

CHICAGO CHRONICLES

VOLUME 3



Includes:

Milwaukee By Night

Ashes to Ashes & Blood Bond

A City Sourcebook for Vampire: The Masquerade®

CHICAGO CHRONICLES™

VOLUME 3

It Was the Best of Times

The War for Chicago rages on as vampires lash out at each other to seize power, and struggle tooth and nail with invading werewolves. The city is on fire. The prince is dead. Everything's gone to hell. It's a time for new legends. Renown and infamy are up for grabs. Which one will be yours?

It Was the Worst of Times

Chicago Chronicles Volume 3 is a compilation of three classic **Vampire: The Masquerade** sourcebooks: **Milwaukee By Night**, **Ashes to Ashes** and **Blood Bond**. Previously out of print and almost impossible to find, these books are now repackaged under a new cover. **Volume 3** concludes the War for Chicago, telling the tales that unfold in the city under siege.

Chicago Chronicles Volume 3 Features:

- Three classic **Vampire** sourcebooks: **Milwaukee By Night**, **Ashes to Ashes** and **Blood Bond**, three of the books that established the world of **Vampire**.
- ◁ The final chapter in the epic fall of Chicago. The Kindred who survive to tell their stories will rule. But what will the neighbors think?
- ◁ A complete city setting is in your hands. Know your own strength?



VAMPIRE
The Masquerade®



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BLOOD BOND

Written by Ken Cliffe

*"Monster! Whither is thy
haste? What designs breed thy rage?"*
— Beethoven, *Fidelio*

Many Cainites enjoy pretending they have become bitter cynics, incapable of caring or being cared for. Despite the effort they put into their steely images, the reality of the Blood Bond denies this pose. The hearts of all Vampires, whether they have reached the splendor of Golconda or the inhuman depths of diablery, can be seduced by the thrice-drunk vitæ of their Kindred.

Those thus captured find the warmth of a new-found love spreads through them as they gulp down the third draught. The desires of their regnant become their own, and not even their own existence matters more than their beloved. No acne-scarred teenager was ever more enthralled by puppy love. No newlywed ever felt greater desire. No mortal has ever felt more vulnerable.

Blood Bond is total.
Blood Bond is consuming.
Blood Bond cannot be escaped...
Or can it?

MCMXCJ-VIII



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*This supplement is dedicated to
the memory of Theodore Seuss Geisel
- Dr. Seuss - who told stories to us all.*

Neally Edwards

Special Thanks:

Ken "What are you doing to my work?" **Cliffe** for not losing his cool over space constraints.

Mark "Back on Schedule" **Rein • Hagen** for busting butt (mainly other people's) to get things the way they're supposed to be.

Stewart "Supreme Ruler of this Dimension, and..." **Wieck** for not dominating all he surveys and leaving it to us puny mortals.

Wes "Original Gangsta" **Harris** for instructing all up and coming MacDaddies.

Josh "Shut up, fool" **Timbrook** for not allowing his new position to go to his head.

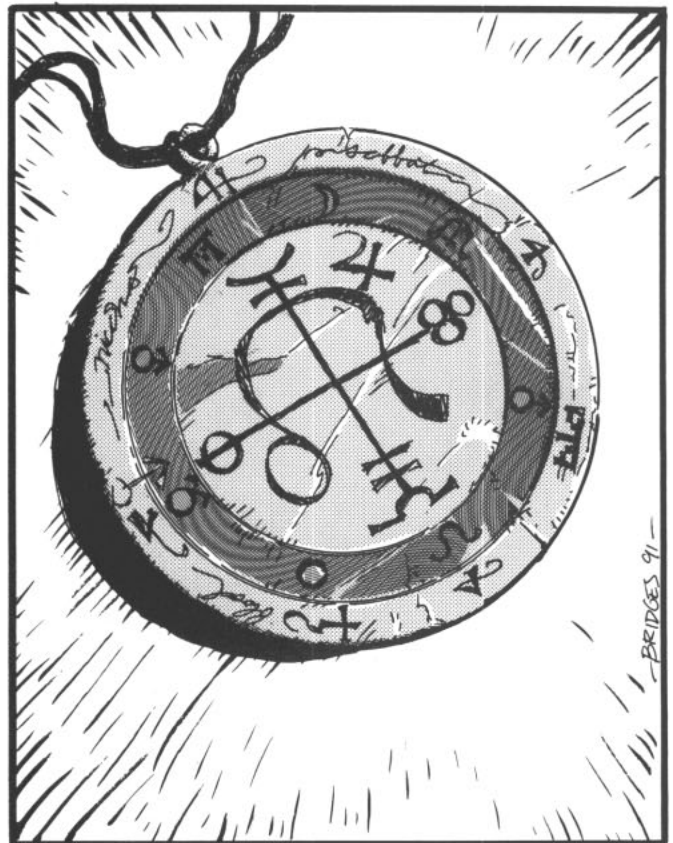
Sam "You ever tasted Auturian Speckled Goose Pie?" **Chupp** for cooking real food and having sugar.

Andrew "Whoah - Gravity" **Greenberg** for putting his foot down and through the roof.

Travis "Oid" **Williams** for going on and on and on and on and on about the computer (and its games, functions, peripherals, etc.)

Chris "Maui Wowee" **McDonough** for taking Ann off the Market (Damn!)

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The Amulet of the Sabbat

INTRODUCTION

Blood Bond explores some of the most powerful emotions known to the Undead. Set in Chicago, this story supplement may be told as part of the **Forged in Steel Chronicle** and placed either before or, more appropriately, after **Ashes to Ashes**. It involves settings and people detailed in **Chicago by Night**. The story is also structured loosely enough to stand on its own so it can be played as part of your own Chronicle, in the setting of your choice.

As the possible outcomes of **Ashes** are virtually unlimited, this story makes one basic assumption about what occurred. Lodin is assumed to have survived his kidnapping and is still reigning Prince of Chicago. If Lodin was destroyed in a previous story, simply replace his role in this story with a new Prince or powerful Elder of your own choosing. You should also keep in mind that if you move the story out of Chicago it requires you to change Neally and some of the other major Chicago Vampires described in this story into similar Kindred from your own Chronicle.

This story also presumes that the characters are Anarchs, or at least rebels of a sort. If this is not the case, modifications will have to be made in the way we describe the interactions between Lodin and some of the other elders and the characters. This should not change things drastically, but it will require you to fabricate a new set of motivations for the characters — which is pretty much left in your capable hands in any case.

Theme

"It is by the goodness of God that in our country we have those three unspeakably precious things: freedom of speech, freedom of conscience and the prudence never to practice either of them."

— Samuel Clemens, *"Following the Equator"*

This story concerns itself with the eternal pursuit of freedom and examines the reason why some wish to restrict it in others. In **Blood Bond**, the characters are allowed a great deal of personal choice and may well be instrumental to an Elder's liberation from Blood Bond. While having a wide latitude in choosing their actions, the characters are later forced to make a number of moral choices — freedom has a price. Over the course of the story the characters discover the oppressiveness of the Camarilla and are invited to determine their own fate by joining the Sabbat.

The pursuit of freedom inevitably leads to direct confrontation with powers seeking to repress the individual. The Prince of the city acts to restrain the characters and preserve the Masquerade. If they are able to defy the Prince's tyranny, the characters may control their own fate. But of course there is no escape from the Blood Bond. It denies all liberties, it suppresses all freedom.

The characters seek autonomy and strive for freedom throughout the story, but in the end they may ask themselves, "who among us is Blood Bound?"

Plot

*"I only think of you on two occasions
That's day and night"*

— The Deal, *"Two Occasions"*

This story revolves around a feud between two Elders, waged over the love of a mortal woman. The characters become involved when they unwittingly release one of the feuding Elders from stasis during a battle with a pack of Sabbat. That Vampire then exacts his revenge against his old foe, Neally Edwards of Clan Ventrue, a revenge which the characters are made witness to over the course of a number of evenings.

Haggard and broken, Neally finally turns to the characters for aid. If the characters decide to help him, however, they unwittingly cause him more harm than he has already suffered. Still, by persevering, they emerge with freedoms previously unimagined — the power to choose their own path of existence.

The mystery behind these events ultimately unfolds in a cemetery during the rite of initiation for the Sabbat, which has quite an exclusive membership. In order to escape the Blood Bond put upon him by his enemy, Neally is willing to join even them.

Note that most events in this story take place over extended periods of time. At first events seem unrelated, but as the characters partake of several unusual scenes, they realize a subtle conspiracy is at work. To reflect this growing awareness, the Storyteller should stage initial scenes independently of each other, at times specified within each scene. Only once Chapter Three is underway should the characters begin to realize the trouble they have stumbled into.

The Story of the Feud

*"oh i miss the treachery the shameless
kiss of vanity the soft and the black and the
velvety up tight against the side of me and
mouth and eyes and heart all bleed and run in
thickening streams of greed"*

— The Cure, *"Disintegration"*

The seeds of this story were planted just under a hundred years ago. The story begins with two young American aristocrats from Chicago; one was named Jefferson Foster, the other Neally Edwards. The two men were inseparable friends since early childhood. Coming from rich families, the two were afforded much time to devote to frivolity, and did their best to enjoy life's pleasures. Jefferson was the more ascetic of the two and preferred to experience cultural delights whereas Neally preferred self-indulgence and revelled in hedonism (though retaining a front of respectability). Though the pair had disparate tastes, they complemented each other perfectly and attended most social functions together, forever trying to comprehend the appeal behind the other's favorite pleasures.

Their relationship changed when Neally became hooked on morphine. Jefferson stood by his old friend through the entire period of degradation and social uproar surrounding his old

friend's addiction. While Neally's other friends and even his family turned their backs on him, Jefferson remained at his side. Neally had expected his friends' rejection, and could not understand why this one stayed with him. Guilt and a refusal to accept that someone could give such unconditional friendship began to haunt him. As the pain of rehabilitation continued, Neally began to resent his old friend for his faithfulness. When he finally left the morphine clinic, a broken and lonely man, he did unconsciously took to avoiding Jefferson. Then he met Lodin, the Prince of Vampires.

Jefferson accepted that his old friend needed some time to himself to recover from this traumatic period. What Jefferson did not know was that his friend had recently been taken from the realm of mortality and turned into a Vampire. Approached by Lodin, Neally had required little persuasion to leave his old life and enter a new one. Neally found his new existence more fulfilling than any other physical pleasure he had experienced. He also found it the perfect way to revenge himself on his old friend (though he did not think of it that way, in his own mind he was doing his best friend a favor) and took the first opportunity to turn Jefferson into one of the Undead — with Lodin's permission, of course. Now Neally could be stronger than his old friend for all eternity, and he secretly revelled in the fact. No more would he feel like the weak and helpless half of their friendship. Once again the two spent almost all their time together, but things had changed between them.

Jefferson did not appreciate the physicality of Vampiric existence. He resented his Bestial side and silently longed to be human again. But, since Jefferson's constant companion had accepted this new life, Jefferson decided he should too. He never realized why his old friend really enjoyed his company, and grew to accept that Neally was now the senior member of their "partnership", just as he was during Neally's "illness."

As Vampires continued their old ways they had the capacity to enjoy more of their favorite pleasures given their newfound longevity. Their forced camaraderie faltered, though, when the two saw a beautiful actress on the Chicago stage. Her name was Emily Carter and her grace and vivacity captivated both. Jefferson was drawn to her for her purity and innocence. He cherished those ascetic qualities as he would a work of art. Above all he appreciated her humanity and wanted to allow her to retain that virtue, thus giving him back something of which he had lost. Neally, on the other hand, cherished her for more carnal reasons. He was greatly aroused by the woman's purity and innocence. He wanted to corrupt Emily and make her a Lick so he could master and abuse her at his leisure. While Jefferson wanted to protect her, Neally wanted to possess her — and both began to compete for her affections.

When the two men courted Emily, their frayed friendship strained and finally snapped for good. Eventually their divergent motives resulted in direct confrontation. Neally ultimately won Emily's love, attracting her with the power of his masculine charm. Though Neally originally wanted to Embrace her, he found making her a Ghoul more satisfying. He realized twisted

sexual pleasure in possessing Emily as a private, permanent source of Food. Coincidentally he also discovered that Emily's continued humanity caused Jefferson much distress. Neally had come to enjoy his friend's useless efforts to win the girl. By leaving Emily her humanity, Neally could still be entertained by Jefferson's vain efforts — Emily's humanity kept Jefferson intent in his desire to win the woman. Had she been Embraced, Jefferson would know that she was unattainable and would have given up the hunt.

To ensure Emily remained his, Neally Blood Bound her. Jefferson was outraged by Neally's crime and moved to steal Emily away and protect her from further corruption. His desperate rescue efforts failed, however, the strength of the Blood Bond being immutable. Thus the old friends became bitter enemies, intent only on causing harm to one another.

Over the ensuing years Jefferson made several attempts to break Neally's Bond over Emily. His efforts were wasted, so he sought some hidden means to break the Bond. Some methods seemed promising, but none succeeded. It was then that Jefferson learned of the secrets of the Sabbat — they had mastered the Bond. The only way to learn the Sabbat's secrets was to join them. With little hope to be found elsewhere, Jefferson traveled to Toronto where the Sabbat were rumored to be in power. Once his dangerous journey was complete he entered a graveyard in the center of the city and announced his presence to the dreaded brethren. After passing many tests he was initiated and then accepted into their Tribe.

His initiation into the Sabbat was maddening, and it tore from him his last vestiges of sanity. After he had pulled himself from his own grave, as the Sabbat indoctrination demands, Jefferson lost all shreds of his humanity. As a ferocious, predatory beast, he forgot his former purpose and ran with the Sabbat for decades. He had broken free of his past, but he has lost himself in the process.

Only after years with the Sabbat, and after gaining considerable power and experience, did Jefferson began to recall his previous life with the Camarilla. The year was 1967. By that time Jefferson was an Elder within the Sabbat and held significant power in Toronto. However, with the return of his memories, the passion of his former love for Emily returned as well and Jefferson could no longer bear being apart from her. He therefore forsook his power, abandoned the Sabbat, and left Toronto for Chicago. Back in the city of his Birth, Jefferson learned that Neally was still alive and had gained great authority as a servant of Chicago's Prince Lodin. Neally had risen high in the Prince's ranks, earning Lodin's trust and becoming one of his most important progeny.

Not having seen Jefferson for years, Neally had thought his old rival long dead and given him little thought. Subconsciously, however, Jefferson had great effect on him. Since his friend left, Neally had begun to take on some of partner's characteristics, becoming more willing to help others and less suspicious and guarded. The two of them had always been opposite halves of the same coin, and with Jefferson gone a void

had been created in his heart. Over the years he filled that void with the fragile remnants of his own humanity, and had even managed to gain new humanity.

In a sense, the two had traded places. Their fates interwound with one another, and one could not make a change without the other changing in turn. The Yin and Yang were in a dance, and the opposites had to be maintained.

On his return the cold-hearted Jefferson had the opportunity to take Neally by surprise and destroy the Vampire once and for all. Having gained much power in the Sabbat, however, Jefferson also developed arrogance, and resolved to inform Neally of his return so as to season the flavor of the hunt. Given the opportunity to prepare for attack, a frightened Neally sought to destroy Jefferson before the latter could strike. It was not difficult to locate Jefferson's Haven. Neally correctly surmised that Jefferson would seek refuge in a place close to his lost love. Arriving on the scene of the old theatre in which the pair had first seen Emily perform, Neally discovered Jefferson's sleeping form. He created a number of Ghouls to assist him and they brought him to the theatre just before sunset. He then staked Jefferson just as his victim awoke for the night. Though he had intended to extinguish Jefferson, he found that his heart would not let him take such action — the dance continued on. With the theatre under restoration, Neally and his coterie disposed of Jefferson's body at the scene of their crime. The immobilized Vampire was immersed into a mold of wet cement and left imprisoned there. Then Neally slew all his Ghoul helpers so as to leave no witnesses. When mortals came to work the next day, Jefferson was entombed within the walls of the theatre.

Jefferson's imprisonment was tortuous. Staked at the moment between day and night, he was awake for his assault, but was not roused enough to enact a defense. Thus, Jefferson was forced to lie physically dormant, but being mentally aware, lay trapped with the pain and suffering of his staking. This time in stasis caused Jefferson to kindle an even more intense hatred for Neally. That hatred was fueled further by the notion that Emily still lay in the clutches of Neally and that Jefferson could nought but brood.

Since disposing of his enemy, Neally has grown even more complacent. His position in the Chicago Camarilla affords him considerable power and resources. Being the Prince's chief aid, he is also protected from harm — who would dare incur Lodin's wrath by assaulting him? Given this authority and protection, Neally has found that he no longer needs to defend himself against enemies, and has every need catered to. This complacency makes Neally particularly vulnerable to Jefferson's return, and the characters play a hand in the latter's release.

The Flashback

If you are especially adventurous you may wish to roleplay out this story using an advanced roleplaying technique: Flashback. Simply have two of your players play the two "friends," other players play the various other characters, and alternate this story of their feud with the story of the primary characters and they attempt to conclude it. Be forewarned, however; this is a difficult task and not one to be undertaken by every troupe. To be sure, however, there is no better way to explain the details behind what is happening in this story.

CHAPTER ONE: THE RETURN

*"Black day stormy night
No love, no hope in sight
Don't cry he is coming"*

— Prince, "The Cross"

This Chapter introduces the characters to Jefferson Foster: they help him escape his stony prison. After meeting Jefferson, the characters do not encounter him again for some time. But when they do, they realize that a story is subtly developing while they have been busy taking care of other business. To create this storytelling effect, this Chapter should be played as a diversion in another story you are telling. Though events described here have no bearing on the story you are currently telling, the players do not know that and may try to incorporate Jefferson's arrival into your story. Let them do so and try to keep your laughter to yourself.

Scene One: Drama at the Theatre

In this scene the characters attend the opera when a motorcycle gang bursts in, interrupting the performance. The gang members are actually rogue Sabbat in search of their long lost leader, Jefferson. The gang has been looking for him for some time, and recently a Camarilla defector from Chicago told them that Jefferson had been seen in this theater prior to his disappearance. Departing immediately to Chicago they visit the theatre as soon as they get to town, causing a commotion as they search it. They see the characters and the performance and, hoping to find a rebellious spirit in the Neonate characters, invite them to join their ranks.

The gang does not go unmolested, however. A Camarilla Elder and his guards are also on the scene. These Vampires confront the Sabbat, resulting in a brawl which literally brings the house down. Regardless of whether they get involved in the fight or not, the characters get in trouble with Lodin, who

becomes angered by any breach of the Masquerade (the Camarilla has long been pressuring him to control his tumultuous Anarchs).

To add further spice to the scene, Neally and his Ghoul, Emily, are also at the theatre. And, of course, Jefferson himself is met near the end of the scene when the characters free him from his tomb of stone.

Setting

This scene is completely encompassed by the setting of the theatre, which is Chicago's famous Auditorium Building and theatre, located on East Congress Parkway. The theatre is the same in which Jefferson and Neally first saw Emily, and it is the same building in which Jefferson was entombed by Neally. The theatre is old and has undergone considerable renovation, though Jefferson has gone undisturbed thanks to Neally's manipulations.

If the characters would not normally attend the opera, change the circumstances of the performance (i.e. make it a comedy, a drama or a Shakespearean tragedy). A high society performance simply lends atmosphere to the scene, allowing for stark contrast with arrival of the brutal Sabbat. Characters might also be induced to attend the opera if they somehow get their hands on free tickets.

Dialogue and Drama

There are several opportunities for dialogue and drama in this scene. The characters may get into an exchange of insults with Sheriff. They can interact, violently or nonviolently, with the Sabbat gang. One or more Vampires might encounter Emily and make an attempt to charm her. And, after releasing Jefferson from his prison, the characters may speak shortly with him before all abandon the theatre. The potential for Drama cannot be ignored, whether it be with Sheriff, the Sabbat gang, or the newly risen Jefferson.

You can run the following episodes in any order you like, but they are presented in the order that they will most likely occur. You will probably be doing some mixing and matching, orienting your story to fit the actions and desires of the characters. We cannot tell you what your players will do as even you cannot do that, so we have tried to give you an idea of some things to present during the scene.

Keep in mind that the theatre is part of Elysium and that violence is strictly prohibited within its bounds. What occurs in this scene violates the sanctity of Elysium and the characters are likely to get in trouble for it. You may wish to warn your players of this, if they are not already familiar with it.

• *Overbearing Baltazar*

One of the first things the characters see once they get to their seats is a Vampire Elder who they have had dealings with before. He looks down at them from his box seat and gives them an evil smile. After a few moments he leans over the railing and

motions them to come up to his box to attend him. The Elder who attends the theatre should be one that the characters have had a run-in with before; the two parties should not be on the best of terms. If you have already played *Ashes to Ashes*, Sheriff would be ideal for this part. He attends the theatre with a human woman named Louella, presumably his evening meal. Three bodyguards are also with Sheriff. These Ghouls never speak. Indeed, they keep their distance at all times, but their presence is unmistakable.

Depending on how you want to stage things, the characters could also spot Sheriff first as he enters the theatre. Any way you do it, his first words are loaded with the same disdain (don't forget his Southern accent):

"What the Hell are you damn Childer doin' here? This here place is fer cultered folks, not snott-nosed little brats. Why don't you all jus' go on home to yer mommies."

The characters may insult Sheriff in turn, but it is unwise to raise his ire. Though he may not take public action against the group, he will definitely come down hard on them the next time they meet. If it ever seems like Sheriff is in danger of being attacked, his guards close in, and one of them will open his coat to the characters, revealing an Uzi with a silencer. Surrounded by his retainers, Sheriff leans back into the shelter they provide, breaks a smug grin and folds his arms across his wide chest — just daring the characters to make the first move.

