

BITE ME!

The Gaming Guide to Lycanthropes



Pathfinder
ROLEPLAYING GAME COMPATIBLE

By Robert H. Hudson, Jr.; Morgan Boehringer;
Andrew T. Christian; Jeff Erwin; Rich Howard; Ben McFarland;
J.M. Perkins; Sean K Reynolds; Mike Welham; and Jim Wettstein

BITE ME!

The Gaming Guide to Lycanthropes

Credits

Lead Author: Robert H. Hudson, Jr.

Authors: Morgan Boehringer; Andrew T. Christian; Jeff Erwin; Rich Howard; Ben McFarland; J.M. Perkins; Sean K Reynolds; Mike Welham; and Jim Wettstein

Fiction Author: Dave Gross

Foreword Author: Ann Dupuis

Editors: Janet Bell, Ian "Lizard" Harac, Rich Howard, Spike Y Jones, and Christina Stiles

Fiction and Foreword Editor: Spike Y Jones

Additional Development: Robert H. Hudson, Jr.; Christina Stiles; and Mike Welham

Publisher: Christina Stiles via Misfit Studios

Cover: Rick Hershey and Steven Trustrum

Interior Art: Jacob Blackmon, Peter Bradley, Marc Curlee, and Caeli Smith


Layout: Steven Trustrum

Proofreaders: Morgan Boehringer; Rich Howard; Mary Ann Hudson; Robert H. Hudson, Jr.; Paul Ryan; Ben McFarland; and Mike Welham



<http://www.misfit-studios.com>





DESIGNATION OF PRODUCT IDENTITY: The following are designated as Product Identity, in accordance with Section 1(e) of the Open Gaming License, Version 1.0a: The foreword, company name and logo, all artwork, backgrounds, and logos; all trade dress, and graphic design elements. The art is available as licensable stock art, however, through Christina Stiles Presents.

DECLARATION OF OPEN CONTENT: The following are designated as Open Game Content, in accordance with Section 1(e) of the Open Gaming License, Version 1.0a: All game mechanics, proper names of classes, prestige classes, archetypes, feats, skills, spells, magic items, monsters, rituals, artifacts AND/OR the names of abilities presented within this book.

Compatibility with the *Pathfinder Roleplaying Game* requires the *Pathfinder Roleplaying Game* from Paizo Inc.. See <http://paizo.com/pathfinderRPG> for more information on the *Pathfinder Roleplaying Game*. Paizo Inc. does not guarantee compatibility, and does not endorse this product.

Pathfinder is a registered trademark of Paizo Inc., and the *Pathfinder Roleplaying Game* and the *Pathfinder Roleplaying Game* Compatibility Logo are trademarks of Paizo Inc., and are used under the *Pathfinder Roleplaying Game* Compatibility License. See <http://paizo.com/pathfinderRPG/compatibility> for more information on the compatibility license.

Copyright 2015 Christina Stiles. Published by Misfit Studios. All rights reserved. For more information contact Misfit Studios, 41 Trinnell Blvd, Toronto ON, Canada, M1L 1S4, or online at www.misfit-studios.com. Misfit Studios and its logo are trademarks of Misfit Studios. The Bite Me! logo is the trademark of Christina Stiles.

Some graphic elements are © 2013 www.shutterstock.com

SPECIAL THANKS: To the Kickstarter backers of Bite Me! The Gaming Guide for Lycanthropes—thank you for helping to bring my project to fruition! And to Team Christina (Jacob Blackmon, Janet Bell, Marc Curlee, Andrew Durston, Heleen Durston, Melissa Gilbert, Chris Harris, Robert Hudson, Joseph Martin, Carlos Ovalle, Steven Helt, Emily Mottesheard, and Mike Welham) and the wereapprentices (Morgan Boehringer and Rich Howard)—many, many thanks for all you do! Additional thanks to Spike Y Jones for the great editing and long-time friendship, and to Steven Trustrum for marketing and publishing support and our long-time friendship, as well.

DEDICATION: This book is dedicated to Morgan Boehringer, Steve Geddes, Rich Howard, and Steven Schopmeyer! All my love to you guys.

