



“Run,” Christof said, “run home! I’ll... I’ll... just run!” It was the last thing he had said to Gertie. Despite how much she loved him, she ran. She ran as hard as she could, stray branches tearing at her clothes and whipping her face, galloping over roots and rocks and through dips and hollows, not once pausing to look behind her or slow her pace for any reason. She heard what came after Christof’s final words – the growling that overcome the horrid, wet sound of flesh being torn over and over, the strangled scream that didn’t quite make it out of Christof’s throat and the disturbing “shlurp” that accompanied a spray of warmth on her back. Her vision had narrowed to the point where she barely recognized her surroundings – all she knew is that she was running away from the hairy thing that had ripped apart her boyfriend.

As if through a tunnel, a new noise started to break through to Gertie. Though she couldn’t quite make it out, she instinctively followed it, ducking under low-hanging limbs as she pushed through the brush. Slowly, her focus seemed to expand as she realized she was only a few dozen meters from town – the bright lanterns signaling her home. She rushed forward, a mix of cheers and plaintive cries assailing her, growing stronger as she approached. She felt rather than saw her father and threw herself forward, not daring to slow her pace even when she was within his arms, nearly bowling him over. He collapsed around her, crying, whispering her name over and over and praising the Gods that she had come home safe.

She had made it. She had survived. But even though the shock of realization had not fully set in, Gertie knew that she would never, ever feel safe again.

Introduction

“May you live in interesting times” is a paraphrasing of an ancient curse. Unfortunately it seems to hold more weight in the modern age than ever. Over the last few decades, countries have fallen and economies collapsed. Multiple disasters, both natural and man-made, rocked the very foundation of numerous societies. Cowards of all sorts try to impose their beliefs on others through terror and intimidation. These things and more have left the average citizen wondering how safe and secure they really are at any given moment. In some cases, this has led many to shore up their defenses in the quest for peace of mind. The problem with this lies in the delicate balancing act of freedom versus safety. When exactly does the need for security begin to trample over liberty?

This was the root of the problem that initially faced the humble inhabitants of the small German town, Wolfsheim. This town long ago sold its independence to an iron-fisted tyrant in exchange for his horrific protection. Wolfsheim literally traded one evil for another,

one that had disguised itself behind a veneer of civility and order. This town has become a tragic example of a population giving into those fears and of the price they must pay for doing so.

In **Wolfsheim**, the citizens are literally caught in the middle of a supernatural turf war between the fae monsters known as goblins and the Titan-serving werewolves of one Werner Krieger (originally seen in **Scion: Demigod**, pp. 288-289, though he is reprinted within for convenience). For untold years the citizens were forced by the goblins to participate in a yearly ritual, a macabre version of trick or treat called Kindernacht. When Werner Krieger came to the town’s mayor with the promise to end the goblin’s reign of terror in exchange for exclusive mining and industrial rights to the rich ore deposits nearby, it seemed the perfect solution. What the mayor (or the townsfolk) did not expect was to be dealing with yet another supernatural threat in the form of werewolves. The werewolves partially upheld their promise, only to steal the Kindernacht ritual and twist it into a yearly hunt of the children of Wolfsheim. Now the two inhuman forces fight each other for control of the town and its people, not caring who gets in their way. The story of **Wolfsheim** can be utilized as a side adventure in a long-running cycle, or as a stand-alone undertaking that can easily be modified from a modern setting to a WWII-era period piece (as detailed in “The World at War” section of the **Scion Companion**).

ABOUT THE STORYTELLING ADVENTURE SYSTEM

If this is your first Storytelling Adventure System (SAS) product, you’ve chosen a fine place to start. To keep this story kit lean and focused, though, we haven’t included a lot of the core premises and Storyteller suggestions that are at the heart of the SAS. Whether you’re a new Storyteller or an old hand, be sure to read the **free SAS Guide**, found at the SAS website:

www.white-wolf.com/sas

Here are some of the features available in **Wolfsheim**:

- **Interactive links.** Clicking on anything in gold will take you directly to the section referenced or to an appropriate character sheet or prop. It may also take you to an external website that could be useful.
- **Scenes.** Clicking on a scene name in the scene flowchart or the page number in the scene card will take you to the full write-up of the scene.
- **Bookmarks.** This PDF is fully bookmarked, so you can jump to major sections at any time when the file is open.



