

The cover art is a dark, atmospheric illustration. In the upper right, a woman with red hair and pale skin screams with her mouth wide open, her eyes glowing yellow, set against a large, bright full moon. To her left, a werewolf-like creature with a wolf's head and human torso is shown in a dynamic pose. In the lower left, a group of werewolves is depicted in a dark, possibly underground setting; one is roaring, another is crouching, and a third is lying on the ground. In the lower right, a large, detailed werewolf is shown in profile, its mouth open as if howling or snarling. The overall color palette is dominated by dark blues, greys, and blacks, with the full moon providing a stark white light source. The title 'FORSAKEN' is written in a large, stylized, yellow-to-orange gradient font, while 'Chronicler's Guide' is in a smaller, similar font below it. The volume title 'Volume I: To Isolate' is also in a yellow-to-orange gradient font, positioned to the right of the main title. The series title 'WEREWOLF THE FORSAKEN' is at the bottom left in a white, jagged font. The vertical title 'The World of Darkness' is on the right edge, written in a large, orange-to-red gradient font that appears to be part of a larger, textured border.

FORSAKEN

Chronicler's Guide

Volume I:
To Isolate

WEREWOLF
THE FORSAKEN®

The World of Darkness

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WEREWOLF

THE FORSAKEN

Volume I:
to Isolate

Volume II:
to Rebuild

Volume III:
to Transform

Volume IV:
to Rip Asunder



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FORSAKEN

Chronicler's Guide

A Chronicle Companion
for Werewolf the Forsaken™

**JOHN KENNEDY, MATTHEW MCFARLAND, WILL ROTENBERRY, CHUCK WENDIG,
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INTRODUCTION

Welcome to the hunt.

Over the past five years, **Werewolf the Forsaken** has taken us many places. Places like the Rockies, the Spirit Wilds, and the Loci of Great Britain. **Forsaken Chronicler's Guide** seeks to take your troupe to other places entirely, to do things you never expected **Werewolf the Forsaken** to do. In these four volumes, it'll show you love stories, epic adventure, body horror and everything in-between. It's a labor of love, a series of kits written to spotlight, intensify and otherwise examine specific elements of the werewolf condition. Some go so far left-field, we can't even call them Forsaken. Some take comfortable features of the game, and twist them into new directions. Look ahead and see what five years of experience has taught us. Step out of your comfort zones. Let's tell some remarkable stories together.

HOW TO USE THIS BOOK

This product has an unorthodox format. It's comprised of four volumes, not unlike traditional chapters. Each has three or four kits that share a common theme. Each features a foundation for the chronicle, ideas for Storytelling, traits for the players' characters to emphasize that style of play, and ex-

amples of how the Storyteller can use the Storytelling System to embody the chronicle's themes. Each volume showcases something different to the game as-written. Depending on what you want to do with your chronicle, you may be interested in one or more sections.

The true value of this supplement comes when you combine the multiple sections, picking and choosing hacks from each. For example, in a coming of age game (Volume One), simplified Gifts (Volume Four), might make the game flow better for your gaming group. Or you might focus on the romance aspect of a high-school story (Volume Three). Each kit is designed to exist independently, but many are suitable for mixing and matching. Here's what you'll find within the **Forsaken Chronicler's Guide**:

VOLUME ONE: TO ISOLATE

We strip **Werewolf the Forsaken** down of its fundamental components. Each kit herein takes something we're used to and throws it by the wayside. They leave werewolves alone in an unknown world to face whatever comes their way.

When Uratha first change, their lives are awash with alienation and pain. There's no structure. There's no security blanket. When we remove structure, we aim to tell wonderful **Coming of Age** stories.

The game, as written, assumes a great deal of control on part of the Uratha. They choose when they shift, when they conduct epic hunts, and when to bargain with spirits. Without that control, **The Moon's Curse** has werewolves as immortals that shift only during the full moon, and when wounded to the point of death. They leave bodies in their wake, but don't remember their vile hunts.

Packs are the most common organization amongst Uratha. But what if you're playing a game with only one werewolf? What if the werewolves are not pack creatures, but instead solitary predators? **Lone Wolves** shows us stories where werewolves keep to themselves and trust only as far as their claws can grasp.

VOLUME TWO: TO REBUILD

With Volume One, we took away from the Forsaken and left them alone against the world. With Volume Two, we give to them new structures to experiment with. Every kit in this section adds a layer of depth to the game as written.

Werewolves are the world's greatest hunters. They often hunt spirits. **Spirit Predation** stories add to that concept, giving Forsaken the chance to hunt spirits not just for essence, but also for blessings dependent on their prey.

Packs are the highest form of actual organization Forsaken acknowledge. **The Circuit** has werewolf packs competing for supremacy, and using duels and challenges to resolve disputes.

Forsaken are underdogs. They're hated by the world. **Freedom Fighters** adds a layer of nobility, where the Uratha are truly fighting for a cause. They become more like guerillas, fighting a timeless war they know they're going to lose.

VOLUME THREE: TO TRANSFORM

We've taken, we've given. Now, with Volume Three, we seek to spin **Werewolf the Forsaken** on its heels, to make it something completely new and change your perceptions of what the game can be.

Hunting Grounds: Ancient Sumer has the Uratha of modern nights in a parallel chronicle with the mighty *Ur-Sag*, dog-headed heroes of the ancient Sumerian city of Bau. No longer Forsaken, the Uratha take places as god-kings.

The Oath of the Moon explicitly forbids mating between the Uratha. Such deviance has terrible results. What if we remove that, and instead focus on interpersonal, romantic and otherwise sexual relationships with werewolves? We have **Everything You Ever Wanted**, focusing on a more urban fantasy take on the game.

Packs United assumes a higher structure amongst the Forsaken. There's a hierarchy beyond a local pack, and grand Conclaves of Forsaken rule over the race. Experience a new level of blood and politics.

VOLUME FOUR: TO RIP ASUNDER

Now that we've taken, given and created something new, we're going to make like Uratha and tear it all to hell. In this final volume, we demolish the game mechanics, and offer something new to replace them.

What are werewolves, ultimately, but uncontrolled humans? **Wild Children** are just that: Humans that live only to cause mayhem and gratify themselves. Not Forsaken by any stretch of the imagination, these characters filter down the core pathos that makes playing werewolves fun, without the complexities of the full game.

All Good Gifts takes a long look at the spiritual powers of the Forsaken, and approaches them in a simpler, more holistic way. Werewolf abilities become personal and unique, often subtler, but altogether new and much more primal.

Do you want to play werewolves, but don't want to bother with the complex systems and character creation? **The Emergent Beast** strips the Storytelling System down to a smidgen of its previous self. Characters exist as a small series of traits, centered mostly on Renown. The game is simplified, to allow more energy spent to emphasize its strengths.

The Family removes tribe, Auspice, Gifts, Rites, and most everything else from Forsaken existence, along with the Shadow and most aspects of the condition. In the wake of all that removal, we leave the pack as the sole organization and interest of the Forsaken. This allows for complex systems of trust and betrayal to drive the game.



VOLUME 1

COMING OF AGE

By Chuck Wendig

My balls dropped and I went pop. I can tell you the night that it happened. I had a bad day at school—D+ on a pre-calc test. Mom and Dad were having a fight, which led to “kick-the-dog” syndrome because next thing I knew they were taking away my video game privileges and snatching up my cell phone. And I got a prank call from Chip Strosser and his gang of swim team fuck-baskets. It all happened. Like that zoom trick they do in movies where the world pulls away but somehow moves forward to focus on me. I felt my heart pounding. Mouth dry. I had a raging hard-on that I thought was going to tear out of my jeans like an angry eel. Next thing I know I’m out the window, on the roof and leaping from the house, hunting.

I can smell Chip Strosser’s fruity jock perfume from across town and I go after it. It isn’t long before I’m smelling something else though, too. Though at the time I’d no idea what. I found him and Mikey DePagliano at the park playground doing a little hunting of their own—Katey Kelly, cheerleader, student union president, sweet-smiling-crush-of-my-hungriest-heart. She was pinned up against the slide as they came for her, wet-mouthed and mad-eyed. I found myself turning into something, then. Something with teeth and claws and a boner that could break a gorilla’s arm. But that’s when I figured out what that other thing was I smelled: because suddenly wasn’t just one of us, but two. Katey was just like me—claws-out, tongue ululating a beautiful howl, a musk washing off of her like a tsunami. I took Chip’s head with a swipe of my claws. She tore off both of Mikey’s legs and beat him to death with them—literally. It was our first date.

TO ISOLATE

MADNESS? THIS IS PUBERTY

Puberty's a fucked up time for any teenager. Biologically, one's body becomes a cauldron of hormones, and these hormones go to town on the flesh in order to make some swift changes. Sweat soaks one's clothes, and with it, a rank and rankling body odor. Zits bubble and pop, and someone says, "You got a face like a pepperoni pizza." Muscles grow. Bones, too. Some get fat; others get thin. Hips widen. Shoulders do the same. A boy's voice shudders and cracks into an embarrassing warble. And let's not forget about all that *sex* stuff: the hormones cause a teen's sex drive to go apeshit. Suddenly it's all pubic hair and erections and growing breasts and the not-so-friendly visits from bloody Aunt Flo, and everybody wants to see everybody else naked even though they don't know *why*. Johnny gets an erection in gym class but doesn't know why. Becky has her period on the chair of 4th period Biology class (irony is, after all, alive in well in high school). Dawn wonders why she can't get anybody—including some of her male teachers—to stop looking at her chest, and all Rakim wants to do is punch lockers.

Puberty is a rollercoaster. Teens are led by the nose into some intense physiological changes, and those biological *events* stir up a bee's nest of sociological implications. Guys start developing alpha male syndrome and turn to bullies or victims. Sex becomes the main course on everybody's plates. Girls start competing and they don't even know why. It is a time of tension and conflict. Which also means that it's a time of personal horror.

That's a good thing. At least, it's good in terms of creating narrative awesomeness for your **Werewolf: The Forsaken** game. Puberty and horror go hand in hand. Think Carrie, where the titular character awakens to psychic powers at the same time her own body is awakening. Or, even more appropriate, consider Ginger Snaps, which intimately ties lycanthropy to female puberty in a big way.

That's what we're doing here. We're taking the shapechanging aspect of Forsaken and linking it inextricably to the physical, psychological and social aspects of puberty. It puts a new meaning on "coming of age." This section details many of the considerations bound to such a chronicle. You're free to use this section as a modification to all of **Werewolf: The Forsaken** (meaning, all characters go through this mode) or simply as a one-off for a single group of characters (meaning, only *some* characters experience this transformational shift).