Despite this the characters may take physical action against Sheriff. Once any sort of physical action is taken the guards take out their weapons and surround their "liege". Fighting in the theatre is definitely a mistake, though, as it threatens the Masquerade and will put the characters at odds with Lodin (as he discovers what occurred).

If a fight is about to break out between Sheriff and the Anarchs, you may allow the battle to proceed or use your Storytelling powers to bring it to a premature end. The latter is more conducive to the flow of the story, but it goes somewhat against the theme of the story. However, just as Sheriff is about to act against the characters, he seems to glance beyond them. He instantly lowers his guard and quickly moves away. If the characters turn, they find Neally standing only a few feet behind. Emily is with him. Neally stares at them coldly, as if to suggest "show a little more wisdom or suffer the consequences". Wise characters will comply. This encounter is especially useful because it lets the characters know that Neally is present, and allows at least one character to see Emily. If that character continues to watch her as they part, the Vampire notices that she turns back to return the character's look — an act of recognition and attraction.

• *Seductive Emily*

If the characters have not already met Emily, you should have at least one of them notice Neally step into one of the boxes overlooking the stage, accompanied by a startlingly beautiful



woman. Describe how drawn the character is to this dark beauty who sits in Neally's box.

She is Emily, Neally's Ghoul and lover. With one Intelligence success against a value of 6, a character recognizes Neally if they have never met before. With two successes, a character recognizes Emily as Neally's "personal companion." While watching Emily, she will look back, lock eyes and smile. The character may seek Emily out, perhaps during intermission. The physical appearance of the character is inconsequential to the Ghoul; Emily is physically interested in any Kindred. If Emily sees the character approaching, she moves away from Neally and greets the character in a warm, alluring way. Emily immediately dives into sexual flirtation and is prepared to engage the character in a more physical encounter (see *Emily's Exploits*, below). If the character is game, the couple may decide on an agreeable time and place. Emily is not opposed to getting things going within the theatre itself.

You need to carefully choose the character that Emily will flirt with in this subplot. First of all you need to be reasonably sure that the character will respond in some way to her advance. Secondly you will want to choose a player who will go along with it and who can roleplay a character in full. Since the player in question will receive a lot of attention in this story, you should choose a player who has not been the subject of a subplot in sometime. In terms of appropriate character personalities, those with Demeanors or Natures of Gallant, Deviant or Hedonist readily come to mind as types who could easily be interested in Emily. However, characters who are a bit more straitlaced (and find their perfect counterpoint in Emily) would be the Cavalier, Curmudgeon and Visionary.

It is important that Neally be present at the theatre when the Sabbat gang breaks in. He frequents the theatre to relish in his victory over Jefferson. By attending the opera with Emily, Neally effectively thumbs his nose at Jefferson. Present during

the Sabbat intrusion, Neally becomes aware of their existence in Chicago. He also learns of any slim relationship that develops between the characters and the Sabbat, whether by witnessing their meeting or hearing of it afterward. These pieces of knowledge are significant as Neally later "employs" the characters to get him in touch with the Sabbat.

• Enter the Sabbat

Just after intermission a commotion is heard out in the lobby. Characters who get a Perception success of 6+ hear someone shouting in a gruff voice and then everyone hears a crash as if someone is being thrown around. The Sabbat make their entrance by throwing a theatre security guard through the main doors, into the audience area. The use of their Vampiric strength is a blatant breach of the Masquerade, but the Sabbat (especially rogue ones) do not uphold petty Camarilla Traditions.

Then, ignoring a red-faced chief usher, the leader of the gang strides in with obvious arrogance. (Immediately after the bikers intrude, the theatre manager calls the police, though it will be at least 10 minutes before they arrive.) Making as much of a commotion as they can, the Vampires brazenly announce their arrival. They shout, hoot and holler, declaring, "We're here for the Party! Let's get some real culture!" They claim that they want to watch the opera as well, and won't hear otherwise. Moving near the front of the theatre they begin to toss a number of bejeweled matrons and their dozing husbands from their seats, intent on seating themselves.

Though the Soprano's aria falters somewhat, she bravely carries on, but never takes her eyes off of the strange intruders. However, when the Vampire begin to boo and make suggestive comments about her bust size (and the armor she's wearing), she stops singing completely and runs off the stage. Mortals in the

theatre also take this as their cue to leave and make way for the nearest exit, though not that used by the gang.

In a few moments the theatre is void of those who still breathe. Neally and Emily are among those people leaving. Neally doesn't want to take responsibility for dealing with the Sabbat, leaving that labor for Sheriff. To spot Neally leaving, characters must get a Perception success of 7+. If the characters are actively looking for Neally or Emily, a success of 6+ is needed. Anyone pursuing the couple is left behind as the two enter a waiting limousine which quickly drives away.

You should make sure that the characters have seats located two rows in front of the seats taken by the Sabbat. Bach, the leader of the gang, gets a look at the characters after he sits down and recognizes their kindred Vampiric spirit. Assuming the characters are Anarchs of a sort, he also recognizes a kindred rebellious spirit. Reaching over the people in front of him, he says to the characters in a stage whisper:

"Ah, Brothers and Sisters! Why do you remain within this oppressive Camarilla? You are young and powerful. You have rights and freedoms that are yours, but your precious Elders deny them. Seize your rightful might! Throw off the Camarilla's yoke! Join us. Join the Sabbat! Ours is the way to freedom!"

Bach's offer is spoken in the traditional revolutionary words of Sabbat and are intended to enlighten potential candidates to ways of life alternative to the Camarilla. Anarchs are a primary source of recruits for the Sabbat (the Sabbat was created centuries ago by Anarchs in open revolt), and they work hard at seducing characters over.

Even if the characters are not Anarchs, you could assume that Bach makes a mistake and presupposes that they are. After all, Neonates in the Camarilla appear oppressed when compared to the Sabbat. Throughout the remainder of the story this example of mistaken identity can be continued, providing humor and, more importantly, keeping the characters involved in it.

After the Sabbat are settled in their seats and begin to make trouble, Sheriff and his retainers move toward the gang. He acts on his own volition, enraged that Sabbat would dare show their face in Chicago and further angered with the Sabbats' break of the Masquerade. Sheriff, backed by his bodyguards, orders Bach and the Sabbat to get out of town or be destroyed. They refuse and a fight ensues. The battle is horribly brutal. The Sabbat immediately become bestial and rend their opponents limb from limb.

Characters may get involved in the brawl on the side of their choice, or may remain neutral. Witnessing the carnage caused by the Sabbat, the characters may well choose to stay out of it. Sheriff commands the characters to come to his aid and bellows accusations of treason if they take the Sabbat's side or do not get involved. The Sabbat gang take part in the fight for pure enjoyment. They are not interested in destroying the characters unless the characters use lethal force. As Sheriff tries to destroy his opponents, they do the same to him. Reveling in the melee, the Sabbat laugh when they take the characters'

blows, and expect the characters to have fun too.

During fight the bikers have little to say. They are completely wild, so are limited to screams of primal rage. For shock effect a character could strike an opponent, she takes the blow, turns to the Vampire with a smile of pleasure and says "thank you" before knocking the character through a wall. The Sabbat are enjoying themselves and are not very concerned about their own safety. For them, this is a game.

• *The Stake in the Stone*

The battle at the theatre is incredibly destructive. The Sabbat use all their strength in battle and, since mortals have fled the theatre, Sheriff is not opposed to unleashing his full power. This results in shattered walls and fallen beams. Among the debris is the stone slab in which Jefferson is trapped. The man-sized stone is unique in that it has a wooden stake protruding from it. Reaching from its surface is a concrete encrusted glob wrapping around the stake — possibly a hand. At some point in this scene, the characters must spot this unusual piece of masonry. During battle, it may be discovered on a successful Perception success of 5+. If no roll is successful, the Storyteller should have a character come across the stone as a narrative event.

Since the characters are involved in fierce combat, the stake should appear as a gift from the gods. Emphasize its presence to a character not doing so well in the fight ("You have been knocked head-over-heels into a 6-foot-tall concrete slab. Through the haze of blood obscuring your vision, you see what appears to be a stake protruding from it.") If she uses it on one of the Sabbat, the others will have a good laugh before removing it.

After the fight, it is important that the characters have time to investigate the stone without interruption. As Sheriff pursues the Sabbat gang, and all mortals have left, the characters have a chance to investigate. It is important that only the characters know of the slab. If the Sabbat, Sheriff or Neally discover Jefferson at this time, this story will take a dramatically different course from what is proposed here.

Though caution dictates otherwise, characters will probably be unable to refuse the stake's call; the allusion to Arthurian legend may be too compelling and the need during the fight too strong to be resisted. Once the stake is free, the slab lies still for a moment, but soon begins to quake. After the combat has ended and the various participants have fled, dust and rock fly everywhere as Jefferson lunges forward into the world (he was held in stasis by the stake, so still has blood in his veins to utilize once freed). Having been entombed and brooding for decades, he bursts forth in a Frenzy. The characters should momentarily believe themselves under attack. However, after Jefferson realizes that Neally is not present, he cools and converses with the characters.

After the characters and Jefferson have had a short time to become acquainted, approaching police sirens are heard. That sound is Jefferson's cue to leave; he does not want his return to

become widely known before his revenge is achieved. Outside the theatre, Jefferson disappears using his Obfuscate power. It is important that the characters not be able to follow Jefferson at this time as he returns later to harry the Vampires' lives.

Having met Jefferson, the characters may do some research into the mystery man. Any Vampire who existed in Chicago at the turn of or in the early part of the 20th Century may know of Jefferson, remembering him as an old friend of Neally's who suddenly disappeared and was never heard from again. As Neally and Jefferson kept their contest for Emily a private matter, few other Vampires know of their feud. The characters might learn Jefferson disappeared shortly after Neally made Emily his Ghoul. Certainly no one knows that Neally staked and embedded Jefferson in the wall of the theatre.

When characters are investigating Jefferson, keep in mind the grapevine of Vampiric society. If the characters' inquiries are not discreet Neally could get word of nosy Anarchs. Neally does not immediately strike out against the characters for fear of self-incrimination in Jefferson's disappearance. However, he does keep tabs on the characters. His familiarity with them lends even more credence to his reliance on them later in the story.

• *Hurried Farewell*

Though the Sabbat are entertained by the battle, they have a specific agenda at the theatre: to find their missing master, Jefferson. After a few rounds of combat, Bach decides that Jefferson cannot be found at the moment, and orders his people to leave the theatre. The gang stages a strategic retreat to their bikes and take off. They take any downed comrades with them. As the gang easily outnumbers Sheriff and his guards, and the characters are probably half-hearted at best in their attacks, the Sabbat should have little trouble getting away with their numbers intact.

When the Sabbat gang does leave the theatre, the members bid the characters farewell based on the characters' actions during the brawl. If the characters fought the gang, the bikers thank the characters for the fight (or for the pummeling practice if the characters are thoroughly trounced). If the characters fought on the side of the Sabbat, the gang members slap them on the back and yell "let's get out of here!" Bach adds:

"I see you can make choices for yourselves. So the Camarilla doesn't control you entirely. The invitation still stands. Seek us out if you want to join our Blood. That is, if you have the courage to be free."

If the characters remain neutral in the brawl, the victorious bikers dance around them a bit, perhaps stealing the hat of one of the characters and playing keep away. Bach says:

"After all, we are brothers under the skin. Cain may be our father, but not all siblings need war. Come to us when you are ready, and we will become brothers in the Blood!"

Regardless of what happens at the theatre, the characters' relationship with the Sabbat should not be entirely strained. The





two groups meet again later, and we do not want them to leap right into fisticuffs.

Once they leave, the gang makes its way to a rundown bar on the outskirts of town. Sheriff loses track of them, but only after wasting much time in useless pursuit. Thus, the characters are not immediately threatened with reprisal from Sheriff for any acts of "treason". The characters may hope to follow the Sabbat, but are sidetracked with Jefferson's slab.

It is possible that the characters have had their fill of the Camarilla, and accept Bach's offer to join the Sabbat, or that they hope to use the biker gang in one of the ever-present plots and schemes in Chicago. However, given the chaos of the battle, the bikers' hasty exit, and the discovery of Jefferson's tomb, willing Sabbat Initiates are left behind at the theatre. These characters still have a chance to join the Sabbat later, though. If you want the characters to join the Sabbat at this time, you will have to redesign this story's plot. Of course, characters joining the Sabbat have to undergo their Initiation...

Finally, the characters interact with Jefferson after they release him from his stony prison. After Jefferson has recovered from the shock of his release, and realizes that Neally is not present to endanger him, Jefferson questions the characters: "Where am I? Who are you? What year is it?" Jefferson expresses genuine disorientation, and seems angered by the length of time which has passed since he was staked. Jefferson is willing to answer characters' mundane question (Who are you?

When were you staked?), but does not reveal anything of his personal agenda, anything of who staked him, or anything of his Sabbat ties.

All in all, Jefferson is thankful that the characters freed him and is pleasant to them after he composes himself. It should appear to the characters that they have made a powerful, albeit mysterious ally. This friendship only make things difficult later when the group is "employed" by Neally to act against Jefferson.

Characters

Most of the characters appearing in this scene appear throughout the story. Their profiles are presented at the end of this book. For Sheriff's profile, see *Ashes to Ashes*, p. 21. Assume that Sheriff's Ghoulish bodyguards have Physical Attributes of four. The rest are two. The guards also have Brawl and Dodge scores of four, and Potence of two. While armed with Uzi's, they will avoid using them except as a last resort, preferring chairs ripped from the floor and other parts of the theater (difficulty 5, damage +2).

Emily's Story

*"She took me to her castle and I could not believe my eyes
She had so many devices everything that money could buy
She said sign your name on the dotted line
The lights went out and Nicki started to grind"*

— Prince, "Darling Nicki"

Emily was once innocent and naive, but has since been physically and morally corrupted by her Ghoulish nature and by Neally's bizarre sexual demands. As a result of such an existence, Emily perceives herself as little more than a sexual object and has developed unique sexual appetites of her own. In fact, her desires have grown to such a degree that they dwarf even Neally's.

Over the last few years she has grown bored with Neally, and seeks fulfillment beyond her Master. Neally is aware of Emily's promiscuity, and is increasingly troubled by it. He enjoys the new techniques that Emily brings home, but has become worried that his hold over her might be fading. In short, he is becoming jealous, and doesn't want to share her with anyone else. As a form of revenge he has refused to give her any more of his blood, though he still feeds from her.

Lately Neally has been warning Emily to be become less indulgent with others, but that does not stop her. If she can lure a character into a rendezvous, she becomes physical right away (though she does not admit it to herself, she wants the blood). Her passion is so overwhelming that the character must make three Self-Control successes of 6+ to remain in control. Otherwise, the character gives body and soul to her entirely. You will need to describe the experience in such a way that the player really understands what the character is feeling, and can roleplay it out appropriately.

Emily knows that her relationship with Neally might frighten off prospective lovers, so she explains how he is tolerant

of her escapades for he no longer has any physical attachment to her. Any character becoming involved with her soon learns the truth of Neally's feelings, though. Emily tells the characters that Neally does not give her blood anymore, and asks them to "read my mind" so as to prove it — if they check, this indeed is the case. Emily does indeed seem to be a safe bet.

One of Emily's passions in the act of love making is a mutual exchange of blood. She opens her own veins and claws open those of her partner so that both may feed simultaneously. Though Emily is only a Ghoul, she has learned to appreciate the Feeding. Neally has not given her his blood in some time, and so she is desperate to gain more before she ages any more (she has noticed wrinkles around her eyes). This physical experience is so intense and satisfying that the character may pass out unless a Stamina success of 6+ is rolled. Either way the character feels rejuvenated by the encounter, regaining all Willpower points.

As Emily is already Blood Bound to Neally, she cannot become Bound to the character (This Blood Bond remains even though he no longer gives her his blood). The character is not so fortunate. The Vampire becomes lustful of Emily and Blood Bound, not to Neally, but to Jefferson! Physical intimacy with Emily is intoxicating. Whenever the opportunity for another encounter arises, the character has trouble resisting. To do so requires two Self-Control successes of 6+ in a single roll. Furthermore, for each encounter after the first, the difficulty of the test increases by one.

Though the character may not be able to control these desires, there are rewards for this "weakness" — the character regains a full Willpower score when together with Emily, and, optionally, gains a permanent Willpower point whenever they share blood. Sexual conquest and fulfillment are one of the most powerful ways to gain self-esteem and confidence.

A third feeding from Emily also makes the character obsessive over the woman. The character's thoughts constantly drift toward her. As a result, any rolls that require concentration are reduced by one die. The character also feels compelled to be near Emily whenever possible. If the two are apart for a week, the character loses a point of Willpower on the eighth and every subsequent day until reunited. (Willpower cannot drop lower than half its maximum as a result of this longing). If Emily ever leaves the character on a permanent basis (i.e. at the end of this story), the Vampire may Frenzy. A Willpower roll is made using the character's current score (which is probably half or less than maximum) against a target of 8. If successful the character manages to put Emily out of his mind and live on. Willpower points lost out of unrequited love return at a rate of one per day. If the roll fails, the character feels compelled to pursue Emily and claim her. In terms of **Blood Bond**, a character pursuing Emily probably ends up chasing after Jefferson, who takes Emily as his own. A confrontation with Jefferson over Emily might mean the character's destruction. If Emily is ever killed due to the character's action or inaction, the enamored character permanently loses a Humanity point.

About three days after Jefferson's release, Emily falls

under the sway of her old suitor. She feeds upon him, putting his blood in her veins (see below for full details). Once the relationship between Jefferson and Emily is established, the character maintaining physical relations with Emily may become Blood Bound to Jefferson. The character must feed on Emily on three separate occasions. After that third feeding, the character unwittingly becomes Blood Bound to Jefferson.

A wary character might realize that freedom is jeopardized when feeding on Emily. Theoretically, Emily was once a vessel of Neally's blood, so a Vampire feeding on her might become Blood Bound to Neally. As far as Emily knows, this is impossible. She does not think a medium can be used between Vampires to achieve Blood Bond, and tries to reassure her lover that freedom is protected. Emily is wrong. The Bond can be achieved through a medium as long as the Vitae is fresh in the medium's veins. She has not fed on Neally's blood for some time, making Jefferson's the only blood potent in her body. Thus, the character feeding on Emily becomes Bound to Jefferson, not Neally.

Scene Two: Lodin's Price

The day after events at the theatre, the characters learn of a massive cover-up. Lodin has exerted his influence over the city's media and made sure that the full scale of the disruption is spoken of by no one. Newspapers and television reports claim damage done at the theatre resulted from a battle between rival drug gangs and that they set a fire which burned down the theatre. If the characters investigate the building, they find a charred husk with no evidence left of the fight that took place the night before. Lodin is, if nothing else, thorough.

Needless to say, Lodin is irate over reports of the Masquerade's defilement. However, the information he has acquired is only piecemeal and contradictory. Sheriff has altered the facts of his conflict with the Sabbat to avoid taking any blame. The Prince knows Balthazar is lying about something, so he doubts Sheriff's claims of Sabbat involvement. Lodin has also approached Neally over the matter, but Neally claims to have left the theatre before the incident, not wanting to sully his hands with such dirty business. This leaves Lodin no choice but to drag the characters in for questioning. Lodin wants to lay blame somewhere, and if the characters prove suitable stooges, he will use them as scapegoats.

Lodin has his Retainers seek the characters out for questioning. Sheriff is also present and subjected to interrogation. With the arguments that undoubtedly arise between the two parties, Lodin eventually grows angry and has all parties drink of his blood. While the Primogen of Chicago do not allow Lodin to Blood Bond any Kindred in the city, he can still use the Bond as a threat since few Cainites know of this prohibition.

Setting

This scene largely takes place in Lodin's Haven.

Dialogue and Drama

Two nights after events at the theatre, the characters hear word that Lodin is looking for them. Nosferatu might overhear some of Lodin's Brood talking, or friends of the characters' might warn the group. You should stage at least one encounter in which a character is spotted by, pursued by, or hunted by Lodin's Brood. If the characters refuse the audience they make things worse for themselves. The characters' elusiveness is considered proof of their guilt in events at the theatre. Lodin declares open season on the characters. Lodin would prefer the characters intact, but will take them destroyed. The Prince's men make this eventuality clear if the characters even hint at struggling.

Be it by choice or force, the characters eventually end up in Lodin's Haven, awaiting interrogation. The characters are taken to Lodin's office. Lodin is not present at first. Instead, Sheriff and his bodyguards from the theatre wait within. They sit and stand around the office as if waiting on Lodin themselves. The two groups probably get into a verbal scuffle, and things could get physical (though Sheriff is wise enough not to initiate combat in Lodin's Haven).

After a short period in which tempers have become flared, or shortly after a scuffle breaks out, Lodin and his two bodyguards enter the room. The Prince's guards pull apart any combatants, but not without getting in a few blows of their own.

Conversation occurs between the characters and Sheriff, and between the characters and Lodin. Discussion between the former parties is loaded with heated accusations as each party lays blame for the recent break in Tradition. Balthazar is

determined to ensure that the characters take the blame for not having stopped the Sabbat:

"Y' all was there an' hardly even hepped me whip them boyz. I was fightin' five meself a'fore they brought me down. Shoot, if n I didn' know better, I'd think y' all was on their side!"

Ideally, he'd like to see the characters destroyed. If, at any time, the characters accuse Sheriff of lying he becomes enraged and bursts into a tirade. This assault may turn physical, but any such disruptions are met with physical punishment by Lodin's guards.

Lodin is willing to hear both sides of the argument, but has little patience for interruption. Each Vampire receives one warning. If that warning is not heeded and a character speaks out of turn again, one of Lodin's guards is motioned toward the character. He proceeds to strike the character until the victim is silenced.

