

WEREWOLF

THE APOCALYPSE

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Black Furies - Shades of Gray Justice

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Bone Gnawers - Scavenger Hunt: Project Reaper

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Children of Gaia - What's So Bloody About Peace, Love and Understanding?

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THE WEREWOLF APOCALYPSE

The wolf is a creature of the pack, an instinctive animal that marks its territory, protects its family, and defends itself with fury when it is hungry or when it is attacked. The essence of the werewolf mythology, though all of its variations, is the tragedy of losing ones family.

The curse of being a werewolf carries with it a desire and a need to protect the old family of their human existence and the new family of the pack.

The conditions of werewolf transformation are as varied as the imagination. Essentially, the human becomes a werewolf by being bitten by a werewolf and surviving. From that point on, the mythology either focuses on the tradition of change during the full moon, voluntary change, or triggered change when the individual or a member or members of the pack are threatened or attacked.

They may have histories, mentors, leaders, creatures who have a kinship with them or humans or other creatures of the Id who want to eliminate them. Those who want to eliminate them are frightened by them and often threatened by their immortality, if immortality is part of the particular mythology.

In Werewolf the Apocalypse we are dealing with a tragedy, the threat to the family, the fear of being alone and having to cling to what remains or what one kind find of a new family.

The suggestion of these tales is a mirrored one, one in which the werewolf is sympathetic and those who are trying to eliminate them are the predators. Humanity is to be distrusted. Animalism is being embraced. Animalism is threat to humanity, the challenge to the human assumption of its superiority.

Werewolves are outsiders. Society fears outsiders.

These stories touch the sense of loneliness in each of us, loneliness and the painful fear and knowledge that it is so easy to lose those who are close to us.

The outlet for the lonely writer is to write.

The outlet for the lonely werewolf is to give into his or her animal rage. To make that rage understandable and to get the reader to empathize with it is the task Joe Gentile has given himself. It is the task the artists have accepted and turned into disturbing images. In Bone Gnawers, we have the strange, squabbling family of werewolves who cling together and are guided by a grandmother figure. Outsiders, humans, want to destroy it. Why? The fear of the other, the unknown, the animal nature of man is a threat to the humans. Man wants to suppress the werewolf in himself, to destroy the animal inside him. Man becomes the evil because the triumph of man would mean the end of the unfettered animal nature of man. Men in Bone Gnawers are emotionless destroyers.

In Black Furies Libra walks the land alone, a black and white land, a stark land in which she finds herself drawn to protecting vulnerable humans from predatory humans. She can't stop herself, can't become human. Rage takes over. She fails to control her animal instinct. Ultimately, Libra is vindicated and, again, the theme of family emerges. Just as it seems as if her destruction is at hand, the pack arrives to protect her. After her rescue, she clearly sees the meaning and mission in her life, to continue to protect the vulnerable, the deserving humans, not to suppress her animalism but to use it.

In *Children of Gaia*, Trick is alone, confused, unsure of whether he is in a real or imagined world, struggling to find the world in which he belongs. Once again, family becomes central. He loses his mother, his identity and faces a series of challenges from monstrous forces. When he does let his animal side come forward, when he does allow the power of Gaia into his soul, he finds not only meaning but also, ultimately, a new family of fellows.

Gaia in all three books is a uniting, godlike force that guides the animal urges of the werewolf and leads the way to meaning. Gaia is a pagan deity, a pagan force, and a light that leads the way through the darkness.

Are these tales nightmares? Yes. They lurk like fluid creatures in H.P. Lovecraft's world. They drift through the dream rather than through a natural world. They prod the imagination instead of pandering to it.

Werewolves, especially those in *The Apocalypse*, are very different from their distant relatives Vampires.

Vampires are also lonely creatures of the night, longing for companionship, but doomed by their need for blood to either destroy the companion or to turn the potential companion into a follower instead of a loved one or family member. There is more than a touch of elitism in the vampire, a superiority, an aloofness, a control of oneself and others. The werewolf is more connected to immediate feelings and responses. Vampires are calculating. Werewolves are emotional reactors.

In Vampire tales, we are generally inclined to identify with the victim or potential victim. In Werewolf tales, we find ourselves identifying with the Werewolf.

The Vampire is certainly strange and essentially normal in his or her attack manifestation. The Werewolf becomes the animal, the creature of raw feelings with no deception, just the raw certainty of a great emotional monster.

The werewolf bears more resemblance to The Beast in *Beauty and the Beast* than to the wolf prowling the cage in a zoo.

The vampire exudes an aura and horror of deadly sexuality. The werewolf exudes an aura of constant vulnerability and the will to survive.

We all have different dreams, dreams based on our own fears and desires. We fear the loss of life, family, sight, touch, sustenance and far more. The tale of the wandering werewolf turns those fears and desires into immediate primal acts.

Is this cathartic? Probably.

Is it satisfying? Certainly, for those of us who intuitively identify with the myth.

Is it frightening? Yes, just as is anything about ourselves we fear to face.

Is it entertaining? Of course, as is all successful literature.

Werewolf the Apocalypse is a ride into a dark tunnel of the imagination, a ride which costs the price of the book and the courage to get into the seat and plunge into the night.

