun

Tribe: Red Talon

Rank: 2

Caern: Central Park, NY

Physical: Strength 4, Dexterity 3, Stamina 4

Mental: Charisma 1, Manipulation 3, Appearance 2

Social: Perception 4, Intelligence 2, Wits 2

Talents: Primal-Urg 3, Athletics 2, Alertness 5, Brawl 3, Intimidation 2, Dodge 2

Skills: Animal Ken 2, Survival 2, Melee 2, Stealth 3

Knowledges: Rituals 3, Occult 2

Gifts: Heightened Senses, Razor Claws, Scent of Running Water, Sense the Unnatural, Scent of Sight, Sense Silver

Background: Pure Breed 1, Fetish 1, Rites 3

Renown: Glory 15000, Honor 4000, Wisdom 1200

Rage: 8

Willpower: 9

Gnosis: 3

Image: Spotlight is a breed of Garou almost unknown within a city, especially one as overgrown and inbred as New York. He has the hardened look of a casual killer and a dignity of bearing only possible in those who know they top the food chain.

Roleplaying Hints: You hate NYC and the weak fools around you, so be short with everyone, especially those who break the pathetically lax rules of the caern. You have a phenomenal ability to keep track of many different things at once, so be constantly looking around even when directly conversing with another.

History: It was a wretched twist of fate that sent Spotlight to the Central Park Zoo. Alone in a cave, the Garou decided to experiment with his homid form, for some of the most glorious missions among his sept of Red Talons require the infiltration of human society in that form before reverting to true form to inflict punishment on the vile workers of the Wyrm. Without the incredible senses that earned him his pack name, Spotlight did not hear the trappers approach. They gassed the cave and in his weakened homid form, Spotlight was susceptible. Even though he unconsciously reverted to lupus form and began to heal the effects of the drug, the trappers had him in a cage before he was conscious.

From his wilderness home, Spotlight was taken to the Central Park Zoo where he assumed they meant for him to mate with the she-wolf in heat with whom he shared a den. But he escaped instead. Now, he is forced to remain in Central Park and heed the rules of the elders here. He considers the loud, and admittedly frightening, city too much of an unknown to venture through to regain his freedom, so he is stuck here until he finds a means of escape from his larger prison.

Possible Stories

1) The most heinous event imaginable to the complacent elders of the caern occurs — a Wyldering spews forth dozens of crazed spirits that disrupt the controlled environment of the park. Garou from throughout the city are instantly summoned to return the spirits to the Umbra and heal the effects of whatever troubles the timing of the event may have caused. For example, a city official determined to sell parts of the park to help solve the city's financial difficulties may be further devoted to his cause after a scare in the park. The official's mind will have to be changed, or failing that...

2) While the water spirit Mera demands much from the Garou of the caern in return for maintaining fresh water and the Moon Bridges in the park, it's in her best interest as well. Sometimes the pollutants introduced into her waters are too

much for her to clean without help. Such a set-up could lead to at least a short action story for the characters, or perhaps it could be the first stage of an involved plot.

At some point when a Garou is swimming in the waters of the park, Mera pulls him along a Moon Bridge to a body of water outside of the park (one of the connections that only higher-Ranked Garou are aware of). What the Garou finds when he peeks his head out of the water could be anything from a truck illegally dumping waste to a vision in the heart of the Umbra.

3) Tired of the lackadaisical means the Bone Gnawers have of running the caern, members of the sept from other tribes have begun to formulate a plan to remove the power from Mother Larissa and her kind and make the caern a truly open one, but one where the demands of maintaining a caern are more carefully heeded.

What will the characters do when they are approached with such an idea? What are the consequences of them learning of the plan and then not playing along? Conversely, what are the consequences of joining the effort and then failing?