Lodin has heard Balthazar's claims of Sabbat involvement, but is skeptical of them. Even if he did put credence in them, he cannot appear to believe that Sabbat are in town for political reasons. To admit to Sabbat intrusion in his city would undermine his power. Accordingly, Lodin dismisses any Sabbat claim and orders such claims silenced under threat of further physical punishment.

In an attempt to defend themselves the characters might also ask Lodin to question Neally, the latter having attended the theater. This request enrages Lodin:

"How dare you drag the name of an Elder into such petty affairs! Yours is not the right to question your superiors. You place is to show respect! You test my patience little children."



Another such outburst will result in your destruction — at my own hands!"

The characters had better measure their words more carefully from that point on.

(Note: if any of the characters are Ventrue, they will be treated with far more respect and Balthazar will be put down a great deal more. However, the end result is the same — someone needs to be blamed, and the characters were in the wrong place at the wrong time).

If, at any point, the characters try to flee Lodin's Haven, they come under attack from both Lodin's men and Sheriff's guards. Such an action instantly incriminates the characters, and a Blood Hunt is called in retaliation for the characters' "crimes" at the theatre. Given this option, the characters are probably safer toughing out the interrogation and accepting whatever punishment Lodin has in mind.

After hearing all testimony, Lodin declares both parties — Sheriff and the characters — responsible for the recent break in Tradition. He cannot show favoritism for he knows Balthazar is not being entirely honest, and knows that if the characters alone take the blame, they might become martyrs for Chicago's Anarchs. So, Lodin has one of his guards bring a chalice from a cabinet. Producing a knife, Lodin opens his wrist and bleeds into the cup. Balthazar, his guards, and the characters are all made to drink. Each is forced to tip his head while another guard holds the victim's jaw open. A character may still avoid drinking by making a Stamina success of 7+, but it takes two such successes to avoid drinking without being noticed. Otherwise, one of the guards punches the character in the stomach, making her swallow unless two more Stamina successes of 7+ are made.

Though they are given only a single Blood Point, this Blood Point is extremely potent and worth two normal blood points each. Additionally characters can use these point to increase one of their disciplines (except Thaumaturgy) by one level for one full night. They must spend these Blood Points in full, and may begin to use the discipline they wish to increase. You may not want to tell them of this special power, but feel free

to hint about it.

After having drunk Lodin's blood, the characters are one step closer to becoming Blood Bound to the Prince. In the unlikely chance the characters are already Blood Bound to Lodin, the Prince comes up with another suitable punishment. It is possible the characters could already be Blood Bound to someone else, so Lodin's blood has no effect on them. If Lodin knows of this outside Blood Bond, he again devises an alternative punishment.

Following this Drinking, Lodin warns all present not to cross him again. Future acts of defiance will be met with a similar punishment. He tells them that after three crimes the characters will be Bound to him, forever in his power and without personal freedom. Characters performing shady activities in the future will want to keep things mum.

After all drink of Lodin, the Prince commands Balthazar and his guards to leave. Lodin wants the characters to find this motorcycle gang they've spoken of. In his words:

"If you want to redeem yourselves you will produce these people for me. Though I don't believe them Sabbat, for no Sabbat would dare set foot in Camarilla territory, they should be punished for their part in this ... affair."

In reality, Lodin wants proof that Sabbat are in town. He knows that Balthazar's ways are too brutal to be of any use, so the Prince wants the characters to draw out the bikers. Whether the characters actually work to impress Lodin is up to the players. When the characters do get in touch with the Sabbat, they are "working" for Neally (see below). Neally's motivations may be more valuable to the characters than Lodin's favor, so the characters may never produce the gang for the Prince. Of course, should they fail to produce for the Prince, the characters fall further from his graces.

After this latest encounter with Sheriff, the characters have definitely gained his enmity. Balthazar is furious that he, "a powerful Elder," should be made to suffer along with mere Neonates. Accordingly, on their next meeting, Sheriff does what he can to destroy the characters, either politically or physically.

CHAPTER TWO: BEST SERVED COLD

"I've done worst than kill you, Kirk. I've hurt you. And I wish to go on hurting you..."

Khan, "Star Trek II: The Wrath of Khan"

Events in this part of the story should be staged a few weeks, in game time, after the events in Chapter One. That way characters do not immediately draw a connection between Neally's peculiar behavior (see below) and Jefferson's release.

Each scene in this Chapter might even be inserted into stories you are already telling, initially making events seem unrelated. But, as characters have repeated run-ins with Neally, they realize that a plot is unfolding. Truly paranoid characters might even incorporate these scenes into the other stories you are telling.

After Jefferson is free and gets his bearings in this new world, he seeks out Neally and takes stock of his enemy's power. While searching for a means to get his revenge and to rescue Emily, Jefferson is tracked down by the Sabbat gang, which he led back in the Sixties. Reunited with his followers, Jefferson realizes the Sabbat can be used to break Neally's Bond over Emily, and can be used to destroy Neally himself. Toward that end, he commands his Retainers to make their presence in Chicago widely known, giving them free reign to cause mayhem.

Jefferson's plan first requires a reunion between he and Emily. Given her promiscuity, that meeting is not difficult to arrange. Though Emily chose Neally over Jefferson years ago, she still loves both. Thus, Emily is glad to meet the one man she felt for but never experienced physically. She also keeps their relationship a secret.

Jefferson still sees the purity in Emily, despite the corruption inflicted upon her, so refuses to be intimate with her (which attracts her to him all the more). To exact his revenge against Neally, Jefferson only needs Emily to feed upon himself. That necessity goes against all his values, but Jefferson's craving for revenge is more demanding. So Emily feeds and becomes the carrier of Jefferson's Blood. Jefferson further knows that Neally regularly feeds on Emily, as he has always done, so that habit is used against him. After Neally feeds on Emily three times, he unwittingly becomes Blood Bound to Jefferson.

Once Jefferson achieves the Bond, he commands Neally to perform several crimes against the Camarilla (note that Jefferson's power of the Bond derives from his Sabbat background, so it's slightly different from that described in *Vampire* — he can control Neally from afar). These crimes are witnessed by the characters in the scenes that follow. As a result of these actions, Neally breaks several important Traditions. Accordingly, Neally becomes wanted by the Prince and loses his power in the Camarilla. This is only part of Jefferson's revenge.

After years spent imprisoned in concrete, Jefferson seeks Neally's utter destruction. After ruining Neally's position in the Camarilla, Jefferson visits Neally. Jefferson tells his enemy that he has been Blood Bound, that Jefferson has been behind Neally's recent actions, and that Neally is Jefferson's to control forever. After years of feuding, Neally cannot bear the thought of domination by Jefferson and desperately seeks a way to break the Bond. However, having watched Jefferson make innumerable failed attempts to break his Bond over Emily, Neally knows of only one way to break the Blood Bond — a secret held by the Sabbat.

This is where Jefferson's bikers come in. Having heard rumors of Sabbat activities in Chicago, Neally seeks them out. Neally knows that joining the Sabbat will mean the loss of all that he values, but feels that nothing he now owns has value as long as Jefferson controls him.

The question rises of how to get in touch with the Sabbat bikers without being harmed — the Sabbat are known to espe-

cially dislike Ventrue. That is where the characters come in. After the events at the theatre, Neally knows that characters have a relationship of sorts with the bikers and may even believe they are allied. Neally and the characters also meet several times throughout this Chapter, so the characters become increasingly aware of Neally and his personal problems. At some point he hires the Vampires to arrange for a meeting with the Sabbat — "paying" them with information and promises. The actual meeting which the characters arrange, however, is another Chapter.

Many events of this Chapter are simply things which occur in the presence of the characters, and are not part of any ongoing story. You will need to use new storytelling techniques to get across the unique flow of these vignettes. We suggest that you simply narrate an introduction for each episode, telling the players where they are, what they are doing, and why they came — let them roleplay for a bit, and then interrupt them with the event described below. Whatever you do, you should not have the players roleplay out every little thing their characters do over a period of nights. That would require you to continually manipulate them to get them to be where you want them to go. Just become a little bit more of a Storyteller, and simply put them where you want them (of course, give each player the right to object, "*Hey dude, No way would I go there!*"). Certainly not all the characters need to be present for each scene. You could even arrange it that each character would do one scene each.

Scene Three: Blood Dance

One night the characters are at the Succubus Club, a popular nightclub for Chicago's Kindred. The lights are dim, the music loud and the action heavy. Emily is also present, charming a suitable Kine prospect into becoming her physical companion for the night. As she is here, any character who has become interested in her should also be present.

Before long Neally enters the club. Everyone stops what they're doing, drawn to him. Neally then Dominates a young woman and feeds from her on the dance floor. This act defies the Fifth Tradition and is definitely out of character for the Vampire. Shocked at this surprising breach of the Masquerade, the characters may react according to curiosity's demands.

Setting

The Succubus Club is a three-story nightclub with a large dance floor and numerous darker areas. If you are not running this scenario in Chicago, then the night club can be a new one or one you have used before. It might even be one frequented by numerous Kindred, but it is preferably one which the characters enjoy hanging out at (which explains why they happen to be there).

Dialogue and Drama

You can start this scene out as if it was part of the Subplot with Emily and her Vampiric lover. She invited the character to

the club, and brushes off the mortal companion she had picked up to amuse herself. This angers the man, which may lead to a confrontation between he and the character. He is not happy with being ignored by Emily, and after trying to talk to her for a time, throws a punch at the character the first time there is any interference. Any ensuing fight better be short-lived, or else the bouncers close in on the combatants and try to throw them from the club. If a brawl lasts longer than four rounds, the bouncers close in. To escape the bouncers in the crowd at any time requires a successful Stealth roll against the bouncers' Perception (two) plus Alertness (two, for a total of four — not an especially tough roll, but they need at least three successes).

Should the bouncers get hold of the combatants, they hustle the two out the door. A bold and clever character may flash a Vampiric image to frighten a bouncer off, but do not forget that it would be a violation of the Masquerade. Any combatant who is knocked out is dragged away by the bouncers.

Though a character might be thrown out of the club, the Vampire should still witness Neally's arrival; maybe the character runs into Neally as the Elder enters the club. It is easy enough for the character to follow Neally back in as the crowd becomes transfixed by the latter.

Also present at the club is Jefferson, but he uses Obfuscate to hide his identity. Jefferson arrives seconds after Neally does and watches Neally feed. Characters with an Auspex of at least one may make a Perception + Acting roll (difficulty of 9). One or more successes indicates they see the figure and note something indescribably strange about him. An Intelligence success of 7+ is needed to recognize the figure as vaguely familiar, but its identity cannot be determined. When the characters look next at the figure, he is gone. Jefferson sees to it that Neally follows his commands, and leaves the club without detection.

Neally's arrival at the club is marked by a sudden hush that falls across the crowd, though the music keeps blaring. Neally's Presence draws every eye and mind toward him. The Discipline also affects the bouncers, Emily's mortal companion, and the characters. All are compelled to simply stand and watch. To break Neally's spell for even a short while costs a Willpower point. Five points are required to achieve freedom for the entire scene.

While the clubbers stare, Neally moves through the crowd as if looking for someone. Emily is immune to Neally's spell and assumes it is she that her Master hunts — why else would he be here? She grabs her companion and ducks down. She explains, "*He's looking for me. He's been getting mad at me for having so much fun (wink).*" Emily then strives to drag the character out the back door of the club. She should only get him out the door after the character has witnessed Neally's attack on the dance floor — Jefferson wants him to see Neally's degradation. After Emily and the character are out the back door, the two may go off on one of their physical binges. Emily leaves her partner before dawn and returns to Neally's Haven.

In reality, Neally is not of his right mind and looks right past Emily if they ever come face to face. The characters may realize something is wrong with Neally on a Perception success of 6+. The Vampire's eyes burn with a fiery glow, his hair is dishevelled (another Perception success to recognize his hair is a toupee), and his finger nails are extended. He is clearly on the Hunt and intends to feed right here — a clear denial of the Masquerade which should mystify the characters, considering that Neally works for Lodin.

Neally's path through the crowd comes to an end on the dance floor when the Vampire stands directly before a gorgeous young woman. Neally has her Dominated, and with no warning lunges forward, plunging his teeth into the woman's throat, twisting his head about in a most gruesome way. At that moment the crowd is freed from Neally's Presence and flees the club in panic. The Feeding is so violent that characters with a Humanity score of 9 or 10 might be traumatized by it and unable to take any action for a time. Alternatively, a character with a low Humanity (3 or lower) may be thrown into a blood lust by the scene, becoming Frenzied. To resist, a Conscience success of 4+ is needed. If the test fails, the character attacks one of the escaping crowd and drinks the person dry. As the clubbers are panicked, none realize what the Frenzied character does, nor do they intercede.





Characters may move to stop Neally at any time, even before he feeds, if the group recognizes his predatory state. Or, any character who is infatuated with Emily might try to best Neally in combat. Any opposition against Neally is met with immediate hostility. He dispatches the characters in the most efficient means available to him (i.e. he hurls them out of his way) as his desire to feed is stronger than his desire for battle. If a character poses a genuine or persistent threat to Neally, he uses lethal force.

Characters who keep a level head may try to follow Neally after his Feast, to discover the motivation behind it. Neally remains at the empty club long enough to drink his victim dry (returning his Blood Pool to maximum). Afterward he undergoes a visible, almost "Jekyll and Hyde" transformation. He reverts to normal appearance and looks about in confusion as if having come out of a trance. If characters are within sight of Neally, he recognizes them as Kindred and commands, *"Go home foolish whelps. It's dangerous to be out after dark."* He then leaves the club. With his Bond-induced Obfuscate Discipline, Neally becomes "one of the crowd." Keeping track of Neally requires two Perception + Alertness successes against a Difficulty of 9. To follow him without being seen involves Shadowing (Vampire, p. 145). The characters must get five successes to follow Neally all the way back to his Haven (an estate).

Neally walks all the way to his estate, trying to resolve a problem clearly troubling him. Characters may try to listen in (Perception + Alertness versus 6) as Neally talks to himself: *"What has come over me? I had no need to feed like that. It was as if the Beast had come to life on its own and took control of my mind. Maybe this has to do with my slipping control over Emily."*

Neally may realize the characters are following him. If so he turns and orders any hidden in shadows to show themselves: *"Do not insult my intelligence. I know you are there. I can smell your Kindred scent. Show yourselves!"* If the characters remain in hiding Neally approaches and locates the characters by their Auras. Once he recognizes them as Neonates he dismisses their threat, and warns, *"If I find you meddling in my affairs again I will surely destroy you."*

Even if the characters do follow Neally to his Haven, nothing can be learned there to explain his behavior at the club. This assumes the characters can even get inside the estate.

It is also possible that the characters remain at the club rather than follow Neally. They might even be trying to bring one of their number out of Frenzy. The police were called after Neally fed. Sirens warn of police approach. The characters have plenty of time to escape, but unless they move the body of Neally's victim, the police find it. The next day holds reports of an escaped psychiatric patient who killed a woman at a nightclub — Lodin's way of patching the worn fabric of the Masquerade. Of course, Lodin is furious that Neally would so blatantly

challenge the Traditions of the Camarilla, but as Neally is a trusted aid, Lodin gives him the benefit of the doubt . . . on this occasion.

Characters

The only new character introduced in this scene is Emily's mortal companion. Give him Social and Mental Attributes of 2, Physical Attributes of 3 (he's a jock) and a Brawl score of 2.

Scene Four: Children in Need

The characters are abroad one night, maybe on the Hunt, when they find a little girl roaming the streets. The child is an orphan and has recently been Embraced. She complains of a scary man haunting the orphanage. Characters will find it a good idea to investigate and find out who has broken Lodin's rules against creating new Kindred (probably so they can blackmail the violator). At the orphanage they find Neally, who has been compelled by Jefferson to feed upon the children and turn them into Vampires, thus breaking the Camarilla's Third Tradition. After hearing Neally's explanation, the characters may deal with him as they will.

Setting

The majority of this scene occurs at the orphanage, particularly in the large dormitory room in which a number of children sleep. The orphanage can be placed anywhere in Chicago, but we suggest locating it near the warehouse district on the Southside. Try to capture a real rundown, Little Orphan Annie feel to the place.

Dialogue and Drama

This scene involves more dialogue than drama; the characters hopefully resolve the confrontation with Neally with words rather than violence.

The characters are abroad in Chicago one night. The first person the characters meet is Becky, the little orphan. She's out on the street for two reasons: 1) The "scary man" frightens her so much that she cannot bear to remain at the orphanage, and 2) she feels a desperate hunger that no amount of food seems to satisfy (she's out looking for more food).

On first sight Becky is heartwarming and adorable. Characters intending to feed on her must make a Conscience check and gain an extra die in the roll. If the roll fails, the Vampire may continue her attack. If the roll succeeds, the character cannot bring herself to harm the child. If a character moves to attack, Becky runs, screaming, *"You're just like the scary man, Mr. Edwards!"* Characters who get an Intelligence success of 6+ realize "Mr. Edwards" must be Neally. These characters may halt their Hunt to learn what the child knows.

After only a few words from Becky, the characters realize she is a Vampire — she has not yet learned to hide her fangs.

This revelation should horrify the characters for Becky's youthful innocence makes her Embrace a terrible crime.

The child explains why she's out at night:

"A scary man is at home. He comes to me every night but the people at the orphanage won't believe me. All the kids have seen him. The doctors say we're just lying or dreaming. We're not! The scary man is real!"

Neally has been compelled by Jefferson to begin feeding on the small children, much to his immense distaste. Becky is so frightened by Neally that she refuses to return to the orphanage unless the characters promise to chase the "scary man" away, or unless they promise to get her something to eat. Of course, the only "food" that does Becky any good is blood. Feeding the innocent child blood causes a character to lose one point of Willpower, even though the girl needs to Feed to survive.

Having met Becky, the Vampires can go to the orphanage, but "the scary man" is absent. Becky has been asleep for days, adjusting to her new life. She awoke earlier in the evening and from then until leaving the orphanage has not seen the scary man again. Neally has been to the facility since, though. When the characters arrive at the orphanage the children are asleep—unnaturally asleep. Neally fed on many of them, licked their wounds, and commanded them back to bed. If they want the children awake, the characters have to shake the orphans violently. Once roused, the children are initially frightened by the characters, but Becky assures them that the group is here to help. The orphans then break into screams and complaints of "the scary man's" return. Inspection of the children proves that none have been turned into Kindred. Becky is the only one so far, but it's only a matter of time before the others are Embraced as well.

In a smaller room off the dormitory are the two orderlies who keep tabs on the children. If the characters check on the orderlies, the two men are found to be unnaturally asleep as well. Neally Dominated them when he arrived. Left alone, the orderlies sleep all night.

Since Neally is long gone, the characters have to set up surveillance to catch him on his return the next night. The orphanage closes after business hours, but many staff remain to tend the children after closing. Two orderlies remain on duty at night. Allow the characters to make any plans they like for the surveillance, as long as their plans remain within the bounds of reason.

The next night Neally returns. He leaps to a second story window (remember his Potence) and slips into the orphanage. Once inside his Presence is used to draw all the children to him. To resist Neally's appeal, the characters must spend a point of Willpower. If they cannot or do not, the characters are drawn from their hiding places. Becky is among the children drawn to Neally. If she is held back by the characters she begins to wail, demanding to be in the presence of her "father". Even though Becky is deathly afraid of Neally, his Presence draws her to him against all obstacles.



As he is controlled by Jefferson, Neally does not notice the characters' presence until they come out of hiding. If the group leaps out to surprise "the scary man" they discover Neally with the children. He is about to feed again and shows shock and fear when interrupted.

Neally is ashamed of his latest habit, so is willing to explain himself rather than fight. Forced to defend himself, Neally does so, but fights in an effort to subdue the characters so as to explain his actions. If the characters' attack is persistent, Neally does what he must to immobilize them. As Jefferson has now released Neally from control (Jefferson is satisfied that Neally's crimes have been made public), Neally takes the characters' efforts to heart and forces himself to stop feeding upon the children.

When the characters catch Neally in the act of feeding on the orphans, he tries to justify his gruesome appetites:

"It isn't by choice that I do this. I can't seem to control myself anymore. For some reason the Beast in me has risen; one of the latest developments (motioning toward the orphans). Please don't judge me by what I do. My actions don't reflect my true spirit. Though I don't know what has come over me I must learn to control myself before another destroys me or before I drive myself mad."

Neally demonstrates genuine remorse for having fed upon the children. After his first meal, five nights ago, he has tried to make amends by turning children into Vampires. Though Neally thinks this decision was his own, it was actually planted in his mind by Jefferson. Neally has virtually no control over himself any longer. What the characters saw at the club affirms this claim.

Characters listening to Neally's explanation may feel sympathy for him as they understand how difficult it can be to resist the Beast. Play Neally as pathetically as possible, sniffing and shedding the occasional blood tear. Neally would rather resolve any confrontation with the characters in a peaceable manner, but defends himself if necessary. He's willing to resist further temptation at the orphanage and is successful in his efforts (satisfied that Neally has publicly broken another Tradition, Jefferson relinquishes control over Neally's will . . . for now).

At this point in the story Neally is too proud to accept aid in his effort to control "the Beast" within him. He's also ashamed that he is behaving compulsively and wants to save himself before admitting to weakness. Only when absolutely desperate does Neally come to the characters for help (see Chapter Three).

At some point during the characters' interaction with Neally, at least one character receives a Perception + Alertness roll (Difficulty 8), made by the Storyteller. If successful, a character spots a shadowy image standing outside a window, on one of the dormitory window ledges. If the figure is called attention to, it disappears before others spot it. Otherwise, the

figure disappears before Neally gets a look at it. Characters who get an Intelligence success of 7+ recognize the figure as that seen at the nightclub.