Treatment

Wolfsheim is an adventure geared for hero-level Scion characters. The Band travels to the town of Wolfsheim in the Black Forest area of Germany, where an ancient battle between werewolves and goblins has led to the humans becoming victims of a horrific tradition – the Kindernacht. The sacrifice of several youths every year to the conflict between the werewolves and the goblins keeps their village alive in the midst of a supernatural land war. The Scions arrive in Wolfsheim the day before Kindernacht, encountering a goblin raid en route to the village, then discovering the werewolves that run the town. Both the goblins and the werewolves see the Band as a weapon to be used against the other side and will actively court the Scions. However, the Scions should realize that supporting either side will likely lead to the destruction of the human village, whereas doing nothing will leave the barbaric traditions of Kindernacht firmly in place as the only way for the village to survive. The Band is left with the unenviable choice of leaving the village worse than when they entered or finding some way to inspire the downtrodden populace to rise up against their oppressors.

Wolfsheim can be run as either a stand-alone story or as an enhancement to an existing chronicle. The scenes of this story include hard-hitting conflict, difficult choices and the need to find solutions others might overlook. It offers many opportunities for the players to examine the roles of their characters not just as heroic children of the gods but also as free-thinking individuals and sources for inspiration to others, a prerequisite on their journey to divinity. The atmosphere of **Wolfsheim** was inspired by movies such as *The Prophecy* and *The Untouchables* and the short story “The Lottery” by Shirley Jackson.

Theme: Turning Desperation into Hope

There are no easy choices in **Wolfsheim**. The people of the village are xenophobic, afraid more of the false hope that outsiders bring than the horror which threatens to overrun their homes. In the beginning of the story, the Band will likely see this in simpler terms – if they can drive out the werewolves, they can stop the Kindernacht and liberate the town. After a few interactions with the residents, they’ll learn that the town has grown quite accustomed to being the stomping ground of supernatural powers and see little difference between the Scions and the various monsters that plague them. The people are resigned to the thought that removing one oppressor will just allow another to rise in its stead.

The challenges for the Band need not just be physical; they may also try to find some way to restore the confidence of the people of Wolfsheim so that they will no longer need tyranny to feel secure. Simply upsetting the balance will not be enough to prevent the village from falling into ruin as the conflict escalates – only driving both factions out or steeling the populace against future takeovers will ensure success. Tradition is a hard thing to break, and only through the hope and inspiration that the characters bring can the town truly liberate its people.

Mood: The Cost of Security

The isolation of the village of Wolfsheim has effectively cut it off from modern thinking, and many villagers understand nothing other than their traditions. The townspeople long ago gave up self-determination in order to protect themselves from what they perceived as a greater threat, and their way of life became irrevocably changed as a result.

A Chapter in Your Chronicle

Wolfsheim was initially designed to be part of a larger story, a waypoint on the Band’s road to divinity. A simple way to incorporate this story into your cycle is to have an oracle (such as the one in “The Ragnarok Gambit” in **Scion: Demigod**) owed protection by a God, who is repaying the debt by having the Band assist her. The Oracle’s daughter might even be a Scion herself and a member of the Band is obligated to protect their kin. Optionally, the Band might not even know about the Oracle at all, instead being in town to acquire some artifact or relic when the Oracle approaches them for help.

A Story By Itself

As a stand-alone story, **Wolfsheim** works best with heroes that have around sixty experience points, although the story can be easily scaled. There are a few possible scenarios for running this adventure as a standalone story.

The Band receives a series of messages concerning an Oracle in Germany who has had visions about the characters which she needs to share with them in person. The visions actually relate to the Band’s activities in Wolfsheim, and the message is the lure to draw them in so that she can convince them to save her daughter. Alternatively, one of the Band’s patrons may have given the visions to the Oracle specifically to force their Scion to face the threat of Werner Krieger.





Another scenario for this adventure is to set it during the World War II setting detailed in the **Scion Companion** (pp. 199-271), with the Band working for the Allied cause against the Axis powers. Intelligence gathered by one of the Band's patrons has revealed that an Oracle sympathetic to the Allied powers has been trapped behind enemy lines. This adds the element of a covert rescue mission complicated by the Oracle's refusal to leave without her daughter, who has been chosen for the Kindernacht. In this case, remember to eliminate the more modern references in the scenes.

If using "The Ragnarok Gambit" from **Scion: Demigod** as the background setting, the Gods are nowhere to be found, cut off from the mortal world by the machinations of their enemies. Rumors reach the Band that there is an Oracle who is still able to communicate with the Overworld and is in desperate need of help. Following the trail of rumors leads the Band to the German state of Baden-Wuttenburg and the small town of Wolfsheim.