Integrating the Setting

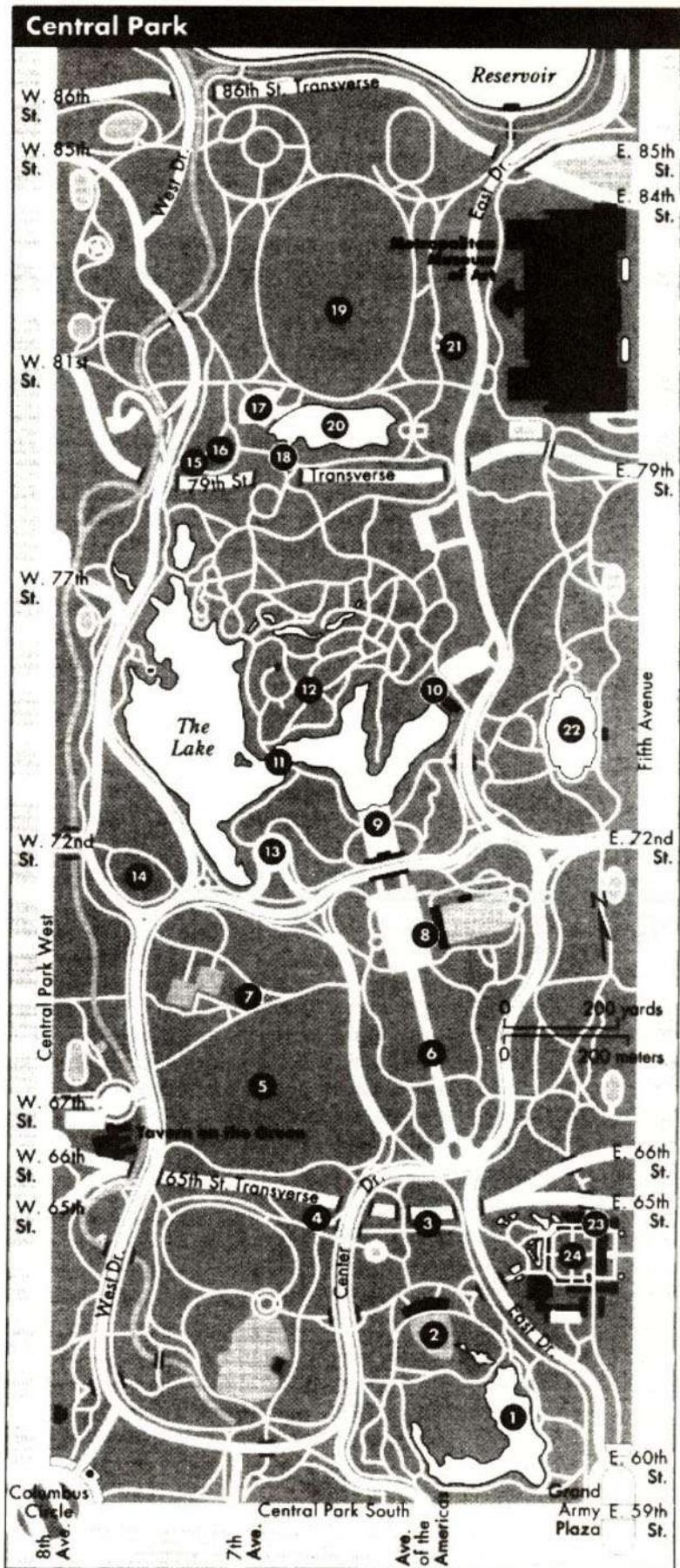
Werewolf: The Apocalypse works very nicely with the other games of the Storyteller Game System. Below are a couple of ways this sample environment can be used when telling stories involving other supernatural denizens of the Gothic-Punk world.

1) About 50 years ago when a pack of aging Bone Gnawers took the unwanted caern from the Silver Fangs, they realized that in order to exist in peace as they desired, they would have to remove a few of the threats facing them. One of the most diabolical threats was that of the Sabbat, the sect of Vampires that controls New York. A non-aggression pact was developed in exchange for the Garou refusing to allow Camarilla refugees to seek asylum within the park.

Recently, however, the pact has begun to wear at the edges. Garou attacks against some Sabbat members have threatened to end the 50-year truce. The Sabbat is preparing to strike back. What is the truth of the attacks? Can the characters reveal that the culprits are actually Gangrel elders attempting to create an opening in the city for the Camarilla?

2) In the very heart of Central Park is a threat about which the Garou are clueless — Cleopatra's Needle. What dire secrets do the hieroglyphics relate to those able to read the obscure and forgotten language? A newly awakened Mummy from the appropriate era might soon discover that secrets he feared he would forget in his centuried sleep are carved on the obelisk. What is required to invoke the magic of the obelisk? Perhaps the surrounding terrain must simulate the Mummy's native Egypt. A 800+ acre wasteland is not what the Garou wish to protect.