STORIES AND METAPHORS

This chronicle applies an admittedly heavy-handed metaphor to a Forsaken's "First Change," but that's apropos: puberty is itself not particularly subtle. It hits a teenager's life like a hammer and the various aspects of one's own hormonal shift neatly mirrors some of the shifts a character takes when going from *human* to *werewolf*:

- Sprouting hair
- Surge in extreme emotions (anger, lust, hunger), emotions which are very hard to control (emblematic of the werewolf's Death Rage mechanic)
- Growth—a teen might experience literal "growing pains" because his bones and muscles are gaining mass at an alarming rate, which isn't unlike the shapechanging experience
- Animalistic behaviors (teens become alphas and establish cruel pecking orders, they sometimes "nest" by creating messy experiences for themselves, and they don't like being "caged")
- A woman's monthly cycle could be neatly tied to the werewolf myth of the full moon (i.e. wolf changes only on full moon)
- A teen's newfound fear of sexually-transmitted diseases is tied to the "bite and infect" element of shapechanging (Forsaken bite only to track *nuzusul*, not to infect them with lycanthropy, but that doesn't stop the legend from having an impact—nor does it stop you from deciding that lycanthropy is passed via bite)
- Socially, teens at this age often arrange in "packs"—look around a high school cafeteria and witness the tribal cliques

THE STORY ITSELF

A "coming-of-age" story can present itself in a number of ways, and we've chosen to nail down one such story path below (with some variations presented). You are encouraged to modify this to the needs at your game table. Also, for ease of narrative explanation, this tale is broken out into a filmic three-act structure that could take place over eight sessions. But, it can easily be broken out however you see fit—usually, a three-act structure works out where the first act is 25% of the whole, the second act bulks up to 50% of the whole, and the final third act is another 25%.

First Act: Hi, My Name Is Hairy Palms

Each player controls a character in high-school between the ages of 14 and 18 years old. The characters are each already going through the rigors of

puberty (which probably puts them on the shallow end of that age range). Drive home all the aspects of puberty that suck: menstruation, sexual desire, growing pains, alpha teens in cruel social circles, etcetera.

This act is the ramp up to each character's First Change to a werewolf. The First Change is the so-called "inciting incident"—the thing that drives the rest of the story (or chronicle if you're choosing to play it out over the course of the characters' full three years in high school).

The First Change should not happen randomly. It should be bound up with the stressors and conflicts implicit in the high school experience; these conflicts (often specific to each character) should build and build to a culmination, and that culmination is the shift from human to werewolf. Examples of such a culmination include: a bully finally takes it to the next level and plans on really hurting one of the characters; the character experiences an inordinately stressful home life (parental abuse, poor living conditions, a crisis at home); a character has sex for the first time; a character is rejected by someone on whom they have a deep crush; the character scores a major triumph or huge loss on the sports field; the character gets into a physical fight at school.

Remember that the First Change cannot be controlled. The character does not choose into what form he shifts. It is up to the Storyteller whether or not the *player* has any control over this, however. (Storytellers, don't forget that players have narrative agency. *Do cede* authority to them when appropriate).

Second Act: Teen Wolf

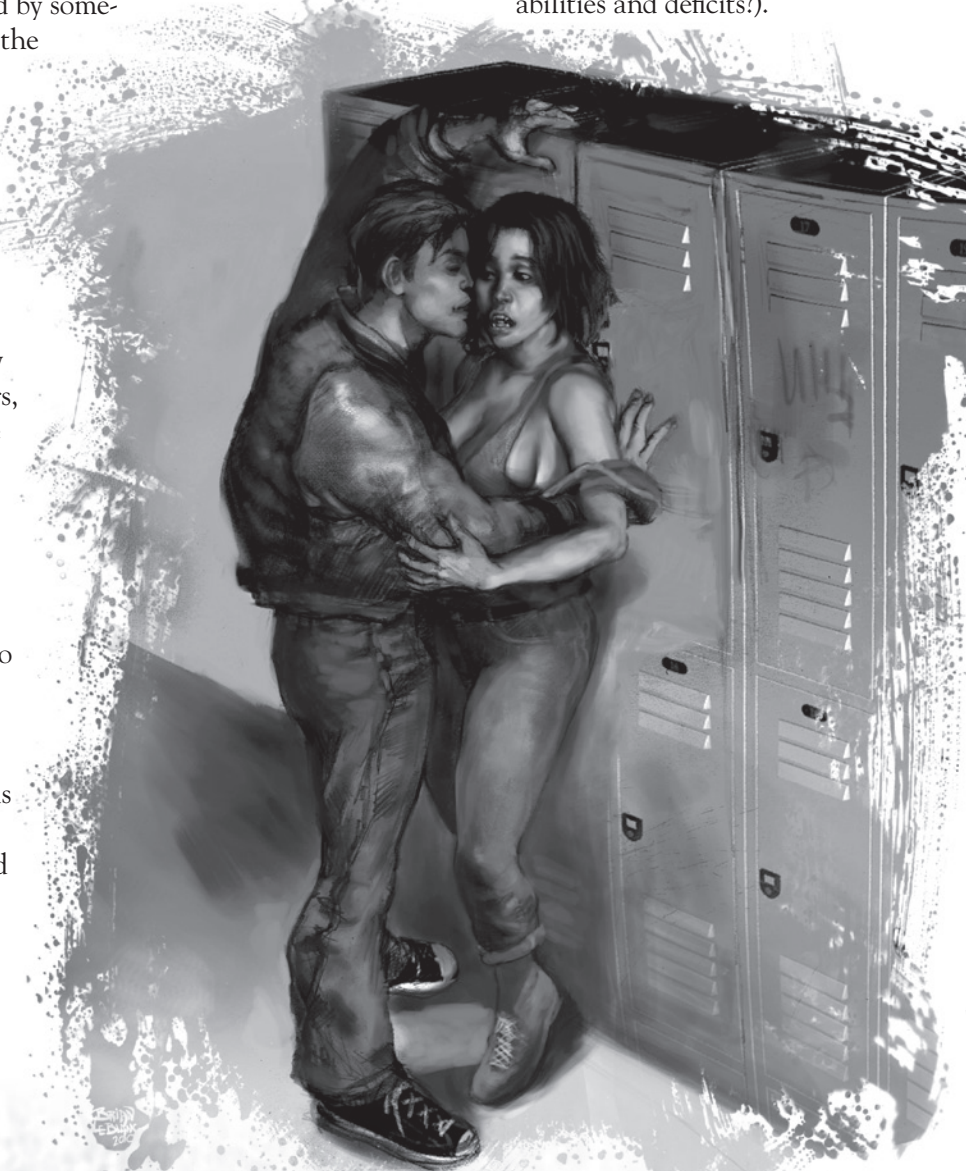
Things are different now—both good and bad.

First, the characters are all going to be dealing with the fallout from their First Change. Did one character leave behind a body of a dead bully? Did another turn only a *little wolfy* and bite his first lover, drawing blood and creating something that is either a) an awkward situation or b) a potential "somebody's calling the cops" problem?

Second, the characters are going to find themselves improved in some ways (see The Unbalancing Act and

Boons and Banes, under *Systems*, below). One character is suddenly *awesome* at basketball but suddenly cannot talk to girls. Another attracts love from all the boys, but hate from all the girls (or vice versa). This wild shift is powered by puberty but *amped* by one's werewolf condition. And speaking of that...

Third, being a werewolf brings its own hoary host of problems. Hey, look: spirits! All the emotional baggage of the high school experience builds up and riles the spirits—they feed off of all this, which only makes it worse. As if high school wasn't hard enough, it becomes awfully hellish to discover that the third locker down from yours is a locus because a dozen years back some jock-fuck-asshole went too far and crushed some geek's head in the locker door. Characters in this act are discovering the terror of the local Shadow. They're combating spirits. They're trying to learn control over their forms. They're coming to terms with their Gifts and their curses (and once more how apropos: isn't being a teenager about coming to terms with your own abilities and deficits?).



Typical to the second act is a sense of escalation: *everything is getting worse*. It's harder to control your werewolf abilities. It's harder to navigate the social waters as someone who is neither *human* nor *wolf*. More and more, life intrudes on being a werewolf, and being a werewolf intrudes on life.

If you'd prefer a mechanical element bolstering this sense of escalation, assume that every game session the character suffers an additional -1 die to any rolls made to resist Kuruth. However, you should institute a way to "buy" this die back—a character might spend a Willpower point, yes, but it's also cool if the character has a way *in the story* to buy that die back. If a character manages some kind of victory small or large for instance—gets to kiss the girl, gets an A on the test, puts the beatdown on a troubling bully—then maybe Kuruth is once more in check.

A caveat: in this thematic type of story/chronicle, we recommend keeping contact to older and more experienced werewolves to a minimum. Such creatures can serve as teachers and mentors, which is great, but that can serve to limit the horror and alienation of being a teenager. Unless of course you want to explore the aspect where teenagers wisely distrust their elders? One interesting way to handle this might be to have a lone player roleplaying a mentor-type character—an actual teacher, or maybe the janitor—with problems all his own. That way, he has his own horror and can help shepherd the characters through this troubling time. But really, if you ask us, the true isolation and madness of being a teenager is feeling totally alone and having no one to trust; remember that teenagers usually think they're the smartest assholes in the room.

This also means that the game might operate best without worrying about tribes at this point. Let them get through high school into the "larger world," and *then* worry about the tribes.

Third Act: The Ginger Snap

The third act is when everything that has been building reaches a boiling point—something changes and the conflicts all come to a head and must be dealt with now. The cops are ready to conclude their investigation of the dead swim team captain. The pack of Pure two towns over are finally making their move to attack the school. A character thinks he's lost all hope with a love interest but then must save her life. Whatever story events have been set into motion—conflict with a teacher, parental abuse, an illicit teenage werewolf love affair, hidden corpses—are ready to conclude, and not in a nice or pretty way.



STORY SEEDS

- These characters? Not the only werewolves in the school. Sure, that might defy logic according to the uncertain numbers of "How Many Werewolves Are In The World?" but really, who cares? If it's awesome, then it's awesome, and you should go with it. In this case, another pack already exists in the school, possibly a year older and having already gone through this mess. They're the "alpha wolves" already, and they don't take well to whelps pissing in their corner. They smell fresh meat, they're going to bite. To confirm the "high school story" trope, don't hesitate to make the opposing wolves from a rival social group (think **Mean Girls** or **Revenge of the Nerds** with more, y'know, howling and bloodletting). If you're interested in using the Forsaken versus Pure struggle, then it can't hurt to have the other wolves be Pure—a gang of prejudiced teen werewolf assholes.

- Give each character a "personal demon" in the form of a particular spirit that plagues her—a spirit of anger, of uncontrollable lust, of jealousy, of any of those naked negative emotions that lie at the core of the teen experience. The purpose of the initial three story arcs is then to resolve these demons.

- Alternately, turn the spirit angle into a positive one, and make the first story about hunting down a totem. A totem will bring the group together; indicate, too, that the totem is the anchor that's missing from their experiences. A totem will bind them and stabilize their experiences somewhat. But the quest is long and hard, and the other students damn sure won't respond well to characters who are suddenly spiritual. Expect to be further outcast.



THE THEMES AT WORK

What themes are best-served by the coming-of-age "teen wolf" storyline? Read on.

Transitions and Transformations: Puberty is one of those times in a person's life when everything changes. Your body becomes different. Your hormones lead an emotional and mental charge. This is very much in line with what it is to become Forsaken, as well—both your body and mind become equal parts "more powerful" and "more vulnerable." Powerful in the sense of capability, but more vulnerable because the transition is a troubling time. (If want to explore this further, feel free to combine Forsaken characters with either a) giving birth or b)

getting old, two more times in a human's life when the physical and emotional transitions are *profound*).