Backstory and Set-up

Backstory

In 1778, the War of Bavarian Succession saw the Prussian and Austrian nations at war in and around the areas of the Bavarian Forest and Bohemia. In a struggle to prevent the enemy from resupplying and fortifying, both countries trod over the small hamlets and cities which occupied the region, provisioning even the most meager of supplies from the residents. Although the conflict only lasted through 1779, the number of dispossessed people grew exponentially due to the frequent military incursions during that time. A small group of refugees escaped into the deeper regions of the Black Forest, seeking shelter from the political machinations of kings. Led by a man named Otto Wolfsheim, the refugees led a nomadic existence, not able to trust remaining in any one location for too long. Eventually, their wandering brought them to the realm of another ruler: Der Koenig Puck, The Goblin King.

Der Koenig Puck was a shrewd sort and saw a great deal of potential to having his own "herd" of humans. In a show of force, Der Koenig Puck appeared with hundreds of goblins but instead of a massacre, he offered a bargain. In exchange for providing security and seclusion, the people would establish their homes in goblin territory and pay a yearly tribute to their goblin "protectors" – a tradition that became



known as the Kindernacht. The Kindernacht originally began much like Halloween, where the children of Wolfsheim would go from door to door, gathering tribute to present to Der Koenig Puck in the form of sweets and small trinkets. Throughout the evening, goblins would approach the children. If the child had a sufficient amount of tribute, the goblins would escort the child home. Those who did not gather enough tribute simply disappeared and the goblins acquired another recruit for their ranks. For a while, the village was so thankful for the protection offered by the goblins that the loss of one or two children was seen almost as a fair trade by a silent majority.

Time went on and the goblins held to their end of the bargain, creating rituals that kept the village of Wolfsheim out of the sight of ordinary people, even preventing it from appearing on maps and causing those few who were actually able to leave Wolfsheim for long durations to have their knowledge of the town and its location fade from memory. Most would eventually regard tales of a village in the Black Forest to be little more than ignorant folklore, although every now and then someone would stumble upon the village. This relative idyll would be shattered during World War II, when groups of people found the city in greater numbers as they fled the Nazi regime. It was not much longer before someone with less altruistic purposes at heart – the werewolf Werner Krieger – found the city.



Werner Krieger discovered some significant deposits of iron in the area and decided to exploit its people as his own resource. Setting up shop and establishing a munitions factory outside of the city, Werner Krieger subverted the real power away from the humans of the village and changed the Kindernacht from the tradition the goblins made to one even more barbaric – it was now a hunt, with the lucky ones being bitten to become werewolves and the unfortunate ones being mauled and slain. The goblins did not take this lying down. After threats and negotiations failed, the goblins resorted to outright war and have been waging battle with the werewolves loyal to Werner Krieger for over half a century. Neither side has been able to eradicate the other as both sides reinforce their ranks from the beleaguered population of the city. This war of attrition has had a heavy cost on all sides and the rival forces are looking for any advantage to shatter the balance and claim victory.

Set-up

The village of Wolfsheim is out of touch with the modern world. Snugly nestled into a corner of the Bavarian Black Forest region of Germany, local superstitions are treated with the utmost solemnity. Few realize that this quaint settlement of thirty thousand souls would be the staging ground for the bitter fighting between the forces of the werewolves and the indigenous goblins. Fate occasionally draws people here, though whether to end the conflict or to further it is unknown.

Wolfsheim feels secluded for many reasons – tucked back into the German state of Baden-Württemberg, there are no cell phone towers or carriers in the area. Unmarred by the glut of multinational corporations, the only sign of technological advancement is the Krieger Munitions Factory located outside of town, the economic backbone of the city. Modern amenities such as Internet access can be found only in a few dedicated cafes, and even the number of television sets remains relatively small, as not many residents care to know much of the outside world – in fact, only a few residents speak any language other than an antiquated and provincial dialect of German. The two schools, one elementary and one secondary, serve the needs of the population quite well, especially in light of the Kindernacht as the barbaric tradition claims their children. Many mortals who try to leave find themselves unable to do so, inevitably becoming lost and then, by Fate's decree, returning to Wolfsheim against their will.

This is the stage the Band enters as they are thrust into the center of a conflict where choosing to fight one side will lead to victory for the other and decimation to all who call Wolfsheim home. Scions have to negotiate a complex web of the relationships and traditions which haunt this city in order to not only achieve their objective but to leave the town of Wolfsheim better than when they entered it... or at the very least, no worse.

THE RULES OF THE KINDERNACHT

At first glance, the Kindernacht seems heinous – the villagers of Wolfsheim allow some of their own to be slaughtered by werewolves in a trade for the relative security of the town. This barbaric rite does have some guidelines that are followed, however. (Naturally, the “game” is rigged in favor of the werewolves, and they will sometimes ignore any or all of the guidelines below in the throes of blood lust).