Characters who seek justice against Neally may report his recent act of Vampire creation to the Prince. However, Lodin is not likely to believe accusations made against an Elder by Neonates. If the characters are foolish enough to present these accusations to Lodin in person, he pronounces judgement on the upstarts. They could be thrown out of the Haven or made to drink from the Prince's blood again. It is up to you, though the punishment should not be too extreme as the characters have a fair bit of story to go. If the characters' evidence against Neally is convincing, or if it is presented on the characters' behalf by a respected Vampire, Lodin puts credence in the report. He has Neally put under surveillance, and will take action against his underling if Neally breaks another Tradition. However, if Neally is put under watch, Lodin will be aware of Neally's defection to the Sabbat. This means the characters' involvement in that defection will be known, and Lodin will put all blame on them. A Blood Hunt will be called. If the characters want freedom of action in the future, it might be wise to leave Lodin out of recent developments.

Ultimately, this scene teaches the characters that Neally, certain perversions aside, is a decent fellow. With this revelation characters are hopefully more disposed toward him, and may be more receptive when he does come to them for help.

Characters

The orphans have been haunted by Neally for about a week. The children have become psychologically scarred from the Feedings, and the fact that no adults at the facility believe their story has added to their trauma. When playing the children cower and speak softly, but become extremely animated when describing the horror of Neally's visits.

Characters with a background in psychology, teaching, or social services may try to relieve the children of their anguish. This goal may be achieved in numerous ways. A character might visit the orphanage after sunset through normal channels, claiming philanthropy "after business hours". The characters might also visit the children at night, helping them out with their problems. Truly compassionate characters might even arrange to adopt Becky and teach her to control her Vampirism (Neally cannot bear to accept her for fear that his defiance of Tradition might be revealed through her). Characters who work to help the children are rewarded with a point of Humanity, but adopting Becky might get them into even more trouble with Lodin — how dare they Sire without his permission!

Scene Five: On the Hunt

This scene occurs not long after the previous scene. That way you make sure the characters have not had time to forget any compassion felt for Neally.



In order to ruin all Neally's standing in the Chicago Camarilla, Jefferson commands his Bond victim to destroy another Vampire — a direct violation of the Sixth Tradition. To ensure that Lodin hears of this crime, Jefferson commands Neally to kill a relation or associate of the Prince's. This victim cannot be too powerful, like an Elder, as Neally might be killed by the one he hunts. Jefferson wants to destroy Neally himself, so arranges for Neally to destroy a weaker Vampire. As it turns out, the intended victim is a favorite of Lodin's, and, hopefully a friend or associate of the characters' as well. Hunted by Neally, that friend comes to the characters for help, bringing the characters into conflict with the Elder yet again. Though they may not be able to protect their friend forever, the characters do become more intimate with Neally and his recent self-control problems. That relationship establishes the grounds for Neally's call for help in Chapter Three.

For the purposes of this story, Neally's victim is one of Lodin's newest Neonates, a beautiful young Vampire who enjoys hanging out at the Succubus club. She says she runs errands and delivers messages on the Prince's behalf. Some say her relationship with Lodin is more than just business. If you



have a more suitable character in your Chronicle, feel free to use him/her instead. The character need only be known by the Prince and must not be so integral to the story that he/she cannot die.

Neally chooses Lorraine as his victim as she is in Lodin's favor, whereas he is rapidly falling out of favor. Of course, this rationale only justifies the attack in Neally's mind. Inspiration for the Hunt really comes solely from Jefferson — it is not something Neally would even consider on his own.

Setting

This part of the story may be staged wherever is suitable. If the characters know Lorraine from a specific place, they encounter her and deal with Neally there. She might also seek shelter at the characters' Haven. Conceivably, this scene could be staged on a street or in an alley, where Lorraine runs into the Vampires.

Dialogue and Drama

Most discussion is oriented toward Lorraine. On the run from Neally, she tries to communicate her dilemma to the characters, but being winded, has trouble doing so. Further dialogue occurs if and when the characters try to interfere with Neally's Hunt.

Literally running into the characters, Lorraine's wild eyes express her terror before she can even open her mouth. She gasps exhaustedly, pleading for the characters' help: "You've gotta... help me... He's been after me all night...!" Asked who, Lorraine continues, "One of... Lodin's Brood... I haven't gotten a good look... but I know it's one of Lodin's... I know too much about Lodin's... operations... You pick up a lot when you run "memos"... Now he wants me dead!"

When Lorraine's Hunter first appears he should be little more than a silhouette, disguising his true identity. Characters must get a Perception success of 7+ to recognize Neally at this time. Otherwise, he steps into the light after a moment, and the characters realize why they might not have initially recognized Neally. He is a maddened Beast: his eyes are bright with hatred, his hair piece is missing entirely (exposing his premature baldness), his fingers end in pointed talons and his teeth reach to the bottom of his chin, saliva dripping from them to the ground. It is not difficult to recognize this demeanor from the nightclub (Intelligence success of 5+), but this time Neally seems even further gone.

Neally heads directly for Lorraine, ignoring the characters. To him, the Vampires do not exist. If she has already been hidden away or if she has already fled, Neally sniffs the air and follows in the direction she left. Once again, any character who intercedes between predator and prey is dispatched in the most expedient manner possible (i.e. thrown from Neally's sight and

therefore mind). Persistent meddlers are dealt more harsh blows and will be killed if need be, but Neally does not allow his advance to be slowed by the destruction of a character. If the characters cannot be daunted, Neally abandons his pursuit for now and tries to resume it later in the night or at another time. Neally does not end his Hunt for Lorraine until he has captured and sucked her dry. Jefferson will not relinquish control over his victim until Neally has broken the Sixth Tradition. If this means maintaining constant control of Neally for days on end, so be it.

When Neally first appears, Lorraine becomes insane with panic. She immediately bolts through the closest means of escape. Any character who tries to hold her back is on the receiving end of a surprisingly powerful blow (she becomes Strength 5 in her terror). Lorraine has learned the streets fairly well and flees into their shelter. Characters trying to keep up with her must win a Pursuit contest (*Vampire*, p.152). Lorraine already has five successes to her credit and needs eight to elude the characters entirely. As Lorraine knows the way through the streets, her rolls are made against a Difficulty of 5. The characters' are made against a value of 7 unless a character is Streetwise, in which his Difficulty is also 5. Should the characters catch up with Lorraine they again find themselves on the defensive from a few blows. After a second Lorraine realizes that it is not Neally who she fights and lets her guard down. She can now be reasoned with and follows whatever orders the characters give. If the characters lose Lorraine in the pursuit, she disappears into the city sprawl. Even attempts at tracking fail to locate her, her path is so erratic.

If the characters are organized enough they may divide into groups. One can try and waylay Neally while the other pursues Lorraine. The latter group will have to be quick about their task — it is unlikely the first group can hold Neally for long.

Whether Neally goes through the characters to get at Lorraine or is forced to flee from the characters, he manages to elude any attempts at pursuit — his Auspex makes him aware of trackers and he ambushes them to ensure his getaway. After finally disposing of Lorraine, Neally returns to his estate-Haven. Once there his mind returns to him — Jefferson relinquishes control to let Neally wonder at his latest atrocity. Jefferson's next step is to reveal his return and orchestration of Neally's mania.

Attempts at conversation with Lorraine's stalker do not clear Neally's mind, but do shed more light on the reasons behind his Hunt, "*Lodin loves her and hates me. I used to be his favorite. I want her dead!*" If the characters guess at a relationship between Neally and Lodin, that is more than fine; do not rebuke them. Neally also bellows at characters who intercede themselves between he and Lorraine, "*Get out of my way unless you seek your final grave!*"

Neally's confession of personal hatred for Lorraine absolves Lodin of responsibility in this Blood Hunt. In fact, Lodin does not even know Neally hunts his lover and would do

anything in his power to protect her. However, Neally has put himself between Lorraine and her Prince, all she can do is run away. Neally's confession also suggests the mania he suffers; he is beyond rational thought. If characters spoke with Neally back at the nightclub, they recognize his manner of speech from that occasion.

When characters confront Neally, do not let them forget any past sympathies they may have felt for him. It is clear that Neally has lost control of himself again and is not necessarily to blame for his actions. At first, any sympathy felt for Neally may force the characters to be gentle with him. However, once it becomes clear that only force will stop Neally, the characters are justified in using it (though lethal force may still be unnecessary).

At some point in the chase scene between Neally, Lorraine and the characters, the characters have a chance of spotting Jefferson again. As in the previous two scenes he appears as a familiar silhouette, but no identity can be attributed to him. As usual, if the characters move toward him, or a single character directs the rest to the figure, Jefferson disappears. Jefferson's occasional appearances keep his activities immediate in the characters' lives, even though they do not know he's behind things. When the characters face Jefferson in Chapter Four they realize it is he who has been haunting them all along.

The characters may know of a place to hide Lorraine, but Neally's Hunt is relentless and the Vampires cannot guard Lorraine forever. What is more, Lorraine is afraid to stay in one place for long, regardless of safety assurances. Her life on the streets consists of constant roving, so she thinks Neally will be able to track her down if she sits still (and she's right). Thus, at some point when characters return to Lorraine's shelter, they find her gone or dead, whichever seems more likely based on the situation. If Neally has killed Lorraine, the characters find her in several pieces, her body having been torn limb from limb as if by a ferocious animal (or maybe even the Sabbat...). If a character was particularly close to Lorraine, he or she may lose two Willpower points, may go into Frenzy, or may lose a Humanity point.

If Lorraine gets away from or abandons the characters, they get word of her fate the next day. Rumors spread about her brutal death. It is also said that Neally was seen following her, but for reasons unknown. As the characters know more about Neally's Hunt, they may inject truth into the rumor mill or may approach some authority figure to make the truth of events known. Only truly foolish characters try and approach Lodin with this information; the characters are definitely out of favor with the Prince and you should remind them of this fact.

Over any period of time spent with Lorraine, the characters learn much from her. The girl is a wealth of information and could blackmail almost anyone in the Chicago Camarilla. She is loyal to Lodin, though, so refuses to betray his trust. (Lorraine is loyal to Lodin, but is also loyal to the characters, her friends, so refuses to betray them to the Prince, even if that action puts

her in conflict with Lodin's demands.) In return for help against Neally, Lorraine is willing to reveal some of what she knows. The exact nature of her revelations are up to the Storyteller. She could reveal the location of a hated Vampire's Haven, or may know that an envoy from another city, like Gary, is coming to Chicago to sign on recruits. Lorraine knows little of Neally's secrets, but can explain his relationship with Emily (that she's his Ghoul and sex toy), and knows that Lodin has grown wary of Neally lately, given Neally's inexplicable behavior. Lorraine is an excellent tool through which to explain recent events in Chicago Vampire society. She might even give details on the Sabbat gang's activities in town.

Shortly after word of Lorraine's death gets around, Lodin announces a Blood Hunt against his *former* lieutenant. The bounty offered in return for his capture — alive — is Neally's own blood and essence. If Neally is brought in dead, no reward is paid. If they want, bounty hunters could arrange for another reward, such as a Royal Pardon from Lodin for crimes committed in the past. This would be a valuable prize to the characters. The characters may participate in the Blood Hunt, but their intentions probably change when Neally approaches them in need of help, and when he is willing to pay much better than Lodin.

Subplot: Romancing Emily

"Woman's fidelity

Turns like the weather

Sways like a feather

Tossed in the breeze"

— Giuseppe Verdi, *"Rigoletto"*

While the characters have occasional encounters with Neally in this Chapter, we do not want them to forget about Emily. We particularly do not want a character who has become enchanted by her to lose touch. Thus, this encounter allows that character to maintain a relationship with the Ghoul. It also allows the character to move closer to Blood Bond with Jefferson. The character also gains some insight into what goes on behind recent events.

Out on the street one night, the character attracted to Emily sees the object of his affection. It quickly becomes apparent that the woman walks as if in a trance — she passes the character without even acknowledging him. Called after, Emily snaps out of it and smiles to her friend, but quickly seems to drift off into dreamland. After a few moments the spell fades and Emily returns to normal.

Emily has just been with Jefferson, who opened his veins to her, renewing the potency of his blood within her. Emily walks in a temporary daze, hypnotized by the ecstasy of her encounter with Jefferson, even though it was not of the traditional physical sort.

Having brought Emily around, the character may invite her to an intimate encounter of his own. Emily complies of

course, but seems distracted throughout the affair and is not satisfied with what the character offers. Something clearly preoccupies Emily, something that has intrigued her much more than the character's offering, which is made pitiful by comparison. Emily does not accuse the character of inadequacy, but on their next meeting, the character must do some convincing to get Emily to join in a physical encounter. Obviously, Emily has met someone else.

The character may follow Emily, but she does not meet with Jefferson anytime soon. His blood courses through her and does its task when Neally feeds. Thus, the jealous character never gets a chance to meet his competitor. For mood's sake, though, the character may get a hint at who has stolen his woman. When the character finds Emily wandering in a trance, the shadowy figure seen at the club and other places may also be seen. A Perception success of 6+ is needed to spot Jefferson, but his Obfuscate Discipline hides his identity as usual. Before long the characters should be desperate to learn the identity of this mystery man.

Rumors of the Sabbat

While the characters are embroiled in the other events of this Chapter, and while they have brief encounters with Neally (and maybe even Emily), the group hears rumors and stories of the Sabbat gang. The gang is under orders from Jefferson to make its presence known in Chicago. If Sabbat activity becomes general knowledge, Jefferson hopes that Neally will turn to them to escape the Blood Bond.

These rumors and stories are only samples of what the characters can hear. Feel free to create more. Some are accurate and some are exaggerations. The source of the rumor is listed below, but you may change that source. Of course, different sources impart different information in different ways.

- The characters read in the newspaper of a break in at the ruins of the theatre. It seems that on the night following the "drug battle," looters got in and committed several acts of vandalism. A photograph of spray-painted graffiti reads, "*Sabbat rules! Listen to the Beast!*" Characters who make a Perception success of 7+ realize that no mention of theft is made in the article.

In reality the Sabbat returned to the theatre after their confrontation with Sheriff. They sought Jefferson, but naturally failed to find him. The gang's acts of vandalism pose yet another threat to the Masquerade so Lodin has done what he can to make the break-in seem more mundane than it really is.

- A Nosferatu acquaintance tells the characters of a conversation he overheard:

"I was lookin' for a rat in me Haven when I heard these loud, gruff voices from up 'bove. There was a gang standin' near my grate. I figure they were the Sabbat s'posed to be in town. One of 'em — the leader I figure — mentioned goin' back to the Free State in California when they were done in Chicago.

That's all I heard 'fore my rat showed his succulent li'le self."

It is true that the Sabbat are from the California Free State. They have come in search of their missing Master, and are not opposed to recruiting members of the Camarilla to go back west with them.

- A Brujah the characters are familiar with offers an account of an encounter with the Sabbat bikers:

"We was out patrollin' our turf when they rode in like thunder itself. Dozens of 'em were all around before we even knew what was happenin'. I took on five myself. When the others of 'em saw how bad I was whippin' their friends, they all took off. Bloody cowards. 'Course, one of 'em got in a lucky shot before he took off. Gave me this black eye... and this broken tooth... and this fractured arm, but we're ready to take 'em again whenever they're game!"

It is true that the Sabbat made a raid against his gang, but their initial intent was to invite the Brujah into the Sabbat. When the local gang refused a rumble broke out in which the Brujah were trounced. He is not about to admit that, though.

- A radio report details a brawl which occurred overnight in a small bar on the bad side of town. A motorcycle gang is reputed to have instigated the fight when one attacked a waitress

without provocation. The woman is in hospital, having lost a life-threatening amount of blood. Three others were hurt in the brawl. Two died in hospital. The police are investigating, but as Sgt. Pike of the Chicago Police Department reports, *"The gang is probably too far gone by now to track down. Those types never stay long in one place."* (He's actually in Lodin's pocket and is burying the investigation in paperwork.)

- On another occasion, the Nosferatu acquaintance reports having heard Lodin has declared a Blood Hunt against Neally. This rumor is told before the actual Blood Hunt is called, so is false for its time of telling. It might be humorous to have the same Nosferatu later report the real Blood Hunt to the characters. The characters probably disbelieve the Nosferatu, having been misled by him before.

- Word spreads throughout Vampire society that Lodin has admitted to Sabbat activity in Chicago — the problem has gotten so bad that he can no longer hide the fact, and needs the help of the Kindred to find the intruders. Sheriff and some of his men went out hunting. They're said to have found the gang, but were beaten to a pulp. Stories now say that even Sheriff has grown afraid of the Sabbat! Thus far no one has found the gang's Haven, but the search goes on.

CHAPTER THREE: EMISSARIES OF DESTRUCTION

"The urge for destruction is also a creative urge!"

— Michael Bakunin, *"Die Reaktion in Deutschland"*

After compelling Neally to destroy one of the Kindred, an event which leads to a Blood Hunt, Jefferson presents himself to his old "friend." Learning that he has been Blood Bound to and is at the mercy of his most-hated enemy, Neally is desperate to break the Bond regardless of consequences. As years of experience have taught him, the Bond is indestructible, save for one means of escape offered by the Sabbat. Among the Anarchs of the Camarilla is it known as the "True Path" in sneering reference to Golconda, which is known as the "One Path." Just as Jefferson hopes, Neally turns to the Sabbat to break free of the Bond, even though that means the end of his life as he knows it.

To join the Sabbat, Neally employs the characters as envoys. After that night at the theater, Neally knows the characters have established terms with the Sabbat. He further relies on sympathy in petitioning their aid; the characters understand the immensity of Neally's recent hardships. Though the Sabbat are willing to accept Neally, they first want the characters to join them on a wrecking spree. If the characters impress the Sabbat, the gang will let Neally's deal proceed.

However, that assumes the characters survive the spree.

Before he can get in contact with the characters, Neally must deal with the immediate threat of the Blood Hunt called upon him. Lodin can no longer overlook Neally's breaches of Tradition, and leads the Blood Hunt himself when he finds out about his precious Lorraine. Neally therefore goes into hiding and cannot be found. He does not even tell Emily where he is going. If the characters become involved in the Hunt their efforts are fruitless, as are everyone else's.

This Chapter is treated as one unit, but it is actually composed of a number of different encounters and events. It will take at least one evening of play to complete as it is likely your players will become quite involved in this contest which the Sabbat forces them into. However, if it does take less time, it would be easy to go directly to Chapter Four, and thus complete this story in three nights (as always, our presentation of the story is only our suggestions on how to use the material — you always have the right to change things to fit your own Chronicle and unique style).

Setting

Neally only comes out of hiding to locate and retain the



services of the characters. To locate the characters, Neally waits for them in some place where he has encountered them before, like the Nightclub, their Haven or on a street corner. If the location is crowded, Neally waits until the characters leave or are alone before revealing himself.

The setting of the characters' ride with the Sabbat is the city of Chicago itself. The gang leads the characters all over the city, demanding specific tasks and feats.

Neally's Plea

Neally understands the danger of approaching the characters—they may turn him in instead of helping him. To ensure the characters' loyalty Neally is prepared to share highly classified information, information that he has learned as Lodin's Lieutenant. You should determine the precise nature of this information based on your Chronicle. Neally might reveal some secret Elder plan to eliminate all Anarchs. Or, Neally might reveal the identity of an Elder who secretly holds one of the characters in Blood Bond (he doesn't know that one of the characters might be Bound to Jefferson, though). Regardless of the exact content of this intelligence, it should be sufficiently important to the characters that they might overlook the Blood Hunt to get it. Neally is not stupid, either. He baits the characters with one revelation and promises more upon completion of their task. To learn more the characters simply need locate the Sabbat and convince them to accept Neally.

It is also possible that the characters might not be interested in Neally's offer of information, or they might want more. Neally holds another secret that he is loathe to admit, but barter

with it if necessary. Only more powerful and influential Elders know legends of a reclusive Shaman in the mountains of Colorado. She is rumored to know the ancient ways to free one of the Beast — she can make a Vampire human again! Neally does not know the precise location of this woman, nor does anyone else. Little more than legend of the woman has ever been passed as those who have gone in search of her have never been seen again. For more information on this Shaman, see *Epilogue*.

Furthermore, characters might have their own motivations for helping Neally. Any character involved with Emily might help the Elder to get closer to the woman. Again, Neally is loathe to acquiesce, but grants the character permission to court or even Blood Bond Emily after Neally is gone. Joining the Sabbat, Neally realizes that his ties with the Camarilla will be forever cut, so will lose his power over Emily. Of course, a character who helps Neally only to win Emily is disappointed by story's end; Jefferson claims the Ghoul instead.

Locating the Sabbat

There are all kinds of ways for the characters to locate and deal with the Sabbat. The characters will probably come up with a means that is appropriate to their personalities and your Chronicle, so you have to be prepared to improvise when the characters search for the gang. The most likely means of locating the Sabbat involves a surveillance of the city, waiting for the gang to wreak havoc again. Characters might tune into the police band or they might spy on Sheriff and his men, waiting for them to go out and deal with the bikers. Learning where the Sabbat are, the characters have to approach the gang before any

authority figures arrive on the scene. Making Neally's offer, the characters can lead the gang to a safer place for further negotiations. Or the gang could scoop up the characters on the spot, taking the Vampires out on their wrecking spree — the characters' test of loyalty.

It is also possible that the characters might put out word that they want to meet the gang. Though the Sabbat are transitory, Jefferson wants Neally, so the gang will hear of the characters' message. However, Bach is disinterested in meeting anyone boring. He only arrives at a preordained meeting place if the characters insult or challenge the power of the Sabbat.

Regardless of the means of the two groups' meeting, the Sabbat are quick to drag the characters off. They want a measure of the characters' resolve and will only deal with the group if the characters prove themselves to be tough or wild.