Growing Up: Moving from one's teenage years to adulthood offers a number of "rites of passage" such as a first kiss, first menstruation, first sexual encounter, first job, first drink of alcohol (or taste of the drug experience), learning to drive, and so on. It's just as much a rite of passage as is, say, getting married or having kids. Becoming a werewolf is in its own way a rite of passage, and Uratha society is fond of such rituals: the scars, the brands, the hunts performed. Combining these two forms a powerful thematic nexus.

Life Sucks When You're a Teen: It's true. Adults will tell you different, but they're just trying to keep you complacent. They know the score: being a teenager sucked open ass. The emotions. The schoolwork. The constant nagging uncertainty. Nobody wants you to be a kid anymore, nor are they ready for you to be an adult. Being Forsaken is right line with that. Similarly "between," the Forsaken aren't really human, but they aren't really wolves either. They walk between worlds but belong in none. All the things that suck about being a Forsaken (new rules, new society, new responsibilities, emotional and physical changes) suck about being a teenager, too.

SYSTEMS

Below are those new mechanics (serving both Storytellers and players) that should serve a puberty-driven "coming of age" **Werewolf: The Forsaken** chronicle.

TRUE STAGES OF PUBERTY

A common misunderstanding of puberty is that it begins (and ends) in one's teenaged years. Not so. It actually begins at around age seven. In this chronicle mode, it means early signs of "becoming a shapeshifter" might appear that early, too. Follow this chart for such signs of werewolf manifestation:

- Age 7 (adrenarche): Child begins hungering for meat—even raw meat.
- Age 8 (gonadarche): Begins having strange dreams, often violent dreams—and sometimes dreams of spirits and the Shadow
- Age 12 (thelarche/pubarche): Child is far likelier to get into fights—can become very aggressive; sometimes aggressiveness is productive (aggressively going after sports recruitment or test scores), sometimes anti-social (aggressive in class, against teachers, against inanimate objects).

- Age 13 (menarche/spermarche): First menstruation or ejaculation can coincide with odd spirit-based effects and coincidences, almost seems like a curse has been placed, or a hex: child may seem to suffer briefly from mental illness (hearing voices, fugues) or may instead manifest effects in the world around (curdling milk, broken clocks, brownouts)

THE UNBALANCING ACT

Becoming a teenager is a curious thing because, on the one hand, you get better—sometimes even really good—at things you want to do. Your voice develops and you can wow an audience with your choral majesty. On the other hand, you can't actually seem to talk to boys without making a total fool of yourself. It's a weird time, and it's made all the worse by joining the ranks of the *nuzusul*.

You can mechanically put this into effect by, at the start of the story, telling each player to pick one Skill that improves and one Skill that suffers, thus representing this able imbalance. The improved Skill gains a +3 bonus, the suffering Skill suffers a -3 penalty. The character gains +3 to Athletics roll, but -3 to Socialize (he can play basketball, but he's sheltered). Or the character gains +3 to Socialize, but -3 to Academics (she's suddenly really popular, but boy her grades suffer). This represents the hormonal and social chaos that results from being a teenage werewolf.

Two other options present themselves in this regard: first, if you'd rather this be a permanent effect rather than one that exists only during the character's teen years, simply have the player add three dots to Skills and take three dots away (doesn't have to be from one Skill each as suggested above).

Alternately, maybe you'd rather this build up to tie to the escalatory nature of the coming-of-age conflict. Every game session or two (depending on how it charts out), add +1 to the improved Skill and -1 to the suffered Skill. This is cumulative both ways until it reaches +5/-5. And if you really want to mix it up, let the character spend a Willpower dot to flip the improved/suffered Skill around—hey, nobody said being a teen wolf was a particularly *stable* affair.

BOONS AND BANES

In addition to the above, each player is encouraged to pick one Boon and one Bane for her teen wolf character. These are minor effects that are both

positive (Boons) and negative (Banes). The effects are meant to be more *story-based* than mechanical, but each does offer a broad, sweeping effect:

If the Storyteller rules that the scene is one in which a character's Boon is "in play," meaning it affects the game and character, then the character may choose one roll (prior to rolling) that is *blessed*. On this roll, all dramatic failures become failures, all failures become successes, or if any successes are gained the roll becomes an exceptional success. (Note that this is a single shift only—a failure doesn't become a success which becomes an exceptional success).

If the Storyteller rules that the scene is one in which a character's Bane is "in play," then the Storyteller gets to choose one roll of the player's during that scene in which the character is *curse*d. The opposite occurs: an exceptional success is downgraded to a mere success, a success is downgraded to failure, and a failure is downgraded to a dramatic failure.

Players and Storytellers are of course encouraged to make up their own Boons and Banes.

Bane: Adults Hate Your Punk Ass

Doesn't matter if it's anything you did—you might be a polite teenager with a winning smile and good grades. But *they* still distrust you. Teachers think you're cheating. Mom always wonders what you're hiding. Your girlfriend's father spies on you. You should've gotten an A on that paper, but you didn't. The cops should believe you when you tell them you found a dead body, but they don't. If you smile, it's suspicious. If you say thank you, they think you're being sarcastic. It's a lose-lose scenario.

Bane: Attracts Animals

Something about your character—the pheromones, the menstruation, the underarm *musk*—attracts animals. No, not in a good way. You really want to be followed by a swarm of flies? Trailed by hungry dogs or yowling cats? Think getting attacked by woodland creatures at random times of the day is a good thing? Definitely a bane, not a boon.

Bane: Bully For You

You've got a bully. Or maybe a whole series of bullies (knock one down, another steps up). This bully is bigger than you and stronger than you. Maybe he's a mental bully—always tattling on you, always outdoing your best test score. But really, he's probably the type that likes to beat the shit out of you on the bus platform. Sure, you might be able to

take him—if you could only control your shapeshifting forms *and* catch him away from the public eye.

Bane: Growing Kid's Gotta Eat

All you do is eat. You can't stop it. Doesn't mean you're fat (though it might). Might be that you have the metabolism of a coked-up jackrabbit is all. That doesn't change the fact that you're always fuck-ing hungry. You don't eat? You start to feel woozy. Cranky. Maybe even *mean*. That's why most hours of the day you have a bag of chips in your hand. Or a turkey leg. Or a chocolate bar. Or all of the above.

Bane: This Goes On Your Permanent Record

You were a part of something way back when. Something bad. Maybe you pissed your pants when you were running the mile. Could be that you got your ass beaten in full-view of everybody—or that you beat somebody's ass. It's possible that you weren't even involved, but rumors going around say you knocked up Betty Sue McGillivray (or got knocked by Petey Barnes), or that you used to blow up kittens with firecrackers, or that you're (insert awful rumor here). Everybody knows it, or thinks they know it. Even the adults. And they treat you like it might damn well happen again.

Bane: You Know What You Got? F+

No matter what you do, your grades suffer. Got a job? That cuts into your study time. A significant other? Same problem. Or maybe it's that you can't concentrate. Could be that you're really smart, just utterly unfocused. Either way, it's a problem. You have to work extra hard—or start blackmailing some teachers—to make sure you make it out of high school alive.

Boon: Charmed Life

You are gifted. You lead a charmed life. Even if you don't deserve it. Even if your talents don't reflect the feeling, it doesn't matter. You get away with things that others just plain cannot. Late to class? Oh, it's okay. Dog ate your homework? Absolutely fine. You want to spend some time in the basement with your boyfriend? Your parents are happy to leave alone—*here*, let them close the door, make sure you guys get privacy for your "study session."

Boon: Intense Attractors

Sure, some teens attract animals (above). You attract other teens. Mostly of the opposite sex, but hey, it might go the other way, too. You have an animal magnetism that goes beyond Skills—you draw them to you like flies. Maybe you do something about it. Or maybe you don't want the attention.

But the ladies (or the boys) love you and will do just about anything for you.

Boon: Nose for Mystery

You're like Nancy Drew or a Hardy Boy (except for the fact you can turn into a rampaging hell-beast): you can literally *sniff* out mysteries. It's not so much an active concerted effort—it's just, well, you stumble into mysteries (and the clues for mysteries) like it's nothing. Solving them isn't easy, but it's certainly easier for you than for others. You are forever the center of your own high-school detective noir story (think **Veronica Mars** meets **Ginger Snaps**).

Boon: Sway

You have an alarming amount of "pull" with the other students. Is it because you're the student body president? Homecoming queen? Is it because you run the morning announcements, or is it just because you're *so damn* well-liked? Whatever the case is, what you want, other students will accommodate. Need to borrow somebody's car? Need to have a student run interference on a teacher? Just plain need a shoulder to cry on? Look no further than the student body that surrounds you.

Boon: The Parent Trap

You've got your parents pressed betwixt thumb and forefinger. Is there anything those two will not do for you? Doubtful. Want to go on a spring break trip to Aruba? Sure. Need a new car? Done. Hell, Dad will even help you bury a body if you need it. Your parents are basically your bitches. Doesn't mean you have to exploit it. Doesn't mean you *can't* exploit it, either.

Boon: Zero to Hero

You used to be a nobody, and now you're somebody. Before: nameless nerd, faceless freak, a nametag that reads "Who?" But then you did something. You jumped in a river and saved a drowning student. You dressed down a hated teacher in front of the entire student body. You knocked the school's biggest bully clean out. And now it's a whole new ballgame. No telling how long the ride will last, but you're *famous* for something. You're a hero to a whole subset of the school.

NEW AUSPICE ABILITIES

What follows is a list of new auspice abilities. These are available during the coming-of-age chronicle for players to swap out instead of the existing auspice abilities found in **Werewolf: The Forsaken** (pp. 81-83).

Rahu: Bigger Than You

The Rahu's Strength is a social bargaining chip. Once per game session he can choose to automatically defeat another opponent in a contested social action provided that person has fewer dots in the Strength Attribute. This might mean that the character is a bully or a gentle giant; either way, his Strength is a notable lever to get things done.

Cahalith: Social Butterfly

Every morning, the Cahalith with this Auspice ability can wake up and choose a brand new Social Specialty—this Specialty replaces the one from the day before (though she may hold onto that Specialty for a number of days equal to dots in the Glory renown). Further, new Specialties can be purchased at two experience points instead of the usual three, but only in Social Skills.

Elodoth: Speaker for the Human Tribe

The Elodoth are walkers between worlds, which can mean that they are fixed firmly between the soul of the werewolf and the spirit of the human tribe. In this case, the Elodoth with this Auspice ability may choose one "human tribe" (think a clique or organization, like "the nerds," "the year-book staff," "the field hockey team.") The Elodoth gains a +3 Social bonus toward any rolls dealing with members of that so-called tribe.

Ithaeur: Spirit Companion

The Ithaeur has something of a personal totem bound only to him. This spirit isn't much to look at and is only a Lesser Gaffling (see spirit ranks, p. 279, **Werewolf: The Forsaken**), but it still exists to help the Ithaeur understand his new place in this world. The spirit should probably represent some aspect (emotional or physical) of high school—the pool, books, a spirit of learning, a spirit of lust, etc. Further, the spirit still needs to at times be appeased with chiminage and fulfilled tasks.