- 1- The Pond
- 2- Wollman Memorial Rink
- 3- Dairy
- 4- Carousel
- 5- Sheep Meadow
- 6- Mall
- 7- Mineral Springs Pavilion
- 8- Bandshell
- 9- Bethesda Fountain
- 10- Loeb Boathouse
- 11- Bow Bridge
- 12- Ramble
- 13- Cherry Hill
- 14- Strawberry Fields
- 15- Swedish Cottage
- 16- Shakespeare Garden
- 17- Delacorte Theater
- 18- Belvedere Castle
- 19- Great Lawn
- 20- Turtle Pond
- 21- Cleopatra's Needle
- 22- Conservatory Water
- 23- Delacorte Dock
- 24- Central Park Zoo



Appendix: Pack Totems

Pack Totems

The process of "adopting" a totem is more like that of a parent adopting a child than two friends devoting themselves to each other. The totem feels a tie to the Garou, and speaks of those Garou who choose them as their "Children." The actual spirit that attends the children is a lesser spirit representative called a totem avatar.

Generally, a totem spirit is an Incarna. Usually they are animal spirits, but sometimes totems are mythological creatures, elemental forces, and other kinds of spirits. Generally, all totems fall into one of three categories: totems of Respect, totems of War, and totems of Wisdom.

Totems of Respect are ancient spirits that have been associated with the greatest of all the Garou. They are the totems of Honor, and they have provided leadership advice, diplomatic assistance, and other kinds of help to the leaders of the Garou for many years. They have been known to lend their iron Will to their Children.

Totems of War are most often animal spirits that are traditionally predators and warriors themselves. They are totems of Rage, and they have aided the Garou in battle, in tactics and strategy, and in reconnoitering since the First Pack. They are perhaps a bit too bloodthirsty to win much lasting respect from the Garou as a whole, but they are helpful in times of battle. They have been known to lend Rage to their Children, and to aid them in war.

Totems of Wisdom are wild, strange, spiritual totems, usually nature spirits and elemental forces. They have taught many of the Garou mystics the secrets of wild magic, and they continue to aid the Theurges of the Garou in learning about the Gifts lying fallow in their psyches. Often these totems are looked upon with a measure of disrespect because they are secretive and unpredictable. They have been known to teach Gifts to their Children and protect them spiritually.

The Pack Totem background enables you to "purchase" a totem spirit affiliated with your pack. The total number of background points allocated to the Pack Totem provides the pack with a pool of points to spend. In this more detailed,

optional system, the pack must first spend the base cost of the particular totem they are interested in, and then provide the totem with other abilities as listed below.

Below are lists of the available totems and their affiliation:

Totems of Respect

Pegasus

Background Cost: 4

Although this totem is associated with the Black Furies, it is also known for the power in its wings and the nobility it exudes. The Pegasus is chiefly concerned with sacred places and seeks to protect them. Because of the feud between the Get of Fenris and the Black Furies, Pegasus will not adopt a pack that has a Get in it. The Pegasus is often represented as a black winged horse with fiery eyes. It controls the element of Air, and can teach its Children gifts associated with Travel and Air.

Packs who are chosen by Pegasus gain an automatic 50 pts of Honor per person, can call upon an extra 3 Willpower points per story, and are taught Animal Ken at level 3. Black Furies will always be well-disposed toward them.

Ban: Children of the Pegasus must always aid females of all species in need, especially young females.

Stag

Background Cost: 5

The master of the Wild Hunt, Great Stag is the representation of the wild masculine power of nature. He is an ancient totem, older than the Garou, and represents one of the fundamental aspects of life. He has taught the Garou their affinity with nature and was perhaps instrumental in the breaking of the Impergium; he is associated with virility as well. Stag will appear to lost Garou at times to lead them out of danger and during hard times to aid them in a crisis.

Packs who are chosen by the Stag gain 100 pts of Honor per person, can call upon an extra 4 Willpower points per story, and are taught Survival 3. The Fianna will always be well-disposed toward them, as will the faeries.