The gang is interested in the characters' proposal, but before they risk their necks and accept Neally, the Sabbat want the characters to prove that their intentions are genuine:

"How do we know that you're not Camarilla pawns, sent here to lead us into trap? Your precious Masters have already learned they can't take us by force. Maybe now they're wasting their time with petty mind games..."

"Yeah, okay, we'll meet with him. We'll show a puny little Camarilla Elder how to snarl. But first you've got to prove yourselves. If you want to deal with the Sabbat you ride with us first. We don't barter with anyone who's afraid of the Beast!"

Riding with the Sabbat, the characters are in for the time of their unives.

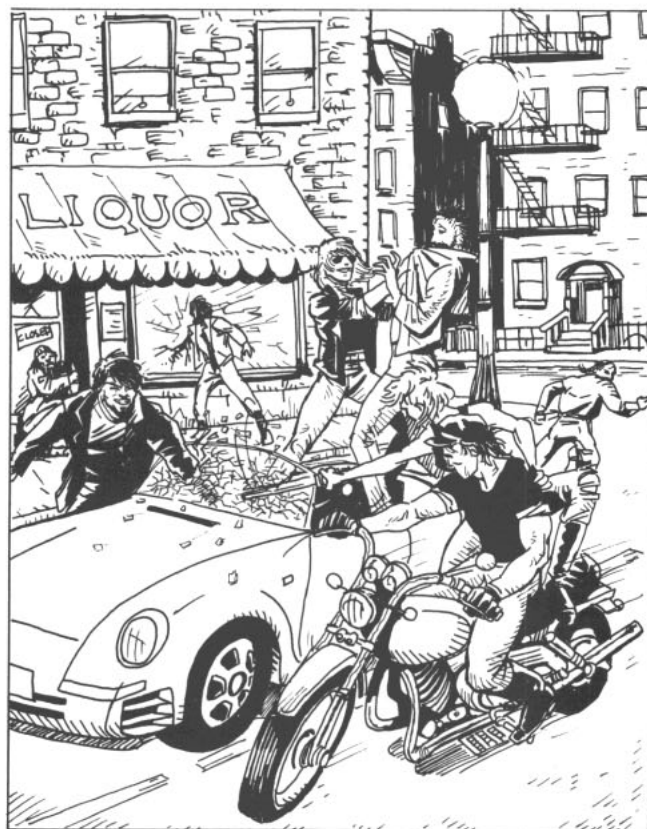
The Spree

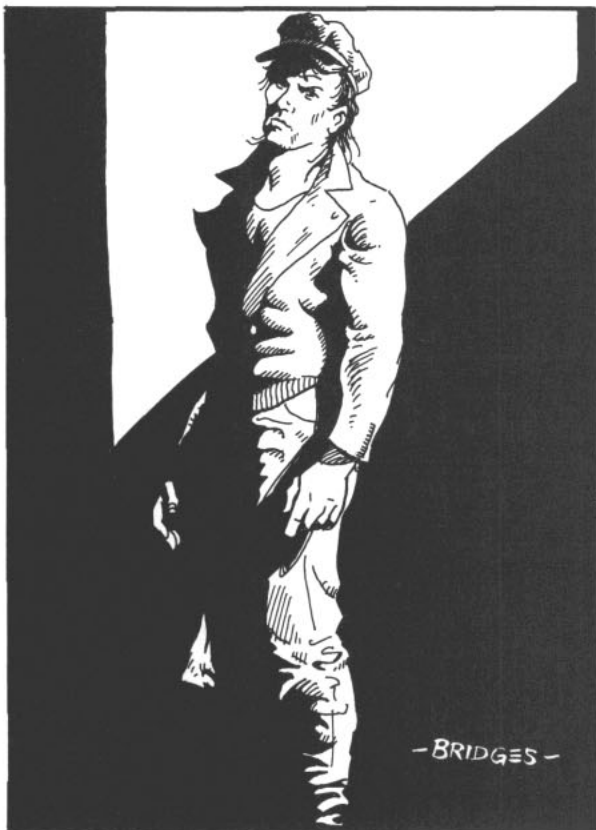
Once again, events of the spree are dependent on the characters' personalities. The spree offers an ideal opportunity for the characters to perform any wild actions they have always dreamt of. The Sabbat put each character on the back of a bike and roar around town at steady speeds exceeding 120 mph (success on a Stamina + Drive roll, difficulty of 5, in order not to show signs of illness) until Bach signals a halt. The gang stops whenever a particularly promising destination is reached, like a seedy bar. At each destination one character is ordered to perform some dangerous or destructive feat. Some ideas are listed below, in order from minor to extreme:

- A small Vampire might be commanded to start a fight with a gigantic bouncer at a tough Country & Western bar;
- Go in a church and interrupt the Funeral of a VIP;
- Jump over cars in a traffic jam, ripping the antenna off of each one;
- Dominate/Kidnap a Traffic cop, and force him to give tickets to vehicles parked legally;
- Stop all the Traffic on one side of a six-lane freeway;
- Steal a Police Car with the siren going full blast, and have a race with the Sabbat on their cycles;

- Set fire to an abandoned building;
- Flip over a brand new Lexus parked on the side of the road;
- Hijack a city bus and force the driver to drive it into a park, and on top of the grass (and over a "stay off the grass" sign);
- Bust up a drug deal and steal the money and guns of the participants;
- Paint graffiti on a mobile Police HQ (operated out of an RV);
- Climb the Sears Tower and break windows on the way up;
- Rip down some power lines, cutting off electricity to an entire neighborhood; or
- Derail a Subway Train by breaking up the tracks (if warning is not given to the Train, and death is caused, Humanity may be lost).

Once the characters become thoroughly embroiled in their primal, chaotic deeds (indeed, the players may well be shouting, laughing and constantly coming up with new destructive acts to attempt), they move closer and closer to loss of self-control. This change develops gradually and occurs in part by being in company with the Sabbat — the intensity of their Bestiality begins rubs off on others. To recognize this transformation requires a Humanity roll made at a -3 penalty. Those who succeed realize that they are becoming brutes and may stop themselves from degenerating further. Those who fail the roll may loose complete control. A Frenzy check is made with a -3 modifier to resist the Beast.





Characters who Frenzy remain in that state as long as they're in the presence of the Sabbat (and that means all night). If a composed character can lead a Frenzy victim away from the action, the Frenzied character has a chance to recover. Characters who do Frenzy may lose Humanity as usual, but only after they have recovered.

Above all, this scene should be fun for it allows the characters to cut loose where they are not usually able to. Keep experimenting with different feats at different locales until all the players get into causing trouble. If one particular feat entertains them, let all the characters perform it. Lots of Attribute and Discipline rolls add to the excitement of this scene, giving the players a sense of how animated and radical their characters are behaving. Of course, by performing all these feats the characters are breaking the Masquerade. Lodin will certainly be after the characters once word of their acts get out. However, the reward Neally is offering should easily compensate for all that hassle.

Remember that the Sabbat are impressed not only by dangerous and daring feats, but also by wild, unpredictable behavior — the essence of the Sabbat is the Beast. So, if a character fails to succeed in the action he is commanded to perform, the Sabbat groan with disappointment. However, the character can compensate by losing control or doing something unexpected and totally insane. As a rule of thumb, if characters'

actions make you laugh, the Sabbat are entertained and impressed.

Any character who is a stick-in-the-mud, or who refuses to break the Masquerade, also fails to impress the Sabbat. Bach needs to put his confidence in all the characters if he is to accept Neally. Thus, Bach refuses to deal with the characters until all expose their Beast. Characters who have impressed Bach may talk him into changing his mind with a Manipulation success of 7+. He agrees to continue dealings with the group, but will not have the "boring" character present when Neally defects. All in all, it should not be too difficult for the characters to get on the gang's good side.

Creating mayhem all over town, the characters and Sabbat are bound to run into mortal police and maybe even Lodin's goon squad. These opponents should be fun to face, but should not bring the gang's spree to a halt. Furthermore, the characters should avoid capture by mortal or Vampiric authorities. The characters will need their full number when Neally is delivered to and Initiated into the Sabbat.

The night's festivities do not end until the approach of sunrise. The Sabbat refuse to lead the characters to their Haven. The characters are left to return to their own resting places. It is unlikely that the characters can pursue the Sabbat — the bikers kick the characters off their machines and take off. In parting, Bach does express his respect for the characters: *"The Beast is still alive in you! Good! Meet us tonight at the old Northside Church. Bring your weak Elder!"*

Winning the respect of the Sabbat the characters get a definite sense of accomplishment. Furthermore, after reveling in their Bestial side, the characters also feel vital and potent, despite any moral misgivings for the night's events. Accordingly, the characters each regain 5 points of Willpower, but risk a Humanity loss if they have done anything especially repulsive.

Characters

There is no end to the variety and number of characters who can appear in this scene. The Storyteller should improvise character profiles as needed. It is unlikely that any one person met in the spree will appear twice. For the profiles of the Sabbat, see Chapter Four.

Roleplaying Tips

The most consistent characters taking part in this scene are the Sabbat. They largely remain on their bikes or enter a place where a character has been commanded to perform. The Sabbat tend to laugh at a characters' triumphs and defeats. They jeer when a character fails to meet their expectations, and cheer when a character exceeds expectations. Above all, the Sabbat prompt the characters to become more and more Bestial, encouraging the Vampires to test the depths of their animal side. If characters become Frenzied, it is not long before the Sabbat do so as well.

CHAPTER FOUR: THE INITIATION

*"Ice will melt, water will boil
You and I can shake off this mortal coil
It's bigger than us
You don't have to worry about it
Ready or not here comes the drop"
— Crowded House, "It's Only Natural"*

Having won the favor of the Sabbat, the characters deliver Neally to the proposed meeting place of the old Northside Church. The Sabbat await Neally's arrival and have prepared the church cemetery for their cult's Initiation ceremony. Neally is going to be indoctrinated into the Sabbat this very night, and the characters get to (are forced to?) watch.

Further developments include resolution of the mystery of the shadowy man, Jefferson. He's actually the Leader of the Sabbat and performs Neally's indoctrination service. He only exposes himself after attaining revenge against Neally. The characters are made privy to Jefferson's machinations. They also realize that Jefferson has won control over Emily. He intends to leave with her after Neally is broken. Any character who's fallen in love with her may react according to his heart's demands.

Setting

The old Northside Church was built decades ago in a rural region to the northwest of Chicago. It takes about an hour to get to the church by car. At one time the church serviced a small rural community. That community suffered economic problems some time ago, and most folks have since moved on. As a result, the church has fallen into disrepair. Its interiors have largely been gutted, save for its stained glass windows, which are still intact.

For a while the building was the den of a pack of Werewolves. Characters who have encountered Lupines before may recognize the signs of their previous habitation. A Perception success of 8+ reveals scratch marks on walls, long hairs brushed into corners, and gnawed bones scattered about. Characters who do not know the ways of Werewolves may notice these signs (Perception success of 6+), but do not divine their full significance.

Bach elected the church as the meeting place between the Sabbat and the characters since the church has a cemetery in which to Initiate Neally. The old Northside is also close to the Sabbat Haven, an old barn located in the surrounding rural community. For a graphic display of the church, see the church map on the inside of the back cover.

The church itself could house a congregation of about 100. At the head of the church is the altar. Attached to the side of the church is the old parson's house. It, like the church, is rundown and abandoned. On the other side of the church is the

cemetery. There are about two dozen tombstones left standing. Many more have been destroyed. When the characters arrive the Sabbat gang stands in the cemetery. A hole has been dug in the center of the cemetery and is clearly intended for Neally.

The only way to approach the church is by an old road leading from the Interstate.

Dialogue and Drama

The scene at the cemetery is rife with potential for conflict, personal terror, wonder, sorrow and heartbreak. When the characters make their arrival known, Bach warmly greets them. He steps from the group of gang members standing behind Neally's grave. At first it seems that Bach is oblivious to Neally's presence, but it soon becomes clear that Bach holds the Elder in poor regard:

"My friends, we are glad to see you again (the gang members all growl in greeting) The day's light was long and the pack slept uneasily. They missed the scent of their newfound Brethren (at this the gang members howl and laugh deeply).

"We have prepared the Becoming Ritual for your craven Camarilla coward. Look upon his fate (pointing at the lone open grave). The primal earth will bring out his true self, what he was meant to be: a Beast, like us... like you!"

"Last night you ran with the pack and entertained us. Tonight we return the service. Sit and observe the making of the true Brood."

Though the characters would expect Neally to respond in kind to insults hurled at him by Bach, Neally remains docile. In fact, he is quiet and sluggish throughout the journey from Chicago to the church. Characters with medical training may examine Neally. On an Intelligence + Medical (or any other related skill) success of 7+, the characters realize that Neally is drugged. Characters without medical training could still come to this conclusion, but against a Difficulty of 8. Characters with experience with drugs make the test as characters with medical skill.

Neally has fed on a heroin addict to make his transition to the Sabbat easier. What he does not know is that the Sabbat ritual of Initiation will return him to full consciousness by virtue of its nature. Buried Initiates become hypersensitive to their surroundings beneath the earth. Those who can endure the mental anguish of imprisonment in the ground have their Humanity stripped away. Those of even greater will claw their way back to the surface. The weak willed go mad and never escape the earth, trapped forever with their insanity.

Thus, when the grunting and howling part of the Initiation ceremony begins, Neally shows signs of rousing. When he is eventually lowered into the earth he becomes fully cognizant. Suddenly terrified, Neally desperately screams for salvation, *"Nooooo! You're destroying me! Help me! HELP! AAAAA!"*

Immediately after Bach takes Neally from the characters the other Sabbat begin to howl and growl. Their calls are initially low tones, but gradually grow in volume and passion. Characters listening closely (on a Perception success of 6+) hear a chanting pattern within the howling, as if the Sabbat are actually speaking another language – the language of the Beast. Any Vampire who hears this howling must make a Willpower success of 7+ or break out howling himself. The entranced character remains so as long as the Sabbat keep howling, unless brought out of it by another character.

Once the Sabbat howls have reached a wild nature, the gang parts to reveal the shadowy figure of Jefferson. The characters immediately recognize the figure as that seen several times before. Until now he has been completely obscured by the darkness of his Obfuscate Discipline. Bach still holds Neally near the open grave. The shadowy figure motions for Neally to be thrown in. While Neally screams for his freedom, the remaining Sabbat fill the grave with earth, smothering Neally's cries. After that all go quiet, intent upon the grave.

In this "intermission" the characters have an opportunity to act on their own (assuming they have not already taken some action). The Sabbat, including Jefferson, are completely preoccupied with Neally's grave. Characters may do as they please.

To prematurely see through Jefferson's Obfuscate requires a Perception success of 9+. Though the characters may learn the shadowy figure's identity from early on, it does them little good now that the Initiation ceremony is underway.

Once Neally has been turned to the Sabbat, Jefferson reveals his true appearance to the characters (assuming they have not yet managed to penetrate his Obfuscate Discipline). After a long pause in which he lets the characters gasp at his revelation, Neally goes into a soliloquy that explains his machinations:

"Thank you for your kind assistance my dear comrades. I trust you remember me—Jefferson Archibald Foster. You freed me from my grim confinement at the theatre. Oh how I hate opera. You have not seen me much of late, but I have seen a great deal of you.

"Allow me to explain further so you may understand what has transpired here. This creature you see before you has been my enemy for a long time. We've been competing for Emily for as long as I care to remember. He beat me in every contest without fail. He even drove me to the Sabbat to find a way of freeing Emily of his control. Well now I have done the same to him, and he has come to us of his own free will. I merely took command of his senses, with the help of my lovely assistant (motioning toward Emily), come here my dear, and drove him out of his mind. It was his choice to seek refuge from me here in the Sabbat. In that you have helped me, though of your own free will as well. Neally used you as his pawns. Indeed, by bringing him here you have committed an extraordinary act of valor. He had corrupted this sweet child (caressing Emily's face) where I always sought to protect her. Your deeds have saved a woman

from an eternity of corruption (Emily smiles to the characters in thanks).

To be sure, Neally came to us of his own free will, so he has pronounced sentence upon his own evils. I must admit however, with great satisfaction, that he did not know the full story. He did not realize that I am the leader of this Pack, and that I have finally returned! Finally, revenge is mine!"

After having been haunted for so long by Jefferson, characters undoubtedly have questions for him that put his defeat of Neally in clearer perspective. Having waited decades for his revenge, Jefferson is happy to explain all his motives and plans. He clearly revels in his victory.

If the characters have not interfered with the ritual, Jefferson offers to Initiate them into the Sabbat as well. The choice is theirs and they are not forced into the Cult if they decline the offer. Should the characters remain within the Camarilla, Jefferson offers them two things for having helped him in the past.

The first is information:

"You have assisted me so I will assist you in return. I have learned that one of your number has become Blood Bound to a powerful Vampire, an Elder who cannot be trusted. I refuse to name your Master for the Bond is a personal affair. It is for you to find the Bond Holder and do with him as you please."

The Master of the Bond is Jefferson himself. He has learned of one of the characters' relationship with Emily. He does not identify himself as the Master of the Bond because he knows the character might try to break it. That could mean constant harassment from the victim, and Jefferson would prefer to live without that trouble. He does admit to the Bond as encouragement for the characters to join the Sabbat. It is the only recourse from a life of Bondage.

Jefferson also offers the characters a medallion. He explains that *"when you decide that the Camarilla's oppression can no longer be endured, you can summon me through this. I shall show you the true nature of the Beast. However, should you summon me for purposes of your own, I shall not be... appreciative."* The medallion is actually magical. The characters need only add a drop of their blood to it and Jefferson will know of their wish to join the Sabbat. The medallion offers lots of story potential. If it is used and the characters are not prepared to join the Sabbat, Jefferson may help them with some problem they face (after all, the characters did free him), but he demands some kind of compensation for time wasted. The Storyteller may determine the exact nature of this penalty.

Emily is also at the scene of Neally's destruction (she's been hiding in the church) and leaves with Jefferson and the gang at the end of the story. The character who loves her may appeal to Emily to stay, but she cannot:

"I am fond of you, but you are no Jefferson. He is like no other man I have ever met. He makes me feel like a woman, and has promised to keep me with him always. Last time I made the

mistake of going with Neally instead of him, I won't make the same mistake twice. I must be with him. I'm sorry."

Nothing the amorous character says can change Emily's mind. She believes that Jefferson will restore her humanity and desires that above anything else.

If the characters escape the scene of the Initiation, they go without pursuit. Jefferson is thankful for the characters' help in his plans so does not persecute them as Camarilla pagans. When the characters are driving back to the city the Sabbat bikers appear some distance behind them. The bikers gain on the car regardless of what the characters do. When Jefferson rides past on his bike, the characters see Emily on the back. Jefferson tosses the medallion described above through a window, or hangs it on the antenna. He shouts: *"Use it when you can no longer bear the Camarilla!"* As Jefferson rides off ahead, Bach rides past the characters. Strapped to the back of his bike is Neally. The former Elder is wild eyed and manic. The amount of rope used to tie him down proves that Neally has lost his Humanity and is one of the Sabbat. The rest of the gang rides past the car, waves, and disappears into the distance.

The characters might also have second thoughts about giving Neally to the Sabbat, particularly after they hear Neally's cries for help. The only way to save Neally is to snatch him from the scene of the Initiation. The characters have to go through the entire Sabbat gang to do it. The characters might even get away, but their efforts to free Neally are useless. Jefferson still has Neally under Blood Bond. Jefferson would rather Neally join the Sabbat by his own choice, but Jefferson will command Neally to return and resume the indoctrination. This alternative of command is not as satisfying and the first, but still wins Jefferson his revenge. Thus, when the characters are on the run with Neally, Neally suddenly stops and runs back to the church. To stop him the characters have to immobilize him. Neally fights to get back to the Sabbat, though, and it isn't long before the bikers arrive to reclaim him from the group.

Though the characters may interrupt the ceremony by trying to rescue Neally, Jefferson isn't angered. He lets the characters escape, indebted to them for his own rescue. He does, however, throw the medallion after them, calling; *"You run from us now friends, but one day you will run to the freedom of the Beast. Use this then to find me."* The medallion should land near one of the fleeing characters, who may pick it up.

If they want to see the Initiation ritual through, the characters may continue to watch. As the Sabbat stare at the grave, its surface begins to tremble. A fist then breaks through. The hand is black with soil and has nails extended to an unnatural length. The hand is followed by the writhing, contorted form of Neally. The Vampire has survived the Initiation and has lost all his Humanity. He is now of the Sabbat. Characters watching Neally emerge must make a Humanity test. Those that fail their roll lose a point of Humanity, *permanently!* The scene is not meant for the eyes of those who try to deny their Beast. The



Sabbat, on the other hand, leap about, whooping and hollering at Neally's rise.

His revenge complete, Jefferson shows his true identity. He simultaneously calls toward the church. A figure appears from a low window. Characters making a Perception success of 7+ recognize the figure as Emily. The character who loves her may recognize her with a success of 5+. As Neally had abandoned Emily when the Blood Hunt was called against him, Jefferson invited her to join him at his Haven (the Sabbat barn). During Neally's Initiation Emily remains under Jefferson's orders to remain within the church. Once Neally is converted and his hold over Emily broken, Jefferson calls her out. Emily is overjoyed with the sight of Neally wild and cringing on the ground. She then embraces Jefferson as her new Master.