Irraka: Cheater

The Irraka do very well with that certain subset of Skills that could be called *sneaky* or *duplicitous*. And hey, in high school, it's sometimes necessary to make with the deception, to succeed by cheating. At the time of the First Change, the player may pick for his Irraka character one of three Skills: Politics, Larceny, or Subterfuge. (Yes, we're lumping Politics into a somewhat unsavory category—if you don't agree, you probably never went to high school). The character can, once per scene, re-roll a failed roll provided that the dicepool features that chosen Skill.

THE MOON'S CURSE

By Matthew McFarland

"Found you."

He's sitting in my living room. He's sitting in my favorite chair, a can of my beer on the table next to him. He's been here a while.

I slump against the wall and lean my head back. I whisper a prayer.

"I found you," he says again, and I hear him stand up. I hear a hammer click back. Please God. "Say something, you son of a bitch."

"What's in that gun?" I don't open my eyes. I just hope he knows.

"What?" I hear the confusion. I hear him step forward. His leg knocks the table and I hear the beer fall. From the sound the can makes, it's mostly full.

"Listen, you can't—"

He fires. The bullet hits me in the chest, and I feel it sever something. I feel my chest cavity fill with blood and my lungs close off. I fall forward, my brain sucking down the last bit of oxygen, and the other part of me waking up.

"That's for my wife, you—"

He doesn't finish, because he sees it starting. Sees I'm on my hands and knees. I'm not falling. The bleeding has stopped. It's inevitable now. He shot me too well, too clean. My body had no choice — Change or die.

"Run." I hear the word from my own throat. It sounds like a snarl. I fall asleep, and I hope he can make it to safety in the next ninety seconds.

WEREWOLF AS A TRAGIC GAME

Werewolf: The Forsaken talks a great deal about how its protagonists are cursed, and about how their predatory natures are dangerous to those around them. And to some extent that's true, but a werewolf that maintains his Harmony can exist around human beings for years without going on a killing spree. For most troupes, that's a good thing.

But what if lycanthropy is a true curse? What if the werewolves of the World of Darkness have to cope with the same problems as many of the shapeshifters of popular fiction and cinema — that is, they lose control, they eat people and they are nearly immortal?

Let's find out.

THE CHRONICLE

In *The Moon's Curse*, the characters take on the roles of tragic figures: characters who are doomed to kill those closest to them. The characters in this version of the game lose much of the free will and

power that they have in a standard **Werewolf: The Forsaken** game, but they gain something else — near-immortality. These werewolves (called "Cursed" to differentiate them from the Uratha of more by-the-book games of **Werewolf**) cannot be killed except under very specific circumstances. More on how these characters can die is discussed below.

The Cursed differ from the Forsaken in several important ways:

- **The Cursed do not control their shapeshifting.** The Cursed only change in two specific circumstances: under the full moon and when they have suffered enough to damage to kill them.
- **The Cursed do not retain control of themselves while in wolf form.** These werewolves only change to one alternate form — Urshul (or Gauru, depending on the Storyteller's preference). While in this form, the character has no control over himself, and is motivated purely by base instinct.
- **The Cursed have no memory of what happens when they Change.** Once a werewolf takes its savage form, for whatever reason, the character has no rational mind and retains no memory of his actions.

- **The Cursed are nearly immortal.** Conventional weapons, poison, fire and other methods of murder mean little to the Cursed. While their human bodies do suffer injury, once the werewolf takes enough damage to die the Change overcomes him. His first order of business is usually to kill and eat those responsible for the injuries.

- **The Cursed are enemies of the spirits.** While the inhabitants of the Hisil might not care for the Forsaken, they *hate* the Cursed. Werewolves are pure, unadulterated chaos, breaking the rules of both the spiritual and physical realms.

- **For the Cursed, the pack is everything.** The Cursed do not have spiritual totems and do not have tribes or auspices. When they meet, they instinctively form a pack hierarchy. The pack exists independent of what its members feel or desire, and leaving a pack, no matter how much the werewolf in question hates the other members, is extremely difficult. As such, some Cursed avoid others of their kind at all costs, trying to cure (or exult) their conditions without losing their freedom.

TRAGEDIES

With this in mind, what sorts of stories could a troupe tell with such characters? Consider the following suggestions:

Find the Cure

The characters are bonded by their Curse. Perhaps they are all scions of the same family line, or contracted the curse from the same lover (in a World of Darkness version of the “AIDS Mary” urban legend, maybe). They can work together to make sure that the full moon doesn’t lead to a massacre in their area, and they can pool their resources toward finding a way to lift the curse. Of course, on

the one night that they do slip, they can do exponentially more damage to the surrounding populace than a lone wolf could.

Inherent in this story, too, is the problem of the Pack. Will the characters really want to give up their immortality, and will the Pack instinct allow them to in any case? Once the Cursed meet, their survival urge gets even stronger.

Control the Condition

The characters might simply want to live out their lives as werewolves without hurting other people (or at least, without getting caught). This sort of story shares much with “Find the Cure,” except that the Pack doesn’t have a driving goal pushing them on. The challenges in such a chronicle, therefore, need to come from the Storyteller and

involve the characters personally. If they want to simply “live their lives” as werewolves, what kinds of lives do they wish to have? How will they cope with the logistics of their conditions? Local spirit interference will probably quash any chance they have of flying under the radar before too long.

One Wolf Among Lambs

The Cursed can work nicely as crossover characters. If

the Storyteller is interested

in inserting something strange into a game of **Mage: The Awakening**, **Vampire: The Requiem** or any of the other World of Darkness games, a Cursed werewolf can be a good choice. Yes, they don’t have the flexibility that other supernatural beings do, but they are *immortal*, and that gives them opportunities and capabilities that other characters don’t have. Also, given that the Cursed don’t have a society to take them in once they become aware of their



conditions, such a being might find that a group of organized supernatural beings is the only such group that stands a chance of helping him to find a cure—or helping him die.

Cannibal Detectives

Intrinsic to the Cursed condition is the question: “What the hell did I *do* under the full moon?” The characters know that they kill and eat their victims, but what if while on a monthly hunt a Cursed individual unleashes some spiritual entity of even greater destructive power? What if the werewolf crosses the path of an elder vampire or a powerful mage? The character might find the supernatural following him home, but have no context and no easy ability to figure out what is happening to him, unless he pieces together his own actions.

Wandering Heroes

It’s not exactly an easy fit with the World of Darkness... or is it? Maybe your Cursed characters put themselves where they can do some good. Of course, they can’t be heroes in the usual sense, because they don’t have powers that they can control. About the best they can hope for is to surround themselves with people who deserve to die and trigger the Change. It’s risky and the potential for collateral damage is high, but the players might enjoy the challenge of orchestrating all-out slaughter for the greater good.

PLAYER’S TOOLKIT

Creating a Cursed character is little different from the character creation process outlined in Chapter Two of **Werewolf: The Forsaken**. Step Five changes from Add Werewolf Template to Add Cursed Template.

THE CURSED TEMPLATE

Cursed werewolves do not possess auspices or tribes, nor do they track Renown or Primal Urge. Spirits do not grant the Cursed Gifts. In fact, spirits hate the Cursed and use their nightly predations to harm them. When creating a Cursed character, the player and the Storyteller decide on a Method of Death.

METHODS OF DEATH

The Cursed cannot be killed by normal means, but they aren’t truly immortal. In much the same way that even more powerful spirit has a ban that, when enacted, might destroy it, every Cursed werewolf can be laid low by the right weapon in the right circumstance. The player and the Storyteller need to make some decisions about what kills the Cursed,

and whether it varies from character to character. More on making this decision and what it means for a Cursed character in the chronicle can be found below. Deciding on this Method of Death—or, alternatively, deciding to leave it entirely in the hands of the Storyteller—is part of character creation.

If you decide not to leave it up to the Storyteller, though, consider whether or not the *character* knows how he might die. Clearly, a character that knows his own Method of Death isn’t going to be a character motivated by a strong suicidal urge. (At least not yet, but maybe after he’s got a few more innocent victims under his belt, so to speak). If the character knows, how did he find out? Answering these questions requires that the Storyteller make some decisions about what exactly the parameters of the Curse and its transmissions are, and those options are explored in more depth below in Storytelling Advice.

PRINCIPLES OF LYCANTHROPY: SYSTEMS

The game mechanics of the Cursed are similar to those of the Uratha. They are simpler in many ways.

Immortality

The Cursed are not truly immortal. They *can* die, but it’s not easy for them. The Cursed regenerate bashing damage almost instantly—the only time bashing damage is recorded for a Cursed character is if it would “wrap” to cause lethal damage.

Example: A Cursed character with Health 7 has already suffered four points of lethal damage from a gunshot, and then suffers two points of bashing damage from a punch. This damage would fill the next two boxes on the character’s sheet, but the character has three open boxes, so the damage heals instantly and isn’t recorded. If the punch had inflicted four points of bashing damage, however, it would have filled the next three boxes and then the last point would have upgraded one point of bashing damage to lethal (see Applying Damage, pp. 171-173 of the **World of Darkness Rulebook**). The player records the damage, and then immediately erases the three acknowledged (slash) marks for the bashing damage.

All of a Cursed character’s lethal damage heals at the end of the scene, or whenever he Changes, whichever comes first. Cursed werewolves do not suffer aggravated damage except from their Methods of Death. They cannot upgrade lethal to aggravated damage, as the Change occurs first (see below).

While in animal form, Cursed werewolves heal bashing and lethal damage instantly. Any attack that inflicts enough damage to fill their Health track

at once (usually nine or more damage) stuns the werewolf for a turn, during which he can take no action and does not receive his Defense.

Shape-Shifting

Cursed werewolves only Change on the full moon or when they suffer enough lethal damage to kill them (that is, the character's Health track is full of lethal damage and the character starts to bleed out. See p. 173 of the **World of Darkness Rulebook**). In either of these instances, the character changes to the form of a giant wolf, similar to Urshul, and goes hunting for fresh meat. The Cursed's wolf form uses the same trait modifiers as given in **Werewolf: The Forsaken** (all Physical Attributes +2, Size +1, derived traits refigured accordingly). In addition, the Cursed exists in a state of near-mindless hunger and rage. All attacks are made All-Out (+2 to the attack, but no Defense). If the werewolf's Defense does apply, use the *higher* of the character's Wits or Dexterity, as the character is effectively an animal.

Cursed werewolves can track by scent, using the same system given in **Werewolf: The Forsaken** (p. 178). They hunt down the best source of food they can find. This often leads to them finding living people, but if a Cursed werewolf thinks ahead, he can avoid fatality by catering to the wolf's mind. While in wolf form, the Cursed thinks like a predator, and predators prefer to expend as little energy as possible when hunting. Dead flesh is therefore preferable to live meat, and a werewolf would prefer to raid a butcher shop than kill and eat the passersby outside. Of course, wolves also have the instinct to chase and kill their prey.