Ban: Children of the Stag must always aid faeries or their kin in need.

Grandfather Thunder

Background Cost: 7

“Thunder rules with a fist of Iron and a voice of Silk” is the ancient adage. Thunder is more feared than respected, yet his place amongst the totems of Respect is secure. His Stormcrows have eyes everywhere, and he rarely chooses a pack on his own. Instead of a totem avatar being relegated to the pack, he sends one of the Stormcrows to tend to his Children. Thunder teaches patience, ingenuity, subtlety, and strategy to those he chooses.

Packs who are chosen by Thunder gain 25 pts of Honor per person, but can call upon extra 7 Willpower points per story, and are taught Etiquette 3. Very few people will trust them, but any one of them can add two dice to their Intimidation rolls by invoking Thunder. Shadow Lords will want to know what Packs of the Thunder are doing at all times.

Ban: Children of Thunder usually do not tell the truth to those they do not respect. They will not respect those who they dominate.

Falcon

Background Cost: 7

Noble and brave, Falcon soars high and leads all Garou. Through his insight into the hearts of other Garou, Falcon helps them be strong. The Silver Fangs are served by Falcon, who helps them maintain communication with each other over the whole world, which enables them to maintain unity. Falcon is a highly respected totem, though perhaps not as respected as he once was.

Packs who are chosen by Falcon gain 200 pts of Honor per person, but can only call upon 3 Willpower points per story, and are taught Leadership at level 3. Silver Fangs will perhaps look upon packs of the Falcon as being noble, although some will scoff and consider them poseurs.

Ban: Children of the Falcon can never allow themselves to fall below 200 pts of Honor. If they do, it is expected that they will right this discrepancy or perform the Rite of Contrition and atone by throwing themselves into some impossible battle with a minion of the Wyrm, thus effectively committing suicide.

Totems of War

Rat

Background Cost: 5

Silent, quick, and crafty, Rat is a master of guerrilla warfare, survival, and camouflage, and knows well the truth of the old adage, “Safety in numbers.” Rat has taught many Garou these virtues and is quite violent itself when cornered.

Packs who are chosen by the Rat gain 25 points of Wisdom per person, can call upon 5 Willpower points per story, and are taught best how to bite, gaining a -1 on all difficulty rolls to bite. Rat Children also subtract 1 from the difficulty number when using stealth or trying to be quiet. All Bone Gnawers will aid any Children of the Rat at any time, but will generally not risk their own lives for them.

Ban: Rat asks that his Children never kill vermin.

Fenris

Background Cost: 5

The Norse Wolf-God of legend, Fenris is bloodthirsty, powerful, and strong. He expects no quarter and gives none. His is a warrior way. He only chooses a warlike pack. His patronage actually provides a pack with one additional point in a Physical Attribute (Dexterity, Strength, or Stamina—individuals choose) even if it will increase the Attribute over 5. All Children of Fenris gain 100 pts of Glory per person. The Get of Fenris tribe will respect the pack a little more and will constantly ask them to go on wild frenzied hunts with them.

Ban: Fenris requires that his Children never pass up the opportunity for a fight.

Griffin

Background Cost: : 6

Hungry, continually hungry, the Griffin murders with lightning claws and feasts. A swift hunter, the Griffin gives Alertness 3 to all of its Children, who receive 50 pts of Glory per person. Red Talons will recognize you as a kindred soul. All birds of prey can communicate directly with Children of the Griffin without a special Gift.

Ban: The Griffin requires that his children not associate with homids and will only very rarely allow a Garou of the homid breed to be his Child.

Wendigo

Background Cost: : 7

Wendigo teaches the Garou about the wild tactics of the storm in battle. The Children of the Wendigo get 100 points of Glory per person. The Wendigo allows 5 points of Rage to be gifted to any of its Children in a pack at one time and its Children can spend Rage points in combat with one extra success needed on a roll to frenzy. The Wendigo tribe will not necessarily automatically trust Children of the Wendigo; it is often too wild and unpredictable for sound judgment.

Ban: Wendigo asks that its children always give aid to native peoples when they are in trouble.