Two days prior to the Kindernacht, seven children between the ages of 13 and 17 are chosen at random, their birth certificates marked with a red ink stamp to prevent repeat selections. The families are notified that their child has been chosen for the Kindernacht and are warned that any attempt to leave the town will result in devastation for the entire family.

Just before dusk on the evening of the Kindernacht, Helmut Steiner leads a group of werewolves to the town square. As the chosen are gathered, the remains of any who attempted escape are publicly displayed and Helmut Steiner calls out to see if any wish to invoke the Right of Exemption. The Right of Exemption allows one person over the age of 13 to replace one of the chosen, so long as the person invoking the Right of Exemption is in no way related to the person they are replacing. The werewolves allow this as a way of gauging those who might be brave enough to be selected for “the wolf’s kiss” during the Kindernacht itself.

Then the hunt begins, lasting from dusk until dawn. Shortly after nightfall, the chosen are released into the woods miles from Wolfsheim. If one of the children is able to make it to Wolfsheim, he is safe and becomes immune to future Kindernachts. Likewise, if one of the chosen is somehow able to elude the werewolves until the break of dawn, she is also considered safe. The werewolves have hidden some of their number in the woods earlier in the evening, so accomplishing either of the above is extraordinarily difficult. The werewolves hound the chosen mercilessly, toying with them as much as possible before swooping in for the kill. Those few who prove themselves either smart enough or brave enough to hold their own against a werewolf for fifteen ticks of direct combat get singled out as potential recipients of “the werewolf’s kiss,” receiving the bite either from Helmut Steiner or (in rare cases) from Werner Krieger himself.





The Cast

Wilhelm Steiner, Failed Mayor

Quotes: “The town and its people want no trouble... please!”

“I must humbly ask you to depart the premises.”

“God knows what I have lost, and He never lets me forget it.”

Nature: Caregiver. Wilhelm truly wants what’s best for the people of Wolfsheim, even if that means remaining submissive to the werewolves.

Background: Wilhelm Steiner is the son of a Nazi colonel. His father deserted his post after witnessing the horror of concentration camps first-hand and fled to the hidden town of Wolfsheim with his wife and young son. Wilhelm Steiner had a sheltered childhood where his paranoid father indoctrinated him with the social mores of his new home, which included the Kindernacht.

Wilhelm married young, having hardly ever left town, and became mayor in his late twenties after the death of his father. A few years after taking office, Wilhelm was approached by the werewolf followers of Werner Krieger. With knowledge of his father’s past, they strong-armed him into granting them zoning and mining rights to the area and the promise to end the goblin’s reign of terror. Wilhelm could only watch as Werner’s werewolves wrested control of the entire town and the surrounding area from him over the course of a few months.

Since then, Wilhelm has personally lost two wives and his son to the werewolves. His first wife was killed when Wilhelm refused to accept the werewolves’ version of Kindernacht. His son, Helmut, was chosen and survived the new Kindernacht to become a loyal werewolf follower of Krieger. Helmut devoured Wilhelm’s second wife years later as he was forced to watch. Wilhelm has become a shell of man who daily handles his father’s old Luger, wondering if he will ever have the courage to use the two silver bullets in it to end his families’ stain upon the world.



Description: An overweight, balding man with grey hair and a thick mustache, Wilhelm is in his early sixties but moves as if he was much older. He is typically dressed in a brown suit and bow tie that is consistently wrinkled and looks slept-in. His most distinguishing features are his jowls and the sad, resigned eyes of a pathetic bulldog. His shoulders are stooped with the weight of his responsibilities and failures.

Storytelling Hints: Wilhelm is an odd challenge for the Scions. He is a good man who genuinely cares about the town, but the werewolves have beaten him into submission. He will do everything he can (in the most respectful way) to ward off the Band’s involvement. Having been around the supernatural the majority of his life, the Scions’ obvious power causes him great anxiety. Fearful of upsetting the delicate balance of the town, he believes the best course of action is to not rile the Band but send them on their way as soon as possible. Part of him recognizes the potential aid the characters could offer and he might (through some serious cajoling) be convinced to turn a blind eye to their doings. He should be played as a scared and sullen man who is resigned to the status quo, seeing no way out of the situation he and the town are in. Wilhelm must be assured of an outcome before he is willing to take a risk.