The Cursed do not Change instantly (and as they have no Essence pool, cannot spend Essence to do so the way Uratha can). The Change takes 10 turns (30 seconds), but the player can delay the Change for an additional 10 turns by spending a point of Willpower. The player can spend as much Willpower as she wishes on delaying the Change, but eventually, the character's reserves will be empty and the wolf will hunt.

While in wolf form, the Cursed is under the Storyteller's control. More on the wolf's proclivities can be found below.

Gifts, Renown and Rites

The Cursed cannot use Gifts or rites. They do not track Renown. This is because of their relationship with spirits—spirits hate them, and therefore will not grant them power or favor.

The Pack

The Cursed have a strong pack instinct. When they are not around other Cursed, they feel compelled to stay near human beings, even though doing so is unwise. The Cursed aren't necessarily socially adept, but they feel comfortable in crowds, especially in areas or situations where they can watch other people. Some Cursed feel that this compulsion might simply be an instinct to stay near their preferred food source.

When the Cursed meet, however, the compulsion to stay near human beings dissipates. The werewolves immediately form a pack hierarchy, with the strongest werewolf recognized as alpha, the second-strongest as beta and so on down to the weakest—the omega (if that many Cursed manage to find each other).

"Strongest" doesn't literally refer to the Strength Attribute. When the Cursed meet, they spend some time sizing each other up. This usually leads to combat. However, since the Cursed heal from bashing damage almost instantly, the fight isn't about injury so much as who can incapacitate the other. The grappling rules on p. 157 of the **World of Darkness Rulebook** present an easy way to adjudicate this sort of combat. Once the Cursed have formed the hierarchy, it doesn't waver until a new werewolf joins the Pack, at which point that character needs to find her place. Introducing a new Cursed into the Pack can change the established order as weaker werewolves challenge the old guard for position.

More on playing a character who knows his place in a pack hierarchy can be found below.

Harmony

The Cursed do not use Harmony as their Morality trait. Harmony is predicated upon keeping the spiritual and physical halves of the character in balance, and Cursed characters, since they are not half spirit as Uratha are, have no need to do this. Instead, these characters use Morality just as mortal characters do.

Characters only risk degeneration from their actions while Changed in two circumstances. If the character deliberately arranges a situation so that she will Change and kill people (such as ingesting poison strong enough to kill her while she is surrounded by people she wants dead), she risks degeneration for premeditated murder (roll two dice). Also, if the character is confronted with strong evidence of her actions while in wolf-form

(finding bodies she chewed apart, throwing up human fingers), her player rolls to risk degeneration for impassioned crime (roll three dice). Beyond those two circumstances, the Cursed risk degeneration just as normal humans do, with one addition: Betrayal of a Pack member is a Morality 1 sin (roll two dice).

Essence and Primal Urge

The Cursed are not Uratha, and do not have Primal Urge or Essence traits. Because they cannot use Gifts or rites, and do not control their shape-shifting, they do not need Essence for any of the actions for which a Forsaken werewolf would use this trait.

THE PACK

From a game perspective, the Pack instinct is a method for bringing and keeping Cursed characters together. Even if they hate each other, the instinct drives them to stay near one another. This can lead to some interesting roleplaying, as can the notion that every werewolf in the Pack knows his place in the hierarchy.

Once the players have a sense of their characters, they should decide the Pack's structure. Not everyone can be alpha, of course, but the alpha's player should know that taking on this role imparts a great deal of responsibility. That player will have to make decisions for the Pack, and this requires involvement in the chronicle as a whole. Not every player is equipped for (or wants) that degree of responsibility.

Alpha

The alpha of the Pack makes the decisions, decides the Pack's movements, and enjoys the right to eat first when the Pack feeds. In return, he is expected to keep the Pack safe. That means that the alpha must face—and kill—anything that threatens the Pack, even if diplomacy is the smarter approach.

Beta

The beta keeps the other werewolves in line, and acts as the alpha's second-in-command. While the alpha makes the decisions, the beta is generally charged with implementing and enforcing them. The beta is recognized as superior all of the other werewolves, except for the alpha.

Gammas

Below the beta but above the omega are the gamma werewolves. The gammas have their own hierarchy, but any orders that one gamma gives another only apply if they don't contradict the alpha

or beta. A gamma attempting to bully other werewolves of his rank into defying the will of the alpha plays a dangerous game, because the gammas might well back out as soon as the alpha or beta snarls, leaving the would-be usurper without support.

Omega

The weakest werewolf is the omega. The omega is the whipping boy of the pack, sent into or left in dangerous situations as bait or as an offering. Of course, given that the Cursed are so difficult to kill, this doesn't have the same sting it might with other species.

STORYTELLING ADVICE

A troupe interested in telling a story using Cursed werewolf characters has a challenge ahead of it, but that just serves to make that story more interesting. The Storyteller and the players should consider the following options for such chronicles:

ORIGINS

Where does the Curse come from? How might it be communicated? This question doesn't have a "default" answer, because too many intriguing choices exist.

- **Spirit's Curse:** In the context of **Werewolf: The Forsaken**, the Cursed might be a very particular sort of Claimed. A powerful enough spirit might bond with a human being, creating a unique hybrid. Of course, if the Cursed being is unique, this removes the Pack dynamic, but then the Storyteller can raise the possibility of other spirits following suit. That might even be a goal for the Cursed character—if he can't die peacefully, then at least he can share his eternal hunger with others.

Example: The spirit is called *Mussanaha*, or "Ravenous Hunger." It takes the form of a wolf, which is what led a pack of Blood Talons to adopt it as their totem. But over time, the spirit's influence drove them to consume the flesh of human beings, and *Mussanaha* grew as crazy as the werewolves it watched over. In a depraved frenzy of hunger, it forced its way into a wolf-blooded man named Will Nicholson, turning him into one of the Cursed. It sees its former pack as true Pack-mates now, and follows in their wake, killing and gorging on the full moon. But another pack tracking down these *Zi'ir* would find that one of them doesn't die easily.

- **Heredity:** The Curse might be something passed down through a family line. The true origin of the Curse might be spiritual, demonic or simply

lost to the mists of time, but the family that carries it probably doesn't much care. The Curse manifests after some milestone in the individual's life such as when she hits puberty, when she loses her virginity, her 18th birthday, when she first tastes human blood, or whatever the Storyteller finds poetic. After that, every full moon, the Curse takes her. The family dynamic is important in such stories. Is the rest of the family willing to help her cope, or do they feel she should be true to her nature and kill? Has the Curse skipped a generation, leaving one member without the protection of the Curse (but perhaps with other advantages, such as Unseen Sense or even spiritual protectors?) Can the Curse pass to any member of the family, or does it strictly pass father to son or mother to daughter? The character's method of death might also be bound up in the family. Perhaps such a werewolf can only die if killed on family land, or if stabbed by his parent or child.

Example: Riley Ogilvy is the black sheep of his very wealthy line, and most of the rest of the Ogilvys have forgotten all about him. But Riley is also the seventh son of a seventh son, and was born under a blood moon. The convergence of these two facts, plus the family's propensity for black magic and depravity in general, made Riley into one of the Cursed. He just learned the truth at a spectacular bloodbath in an underground nightclub in Munich. He's planning to attend the family reunion next month—also on the night of the full moon.

- **Cursed by Witches:** Folklore is filled with tales of people who refused kindness to an old woman who then turned out to be a witch or fairy capable of cursing them to lifelong misery. It's true that in World of Darkness context, a "witch" might be understood to be a mage, and the Awakened aren't capable of turning a human being into one of the Cursed. But why should the Awakened be the only game in town? Since the actual "witch" that laid the curse doesn't necessarily need to figure into the story, don't worry about the number of dots in whatever power creating the Cursed would require. Instead, focus on what the character did to merit this treatment. Did he turn away someone in need? Did he choose greed and comfort over work and charity (or, put another way, Vice over Virtue?) Or did he live a life of sin and murder, perhaps as a serial killer, and this "Curse" is actually his reward?

Example: Laura Pfeiffer was beautiful, rich, smart and completely self-absorbed. Raised in privilege and comfort, she never once considered that

others might not have the opportunities she did—or deserved them more than she did. Three nights after her college graduation, she stood outside a club having a cigarette and a man approached and asked her to bum a smoke. She flicked the butt of the one she was smoking into his face, and told him to get a job. He muttered a vile curse at her as he left. Later that night, her car flew through a guardrail (she was drunk, but the bouncer at the club hadn't even tried to stop her driving). Her car landed in a ravine. She pulled herself out of the wreckage, unhurt, wearing the form of the wolf. For most of the month, she hunts for the man who Cursed her, but on the nights of the full moon, Laura returns to that ravine, ashamed of her life and her selfishness, knowing that she lost everything for the price of a single cigarette.

- **Sex:** The Curse might be transmitted through a night of unbridled and unprotected passion. That's not to suggest that the Curse is a disease in the truest sense, transferred through fluid contact. Contracting the Curse through sex means that the werewolf truly opened himself to his partner, abandoning caution and common sense for a few hours (or moments) of pleasure. As with "Cursed by Witches," above, the character chooses Vice over Virtue, self-gratification over high-mindedness, and pays the price.

Of course, this kind of morality play isn't necessary, especially in the World of Darkness. Maybe the Cursed werewolf that passes along the infection doesn't realize that he is the vector. Or maybe he does, and he is trying to infect himself a Pack. The victim is guilty of nothing more than following her passions, enjoying a tryst with another consenting adult. In this case, the character is victimized, and through no fault of her own winds up a monster.

Example: On his first visit to New York, Dave Naughton took a wrong turn looking for his hotel and wound up inviting a young woman into his car. Initially, he resisted her advances; he was married, after all, and his wife was waiting for him back home in Ohio. But he was only human. The next morning, she was gone, and Dave Naughton wasn't so human anymore...but he didn't learn that until he went home again. His wife contracted the Curse as well, and they're finding that their appetite for fresh meat is only slightly greater than their appetite for sex. They're planning on attending a swinger's party sometime soon, but haven't considered that they might spread the Curse by doing so.

- **Wolf-Bite:** The classic method of becoming a werewolf, of course, is to sustain a bite from one. This origin of the Curse presents themes of horrifying transformation and the arbitrary nature of the supernatural. The character becomes a werewolf not because he is an evil, lustful or greedy person, but simply because he was unlucky enough to survive a werewolf attack. The method of death for such a werewolf might be related to killing the original werewolf (or at least the werewolf that Cursed the character), but that doesn't prevent the character from passing along the Curse or killing a lot of people in the interim.

Example: Tom McDermott and six of his friends went into the woods in order to drink a bottle of vodka and reminisce about their high school careers before leaving for college. The thing that found them, attracted by the smell of the alcohol and the sound of their laughter, killed Tom's friends and nearly chewed through his arm before something frightened it off. Tom woke up three days later without a scratch on him, hearing the voices of his dead friends telling him that he has to die before the next full moon. Tom is sure he isn't going crazy, and he's equally sure that if he can find whatever it was that scared away the werewolf that infected him, he can find a cure for his Curse.