Table of Contents

| | |
|---|-----------|
| Foreword | 5 |
| by Ann Dupuis | |
| Chapter One: Playing Lycanthropes | 7 |
| by Robert H. Hudson, Jr. with Jeff Erwin, Rich Howard, and J.M. Perkins | |
| Lycanthropy and You | 7 |
| Natural vs. Afflicted | 8 |
| Playing a Lycanthrope | 10 |
| Gamemastering for a Lycanthrope | 17 |
| Natural Lycanthropes | 26 |
| Lycanthrope Racial Traits | 28 |
| New Racial Rules | 32 |
| Lycanthrope Feats | 34 |
| Natural Lycanthrope Magic Items | 37 |
| Natural Lycanthrope Spells | 38 |
| Sample Natural Lycanthropes | 41 |
| Chapter Two: Archetypes | 51 |
| by Mike Welham with Morgan Boehringer, Sean K Reynolds, and Jim Wettstein | |
| Lycanthologist | 51 |
| Feral Rager | 52 |
| Soother of the Savage | 52 |
| Wild Rider | 53 |
| Moon Templar | 54 |
| Lycanthropic Soul | 55 |
| Master of Tooth, Nail, and Sword | 55 |
| Avenging Gun | 56 |
| Hunter of the Damned | 56 |
| Clawed Magus | 56 |
| Master of Inner Turmoil | 57 |
| Lunar Prophet | 57 |

| | |
|--|------------|
| Holy Beast | 58 |
| Beast Warden | 58 |
| Bestial Infiltrator | 58 |
| Lycanthropic Bloodline | 60 |
| Moonlight Summoner | 61 |
| Werelock | 61 |
| Feral Caster | 62 |
| Chapter Three: Wereblooded | 63 |
| by Ben McFarland | |
| Wereblooded Racial Traits | 63 |
| Clan Racial Traits | 65 |
| Monstrous Wereblooded | 66 |
| Monstrous Wereblooded Racial Traits | 69 |
| Monstrous Clan Racial Traits | 70 |
| Chapter Four: Minor Wereblooded | 76 |
| by Mike Welham | |
| Minor Clan Racial Traits | 76 |
| Sample Minor Wereblooded | 78 |
| Chapter Five: Skindancers | 89 |
| by Robert H. Hudson, Jr. | |
| Skindancer Racial Traits | 89 |
| Racial Archetypes | 93 |
| New Racial Rules | 94 |
| Skindancer Magic Items | 97 |
| Skindancer Spells | 98 |
| Skindancer Rituals | 99 |
| Sample Skindancers | 100 |
| Chapter Six: "The Duke's Tramp" | 105 |
| by Dave Gross | |
| OGL | 118 |

FOREWORD: ANIMALS, GAMES, SHAPESHIFTERS, AND ME

by Ann Dupuis

I've been an animal lover my whole life. When I was 3 years old, my parents took me to a county fair in Vermont, where there were pony rides. Every time the pony ride came to an end and the pony handler tried to help me off, I screamed and clutched the saddle or mane. So my parents would hand over another dollar and around we'd go again. All animals fascinated me (and still do), but my favorites were horses, hounds, hawks... and wolves. Horse ownership had to wait until I was in my 30s, but I took every chance I could get to be with animals. I even earned high school credit for learning how to take care of horses and manage a stable.

I've also been a gamer since the late '70s, when a *Dungeons and Dragons Basic Set* in a hobby store caught my eye. I'd just finished reading the *Lord of the Rings* and was fascinated by the idea of a game where you could tell your own stories in a fantasy world.

I look for two things in my gaming sessions, as player and Game-master: interesting characters and satisfying stories. The character options were limited in the early days of roleplaying games. I usually played a magic-user, an elf (*D&D*), or a ranger (*AD&D*) – preferably an elven ranger. The range of stories

tended to be limited as well: dungeon crawls and monster mayhem, which was fun but not everything I'd envisioned when I first read the books in that *Basic Set*.

I was the only female in the group I played with in high school. I was dating the DM, and true to stereotype I got special treatment. My characters had animal companions (I love animals, so why shouldn't my characters also have pets?) and other neat stuff that didn't really affect the game but satisfied my desire for "well-rounded" characters. For a while it was enough, and I had fun slaying monsters and "earning" treasure in the gaming sessions and developing detailed back stories for my characters on my own.

But then I went to college, where I found a new DM. (I later married him.) He, too, wanted interesting characters and satisfying stories in the games we played. And I was no longer the only female in our group. Our style of play was quite different from the hack-and-slash monster-slaying exploits of my high school gaming group. The rules of the game, which had been at the forefront in my earliest *D&D* campaigns, faded into the background as characters and story-telling gained more importance. That meant I could play a centaur

fighter, and another player's character could have a faithful donkey as a companion. There was as much dialogue, plot, intrigue, and adventure as combat. There were plenty of underground lairs (and treasure!), but towns and wilderness were much more than scenery or random encounters that happened on the way to the dungeon.