Bear

Background Cost: 3

The Great Bear is a fierce warrior but very wise in peacetime. Children of the Bear are gifted with Medicine 3 and the ability to hibernate for up to three months at a time without need for food or drink. Their Strength attribute is raised permanently by one, and Children of the Bear have an automatic Gift of Mother's Touch once per day. Bear has lost power amongst the totems of the Garou and is out of favor. Upon discovering that a pack has chosen Bear as its totem, all members of the pack will lose 50 points of Honor and will continue to lose 50 points of Honor each time they receive Honor Renown. Sons of the Bear (were-bears) look favorably upon Garou with this totem, as do certain native peoples.

Ban: Bear asks nothing of his Garou children, wisely knowing that they already give him much by simply affiliating themselves with him.

Coyote

Background Cost: 7

Coyote is the trickster. He is wild, unpredictable, the outlaw. He is the shadow in the woods. He is the root that trips even the mightiest of wolves in the run. Coyote's howl pierces the moon and calls Her down to dance. He is a great warrior, a master of deception and skullduggery. He teaches his Children Stealth 3, Survival 1, Streetwise 3, and Subterfuge 1. He always has the ability to find his pack wherever they are, automatically (this extra ability doesn't have to be purchased separately). However, the Garou do not see him as an especially wise totem. The pack suffers a penalty of 50 points of Wisdom every time Wisdom is awarded to them, and they are constantly being blamed for problems and troubles that come up, whether or not they are at fault. Coyote is quite a powerful totem to have, but very difficult. Boredom, however, will never be a problem for the pack.

Ban: Coyote does not limit his Children.

Totems of Wisdom

Owl

Background Cost: : 4

Owl is silent and swift. In the night, Owl rules. Owl lends quiet aid to his Children, gifting them with premonitions of danger and leading them to forgotten mystic places. Owl gives wings to his Children when they enter the Umbra so that they may fly from place to place. Owl's Children subtract two from all Difficulties involving stealth, silence, or quiet. They gain a gift bonus of +3 dice for any gift involving the air, travel, movement, or darkness. Silent Striders will often appear out of nowhere to aid the pack when they are in danger. The pack gains a bonus of 50 points of Wisdom for being associated with such a wise totem. Children of the Rat do not get along well with Children of the Owl, as their totems are constantly in conflict.

Ban: Owl asks that his pack leave animal sacrifices for him in the woods, in the form of small vermin that are tied in place or caged.

Unicorn

Background Cost: : 7

Unicorn is pure, powerful, strong, and wise. It is a totem of peace, of harmony, and of healing. Unicorn's Children gain its swiftness in the Umbra, moving at twice their normal speed across the shadowy landscape. The Children of the Unicorn subtract two from all difficulties involving healing and empathy, and add two to all difficulties to harm or injure other Garou.

(at least those not of the Wyrm). They gain a bonus of +3 dice for all gifts involving peace, healing, strength, and protection. Children of Gaia will always give aid and will usually side with the pack in any disputes. The pack gains 100 points of Wisdom for being associated with Unicorn.

Ban: Unicorn asks that her children continually help and protect the weak, the helpless, the abused, and the exploited, but not to the extent of furthering or aiding the Wyrm.

Cockroach

Background Cost: 7

Cockroach is quick, hardy, and incredibly adaptable. It is a totem of the modern age. Cockroach's spawn gain the ability to Peek into datastreams and through electrical connections in the Umbra; that is, they can enter the Umbra, roll a Gnosis roll, and look through data that is stored on media or streaming through a computer cable. Individuals favored by Cockroach can reduce all difficulties involving computers, electricity, and science (including repair) by two. They gain a bonus of +3 dice for all gifts affecting technology. Cockroach, being a relatively new totem, carries a one-time penalty of 100 Honor and does not give a bonus to Wisdom.

Ban: Cockroach asks that all of its kin be spared by the pack.

Chimera

Background Cost: 4

Chimera is the totem of the Many Faces, the Lady of Mirrors, the ever-changing. In the Umbra, she gives her Children the ability to disguise themselves as something or someone else with a Gnosis roll. Individuals favored by Chimera can reduce all difficulties involving riddles, enigmas, and finding things by two. They gain a bonus of +3 dice to all gifts involving perception, enigmas, and inner wisdom.