The character who is in love with Emily might try and escape with her, but Jefferson does not allow that to happen. He has his Retainers hunt the character down. The character's only chance of escape is to out run the bikers. That is difficult, though, as Emily fights the character. She is not Blood Bound to Jefferson, but would prefer to stay with him than the character. If the character truly loves Emily he may concede to her requests, not wanting to hurt her. Jefferson understands how a man can be so obsessed with Emily. He therefore does not have the character killed, but warns him against coming between him and Emily again, *"I will let you live now for I owe you a service. But, should you court Emily again I will leave you staked in the earth, never to see the night again."* Jefferson's intentions for Emily are completely honorable. He wants to preserve her beauty and, if possible, restore her humanity. Jefferson will admit to these intentions if it makes the lovesick character feel any better about losing Emily.

Since Emily's lover is actually Blood Bound to Jefferson, the Sabbat could command the character to stay away from Emily. Jefferson, better than anyone, has learned to understand the anguish a Blood Bond can cause over time. He would prefer to leave the character his own will than to force actions upon the poor fellow.

Once the characters have witnessed Neally's Initiation and have learned the truth of events behind it, Jefferson and the Sabbat prepare to leave. The gang's bikes are parked on the far side of the church. One biker relinquishes his bike to Jefferson and rides on the back of another. Jefferson removes his antiquated jacket and puts on a black leather one. Emily rides behind Jefferson. If it has not yet been offered, this is the point at which Jefferson gives the characters the medallion.

Since the characters see the Initiation through to its end, they learn that Neally was actually the greater of two evils in this old feud. The characters may therefore take heart for having done some good in arranging his defeat, even though they intended to help him. Thus, by story's end, the characters regain 5 points of Willpower. If one of the characters loved Emily and has since lost her, he gains no Willpower for defeating Neally.

By the end of this story the characters reach a status quo. They have not been overtly harmed by anyone, nor have they been directly manipulated. This is a rather encouraging ending! If you want the story to take a darker twist, the Sabbat could intend to Initiate the characters along with Neally. Having seen Jefferson, the characters know he is alive, and, having run with the motorcycle gang, the characters are deemed too familiar with Sabbat ways to be let free. You therefore might add a few open graves that have been dug toward the back of the cemetery. The characters might even be willing to join the Sabbat, but it is more likely that they will fight for their right to choose. The only way for the characters to be pardoned is to appeal for mercy from Jefferson, reminding him of the invaluable service done him back at the theatre. A Manipulation + Subterfuge roll is required. If it is 6+, Jefferson lets the characters go, regardless of the consequences, but he makes it clear that he no longer owes any favors.

If the characters are angered by having been made pawns, they may destroy Neally after he climbs from the ground. His revenge cut short, Jefferson is enraged and is sure to force the characters into graves. To get revenge on them, he makes them Sabbat, and his subjects.

Epilogue

The characters may have sacrificed Neally to the Sabbat and lived to tell of it, but now they are in more trouble with Lodin. Word gets to him of the Vampires' little jaunt with the Sabbat. He's furious that they would break the Masquerade again. Lodin is also concerned by the disappearance of Neally. If he has any inkling that the characters were involved in Neally's defection, the Prince gives them no quarter. Thus, a couple days after the Sabbat ritual, Lodin's Retainers hunt the characters down and bring them to the Prince's Haven once again.

As punishment for the characters' breach of the Masquerade, they are made to drink of Lodin's blood once again, unless this would make them Blood Bound to the Prince. In this case, he will probably call a Blood Hunt against them. If the characters are tied to Neally's disappearance, Lodin definitely calls a Blood Hunt against them. He lets them leave his Haven alive, and if they can survive the Hunt, the characters are deemed innocent.

However, the characters can bargain their way out of punishment. The characters may claim to have witnessed a Sabbat Initiation, so know some secrets toward controlling the Blood Bond. (Note that the characters don't know all the Sabbat's secrets, so cannot break Blood Bonds on their own.) This information is important to Lodin, who would love to be allowed to Blood Bound at least some of Chicago's Kindred. Thus, he listens to the characters' information, hoping to be better able to convince Chicago's Primogen that he should be allowed to make such Bonds (after all, if they can be broken they are not so powerful). In return for this information Lodin is

willing to let the characters go. Naturally, the Prince does not explain why he wants the characters' information. When they are released, the characters should be sufficiently mystified, and maybe a little frightened. There is no telling what Lodin might have up his sleeve, and no telling how it might involve the characters.

The characters can also avoid punishment by utilizing information Lorraine or Neally has revealed. If the Prince can be blackmailed with some dark secret, he pardons the characters. He will not tolerate continued manipulation though, so if the characters try to blackmail him again he will have them destroyed, regardless of the consequences.

This story must come to an end, but its legacy lives on. There are a few stories that may spin off from *Blood Bond*:

- The character in love with Emily might pursue her. That means coming in direct conflict Jefferson and his Sabbat gang. The character's pursuit leads him to the California Free State where neither Camarilla nor Sabbat hold power. Even if the character does not pursue his love, Emily and Jefferson could turn up in Chicago again. Jefferson definitely turns up if the characters use the medallion.

- If Neally told the rumors of a shaman, the characters might travel to Colorado to restore their humanity. You can make of her legend as you please. The Shaman could be a hoax, a sham, or genuine. If genuine, her existence in Werewolf infested country has to be explained. Maybe she is a Werewolf herself, but is willing to free the Vampires of their curse. The process might mean actual consumption of the characters, resulting in the consumption of the Beast within.

CHARACTER DESCRIPTIONS

JEFFERSON FOSTER

Apparent Age: 30 (Born: 1866)

The Embrace: 1897

Generation: Ninth

Clan: Sabbat (previously Ventrue)

Description: A product of late 19th Century American high-culture, Jefferson still belongs to that age of dress and manner. He wears the fineries of an aristocrat and speaks with a slightly affected air. His hair is neatly trimmed but is not in style by modern standards; he has long sideburns, a pony tail and mustache.

Though Jefferson is usually composed and charming, he is quick to anger and reveals his Bestial side with little provocation — a result of being Sabbat.

Demeanor: Director

Nature: Architect

Notes: After getting his revenge against Neally, Jefferson intends to take Emily to California. There he plans to set up his own Princedom, but one in which Vampires are free to control their own fates — none will be forced to join the Sabbat and none may follow any dictates other than those which maintain the peace.

Roleplaying Tips: Stare directly at people you address and make them know that you are in charge, regardless of who holds official power. Pace about when explaining your machinations, pausing to allow others to gasp at your brilliance. Though you are potent and know it, you still acknowledge the achievements of others, and are friendly with those who help you.

NEALLY EDWARDS (*Blood Bound*)

Description: While Neally is under the direct mental control of Jefferson he gains Attributes and Disciplines he does not usually have. These added powers derive from Jefferson's blood, which courses through Neally veins. When controlled by Jefferson, he has the following additional Disciplines: Celerity 2, Potence 3, Presence 3 and Obfuscate 4. While controlled his Humanity also drops to 2.

When under Jefferson's control, Neally's Beast clearly manifests itself. His eyes are wild, his hair disheveled, his fingernails long and his fangs gleaming.

Roleplaying Tips: When under Jefferson's control snarl a lot and growl out your words. Your chest heaves up and down as adrenaline courses through your body. You can never stand in one spot for long and you lash out at minor annoyances, like insects.

EMILY CARTER

Apparent Age: 24

Description: Emily is a shapely, alluring beauty. Her long black hair cascades over her shoulders and around her tender throat. Her ruby red lips command the attention of any man and her deep brown eyes could swallow him whole.

Demeanor: Conformist

Nature: Bon Vivant

Notes: Emily did not want to be a Ghoul. The trauma of her change, as well as the trauma of Neally's abuses eventually caused a perversion of Emily's once-sweet naivete. She now lusts after sexual encounters and cannot control her desires. Though she enjoys physical encounters, Emily does feel guilt for them and longs to be innocent and human again. Jefferson promises to fulfill that hope.

Roleplaying Tips: Press close to any characters you meet. Catch their eyes with a demure look and lick your lips in a sensual way. You are available for an affair and advertise that fact.

BECKY

Apparent Age: 7

The Embrace: A couple days ago

Generation: Ninth

Clan: Ventrue

Description: Becky is a small black girl of endearing charm and innocence. When the characters first meet her she wears pyjamas and clutches desperately to her teddy bear, Miss Missy (which has only one eye). Though her eyes are wide and sweet, her face round and soft and her voice gentle, Becky is Kindred and can't help but bear teeth and become Bestial when frightened or angered.

Demeanor: Child

Nature: Child

Notes: Recently Embraced, Becky has yet to come to terms with her new "life". Once she has, though, she could return to the characters as either friend or enemy, depending on how nasty the Storyteller is. She may be thankful for the characters' help in saving her from Neally, or she may hate the group, angered at all who were involved in her change.

BACH

Apparent Age: 27 (Born: 1931)

The Embrace: 1958

Generation: Tenth

Description: Bach is a powerfully built, sports black leathers and wears a leather "pilot" cap on his head. His hair is medium length and he's clean shaven. A long scar runs down Bach's right cheek and ends at his mouth which is twisted into a perpetual surly grimace.

Demeanor: Rebel

Nature: Visionary

Notes: Bach is the acting leader of the Sabbat gang. He was embraced years ago when he was a art teacher. His Sire was Sabbat and showed him the freedoms of the Beast. With his newfound power Bach, as his Sire nicknamed him, quickly gained authority among his kind. His greatest ideal is to show others the freedom of mind to be found in the Beast.

A Sabbat by nature, Bach is quick to become Frenzied. Even the sight of a fight is enough to rouse his animal spirit.

Roleplaying Tips: Bach is an impassioned speaker who shouts to command attention and thrusts his fists in the air to make his point. Laugh at anything violent you see or take part in. Solid blows made against you only heighten your appreciation for the Beast — you thank your opponent for hitting you and return the favor.

THE SABBAT GANG

The gang consists of seven wild Kindred who revel in any form of violence and danger. They are completely unpredictable. They might talk quietly with a character one moment and in the next try and jam his head in a bike's spokes. Though the characters might be accepted by the Sabbat, the characters should constantly fear for their lives while in the gang's presence. In portraying the bikers, think of the wasteland marauders of the first two Mad Max films.

Milwaukee by Night

BARREN STREETS, BARREN HEARTS

BY DUSTIN BROWDER



• • •

*At first the dark streets appear empty, desolate
and eerie in their strange abandonment.
Buildings lie vacant, home to rubble, rats and
nothing more.*

*But a keen eye discerns movement in the gloom.
Shadows begin to dart and dash among the neon
poles, chasing each other in futile games.*

*Drawn by a chill wind from the lakes, dense fog
begins to roll into the roads, collecting in
ominous packs beyond the shadows.*

*A creeping cold begins in the base of the spine,
slowly spreading through the rest of the body. A
coat, pulled tight about the neck, adds little
warmth.*

*Distant noises draw closer. Things only half
heard take on a new life. Sounds not sensed
before become real.*

*The damp wind reaches feverish strength,
menacing everything in its path. Paper,
sweepings and other refuse sail from every
direction, striking sharply at the gutter before
skittering off again.*

*Shapes spin by, seen only through the corner of
the eye. Hands reach for an anchor, but find
nothing more than intangible air.*

*Feet, once firmly planted, tear free of the earth
to join with the offal already launched. Hands
frantically claw for stability, finding nothing
and grasping at dreams.*

*As manic winds shred clothes, the screams of
the lost cry out from beyond.*

*In a maelstrom of madness, who dares embrace
sanity?*

• • •



*Demoniac frenzy, moping melancholy,
And moon-struck madness.*
— John Milton, *Paradise Lost*

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Dedication: This book is dedicated to the Roman slave Spartacus who, in his waging of war, sought only peace.

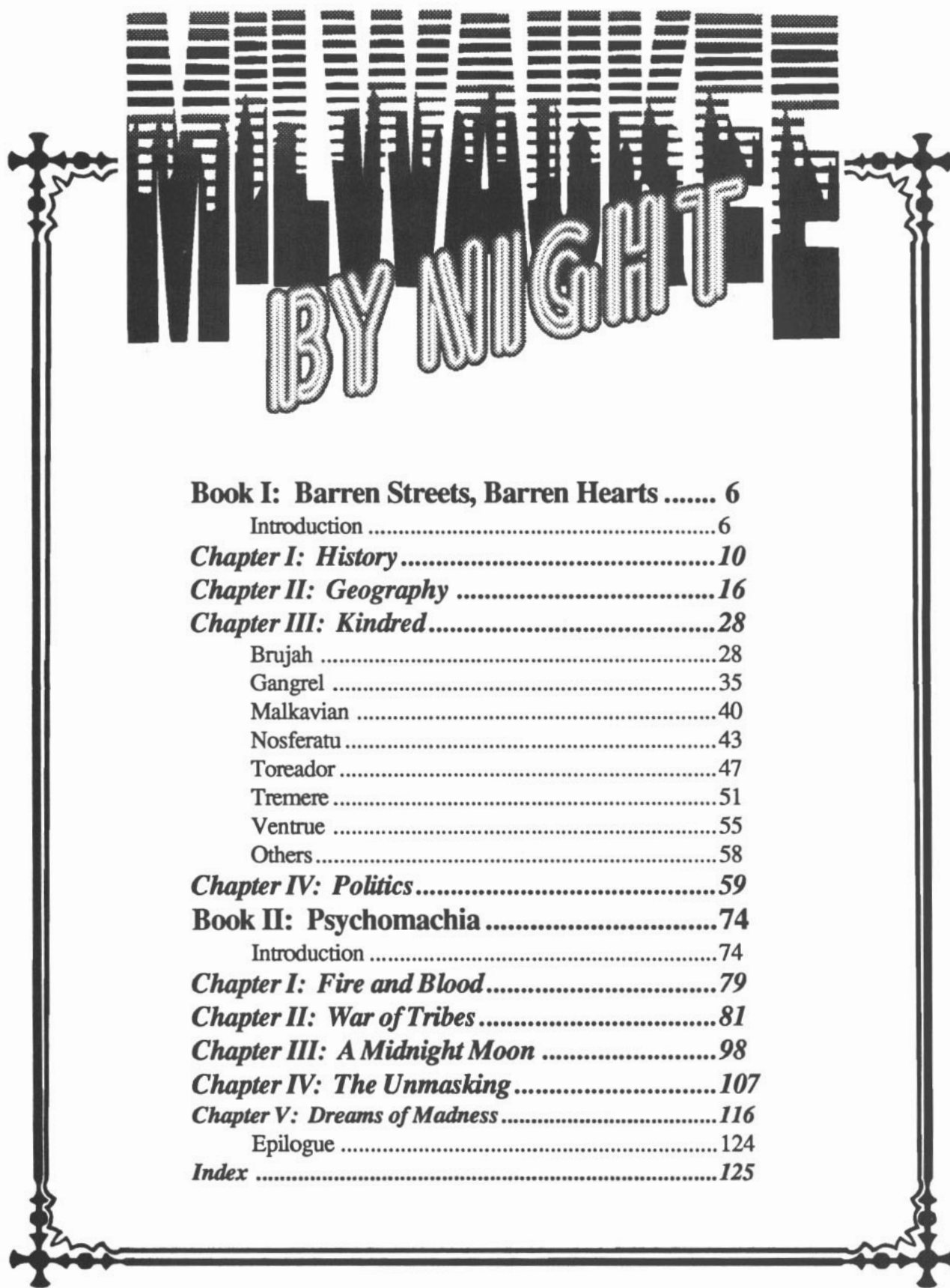
Word From the White Wolf Game Studio:

Believe it or not, White Wolf is moving into an office! Yes, tired of working out of people's apartments and houses, weary of storing boxes of games on friends' porches and in their garages, we've become house broken and domesticated. The gorgeous office space, with a lovely view of towering Stone Mountain (and a nearby industrial park), will be located at 4598 B Stonegate Boulevard, Stone Mountain, GA 30083. Anyone who wants to help us move, let us know. We pay in dog biscuits (why should movers get more than the staff?).

Special, Special Thanks to: The Movers of Doom

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Book I: Barren Streets, Barren Hearts	6
Introduction	6
<i>Chapter I: History</i>	<i>10</i>
<i>Chapter II: Geography</i>	<i>16</i>
<i>Chapter III: Kindred</i>	<i>28</i>
Brujah	28
Gangrel	35
Malkavian	40
Nosferatu	43
Toreador	47
Tremere	51
Ventrue	55
Others	58
<i>Chapter IV: Politics</i>	<i>59</i>
Book II: Psychomachia	74
Introduction	74
<i>Chapter I: Fire and Blood</i>	<i>79</i>
<i>Chapter II: War of Tribes</i>	<i>81</i>
<i>Chapter III: A Midnight Moon</i>	<i>98</i>
<i>Chapter IV: The Unmasking</i>	<i>107</i>
<i>Chapter V: Dreams of Madness</i>	<i>116</i>
Epilogue	124
<i>Index</i>	<i>125</i>

Book One:

Barren Streets, Barren Hearts

Introduction

You claim your city is the product of forces beyond your control. You put the blame on the Lupine, on your insane Prince, on everybody but yourselves. You, the Kindred of Milwaukee, have lived there for over a hundred years; whatever evils breed in that city are your doing. Reform, reduce the number of Kindred in your city or we of the Camarilla will surely take action against you. The Masquerade is at risk and if the fires of the Inquisition return because of you, it will be you who shall pay.

—Justicar Thracs, from a letter to Mark Decker, February 14, 1992

Imagine, if you will, a city shrouded in the stark shadows of sunset. At the edge, their red eyes gleaming in the dusk, the Lupine prepare for their nightly raid while the Anubi, the unsung defenders of Milwaukee, prepare to stem off the Werewolves' bloody attacks. Not far away the Anarchs play for conquest of the streets. Deep within the heart of this city, past the slums, past the beggars, in the glass-steel skyscrapers, the Elders wake from their soothing sleep, unaware of the battle waged every night at the city limits for their safety.

Now the Prince is dead. A victim of his own madness, he left his realm in tatters, pulled between countless factions. Both Undead and mortal are threatened by the war of assassins about to begin among the Kindred of the penthouses as well as the Kindred of the streets. Ancient hatreds are reawakened, new slights are found and old wounds are again reopened — all fuel for the fiery politics in this city of the Damned.

In the dank streets, blown chill by the frozen winds from Lake Michigan, the youngest Vampires muster their strength. Created to serve in older battles, they now have their own strength to challenge their former masters. In their newfound immortality, they are likely to turn on each other in an orgy

of blood, fire and destruction. Some come to save the city, while others only come to destroy.

In the midst of this the characters are cast, to live and die at the whim of chance and fate, or to forge their own weapons to do battle in the night with the Kindred who, like themselves, are the abominations of nature.

City Under Siege

Milwaukee is part of a large cluster of cities resting on the southern shores of Lake Michigan. Only a few miles of land separate Milwaukee from its fellow cities, but for the Kindred it might as well be thousands. Milwaukee is an island of civilization in a sea of barbaric darkness. The Lupine hold a strange fascination for the city and continually attack, allowing few Kindred in and none out. The Kindred of Milwaukee are trapped, and while many are arrogant enough to claim they are safe within the confines of the city, few would set foot past its limits.

The Milwaukee area supports more than 1.4 million mortals and almost 40 Vampires. Cut off from the Camarilla, the Princes of Milwaukee have allowed the population of Kindred to grow very large, fearing no retribution from their masters. Many Neonates, expected to die off quickly, were created to deal with the Lupine while others were made to give Elders protection from their enemies within the city. This has resulted in dreadful overcrowding and has even prompted the Camarilla to consider taking serious action against the city.

Their sheer numbers mean Vampires have affected Milwaukee more than they have most other cities. Milwaukee has been greatly changed from the prosperous little beer capitol on the coast. It is now a haven for the Cainites, and whatever they touch rots and decays away.

Never has such a city been surrounded by darkness and the forces of barbarism. We of the Anubi face death every day while the Elders and even the Anarchs remain ignorant and unaware of the Jyhad fought not more than a few miles from their downtown havens. You say that we risk the Masquerade, that our Prince was mad and that our politics and wars with the Lupine will bring the Inquisition back. I say that you have no idea of the problems that we face here.

— Anubi Leader Mark Decker, from a letter to Justicar Thracs, February 29, 1992

How to Use this Book

None of the material in this book needs to be considered “official.” This book is best used as a source of ideas for your own city or even your own Milwaukee. The more you customize and the more you make the city your own, the more you will enjoy Milwaukee.

Milwaukee as described here is ready to go if you just want to play your Chronicle straight from the pages of this book. All the pertinent historical information (especially how it relates to Vampires) and all the information on the supernatural forces fighting over Milwaukee is also included. Though every attempt has been made to give as much material as possible on Milwaukee, space limitations have limited detail. You may wish to do a little extra research on Milwaukee yourself if you need more detail for your campaign.

The first section in this volume describes Milwaukee of the Gothic-Punk world. The second section is a Story set in Milwaukee designed to introduce you and your players to several important characters. The story also places your Vampires into an important position in the Kindred’s political structure, which will allow them to continue their adventures in Milwaukee. Much of the information in the first book (especially the Politics chapter) is designed to come after the events described in the Story.

If you do not wish to play the Story, you can simply assume it already happened and was completed by another group of Vampires. Alternatively, you can appoint another Vampire Prince or give Merik (the insane Prince from the Story) his sanity back and keep him on as Prince. The source material is designed with political upheaval in mind, but this can easily be removed if you want a quieter city.

Theme

Milwaukee is a city of strife. For over a century the Lupine have threatened its borders, and its own internal politics have always been torn by the wars of Gracis and Hrothulf, two Elders who have warred for over a millennia and for whom Milwaukee was just another battlefield. The conflicts of this city are built into her history and are nearly impossible to ignore or escape.



Though your Chronicle may have several themes, the one you want to stress is the inherent violence of the city. The danger for the Kindred as the Cainites feed on each other or as the Lupine rip through the grim Anubi to raid the Havens of the greatest Elders in the city is very great. War, fire and destruction are inherent to the Milwaukee of the Gothic-Punk world. Rarely do the combatants allow their battle to be viewed by the common eye, but now and again a rash of murders will begin and be hushed up, or a single scapegoat will be found. Thus the violence goes undetected by the mortals, and the city seems safe.