METHODS OF DEATH

Every Cursed werewolf has a means of dying. If you are going to run a game involving the Cursed, you need to make some decisions about how they die. Here are some options:

- **All Cursed die the same:** Silver bullets, tea made from wolfsbane, throat slit under a new moon; whatever the method, it works on all Cursed werewolves. This enables the Storyteller to introduce competent and fearsome werewolf hunters, especially if the method of death is something easy to procure and/or well-known, like silver. This method also takes some of the power away from the Cursed, because while they might be immune to most forms of damage, they *are* able to die and the means to do so can be discovered. This means that a Cursed werewolf that wants to die can do so without too much trouble, meaning that the werewolves in the chronicle are the ones that want to be what they are, think they can control the Curse, or are searching for a cure.

- **Different for all Cursed:** Perhaps the method of death is more like a spirit's ban—very compli-

cated and unique to the character in question. One werewolf can only die if killed by a member of his immediate family in the spring. Another is immune to all forms of damage except from weapons treated with a plant that only grows in the forest where she was Cursed. A third is vulnerable to attack from one particular weapon, currently on display in a national museum. If the Storyteller chooses this option, the chronicle almost assuredly revolves around trying to find the secret of the werewolf's death, or trying to avoid it. Characters that want to kill a werewolf (or to die, if they are Cursed) search for the means to do so. Characters that want to live as Cursed werewolves must take pains to avoid the circumstances they know are fatal (traditionally, they wind up meeting their fates on the roads they take to avoid them).

- **Curable?** Another consideration is whether or not the Curse can be cured. A cure should be just as unique and difficult to obtain as a method of death, probably more so. And once a werewolf is cured, does that absolve him of the crimes he committed while still under the Curse? Do the spirits that have been lurking in the shadows, tormenting him, just go away when they realize he is no longer a werewolf? Werewolf stories involving the Cursed shouldn't end cleanly. The character might take the cure only to discover that he misses the power and freedom he possessed as a werewolf. He might regain his humanity only to lose his life at the hands of the relatives of those he killed and devoured.



IF WE CAN'T KILL THEM...

...then how can a Storyteller effectively use the Cursed as antagonists? They're immortal, after all, for all practical purposes. Yes, each one has a method of death, and yes, the characters might be able to figure it out, but in the meanwhile, what's to stop a Cursed antagonist from just chewing through the characters?

The Storyteller, for one. Use the Cursed as a threat for as long as you can. Have the werewolf stalk and slaughter people that the characters know, or just people who live in the same area. Make the werewolf's real identity a mystery. Frame the conflict of the story so it isn't about *killing the monster* but *finding the monster*. And when the monster first rears its ugly head, make it clear that the characters are going to *lose* if they stand and fight.

One way to do this is to kill off a Storyteller character that the players' characters look at as strong and capable. Another way is simply to make it clear to the players through description and narrative that this is a losing fight (describe escape options rather than weapons, describe the way the beast shrugs through broken glass without getting cut). If you want to get really heavy-handed, have the players roll Resolve + Composure to avoid running away.

If you want to give the players a small victory, let them stun the beast. Any attack that does five or more damage in one go stuns the beast for a number of turns equal to the damage inflicted (explosives are a good way to go). That should give the characters time to run, and the beast time to mysteriously disappear...until tomorrow night.

STORYTELLER TOOLKIT

The Cursed can make for interesting player-controlled characters, but they can also be superb opponents for the Uratha (who are normally quite capable of meeting any physical threat the Storyteller can cook up). Below is a sample character, for use as an antagonist or a foil in a **Werewolf: The Forsaken** chronicle.

ALBERT LAWRENCE

Quotes: *You want to stay away from here tonight. Don't shoot me. This shirt was expensive. I'll find you.*

Description: Al is slim and muscular, with thick black hair and bushy eyebrows that grow together no matter how much he plucks them. He is always eating—mints from restaurants, candies from a bag in his pocket, even leftovers from a stranger's plate. His conversation is playful, but if the subject turns to marriage or family, he grows dour and terse.

Background: Lawrence isn't sure how he came to be Cursed. He just knows that one night he was lying on his deck with his wife and children, looking up at the full moon and pointing out craters and lacunae, and then he was waking up under the deck with their blood dripping down between the slats. He tried to kill himself—he jokes that he's one of the only multiple suicides there are—but it never worked. Over time, Lawrence came to accept what he was.

Every full moon, Lawrence tries to arrange to be incarcerated, one way or another. But it doesn't usually work, because the spirits that follow him seem to be able to open locks (and it's hard enough finding a room sturdy enough to hold him). He kills and eats whoever he comes across, and then skips town. The federal government (rather, a specialized branch called VASCU that deals with supernatural crime) is aware that Al Lawrence is not what he appears. But after a disastrous incident in Wyoming they don't try to apprehend him anymore. They do watch him constantly, though, in hopes of minimizing the damage he causes.

Over the years, Al has become aware of the Uratha, as well as vampires, mages and various other kinds of strange beings. He doesn't know the secrets or particulars of their organizations (in fact, he's prone to confusing packs with tribes), but he does have a good memory for names and faces, and he's happy to sell his information and services as a spy, tracker and assassin.

Storytelling Hints: Al is on the verge of total insanity, but he's not irredeemable. He could be persuaded to die gracefully, especially if the characters confront him with families that he's killed (besides his own). Al pretends to be a sensuous, playful tempter, and he displays a cockiness born of the knowledge that he can't die. He's not interested in killing for no reason, though, and he's not truly mean-spirited. He's potentially a wealth of information for characters with the means to pay—but he'll sell them out just as easily later.

Mental Attributes: Intelligence 2, Wits 3, Resolve 2

Physical Attributes: Strength 4/6, Dexterity 3/5, Stamina 3/5

Social Attributes: Presence 3, Manipulation 2, Composure 3

Mental Skills: Academics 2, Computer 1, Crafts (Carpentry) 2, Medicine 1, Occult (Lycanthropy) 2, Science (Poisons) 2

Physical Skills: Athletics 3, Brawl 3, Drive 1, Larceny 2, Stealth 3, Survival 3, Weaponry 1

Social Skills: Animal Ken 2, Empathy 1, Intimidation (Scary Smile) 3, Streetwise 2

Merits: Contacts (Supernatural, Police, Criminal) 3, Danger Sense, Fast Reflexes 2, Iron Stamina 3

Willpower: 5

Morality: 2 (avoidance 3)

Virtue: Hope

Vice: Gluttony

Health: 8/10

Initiative: 8/10

Defense: 3/3

Speed: 12/16

Method of Death: Silver blade, but only on the new moon

THE LONE WOLF CHRONICLE By Filamena Young

The leech looked me over and sneered. "You're all alone, bitch?" He thought that was funny. "I thought wolves were pack animals."

"They are. I'm not a wolf." I shifted up, bones popped and sinew stretched as I took my near-human form, my totem, the Bloodletter, sang in my skin and my nails and teeth turned to razors. He felt the tug to bleed for me, and his eyes went wide with horror. Twenty score twice-over hungry blood spirits came manifest around me and even at his age, the Leech knew terrible fear. He gibbered and fell to the ground, begging me to leave.

"What are you?" He cried out as I released Bloodletter, letting her dig my claws into his flesh and drain his blood out as sacrifice to her.

"I'm spirit made flesh, I am the lone lady of the spirit realm. I am the granddaughter of Father Wolf, and I, alone, am Forsaken."

He died screaming in ash and my penance to Bloodletter was abated; our choir sated for now.

ALONE IN THE FLESH

No pack. Stop and think about that for a moment. Stop and think about First Change, the budding understanding, the terror and eventually the soul-crushing responsibility of the Forsaken to answer for crimes they never committed. Now imagine doing all of that with no support network. No soul-bound companions who *have* to give a shit.

For the Lone Wolf Chronicle, nothing has changed for the better for the Forsaken in the Flesh. Humans still hate you, The Pure are still after you, and Hosts still try to disrupt the natural order of things to sate their selfish hunger and bizarre impulses. The big difference is that it isn't 'us versus them' anymore. It's just you versus the entire World of Darkness.

But hell, would you really have it any other way? No smarmy alpha telling you what to do. No nagging beta giving you 'advice' and no scrambling omega slowing you down. It's just you, your strength and power, and of course the Hisil.

ALONE IN THE SPIRIT

You enter the Spirit world, you don't have a team of natural talents for dealing with or controlling the spirits you encounter. You have no handy Ithaeur to turn to and ask what you're dealing with. You have no Elodoth to step in and handle negotiations for you if that isn't your moon. In-

stead, it's just you against a boundless nightmare realm full of aliens that want to destroy you, subjugate you, eat you, or break into your world and destroy everything you have in their greed.

The Lone Wolf has two choices. Wage a pointless one-wolf war against everything, or do what the spirits do: dominate, control, absorb and build. All spirits recognize the part of a Forsaken that is like them. For the Lone Wolf, embracing that side and fostering it replaces the pack. Over time, they become something very different from the shivering, blood covered human they were at the time of their First Change. Not just one limb of a policing force that walks the line, but a creature truly of two worlds with all the hardships and glory of both sides.

SPIRITUAL SUPREMACY

Queen River is never alone when she can even be bothered to appear from her watery home. A powerful spirit-goddess, she is constantly surrounded by her court. Countless smaller spirits of water, purity and nobility spill into existence just by the Essence that pours through her influential choir. Like any grand nobility, she is constantly surrounded by lesser entities cowed by her power and loyal as much as any truly selfish creature can be.

For the Lone Wolf facing the nightmares of the Hisil, there are only two choices; go it alone and or follow Queen River's example. Become a god. After

all, they are the heirs to Father Wolf's power. Why shouldn't they do as he did, and rule?

In this way, the Forsaken in a Lone Wolf chronicle differ from the usual relations with the spirit world. Instead of maintaining or policing the spirits only when need be, they seek out spirits to overtake control and amass a network of loyal or bound sprits.

Or else, a Forsaken can do it the old fashioned way, following Father Wolf's example more directly. Violence and conquest are always an option when dealing with the spirit world, and a Lone Wolf who takes a completely passive approach is likely to get swept under by the tide.

TOTEMS OF THE LONE WOLF

In a traditional **Werewolf: The Forsaken** game, one of the most important parts of character creation is the creation of the pack Totem. Even if your pack doesn't start with one, finding and making a deal with a Totem is vital.

But the Lone Wolf doesn't have a whole pack to help her deal with the overwhelming power of a strong totem spirit. She risks being consumed, really, by such an intimate relationship with the spirit.

Unless she just doesn't fight it.

Instead, the Lone Wolf makes a far more serious pact with the potential totem and gives up a part of themselves as well as a share of their regular essence intake to become one with the spirit. In this way, a Lone Wolf crafts a new identity, part human, part wolf spirit and part whatever totem they have taken into themselves. They are altered forever by the bond, and no two Lone Wolves with such totems are ever the same.

Over time, the connection grows stronger as both wolf and totem evolve. The Wolf takes on more and more traits of their totem, or perhaps, their totem takes on more and more traits of the Uratha, depending on how you look at it.

AUSPICE

The moon an Uratha changes under is still vital to the Lone Wolf and explains how the Forsaken deal with this world and the next. Sometimes these roles moon relate to not just spirits but humans, other Lone Wolves as the occasional ally or enemy, or even other supernatural creature.