Chimera is a very widely respected totem, and gives a Wisdom bonus of 100 points to the pack. Stargazers will notice the pack's affiliation, but this may not affect their opinion of them.

Ban: Chimera does not limit her children, but will not visit them if they do not seek enlightenment.

Uktena

Background Cost: 7

Uktena is a dark, powerful, and quite ancient totem. In the Umbra, Uktena surrounds its Children with a protective ward that will add three dice to any defensive rolls the Garou make. Individuals favored by Uktena are taught secret lore and knowledge by it, gaining two extra experience points per story that may only be applied to learning Enigmas, Occult, Rituals,

Gifts, or other mystical knowledge. They gain a bonus of one extra Gift from any list per year. The pack's association with Uktena causes other Garou to mistrust them, and they suffer a penalty of +1 to all social rolls with other Garou. They do, however, gain a bonus of 50 Wisdom points. Garou of the Uktena Tribe will treat the pack as lost siblings.

Ban: Uktena asks that its children recover mystical lore, places, animals, and objects from the Wyrm (this often includes Magi and always includes Tremere.)

Dana

Background Cost: 8

Dana is a powerful totem of the ancient Celts. Often thought to be a faerie spirit, Dana is actually the spirit of an ancient wise woman. In the Umbra, Dana gifts her Children with Second Sight, enabling them to see equally well through the Umbra and the real world. Dana gives the Garou an affinity with faeries and enables them to enter Arcadia easily. They gain the ability to entrance listeners through singing or howling; this is done on a Manipulation + Performance roll against a difficulty of 8. Treat the Pack Totem background as a Past Lives background for learning ancient knowledges as Dana gives its children access to primal memories. Dana is a very hard totem to reach, and thus does not often reveal herself to the Garou. In fact, not many Garou know of her. All Fianna will recognize the Children of Dana and will honor them.

Ban: Dana asks that her Children honor her on the solstices and the equinoxes with a Moot.

Special Notes

All Abilities granted by totems are granted on a one-time basis only. That is, the Ability is granted to only one of the Pack at a time, though it may be "passed" back and forth between pack members. Garou who do not follow the Ban that their totem requests will suddenly find themselves cut off from their pack totem and will have to undergo a Rite of Contrition to get back in touch with it. It is possible that a totem will totally abandon a pack who continually violates its wishes. All bonuses add to the number of dice in the Dice Pool for the gift. It is the decision of the Storyteller whether a particular affinity applies to a situation or not. All Renown point penalties and bonuses apply immediately upon the pack's choosing the totem, unless otherwise noted.

There are many other totem spirits, and these will be detailed in future supplements.

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Last Words

When at long last a project comes to an end, there is a certain sense of relief as well as sadness. We always intended to release the second installment of the Storyteller series a year after **Vampire** was released, but making reality out of the dream proved difficult. However, nothing good ever came from something that was easy. Iron must be forged in flames. In the end, I think, all the things that made **Werewolf** so difficult to create are now the features which I most like about it.

What has made this game live for me was the sympathy I felt for the plight of the Garou. I understood viscerally what it must be like to live in the final days, to watch the world collapse around oneself. The theme carried with it a certain weight, but the burden was relieved through the power of the wolf. As a werewolf I could take action, fighting back with tooth and claw. The actions weren't real, of course, but the roleplaying was intense and clean and good.

The environmental issues portrayed in **Werewolf** are real, however, not fiction. The perils are overstated perhaps (we, as a species, would invent an apocalypse if one did not exist), but they are as real as the perils of crime or of cancer. We are despoiling the earth at a fantastic rate, and it is already in critical condition. We are running out of time.

You can and must get involved in the fight. Leave the roleplaying behind, and do something more. More than any other generation in history, we have the opportunity to create change. We may also have the last chance to do anything about it. If we do not act in our lifetimes, there will not be much for our children to save. But too many of us are complacent, too many of us sit silently and do nothing.

I have one last question for you, and all I need is your answer. When is enough enough — when will you rage? Get angry — it's not necessarily your fault, this rape, but you don't have to stand by and watch it happen.

A Practical Dedication

We here at White Wolf are trying to do our part. We are donating 3% of the profits from the sale of this game to the environment, for its protection and survival. We are attempting, in some fashion, to return some portion of what we have taken. You too are involved through your purchase of this game.