Indeed, for many the city is safe. The average mortal (with an average income) is fairly secure in Milwaukee. However, if the Sabbat were ever to take control or the Lupine were ever to launch a full-scale invasion, everybody would be at risk. Meanwhile, those who would defend the city from such attacks fight and die, knowing that if they only looked the other way and allowed the Sabbat or the Lupine (or some of the Elders) to have their own way, they could be safe like all the mortals around them.

This is the job of your Vampires. They will fight in the Jyhad against the other Vampires and no doubt at some point they will fight off the Lupine. They must play the difficult role of the unknown soldiers who every day risk dying alone, unremembered for their noble deaths. Every once in a while you can allow your players a break. But once they start to relax, a new threat will come from some shadowy corner of the night; a new Elder grabbing power or the Sabbat trying their hand at controlling the city. Character casualties may be high (though that is completely up to you, the Storyteller), and many other Vampires are likely to die as well. This constant warfare among the Cainites and the Lupine will undoubtedly bring out the greatest quest in Milwaukee — the quest for peace.

Mood

Madness dominates Milwaukee. Nothing seems to make sense here. The Elders should stop fighting each other to organize against the Lupine or the Sabbat, but they do not. Nobody can agree on anything. Battles among the Anarchs continue constantly without any obvious reason. The Elders hate each other over past slights and annoyances none understand or can explain. The War of Ages continues here, as the Elders and the Anarchs slay one another in their anger and hatred.

But it is not all that simple. Each faction in these battles will change sides frequently, gaining and losing allies almost by the day in order to gain the best advantage. Nobody can be trusted and nobody is safe; the Vampires in your Troupe may not even trust each other. This is the mood you want to create for Milwaukee. Nothing is sane, nothing makes sense and we all live and die in a world gone mad.

There are several stories that have a similar mood and theme as Milwaukee. These include:

Fiction and Plays:

Heart of Darkness by Joseph Conrad
Lord of the Flies by William Golding
Macbeth by William Shakespeare
The Boat by Stephan Crane
Doctor Faustus by Christopher Marlowe
The Trial by Kafka

Movies:

Apocalypse Now
Midnight Cowboy
Bad Influence
Flatliners

Relations with Chicago

Chicago is the largest city in the area and politically dominates the entire region, both in the mortal world and in the world of the Cainites. Unlike the other smaller cities in the area, Milwaukee has escaped from political domination by Chicago. It is isolated by the patrols of Lupine beseiging the city, and this makes access very difficult or even undesirable. Few Kindred are eager to come to a place they can hardly get to without dying, and so Milwaukee remains independent.

Prince Lodin of Chicago and Prince Merik of Milwaukee were on good terms. They both shared the same desire to build a strong economy which would allow Kindred and mortal to live peacefully together, and both shared similar goals and ideals in the Camarilla. They were both Ventruue and, since their interests rarely clashed, were also the only real friends each other had. Both were isolated politically enough from one another that they could almost talk honestly together without fear of any repercussions in their own city. Lodin would be very angry with anybody who helped to kill Merik.

Other than a few plane trips by Elders for social functions, the two cities have very little contact. Every now and then, an Anarch might brave a drive in through the Outlands or take a chance and fly in from another city, but outsider Kindred in Milwaukee are rare and always draw attention.

The very recent death of the Prince has begun to change this, however. Anarchs in Chicago have begun turning their attentions to their neighbor. Sensing an opportunity to seize a stronghold relatively safe from the grasping hold of Lodin, they have to make overtures to the Kindred of the area. And even older evils are starting to look north . . .

Traveling to Milwaukee

There are very few (if any) truly safe ways in and out of Milwaukee. The Kindred of the city do not often try to leave, and few try to enter. Still, some travel is necessary, and there are many methods (most of which are controlled by Kindred) of entering and leaving. If you want to be secure, the price



is exorbitant (sometimes more than even Vampires can afford) or the favors extreme.

Road is the hardest way to come into town. Three major highways enter Milwaukee. These include I-94 which comes from Chicago to the south, I-43 which comes from the north and I-894 which provides the best connection for the I-94 through corridor. All of these ways are said to be watched by the Lupine and, while many Kindred could pass safely, there are enough random acts of violence to discourage travel. Only the desperate travel these roads in anything but a prearranged truck transport by daylight.

Bus routes are closed to Kindred because the buses frequently travel during the daytime. Railways are predominantly controlled by the Kindred of Chicago and some have arranged for cars that can carry Kindred secretly through Lupine territory without being spotted (or sniffed out) by the Werewolves. Again, this method of travel requires money or a big favor.

Plane travel is the best way to get to Milwaukee. It is usually very dangerous for Kindred to travel by plane (because of the risks of layovers), but a short midnight trip from Chicago is usually pretty safe. This will bring Vam-

pires to Mitchell International Airport. This airport is well watched by the Elders of the city, who want to keep track of all entering and leaves Milwaukee. There is a second airport that is hardly watched at all, but is not well protected from the Lupine.

Sea travel is safe from the Lupine but rather hard on Vampires because it takes so long and the Vampire has to make sure she gets no sun over several days. This is probably the best and most innovative way of getting to Milwaukee, and is a way few Kindred utilize.

Getting Around Milwaukee

There are several ways to travel in Milwaukee once you arrive and most Vampires will already have come with a car or other vehicle. For those who do not own their own vehicles, there are several options.

Taxis are available and charge \$2.50 for the first mile and \$1.25 for each additional mile. You can also take a bus on from the Milwaukee County Transit System. This runs a dollar a trip and can be taken from 6:00 a.m. to 6:45 p.m. There is no train or subway system in Milwaukee. ♣



MCMXCII-II

Chapter One:

History of Milwaukee

*What seest thou else
in the dark backward
and abyssm of time?*

— Shakespeare, *The Tempest*

The Coming

Milwaukee knew the terror of Vampires and Lupines long before white settlers ever came to the area. In the year 1674, Jacques Marquette visited the Amerind settlement of Manhanawaukee-Seepe, at the time nothing more than a gathering place for the many Indian tribes living around Lake Michigan. Among Marquette's party was a very disturbing man who called himself Petre Dubois. Among his most unnerving qualities was the way he always disappeared right before dawn, saying he would scout ahead for the coming day. Nobody would see him until the following evening when he would return. He never seemed to sleep and one of the sentries once swore he saw Petre trotting towards their encampment from the way they had come, not from ahead, as though he had not been scouting ahead at all.

When Marquette and his party encountered the Chippewa, Petre Dubois disappeared for the final time. Pere Marquette stayed for an extra week to search for Petre in the hope that the scout would just show up out of the blue as he always did. Soon, however, Marquette was forced to move on, and Petre Dubois was soon forgotten. Now even the history books do not remember him.

Petre's real name was Hrothulf, a Dane born and Embraced in fifth-century England just before Rome withdrew the forces it had stationed there. He was transformed by a Roman general called Marius who had supposedly died in battle many years earlier. Marius respected Hrothulf for his strength and character and hoped Hrothulf would make a fine bodyguard. The Dane hated Marius for his decadence

and corruption and finally slew him. Hrothulf has been the subject of much torment from his blood-brother Gracis Nostinus, a Childe of Marius, ever since (see their separate descriptions in the Kindred chapter). Thus as soon as the New World opened up to explorers, Hrothulf came here. He married into the tribe called the Chippewa and they revered him as a man of medicine.

Hrothulf Embraced Chiclena, his wife, and taught her much about the ways of the Kindred. However, Chiclena was not as wise as Hrothulf had hoped. Soon a war broke out between the Chippewa and the Menominee, another area tribe. Chiclena Embraced several of the braves of the Chippewa to insure their victory. The war was quickly won and the Chippewa took their spoils in the form of human blood. Hrothulf, horrified at the realization that everything he touched seemed to turn to evil, fled into the woods, not to be heard from for several hundred years.

Meanwhile, Chiclena had been ostracized from her village, along with her vampiric warriors and their mortal supporters. They rampaged the land for several years until finally the last of the Menominee called upon the ancient spirits for help. What they got may have been an answer to their prayer or simply a coincidence. An outcast Lupine named Usla and his followers arrived from far to the south. They gladly agreed to help the Menominee in exchange for food and a good night's rest.

For several months the war between the Menominee and Chiclena's Childer took the form of terrorist attacks by Werewolves and Vampires against the others' mortal allies. In this fighting the Lupines proved the better despite their



For the next century, however, Lupines began coming to the area in great numbers. Outcasts and renegades from the few North American clans began converging on the area, and soon Werewolves from Europe also began to appear. None could (or would) explain their reason for coming to any of the area's natives, but the story of Usla became a popular rationale.

Through all this Hrothulf stayed hidden, carefully on the watch for his old foes. He discovered another, more powerful Cainite to the south, and became even more cautious. When he heard rumors that the Pale Wolf to the South had been killed, he came out of hiding and began the process of attracting mortals to the area in hopes of gaining supporters to use in his inevitable war against his enemies.

The Milwaukee area soon became a fur trader outpost, and French-Canadian fur traders came to trade their goods to the Indians. One of these traders, a man called Solomon Juneau, founded Juneautown in 1818. In 1834 Byron Kilbourn founded Kilbourntown to the west of the river. These two towns were to serve as the basis for the Milwaukee area in later years. Hrothulf moved into Juneautown soon after its creation, and he quickly dominated the city's leaders.

inferior numbers, and soon Chiclena's few mortal followers had been killed off. In a night of vengeance, she and her progeny attacked the Menominee, and the battle was vicious and decisive.

Both supernatural armies took heavy losses until only Usla was left among the Werewolves, while the Kindred numbered only Chiclena and her first two converts. Chiclena had held back from the fighting until now, and despite Usla's immense abilities as a warrior, he quickly found himself on the verge of defeat. Before Chiclena could get a death grip on his throat, however, Usla managed to play his trump card.

After having been driven from his old home when his challenge of the pack leader failed, Usla had managed to steal the strength of his tribe's totem and the mystical defenses of another North American tribe. Aided by the totems, the Talon of the Eagle and the Eye of the Coyote, he lashed out at Chiclena and her two Brood members. Immediately the plain on which they fought turned pitch black, and a high-pitched shrieking shook the ground. Streaks of red light tore through the dark, leaving gashes in the earth and tearing down trees. Those members of the Menominee watching the battle from afar quaked with fear until just before dawn, when the shrieking suddenly stopped. When they cautiously walked on the field of battle, they found the Vampires' horribly mutilated corpses and the bodies of most of the Werewolves. Of Usla there was no sign, nor did they every see him again.



The Marquette Mystery

The first Tremere to visit Milwaukee were amazed to discover a "magic-dead" area, seemingly centered on Marquette University. His studies of the phenomenon were interrupted by prowling Lupines, and he fled the area, barely escaping with his life. Since then the Tremere have sent a number of their Clan to unravel this mystery, but to date the reason for this null zone remains a mystery thanks to the constant interference of Lupines, Anarchs and, more recently, Magi.

The null zone extends throughout the Marquette campus, north past Mount Sinai Medical Center, west to the Children's Hospital of Wisconsin and south almost to the Menomonee River. Within this area Thaumaturgical rituals fail completely, while anyone attempting to use any of the paths must make a Willpower roll against a difficulty of 10. Failing the roll means the power did not manifest, while botched rolls cause aggravated wounds — one for every botch the character rolled more than successes. The form of the damage depends on the path used (thus the Lure of Flames causes burns and Movement of the Mind causes the character to appear as though she plummeted from great heights).

Tremere debates about the area have been further confused by the discovery that Auspex seems to operate more easily here than anywhere else. All uses of Auspex are made with one less to the difficulty. However, botches affect the user as if he botched a roll to use Thaumaturgy. In addition, the Auspexer who suffers multiple botches is "marked" and Lupines coming in contact with him in either human or wolf form will notice him not only as a Vampire but one who has been extremely close to items of Lupine power.

What the Tremere have yet to notice is that the Discipline of Protean is also more effective in this area. Transformation abilities used here do not require the expenditure of blood, while other abilities (Gleam of

Red Eyes and Wolf's Claws) seem to activate almost on their own when someone with the discipline enters the area.

The center of the mystical disturbance is the spot where the Werewolf Usla buried his two totems before his death. He shaped the mighty relics into his own hand and left eye, and buried them deep under the earth. Then he crawled off to die within the waters of Lake Michigan.

The presence of the two totems has attracted members of both the Eagle and Coyote tribes, and the two forces of Werewolves, still blaming each other for the theft of the items, have carried out their own war for the past several centuries. Additionally, in the 1960s the site caught the attention of a mighty Magus, who had a medieval chapel of strong mystical might brought to the center of the zone in order to facilitate his study of the area. He was later slain by Lupines, but his chapel still stands over the area where the totems are buried.

Any Kindred who should recover the totems would find herself with two incredibly potent items . . . and the hatred of all Lupines. While the totem pieces could serve to make her almost unbeatable by other Kindred, Lupines would hunt her day and night. The powers of these totems are bound only by the Storyteller's wishes, but some of the gifts they can give include heightened attributes (perhaps even doubling them), a protection from spirits and magic, an incredible ability with numerous disciplines (especially Protean) and a special ability to tie into the spirit plane.

However, remember that these are more than nonsentient magic items. They are parts of spiritual wholes, incomplete without them. For instance, while the Talon of the Eagle is not intelligent as Kindred define the term, it is made up of parts of all the Eagle followers who died before it was stolen. It has a natural attraction to returning to where it belongs (the actual Eagle on the Spirit plane) and any who hold it will feel this pull. ♣

Lords of Two Cities

Hrothulf, the only Vampire in the area, became Prince of Juneautown, and several French Kindred moved to the town from Canada. When Kilbourntown was founded in 1834 he attempted to move into there as well. No sooner was the attempt made than Hrothulf discovered Kilbourn already had a Prince — Hrothulf's old enemy, Gracis Nositinus, who had taken over while Hrothulf had been scouting the growing settlements to the south. Hrothulf feared for his life and kept a low profile for several years until he discovered Gracis had been forced to flee Europe without any of his allies and had come to America alone.

Hrothulf saw his chance to destroy Gracis and bring peace to his own life, while Gracis hoped his ancient foe's long isolation in the new world would make him incautious. The two old brothers began to wage a secret war of assassins. Murder led to murder and attack provoked attack. By 1840 the few Kindred in the area other than Hrothulf and Gracis were dead. The two were forced to carry on the battle with their mortal contacts. Soon a rivalry began to develop between the two towns — supposedly over the payment for building the bridges that connected them. In fact this was just an excuse fabricated by the Vampires to use the mortals to continue their war.

The Cainites maneuvered their pawns well. Soon citizens of one town could not enter the other without carrying a white flag for protection. Kindred all over the New World heard of the combat and refused to go there for fear of facing the final death if they got within reach of this insane battle. The Camarilla warned them to stop several times, but they did not. In 1845 Gracis induced a riot, and the bridges were destroyed. The citizens of Kilbourntown (at the manipulation of Gracis) also aimed a loaded cannon at Juneautown but never fired.

Hrothulf and Gracis had managed to carry out their war for so long due to the weakness of the Camarilla in North America, but the appearance of a Nosferatu Justicar forced Hrothulf to call a cease fire with Gracis, and Gracis agreed. Indeed, the Nosferatu forced the two to take their war underground, where they learned to carry out their battles quietly and subtly.

During this time, the mortals took some initiative of their own. The two cities were united, and Solomon Juneau was elected mayor. The two Vampires were shocked (and somewhat amused) that a mortal could thwart their little war so easily. The citizens would not fight an intra-city civil war, so Gracis left to gather his forces elsewhere. Hrothulf no longer desired the position of Prince, so he stepped down. Life for the people of Milwaukee went back to normal.

The Bloody Peace

Kindred came to the new city in substantial numbers once the war ended, hoping to both gain power in a now-princeless city and to gain a taste of Lupine Vitæ, rumored to give its drinker great strength. The battles they fought with the aggressive Lupine decreased their numbers, but they grew strong in the face of danger. There was a long war to determine who the new Prince might be, and finally in 1865 Erik Pointene, a French Vampire who had travelled extensively in South America, took control. He was a strong and dangerous Prince. Any breaking of the traditions was often punished with death, and there were several Blood Hunts called during this Prince's reign. Yet he was well liked because he kept the peace and proved to be a brave fighter against the Lupine.

Milwaukee's Vampires fought off several Lupine invasions during the next 40 years. The Kindred always won until the invasion on New Year's Eve 1900. The Kindred were not keeping proper watch on their borders, a fact which has never been properly explained, and the Lupine got well into the city before the alarm was raised and the defenses mustered. The Prince died in the defense of his palace. Terence Merik led a counter-attack and the Prince's body was captured from the foe, but nothing could be done for him. Merik was largely responsible for the defense of Milwaukee that night. If he had not organized the Kindred so quickly, Milwaukee would soon have ceased to be a home to any Kindred.

Immediately after this, the Elders attempted to elect a new Prince. Many favored Merik. However, Hrothulf understood Merik to be strong of body but weak of mind. He opposed Merik's appointment and ultimately forced a stalemate in the Council of Elders. Hrothulf and his allies favored the appointment of Edward Austin. Edward had been a hero in the American Revolution before he was Embraced and had attended a number of fine universities. He seemed strong and, more importantly, he was capable of leading rather than forcing.

Edward was not appointed. Rather, a war among the Elders on the two sides began. It was during this time that the dueling grounds were set up. These places are scattered across the city and are usually situated so it is difficult to hide friends nearby. Kindred are forced to come alone to do battle against their foes. These places are usually isolated enough that the police and other mortals are not much of a threat. Often the Vampires are in control of the police stations in these areas, and the police will be subtly directed away from these areas during duels.

The war lasted for approximately five years. In 1906 Hrothulf took control after Edward Austin was slain by an unknown faction. It was just recently that Merik married his Gangrel wife, so it is thought the assassin was a Lupine working for Merik. Hrothulf was just too old to be safely opposed in pitch battle, and all the other Elders gave way before him when he crowned himself Prince. Hrothulf ruled well over a troubled town. The Lupine attempted several more attacks but were defeated each time.

Dueling

Dueling amongst the Cainites was an ancient and honored practice until the rise of the Camarilla. The most common form, known as Shamash-napishtim or the Trials of Death, involves the two duelers digging their fangs deep into each other's throats and drinking until one is drained. Each dueler rolls Strength + Potence against a difficulty of the opponent's Stamina + Fortitude. The number of successes equals the number of Blood Points taken (blood can also be used to increase Strength or Stamina during the duel). These duels usually went on until one participant was killed, though submission would occasionally be accepted.

Other forms of dueling included stake fights, where the loser was paralyzed and at the mercy of the victor, and torch battles. These were often carried out around one or more big bonfires and ended not infrequently with the final deaths of both participants. The current Anarch duels in Milwaukee are usually stake fights, though others are also practiced. Dueling is usually considered a violation of Camarilla tradition and is as punishable as the area's prince wants it to be.☿

In 1923 a European Kindred assassin almost succeeded in slaying Hrothulf. Hrothulf took this as an announcement that Gracis was bringing in friends and allies from Europe. As a Prince, Hrothulf feared he would have many enemies amongst the Vampires of Milwaukee who would gladly work with Gracis to overthrow him. To remove the possibility that Gracis' strength might grow even larger, Hrothulf resigned his position and another secret war began.

This time many of the Vampires were forced to make Neonates to do battle for them. The Childer of the 20th century were more rebellious than the Childer of old, and many of these Neonates rebelled even before the war was over. It is from this era that many of Milwaukee's Anarchs came. Most of the Anarchs from this period have been forced to flee Milwaukee and take up residence elsewhere; still, the most powerful Anarchs are from this period, and they often lead their younger brethren in conflict with the Elders.

This war lasted until 1925, when Lyle Rickson took control of the city with the half-hearted support of the Elders. Shortly after assuming power, rumors began to spread that Lyle was a member of the Sabbat. He was not popular anyway, and few were surprised when Merik forced Rickson to surrender the city in 1930. Merik had made a great deal of money in liquor from Canada, and his Mafia connections were strong. He used this strength to secure his position as Prince and banish Rickson.