Stuart M. Kaminsky
award winning mystery/horror novelist

THE LEGEND OF "WEREWOLF THE APOCALYPSE"

WE ARE GAROU, WEREWOLVES, SHAPESHIFTERS. WE ARE CREATURES OF HUMAN FOLKLORE, THEIR NIGHTMARES AND THEIR LEGENDS. BUT WE ARE NOT WHO THEY BELIEVE US TO BE. WE WALK BETWEEN WORLDS: THE WORLDS OF HUMAN KIND AND OUR MOTHER EARTH, THE WORLDS OF FLESH AND SPIRIT, AND THE WORLDS OF RAGE AND REASON. THROUGHOUT HISTORY, OUR BROTHERS AND SISTERS HAVE FOUGHT WITH FANG, CLAW, AND SPIRIT TO PROTECT GAIA- THE EARTH MOTHER. THIS IS HER FINAL HOUR-OUR APOCALYPSE.

THOUSANDS OF YEARS AGO, BEFORE HUMANS USED LANGUAGE TO DESCRIBE THE EVENTS OF THE PAST, THE EARTH MOTHER CREATED THREE SUPERNATURAL FORCES-THE WEAVER, THE WLYD, AND THE WRYM -TO MAINTAIN THE UNIVERSE. THE WEAVER WAS THE REALITY FABRIC-SPINNER FORCE OF ORDER AND STRUCTURE. THE WLYD WAS THE BREATH OF LIFE IN THRIVING NATURE, WHICH BROUGHT AN ENERGETIC UNPREDICTABILITY AND CHAOS TO ALL THINGS. THE WRYM WAS ORIGINALLY THE BALANCE BETWEEN ORDER AND CHAOS. NOW CREATION HAS TILTED OUT OF BALANCE, AND THE WRYM HAS GROWN INSANE, CORRUPTING EVERYTHING IN ITS PATH.

IT WAS THE EARTH MOTHER, THEY SAY, WHO FIRST TAUGHT US TO CHANGE OUR SHAPE. AND IT WAS AT HER COMMAND THAT WE FOSTERED THE FLEDGLING HUMAN RACE. MANY WERE THE SHAPESHIFTER KINDS, BUT WE WERE THE MOST POWERFUL, THE MOST FEARED-THE GAROU, THE WEREWOLVES. TOGETHER, WE KEPT THE HUMAN HERDS IN CHECK. A CLAN OF OUR TRIBES RULED OUR KIND, AND WE WERE THE EARTH'S DOMINANT SPECIES.

WE REVELED IN OUR DOMINANCE, AND WE SOUGHT TO COMMAND ALL SHAPESHIFTERS. WHEN NO ONE WOULD BOW TO OUR MIGHT, WE CLAIMED OUR KIN TO BE A THREAT TO GAIA'S HUMAN CHILDREN. IN RETALIATION FOR THEIR DEFIANCE, WE RAGED A SAVAGE BATTLE AGAINST OUR CHANGING KIND. WE NEVER EXPECTED THAT THOSE WE SOUGHT TO PROTECT WOULD BE THE NEXT TO DISSENT.

THE VIOLENCE WAS SO TERRIBLE THAT HUMAN KIND TURNED ITS BACKS ON US ALL. WHILE WE CARVED OUT A PATH IN BLOOD, HUMANS RELEGATED US TO MYTH AND LEGEND, AND BEGAN THEIR OWN STORY. SO MUCH DID HUMAN KIND DENY OUR EXISTENCE THAT, TO THIS DAY, HUMANS WHO SEE A GAROU RETREAT INTO MADNESS AND FORGET WHAT THEY HAVE SEEN.

TODAY, WE GAROU LIVE UNDER THE VEIL, CONCEALING OURSELVES FROM THE HUMANS WHO ARE NOW DOMINANT AMONG GAIA'S OFFSPRING. BUT STILL, BE IT IN THE WORLD OF FLESH OR SPIRIT, WE FIGHT TO PREVENT THE APOCALYPSE. AS THE HUMANS POLLUTE THE WORLD AND CITIES GROW, STRANGLING THE WILD PLACES, SO TOO DO THE WRYM AND THE WEAVER FIGHT EACH OTHER IN A CONFLICT THAT CAN ONLY DESTROY THE WORLD.

WE GAROU STAND IN THEIR WAY. OUR STRUGGLE TODAY IS MORE DIRE THAN EVER, FOR, INDEED, WE ARE THE LAST GENERATION OF WARRIORS.

WEREWOLF

THE APOCALYPSE™



The Black Furies:

There are thirteen major "tribes" (or "societies") in Werewolf the Apocalypse. Each one has its own very distinct cultural history, political motivations, attitudes, and characteristics.

The Black Furies practice feminism with a vengeance. The tribe accepts only women into its ranks, often recruiting werewolf cubs infuriated by the chauvinism or sexism of other tribes. Their version of gender bias is often called "patriarchy", but it is based on a culture that has developed over thousands of years. For most Furies, their driving belief is that women are worthy of respect and reverence.

Contrary to stereotype, they do not demand that their cubs "hate all men". Instead, they give women a chance to voice their beliefs openly... and act on them. Furies are known for their mystical wisdom, fierce pride, and political fervor.

Despite endless debate over policy and practice, no other group of werewolves can gather together urban punks, modern Amazons, feminist intellectuals, and aging grande dames so effectively. Honor is their most prized virtue; if a Black Fury gives her word, she'll go through hell to keep it.

They are defenders of the Goddess, and protectors of her most sacred places.