Outside of our formal *AD&D/D&D* games (and such games as *Traveller*, *Aftermath*, *GURPS*, and of course the *Fudge RPG*), Paul and I would "game" without any rules as such. It was simple cooperative storytelling, with characters and plot firmly in focus. We'd occasionally roll some dice (percentile dice at first; now *Fudge* dice) to help us decide outcomes or story direction. I played such characters as Krystath Starfollower (a "Cat-Man" alien on a starship similar to the *Millennium Falcon* in size and purpose) and Tubor (the four-armed winged emperor of a far-flung star empire, who had shape-shifting powers).

Being computer geeks, my husband and I were active on the Illuminati BBS online discussion lists hosted by Steve Jackson Games, where *GURPS* fans could playtest upcoming products, and post suggestions and corrections. My frequent posts led to Steve Jackson

(himself!) offering me the contract to finish the writing of the *GURPS Old West* book. So far as Steve Jackson knew, I was a die-hard fan of the Old West.

In reality, I hated Western movies, primarily due to the treatment of Native Americans (I have some Native American ancestry) and of horses, and my posts in the *Old West* discussions had been on those topics.

But authoring *GURPS Old West* was an opportunity not to be missed, and in the process I came to appreciate the genre. So much so that when I partnered with a couple of other fans to publish *GURPS* adventures under license from SJ Games, I chose *GURPS Old West* and Navajo “Skinwalkers” as the theme for the first adventure I would write. I dove into the research, learning everything I could about Navajo magic and Skinwalker lore. What better villain for the player characters to encounter than a shapeshifter who had killed a close family member and done other evil deeds to get his power? One who could take the shape of any animal he chose, provided he had the animal’s skin?

Alas, the company fell apart before I finished the adventure. But not before I encountered a “real-life werewolf” while searching for a cover artist for the book. The artist was suggested to me as the perfect artist because he claimed to be a werewolf. When I met him to see his artwork and discuss the project, he told me he had shifted into wolf form several times, through a magic ritual at the time of the full moon. I have no doubt he believed that, but I suspect he was “under the influence” during his “episodes.” In any event, I didn’t care

for his artwork—I was looking for an illustration reminiscent of Frederick Remington and he was offering art more along the lines of “The Scream.”

My next roleplaying game contract was with TSR, for the *D&D* game. Bruce Heard asked me to write *Night Howlers* for TSR’s *Creature Crucible* series. With my love of extraordinary characters, especially shapeshifters, I jumped on the chance. Previous *Creature Crucibles* had introduced faeries, gnomes, and sea peoples as player characters. Now I would be able to add lycanthropes to the mix! Talk about stretching the boundaries for player characters—lycanthropes are “interesting characters,” indeed!

Writing *Night Howlers* let me indulge in story-telling as well. My contract specified the setting (the *Principalities of Gantri*, one of 15 “Gazetteers” detailing the world of *Mystara*) and the basic plot (lycanthropes striving to build their own Principality). But within those basic guidelines, I was given free rein. I strove to provide a wide range of ideas for DMs and players to run with, from the comedic to true “high fantasy.”

As I developed the setting information, adventure seeds, and story lines for *Night Howlers*, I paid equal attention to the game mechanics that would support lycanthropic characters as PCs within the framework of the *D&D* rules system. While my own focus in roleplaying games is character and story, many players revel in the rules themselves. There is something deeply satisfying about mastering a complex system of rules and using those rules to gain in-game advantages for your character and your party of adventurers.

In *Bite Me! The Gamer’s Guide to Lycanthropy*, the authors ask: “What is it about werewolves and other animal-form shapeshifters that fascinates us so?” According to the authors of “*Werewolves and Other Shapeshifters in Popular Culture: A Thematic Analysis of Recent Depictions*,” shapeshifters in popular culture allow us to explore the intricacies of modern society in a myriad of ways. Themes of outsiders on the edge of society, villains of monstrous nature, and fluid identity have all been explored through the use of shapeshifters in fiction and film.

For me as a player, GM, and author, lycanthropic characters offer the opportunity to explore stories of extraordinary people who are both blessed and cursed by their dual natures. For others, lycanthropy may provide their characters with special abilities, including bonus powers in the form of spells, feats, and increased attacks and damage resistance, that make them more powerful within the game. Regardless of whether your focus is on characters and story or on the “game” side of roleplaying games, lycanthropic characters can add spice and excitement to your campaigns.

I’m happy to see the tradition of lycanthropes as player characters continuing in the *Pathfinder Roleplaying Game*, a descendent of the *Dungeons & Dragons* game I started my gaming life (and career) with. The authors of *Bite Me!* are obviously as enamored of lycanthropic characters as I am. With this book, I trust you will enjoy your shapeshifter gaming experiences as much as I have mine.