RAHU

The warrior and tactician, the Full Moon Lone Wolf faces his fate grimly and upfront. There is no subtlety in his interactions with the worlds around him. When it comes to building personal territory, the Rahu is likely to clear out a bad neighborhood like a one-man hit squad. Vigilante violence and scare tactics are his favorite weapons when sheer force of presence isn't enough. But force is the keyword, as it is when building Supremacy in the spirit world. Brow beaten, half dead battered spirits learn quickly to bow to the Rahu or be fed to his totem as he climbs to the top. In addition to their normal Auspice advantage, Rahu receive the 8-again quality on any Survival, Intimidation or Investigation rolls relating to their territory. However, the Rahu loses the 10-again quality on similar Empathy rolls.

CAHALITH

No longer the heart of the pack, the Cahalith now takes on a more nomadic lifestyle, gathering the myths, stories and visions of the Uratha from disparate and unbound Lone Wolves wherever she can find them. She may eschew territory, seeking power with her totem and spiritual court as she breezes through the space between the territories of others, making contact, trading information and stories, and slipping on along to the next Lone Wolf. Less forceful, and more alluring, the Cahalith rarely demands or forces spirits into their service so much as sweeps them up embroils them quickly in the drama and adventure natural to the Gibbous moon. In addition to their normal Auspice advantage, Cahalith purchase Contacts at half cost. On the other hand, their wanderlust makes them spend double on Status.

ELODOTH

Like the Cahalith, the Elodoth lose some part of their duty as judges within a pack and therefore may have to travel farther afield to settle disputes between Lone Wolves with neighboring turf or helping to settle disputes and forge agreements between a Lone Wolf and one of the sundry other creatures that share the World of Darkness. While the Cahalith follows where fate carries them, more often the Elodoth is called for, their presence requested and negotiated. On the spirit side, the Elodoth may mediate for spirits between each other and in exchange win their loyalty, or else manipulate them with complicated contracts and agreements meant to trick the spirit into obeisance. In addition to

their normal Auspice advantage, Elodoth receive the 8-again quality on any Expression, Empathy or Persuasion rolls relating to mediation. If they're not invited into another Uratha's territory, they lose the 10-again quality on all rolls while trespassing.

ITHAEUR

The Lone Wolf crescent moon is not so different from her traditional counterpart. Distant, strange, fae, the Ithaeur has difficulty in the mortal world, too close to the spirit, too far from the flesh. For her, there is a constant struggle, her knowledge of and ability to mystically control spirits makes it far too easy to leave the flesh behind. In addition to their normal Auspice advantage, Ithaeur pay half cost for Spirit Supremacy, but pay double for Allies, Contacts and Status relating to the flesh world.

IRRAKA

She is the perfect hunter, assassin and scout. In a traditional game, the Irraka is often sent off to operate on her own. An ideal new moon hunts down the prey and takes it out before the pack even needs to show. Thus the Irraka changes very little as a Lone Wolf, except that having no pack to fall back on, the new moon slips down the path to madness just a little faster. Irraka receive the 8-again quality on Stealth and Athletics rolls, along with their choice (chosen at creation), of Weaponry, Firearms or Brawl. On the other hand, they lose the 10-again quality and ones subtract from successes on Degeneration rolls.

TRIBES

Just because the Uratha in this chronicle don't gather in packs doesn't mean they don't have ties to the children of Father Wolf. According to the myths of the Lone Wolves, the tribal founders were not a pack, but a litter of wolves who all went their own ways, finding great spirits with which to bind themselves. To this night, tribal totems and their choir actively seek out the Forsaken in the hopes that one will be strong enough to be like the tribal founders. In fact, these dedicated spirits may be the first and only mentors the Lone Wolf ever truly meets.

STORIES

Below are a handful of seeds to kick start a Lone Wolf chronicle.

- **Party Monsters:** The Uratha notices as she takes accounting of a territory that a fraught group of free floating pleasure and celebration spirits has

drifted over from a neighboring bar crawl. The spillover suggests a quick and dirty way to gain control of not just a growing, vibrant choir, but part of the flesh as well. Build up the bar and party scene. Organize professional party promoters. Feast off of the wild energy and feed a growing army of spirits. Of course, not everyone is cut out for that kind of bacchanal. Even as the Uratha sets up their niche in the spirit world, how does she handle the chaos when partying gets out of hand?

- **There Will Be Blood:** The dominant court of spirits in Chicago is the violence court. The only thing they respect is more of the same. From the First Change on, The Uratha faced regular abuse at the hands of the choir. It wasn't until they dragged her far from home, beat her to nearly dead, and left her to bleed on to a concrete that something snapped. That was the last time she'd be the victim. Now, the Uratha has become a one woman vigilante, assuring that it's only her type of violence going on in the streets, while dominating and destroying this on the spirit side.

- **The Devil You Know:** A cult of humans infiltrates the area of a Lone Wolf, bringing with them a twisted choir of spirits the likes of which the eldest local spirits have never seen. The cult calls them pain-demons and the worship of them is terrible and bloody. How does the Lone Wolf deal? They are powerful, potent, and promise her strange gifts and blessings. But how many have to die to sate them?

- **Guess Who's Coming to Dinner:** A pack of Pure has moved in to the surrounding area. They are unified, powerful, and willing to do anything to take over the territory of the Uratha in the area. Their totem is powerful, and the ability to wreak havoc on the Hisil unbelievable. Unless the Lone Wolf is brilliant, she's going to need help. Her supremacy in the spirit world gives her the start of an edge. But she's going to have to convince other Uratha that they need to work together to drive out the common threat. If working with fickle spirits is hard, getting Lone Wolves to agree on anything is impossible, and the character will just have to do the impossible, or be destroyed.

PLAYER'S TOOLKIT

PERSONAL TOTEM

The Lone Wolf Uratha seeks out a spirit like a pack might, and strikes an intimate deal with it. The Lone Wolf opens their body and soul to the spirit in

a permanent union. This done, neither Uratha nor spirit exists on its own any longer. Both are gone, and the new entity is the perfect bond of the two.

Effects: In addition to the normal totem creation rules on **Werewolf: The Forsaken**, p. 188, a character's personal totem is improved as if the pack invested three Totem Merit points into it, for every point of Personal Totem purchased. These totem points are spent identically to steps four and five of the totem creation rules. If a character has five points in Personal Totem, additional totem points can be purchased at a rate of three experience points each. For example, a character with a third-level Personal Totem gets nine totem points to improve the totem or offer advantages to the character. If our example character purchased Personal Totem at five dots, garnering fifteen totem points, he could buy three additional totem points for nine experience points.

BLESSINGS

Additionally, per dot the Uratha possesses they may select or create one Totem blessing. The blessings are a permanent manifestation of the connection between Uratha and Totem. A sign of the actual change to the very nature of the Uratha. Below are examples only, and should be adapted to suit each Lone Wolf's personal connection to her Totem.

- **Altered Structure:** Sir Lance, your totem of war has begun a slow transformation to turn your body into armor. It shines where the flesh gives way to metal in patches. *This blessing provides the character with a point of armor against all attacks that combines with other forms of armor.*
- **Altered Weapons:** Battery Burn, an acid spirit lends his dripping corrosive fluid to your saliva, your

breath stinks but your bite is more powerful for it. *This blessing makes an Uratha's bite cause one automatic level of lethal damage on any successful strike.*

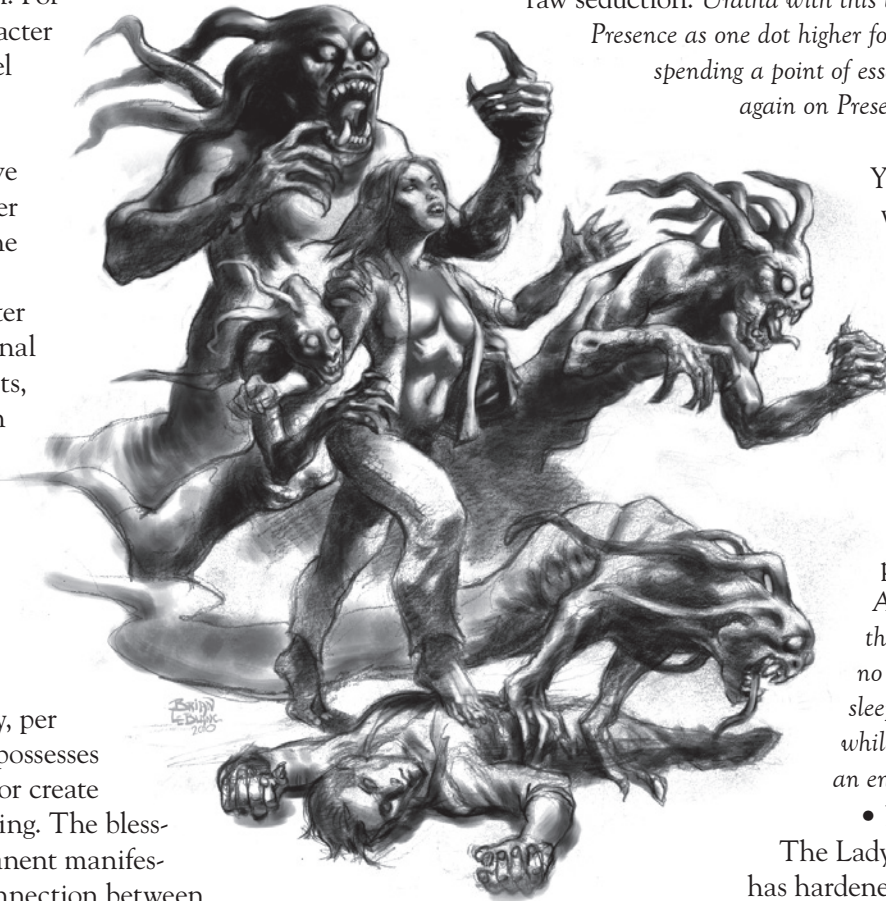
- **Aware:** Your Totem is part shark; she keeps you moving, ever sensitive to where your next target is. *An Uratha with this blessing spends an Essence, declares a target, be it a destination or prey, and so long as the Uratha has not stopped moving, they know instinctively which direction her target is, no matter the distance.*

- **Charismatic:** A spirit of sweet honey fills your scent with an alluring pheromone no one can resist. The Minx shares your skin and your movements are raw seduction. *Uratha with this blessing treat their Presence as one dot higher for the scene by spending a point of essence and get nine again on Presence rolls.*

- **Dedicated:** You've bound with a spirit of the Hunt and she focuses you so keenly on the prey that you think of little else. You rarely eat or sleep while your prey eludes you. *An Uratha with this blessing suffers no penalties from sleeplessness or hunger while actively pursuing an enemy or prey.*

- **Discerning:** The Lady of Judgment has hardened your heart to falsehood leaving you with a ruby where your heart once was; a ruby that has started to surface. *Any non-supernatural attempts to use Subterfuge on an Uratha with this blessing fail. The Uratha adds Cunning to any rolls to discern supernatural deception.*

- **Gravitas:** Master of Stone has changed your expression to granite, literally, and no one crosses your grave idiom. *By spending an Essence, the Uratha with this blessing can make a declaration or judgment. While he speaks with gravity, no person or spirit may interfere or draw attention away from him unless physically harmed.*



- **Intuition:** A Lune shares your soul and you see glimpses of the future, terrible light pours from your mouth when you foretell. *An Uratha with this blessing can, once a story, spend an Essence, make a simple statement (no more than a sentence), and it will come true later.*

- **Piercing:** Your Totem, a spirit of secrets, whispers to you constantly, and sometimes you can understand the words. *An Uratha with this blessing gets three bonus dice on any roll do discern a spirit's ban.*

- **Spiritual:** Your Glory totem has faded you enough from reality and enough into legend that spirits respect you. Thanks to your celestial totem, starlight flickers out of your pours in the Hisil. *An Uratha with this blessing appear to be one rank higher to spirits.*

SPIRIT SUPREMACY

Through trickery, manipulation or raw violence, you have begun to build a choir of spirits that follow you and do your bidding. This is not one way street, however, and you have to both upkeep your choir while protecting it from usurping outsiders, as well as maintain order within. It's not a simple job.