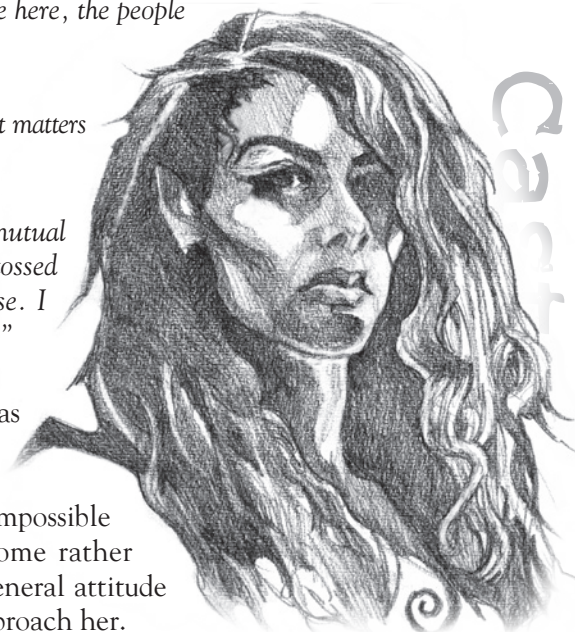
Annaleisa Watkins, Oracle

Quotes: “It is good that you are here, the people need... I need heroes.”

“My daughter is the only thing that matters to me!”

“It seems that we all share a mutual fate, to be pawns of the Gods, tossed aside when we are of no more use. I would rather be of no importance.”

Nature: Cynic. Annaleisa has come to the belief that no matter how she tries to avoid it, escaping the forces of fate is an impossible task. This has led her to become rather resigned and doubtful in her general attitude towards most all who would approach her.





Background: Annaleisa was a young girl traveling abroad before college. She had decided she wanted to see more of Europe in an attempt to “find herself” before committing to serious study at the University in her home town of Dortmund, Germany. Things were going according to plan until she arrived in Paris and met a boy. The young man (whose name she strangely could not recall) swept her off her feet in a classic whirlwind romance and then disappeared, leaving the broken-hearted Annaleisa pregnant and alone.

This is when the Gods of old began to speak to her and through her. It took some time for her to realize she had not gone crazy; what was happening was all too real. After her daughter Johanna was born, she tried to pursue a normal life for a few years, but found that it was repeatedly interrupted by visitors claiming divine heritage with trouble hot on their heels. Desiring only to protect Johanna, she began looking for a safe haven.

Annaleisa discovered the remote town of Wolfsheim, rumored to be untouched by the war between Gods and Titans, and took her daughter there in hopes of finding peace. Upon arriving in early spring, she found that the simple and small town appeared to be just what she was looking for, quiet and peaceful. So she used the last of her savings and bought a small cottage house on the edge of town and got a job at a local tavern, tending bar. All was fine until she learned about the Kindernacht, that Wolfsheim was anything but safe. Panicked and without resources, she tried her best to take her daughter and leave, but to no avail. No matter what she tried, she somehow could not leave the town. Time passed and Annaleisa became resigned to the fact that forces beyond her control would always shape her life.

That is until just this year, when her precious Johanna turned thirteen and found herself chosen to participate in the Kindernacht.

Description: An attractive woman in her mid-thirties, Annaleisa wears her wavy brown hair long in a fashionably unkempt manner that frames her pretty face and desperate blue eyes. She is of an average build, and is typically attired in peasant dresses and simple jewelry that compliment her features. Some would consider her beautiful, but her sharp tongue and pessimistic scowl are too off-putting to many.

Storyteller Hints: Annaleisa would normally be somewhat dismissive of the Band and their plight, only sullenly giving in to their desires after a bit of cajoling. However, with the Kindernacht looming around the corner, she has become desperate and sees the Scions as the only hope for her daughter. In social interactions with the Scions, she visibly fights her hard-learned cynicism in the urgent hope that she can convince the Band to aid her. Annaleisa is extremely forthcoming with any information the Scions may want or need, as long as they agree to help Johanna. In fact she holds back key information in the conversation until the Band agrees to her terms, or even if they seem reticent to do so. She should be played as a frantic mother on the verge of desperation, crying and bemoaning her fate to squeeze out every bit of sympathy she can from the characters.

Hermann Mauer, Secretive Policeman

Quotes: “I will be watching, so tread lightly.”

“They keep coming! Give me another damn magazine!”

“You intend to just rush in there, without a plan? Don’t be a fool – I have a map of the compound and a list of their security details right here.”

Nature: Architect. Mauer hates chaos and disorganization. He believes to succeed in anything, one must have a plan. No decision should ever be taken lightly.

Background: A Berlin native born into a military family, Hermann Mauer did exactly what was expected of him and became a soldier. He had excelled at his profession and had successfully completed special-ops training when his homosexuality was revealed. He was discharged from service and sent home, only to be disowned by his traditionalist family. With nothing left for him in Berlin, he left his hometown seek-