However, we need your help to determine exactly how we shall use this money. It would be a tragedy to waste any of it. We have a number of different thoughts already — ranging from donating it to Greenpeace to helping fund research on the

Brazilian rain forest — but it is your suggestions we are looking for. It is your support of White Wolf that will make our support possible.

Please send us your ideas on how we can best help out the old lady. We prefer smaller charities and organizations who do practical work to preserve the environment, especially those who most need our support. By means of example, White Wolf Magazine supports the Timber Wolf Information Network (located in Wisconsin) which protects and studies the few remaining wolf packs in the northern USA. They are a small organization, but they do vital work.

We have established an Environmental Action Committee whose purpose is to determine where our support should go. Please address your suggestions and comments to them at the following address:

White Wolf EAC

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Storyteller Series

Werewolf is but one part of the Storyteller Trilogy, a series of five storytelling games set in the Gothic-Punk milieu. **Vampire** is already available, along with a number of supplements and sourcebooks, but the remaining three games in the series will be released once a year. Following **Werewolf** will come **Mage**, then **Faerie**, and finally **Ghost**. All five games use the same game system, but are unique and designed to be played individually.

Upcoming Werewolf Products

There are a number of supplements which will soon be available for **Werewolf: The Apocalypse**. They are listed below in order of appearance. We generally try to release one supplement a month.

- Rite of Passage — This 64-page adventure sends a pack of young Garou on a hair-raising journey from the bowels of New York to the Canadian forests.
- Werewolf Screen — A listing of the essential facts necessary to play **Werewolf**.
- Rage Across New York — An entire Chronicle set in upstate New York.
- Book of the Wyrm — The definitive sourcebook on the horror that is the Wyrm.
- Ways of the Wilderness — A wellspring of information on the lupus Garou.
- Under a Blood Red Moon — This story, set in Chicago, involves a crossover with the Vampires of that city.
- Caerns: Places of Power — A sourcebook and travel guide to the many caerns that dot the lands of the Garou.
- Ways of the City — The sourcebook of the homid Garou.

SKIN OF GAROU
(STAMINA)

INDIVIDUAL HMR
COLORING; (WHITE
ON CHEST FOR
THIS FELLA.)

A SHORT HAIRRED
SOFT PELT
COVERS ENTIRE
BODY

THE
FLESH
ITSELF IS
TOUGH, THICK
AND
MUSCULAR

(WHITE "BOOTS"
ON LEGS)

THE SKIN CAN BE
ALMOST ROCK HARD
IN SOME OF THE
TOUGHER LUPINES

VERY WOLFEN EARS.

ORIGINAL HMR COARSE
AND THICK AND SLIGHTLY
SHORTER

THE COMBINATION OF WOLF
AND HUMAN ATTRIBUTES
GIVES AN ALMOST FELINE
LOOK.

MUCH MORE WOLFLIKE EYES
AND FEATURES

SHORT SOFT HMR ON
FACE -- CAN BE ALMOST
INVISIBLE ON SOME

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Here at **White Wolf**, we play games. Fortunately, we are able to create the games we play, so our design goal is to offer products that are insightful, beautiful, and stimulating. These products are to be played and enjoyed, not just to make money. To help us understand how we can better reach this goal, we ask you to take a minute and complete the following form. Your answers to these questions will help **White Wolf** to better serve the gaming community worldwide.

However, in case you are not interested in being a nice person and performing this service, we are going to bribe you with a free **Werewolf** poster. This full-color poster is 33" x 22", featuring the work of Tony Harris.

Name _____

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1. Where did you purchase **Werewolf: The Apocalypse**?

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3. If not, what displeases you about it?

4. Please list your three favorite game companies.

5. Why do you like these companies?

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7. What do you dislike about the above companies?

8. What should these companies do to improve themselves?

9. When you gather your friends to play a game,

what do you play most often?

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12. What should be done to improve this image?

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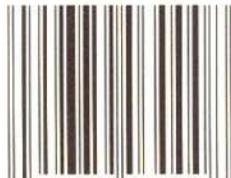
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The signs are clear:
Even our pups know
That this is the age of the Apocalypse

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Choked the Air
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