Effects: Each level of this merit allows the player to distribute a number of points to reflect the number and power of the spirits in the choir. Between sessions or scenes with Storyteller approval, the points may be redistributed as the Lone Wolf culls or grows his choir.

- Three Ranks of spirits no higher than Rank 1
- Six Ranks of spirits no higher than Rank 2
- Nine Ranks of spirits no higher than Rank 3
- Twelve Ranks of spirits no higher than

Rank 4

- Fifteen Ranks of spirits no higher than Rank 5. A choir cannot support more than one Rank 5 spirit at a time

STORYTELLER ADVICE

Without packs, the Lone Wolf suffers from a tremendous isolation. Humans cannot understand them. While they flirt with the spirit world, they will never be completely spirit. Perhaps, as they grow in power, they'll become more and more acutely away of how outside they truly are. Therefore, it is the Storyteller's job to heighten that sense of being alone while the player revels in the joys of 'doing it his own way.'

Below are a few things a Storyteller will need to consider changing from the core Werewolf the Forsaken game.

HARMONY

No small part of the morality of the Uratha depends on their connection to the pack. As a unit, the pack helps to keep each individual sane enough to function. To shift to the Lone Wolf Chronicle, the focus must also shift from reliance on a group to total self reliance. A Lone Wolf pulls from within what the pack pulls from each other.

When looking at the hierarchy of sins on p. 181 of **Werewolf: The Forsaken**, the following changes should be made so that the self and survival of self takes precedent.

At Harmony 7, the text "Spending too much time alone," should be replaced with "Not spending enough time alone."

At Harmony 1, "Betrayal of pack," should be replaced with "Betrayal of self."

ONE ON ONE

Without a pack, a Lone Wolf needs no one and in theory, a player of a Lone Wolf only needs a Storyteller to play a full chronicle. Most of the material is written with a single player in mind. Though multiple players are possible, as outlined below.

Balance Intimacy with Isolation: In a game between one player and one Storyteller, there is no give and take between the needs of multiple players; one character gets the full spot light. The story belongs entirely to the Lone Wolf's. This can be very satisfying so long as it remains challenging for both participants. When creating Storyteller characters to supplement the stories, remember that ultimately the Lone Wolf is just that, alone. Storyteller characters that are too helpful, too easy to get along with take much of the challenge away and take attention off the real hero of the story: the Uratha. Even allies, friends, family and lovers should be complications as much as they are a boon. Also remember, the Harmony of the Uratha depends on his independence.

Don't Be Afraid to Do Damage: Beat up your Lone Wolf. Just because she doesn't have other characters to fall back on doesn't mean you shouldn't give her the occasional taste of death, just as you would during a normal chronicle. Leave them bound and broken on the floor, so long as there's a knife nearby they can break loose with. As hard as you beat her down, the more exciting it will be when she gets back on his feet. Doubly so because she's done it alone.

No White Knights: If you have beaten your character down, don't give into the impulse to have (or make) a Storyteller character who can show up and save the day. This story is about one Uratha against the whole world. From time to time, you might need to give her a nudge with a Storyteller character, but every problem solved and obstacle overcome should really be the character's exclusively.

COMPETITION

A packless Chronicle can absolutely be run for a group of players. In this case, it may end up with a feel more like **Vampire: The Requiem**, with a loose group of characters who sometimes work together and sometimes against each other. (Because, let's face it, even a tightly knit coterie of vampires isn't even close to a pack).

But what about taking it to the next level? What about pitting each Lone Wolf against the others in a battle for supremacy over the local territory and spirits in the area?

Limited Resources: If you have four players in a competitive game, have only two or three accessible loci. If the players play too nice and try to share, have the locus dry up after only one Uratha gets to it, leaving them to have to find other sources or new loci. If someone does lay claim to this limited pool and allows access to another character, encourage it only if the cost is high and likely to breed more conflict. Likewise, limit the total number of ranks of spirit in the area. Say with a table of five players, there is only enough Essence, area and resources to support forty five total ranks of spirits as per the Spirit Supremacy rules. If everyone shared, no one character would get past the third dot in the merit. Sharing, therefore, is not the ideal.

Hit Them with Harmony: Everyone getting along too well? Things running too smoothly? Are the Lone Wolves more like friends? Well, that suggests the Uratha has developed dependence on someone other than themselves, and that's a Harmony sin. Don't just have them roll dice and feel bad, though. Remind them just how alone they were during their First Change, the horrifying time afterward. Remind them of times they've been screwed, hard by relying on others, and most importantly, set them up in situations where they have to abandon each other to survive. Every Forsaken for themselves.

Come at Them From All Sides: Keep the pressure on. If they aren't fighting with each other

over resources and petty differences, have them attacked independently from outside sources. Maybe a Bale Hound targets just one Uratha, putting so much stress on him he has no choice but to go at his 'fellows.' Maybe a tribal elder reaches out to one of the Forsaken making demands; demands that will destroy her if she doesn't meet them and will screw the other Lone Wolves if she does.

A WOLF AMONG MONSTERS

A third option for the Lone Wolf is to incorporate them into a mixed chronicle. The game could be one Forsaken among a handful of other supernaturals, or one Forsaken with a single other group. Like a cabal of Mages and the Werewolf they know or a loose association of supernaturals who work together for a common goal or because of strong ties despite their differences.

Game Balance is a Myth: It is not your job as a Storyteller to make sure every dot of every power of the Lone Wolf equals of every dot of every other creature in the group. That cannot happen because power and usefulness are subjective. Instead, your job is to focus the spotlight what makes each character unique, as much in what they are as who they are. Orchestrate scenes where the only good solution is an Uratha solution, certainly, but also scenes where the character himself has some experience or personality that comes on center stage. With enough of that, no one will care whose third level power is better. Instead they'll wonder who's going to make it out of this alive and are more awesome for it.

We Aren't So Different: In one way or another, all characters in the World of Darkness started off completely human. At their core, they have most of the same wants and desires as rest of the world. Conflict can be drawn out of the new, stranger needs the characters have to deal with now that they aren't just human anymore. But the cohesive glue to keep the characters invested in each other's stories come from the human needs and similarities. One way to illustrate this sameness is to establish character ties from before the characters came to be what they are now. Family ties or childhood friendships can cover a pretty wide swath of character types. After all, the Lone Wolf has to have people in her past who betrayed or abandoned her when she went through her change. How else would she come to understand how truly alone she really is?



STORYTELLER'S TOOLKIT

Below are a few examples of the sorts of totems and loci that suit a Lone Wolf chronicle. Each location and spirit should be as strange and unique, as such, these are meant to be only spring boards from and inspire.

INDEPENDENT SPIRITS

SLEEPLESS

A bizarre conceptual spirit, Sleepless rose up out of the insomnia suffered at a highly competitive medical school. Sleepless is a vibration in the air that smells like coffee and leaves you with taste of diet pills in your mouth. It communicates from that vibration in a high pitched buzz. It has no patience for the lazy or those who rely on the help and work of others. The busier you are, the happier Sleepless

is with you. That said, the quality of your work of effort doesn't seem to matter much to the spirit. Screw ups and failures seem perfectly reasonable, just so long as you keep moving.

Ban: An Uratha who joins herself with Sleepless must sacrifice a night's sleep once a week.

FROZEN JUNE

She's not really a ghost, but if you tell her that she gets angry. Somewhere around '32, a rumor started passing around about a damned, sad woman who lived in an abandoned shack in the local woods. Her husband died that past spring and the story was she was so attached to her home that she refused to leave it and froze to death come winter. Froze to death. Saddest damn thing in local legend. Only, it never happened. Frozen June is a spirit from the legend alone, dedicated faithfully to one location. She insists that a Forsaken she joins with must be independent to the point of self destruction or suicide.

Ban: Frozen June demands that any Uratha she shares a body with regularly expose herself to inclement weather to prove how she stalwart is.

FOOTLIGHTS

A flicker of white, blue and red and the audience is all on you. A six hundred hungry eyes focused on one spot, one entertainer, a building full of people all focused on the success or failure of one. This energy gave birth to the Footlights, and they want nothing more than to highlight the greatest performer of all time. For now, you'll do until Footlights can craft you into the vision it needs to thrive.

Ban: Footlight needs its Uratha star to always have the room's attention. He must keep the world revolving around him.

LONESOME LOCI

KINGSTON MEMORIAL FIELD

For the past 45 years, the Field has been dominated by one of the Kingston boys through three generations of All Star football prowess. For years the coaches and faculty have let the Kingston boys run things for one reason; they get results and everyone wants a winning team. Locally, the parlance has shifted to fit the illustrious family and its behavior. Instead of saying 'dicking someone over' people say 'Kingston-ing someone over.'

Resonance: Kingston Field hums with Glory, which fills the Uratha with a desire to win at all costs.

CELL 34, B BLOCK

B Block, the 'Bad Boy' Block housed three even rows of 'independent mediation cells' meant to keep certain high risk criminals from networking and becoming a threat to themselves or others. Really, it was a punishment. Complete isolation 22 hours a day in a small dark room does a lot of funny things to a person. Cell 34 just happened to be the smallest, most claustrophobic. It also happened to be the guards' favorite. The prison is closed now, but B Block still stands, and the font on energy pouring out of Cell 34 is a hell of a prize if an Uratha can stand harnessing it.

Resonance: Cell 34 gibbers with frustrated isolation, boiling with a not-quite-realized psychosis.

SANTA CLARA SCENIC VIEW

Out along Route 1 the curving highway that hugs the curve of the California coast there are isolated pull offs with great views of the ocean. Santa Clara is an unmarked vista tucked off the road that you have to know is there to find. The Cahalith of the area claim it, but leave it open for the Lone Wolf that might be passing that way. The view is beautiful, shockingly beautiful, and the punch in your chest you get when a good look at the spot is nearly as powerful as the power that rises up naturally from the locus itself.

Resonance: The View fills the Uratha who tap it with the boundless open joy of travel with no regrets over what has been left behind.