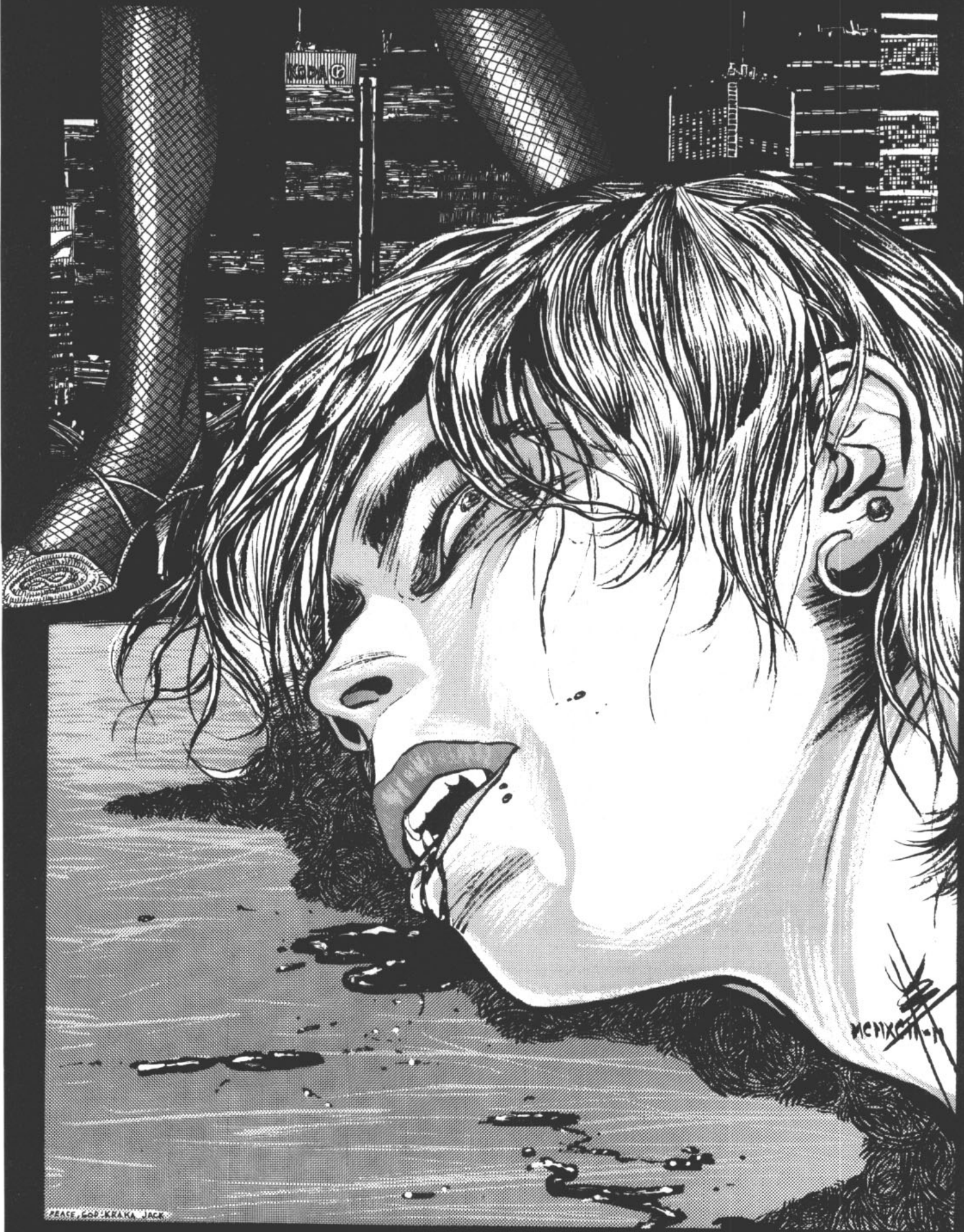
Solace of the Insane

Merik has been in control ever since. The Lupine attacks have been fewer and weaker since his arrival. Merik used his wife's connections to maneuver one pack of Werewolves against another. They fight one another so frequently they have little energy to turn against Milwaukee. This made Merik a very popular Prince, and the Council of Elders rarely voted against him.

During this time, the assets of Milwaukee have become more and more concentrated in the hands of a few. Only the numerous breweries remain out of the control of the Undead, but the city's other profit centers operate primarily for the benefit of the Kindred. Banks, hotels, trading companies—all have at least one Vampire operating behind the scenes. Denied the opportunity to operate effectively in more national businesses because of the Lupine siege, they have used the years to solidify their control of the city. While their mortal retainers could enter and leave the city at will, they proved unable to give the Cainites of Milwaukee anything more than a foothold in national and international commerce.

With the advent of computers and their assistance in business, some of Milwaukee's Kindred have had more success in branching out their financial interests, which has in turn allowed mortals to regain some control of the city's businesses. With the death of Merik, anything is possible.✚





PEACE, GOD, KRANKA JACK

Chapter Two:

Geography

The world is full of obvious things which nobody by any chance ever observes.

— Sherlock Holmes, *Hound of the Baskervilles*

Milwaukee is a city of extremes. It holds many rich in its penthouses, but it houses many more people in its slums. Some mortals think of Milwaukee as a clean and prosperous city. Those aware of the truth of this Gothic-Punk world know the city's wholesome exterior hides a much darker truth. The prosperity of Milwaukee is a thin veil covering its poverty and despair.

Thanks to the interminable wars of the Undead, it stands as a city dominated by the few elite rich and crowded with the many hungry poor. Nobody cares for the poor; not the politicians, not the business men, not the rich, not even the poor care for the poor. They prey on each other and fight for the right to escape the ghettos and slums no matter what the cost to their neighbors. The result is rampant crime and a land where only a precious few find a way to escape the slums. Their very existence seems but a rumor to taunt the trapped.

When describing Milwaukee you want to emphasize the dramatic difference in wealth. This will lend Milwaukee a foul, distasteful feel. Describe limos rolling down trash-strewn streets, stopping only for the occupants to buy drugs or a human for their sexual pleasure. Tall, sleek, glass and black-steel highrises tower over old wood and shingle tene-

Basic Information

Population: 628,088, metropolitan area 1,607,183

Vampire population: 30-40 (not including possible unknowns)

Newspapers: *Milwaukee Sentinel* (morning daily), *Milwaukee Journal* (afternoon daily).

Weather: Milwaukee manages to avoid extremes of temperatures thanks to Lake Michigan. The average temperature in January is 22 degrees Fahrenheit and the average temperature in July is 71 degrees Fahrenheit.

ments where broken windows and wet laundry hang from the windows. Horse-driven buggies filled with beautiful women and dashing young men take a scenic ride to the movies while their laughter drowns out a blind man's plea for a quarter. This is the effect the Kindred have on a city. Their long lives would be horrible if they stopped to look at human misery, so it is ignored and they encourage others to ignore it as well.

The Barrens and the Airports

These areas are the first a new Kindred is likely to see upon arriving in Milwaukee. The Barrens covers everything but downtown and the Outlands. This is the territory of the Anarchs. It is here they hold their major battles, downtown being too well watched by the Elders to wage war. The Barrens are also the last safe place before the Outlands. Still, the Lupine sometimes creep into the Barrens to surprise and attack lone Cainites. And, of course, the Barrens are not completely devoid of interests for the Vampires. There are always hunting grounds between tenements and night clubs, hidden in out-of-the-way corners seemingly specially designed to attract the Kindred.



Special Locations

The two most important features of the Barrens are its airports. The larger is Mitchell International, commonly used by Kindred wishing to enter the city. Council members commonly come here to meet visiting dignitaries from other cities. The Nosferatu Parovich and the Ventrué Gracis both watch this airport very closely with their spy networks. While it may seem unusual for airports to receive so much attention by Cainites, for Milwaukee it is necessary. Trains and automobiles all have to pass through Lupine territory to arrive in Milwaukee, and this makes travel by these methods dangerous. With the land routes blocked, boat and plane are the only ways to get to Milwaukee. Planes often take only one night to get to Milwaukee, simplifying travel immensely.

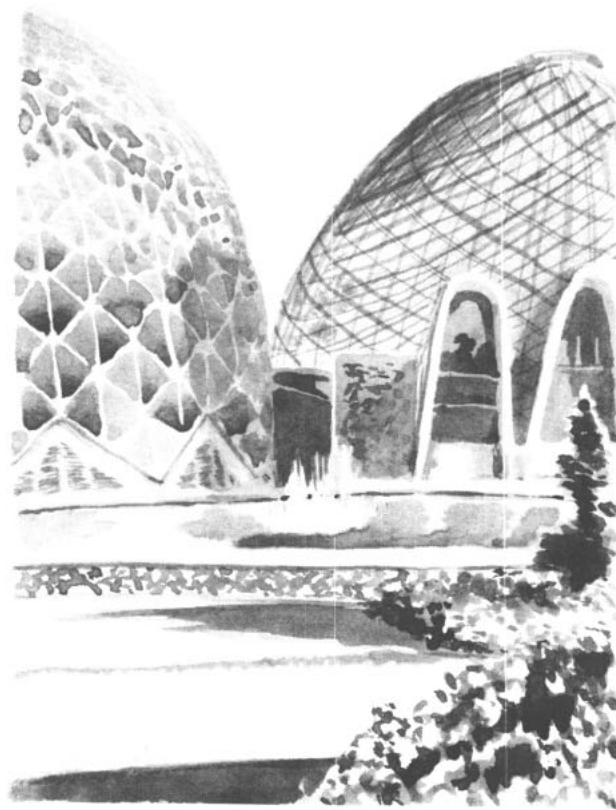
The second airport in the Barrens is Timmerman Airport. Located almost on the opposite side of the city, this airport is dangerously close to the Outlands and is rarely used by Kindred. However, its lack of use means it is usually unwatched, and there are some Kindred willing to risk the Lupine to insure a secret arrival at Milwaukee. The Anarchs know the place well and often make trips to pick up a friend or new ally from this airport. Though it is not commonly known, some Elders do the same.

To the north of Timmerman is Good Hope Road. This marks the boundary of Kindred-controlled territory. To the north is nothing but the Outlands, and then a traveller comes on Lupine territory. The Gangrel Mark Decker and the Anubi often use this road as a patrol route, and it is one of the first places Kindred go if they wish to speak with Decker and

his Gangrel guard. What makes it all the more dangerous are all the country clubs lining the length of this road (Brynwood and Tripoli are the largest two) which make perfect ambush spots for Lupine who have an advantage in the woods. Anarchs sometimes dare each other to travel the length of this street to test courage, and this is a common method of establishing social position (especially among the Blood Brothers). Anarchs will say they have "*Done Good Hope*," and those few who have done it five times consider themselves Aces.

Just to the south of Good Hope lies Graceland Cemetery. This cemetery (like many others across Milwaukee) is one of the famous dueling grounds. During the early part of the 20th century the Elders used to challenge one another to duels and fight them at these places. Now the Anarchs present too much of a threat to the Elders, and they dare not come out this far from Downtown. The Anarchs might well interfere in any duel, so these grounds are no longer commonly used. Surprisingly, the Anarchs have taken up this old tradition (probably because the Elders abandoned it) and now fight their own duels on these grounds. Anarchs spend many hours in these graveyards, studying them so they will know the terrain perfectly should they ever need to fight there.

Not far from the Graceland Cemetery is the U.S. Army Reserve Center. This area was declared off limits by Merik and will likely stay that way no matter who the new Prince



is. The F.B.I. has been snooping around Milwaukee for a few months now and it is known that they have a center of operations in this Reserve Center. The Kindred are not certain if the F.B.I. has any knowledge of them, but they are afraid and do not want to give them any help in case they are looking for Vampires. The base itself does not have extreme security, but it is a military base and there are fences, barbed wire and guards to deter the curious.

On West Townsend Street next to Wanderers Rest Cemetery is a small dance bar called Jungleman. This establishment is actually owned by a very powerful Ghoul named Vrask. Where Vrask is from and what he is doing here remains a mystery, but his services are well known among the Cainites. Vrask is a Vampire assassin. He will kill anybody (or so he says) for a certain amount of Vampiric blood with which to maintain his immortality. He also buys blood from Anarchs who are hard up for cash (a rare circumstance). What happened to his original master is uncertain, but it is rumored this Cainite is still in the city and secretly supports Vrask.

Just to the east is Mount Mary College. While not nationally known, this little college does some fairly creditable work in the humanities. It is also the source for a occult society called the Church of Isis. This strongly feminist order seeks to take mankind back to the days before a patriarchal God and society took control. They worship nature and some of their more powerful members practice



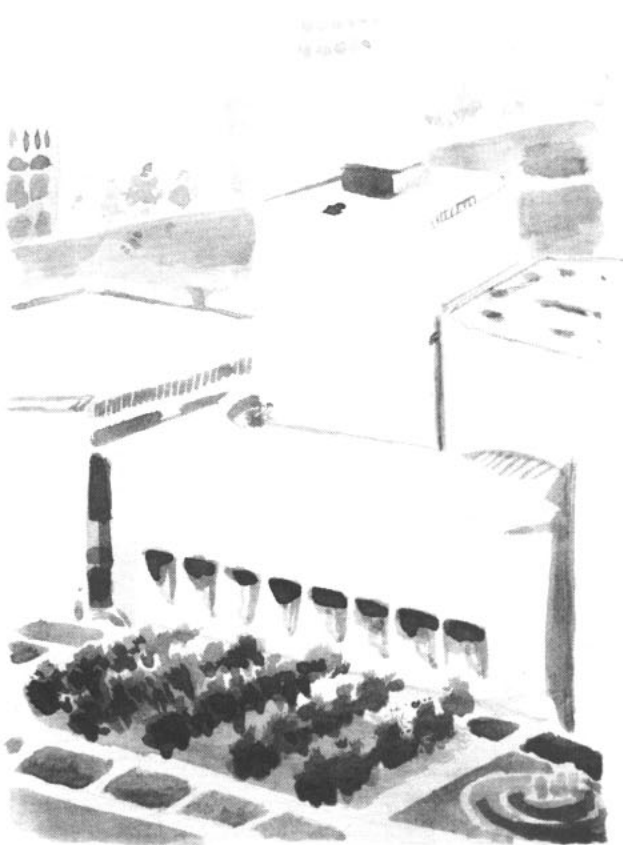
witchcraft and magic. A few of their members have talent, and their continued practice has given them some detailed knowledge of the occult.

With the exception of Dr. Mortius, who uses this cult to further his investigations, the Kindred avoid the college. By having so many (perhaps seven or eight) magically sensitive individuals at his disposal, Dr. Mortius hopes to search the city without personal risk. The other Tremere do not know Dr. Mortius is using this group as pawns, and they would certainly disapprove if it were discovered. Many Tremere hold mortal Thaumaturgists in disdain, and would view his use of the cult as an insult, as well as a risk to the Masquerade.

It is rumored among the Kindred that the Church of Isis also has ties with the Lupine. The order does make trips into the wilderness whenever they can, and its members seem quite eager to help Dr. Mortius in his search for the magical disturbance in Milwaukee. Mortius believes that if they were working for the Lupines, it would be proof that the magical disturbance is related to the Werewolves' interest in the city, something only the Tremere Elders suspect.

Closer to downtown lies Marquette University. This school also has a few bizarre cults, but they have no real power. The interest in Marquette is the large magical "dead" zone which covers nearly the entire university and seems to center around the central plaza. This phenomenon has been discovered by several independent Kindred as well as the Tremere. Most of the Kindred in the city with any interest





in Thaumaturgy know about it. All magic used within the Marquette seems doomed to failure and nobody has made a single spell function as it ought. Strictly speaking it is not a "dead" zone. In fact, the problem is that there is too much magic in the area and it interferes with spells.

Things to Do

Further south is the Milwaukee County Zoo at the 45-94 interchange. Cainites often like to visit this nationally known zoo early in the morning when all the clean up-crews and handlers have gone home. The unrelenting war of the Jyhad can begin to wear upon even the most hearty of the Kindred, so in Milwaukee there are several areas where the Kindred have agreed not to fight. While not officially part of Elysium, the County Zoo is one such place. Here the Kindred (even some Elders) come to see the animals and relax. Many Anarchs enjoy sampling the blood from a variety of animals and daring one another to sample the blood from particularly disgusting animals (water buffalo for instance).

Not far away is the Milwaukee Medical Complex. This is a hangout for Anarchs who enjoy sneaking into the refrigerated blood bank early in the night. They wait until just after the nurses have taken out what they expect to need for the emergency room that night. Just after this is done, the Anarchs sneak in (all the while laughing and snickering) and feast. There is the danger that the emergency room's

supplies will get low and someone will come to restore them, but this just seems to make it all the more fun for the Anarchs. It is rumored that one of the Council members has one of his Havens in the upper office rooms of the complex.

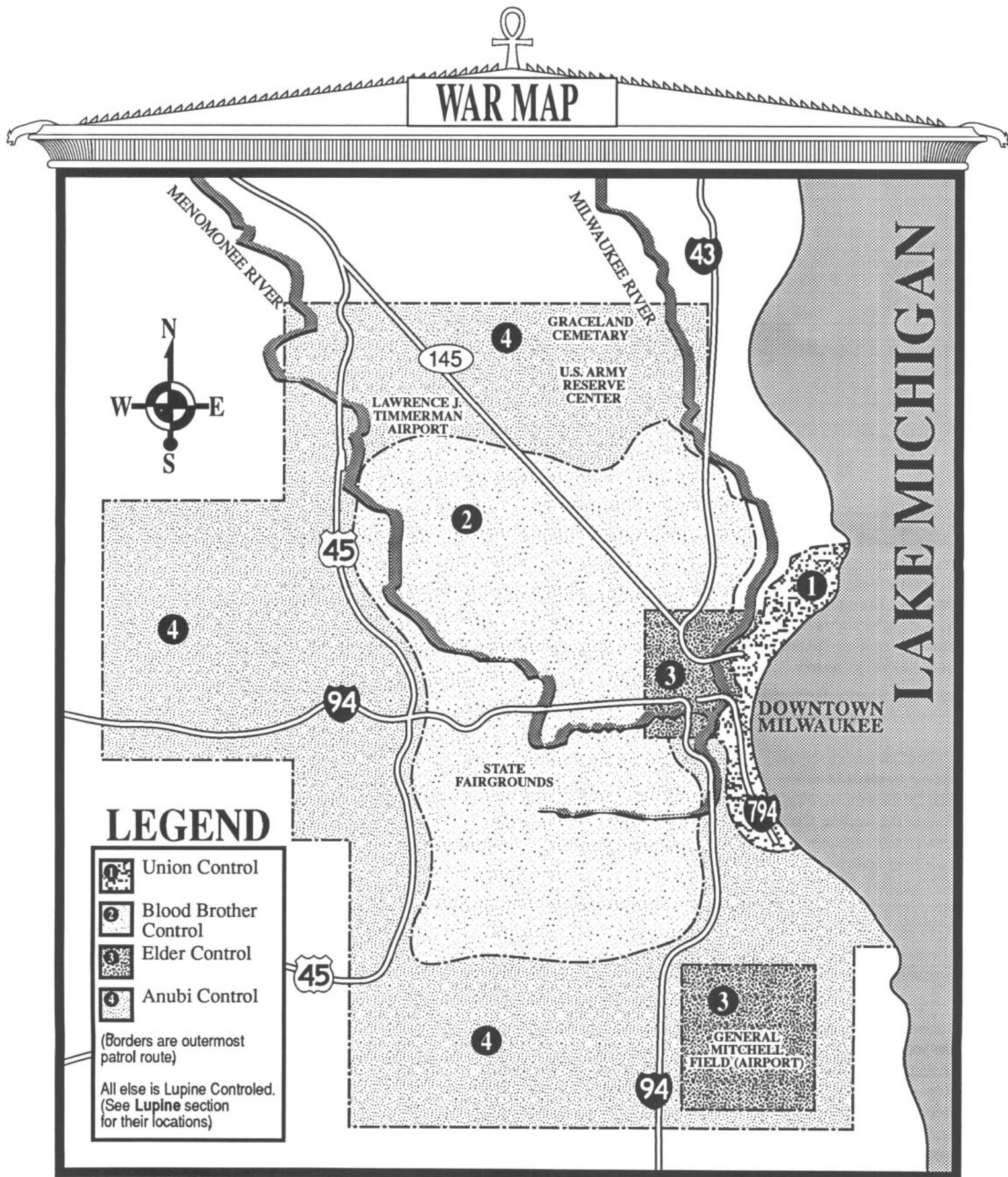
West Milwaukee Park is another place where Kindred commonly meet. They often gather to have parties, though they sometimes come here because it is a good neutral ground on which to meet an enemy safely. On those rare occasions when the Elders need to meet the Anarchs, they do it here. Several failed peace talks between Lucina and Akawa have taken place here (with Akawa remaining hidden and talking through one of the Blood Brothers). There are several small but good restaurants in the area including Ken Elliotts (standard American food), Country Gardens (smorgasbord), and Grenadiers (small, elegant dining). While food holds no interest for Kindred, these restaurants are sometimes visited by the Kindred because of their proximity to the park.

There are also several hotels in the Barrens which hold some interest to the Cainites. The Hilton by the Mitchell Airport is perhaps the most important. It is used by visiting Kindred dignitaries and officials from the Camarilla who have business in Milwaukee. The Council usually explains to their guests that the reason they are kept so far from downtown is to facilitate an easier departure and because the Hilton has the finest accommodations in town. These are complete lies. In fact the Council knows that the Anarchs have enough forces to risk an attack on a visiting official, and by keeping the official out of the downtown area he is at less risk. Also, any visitors can be more carefully watched if they are at the Hilton. The Milwaukee Kindred have nothing important and no secrets hidden near the Hilton, so there is no risk of anything being discovered.

The Milwaukee County Stadium is also located in the Barrens, and this draws both Elders and Anarchs alike. When the Brewers play, the crowds are frequently large enough to hide immortal enemies from one another, so conflict at the stadium is rare. Several Elders (including Lucina and Hrothulf) enjoy baseball and have season box seats. The Anarchs, of course, sit in the bleachers.

After a good game of baseball, the Blood Brothers like to go back to the Sprecher Brewery to party. They know the security guard whom they have Dominated into submission, and they can practically walk in the front gate. Once inside, the Vampires have loud and raucous parties till the early morning. The brewery smells wonderful at certain stages in the fermenting process and the Anarchs come here for this reason, often bringing their own music (and even lighting in some extreme cases).

Another hot spot for the Kindred is the Southgate Shopping Mall. This mall is open very late (midnight on weekends) and so attracts many Elders who would rather shop at an open mall than rob a closed one. The Anarchs do not visit here often because of the enormous amount of security. The high security levels are due to some strings the Elders have





pulled to insure that this mall stays free of riff-raff and Anarchs. The mall also houses several very expensive shops almost exclusively supported by the Elders. This mall is also used by some of the Elders as a meeting place to discuss business and pleasure.

West-Downtown

The Downtown section of Milwaukee is divided into two halves by the Milwaukee River. The Anarchs have also divided Downtown along these lines. The Blood Brothers control the western half, while the Union still clings to the eastern half. Western Downtown is also where many Elders have their main havens. West-Downtown is the true center of Vampire culture. The Council frequently meets in this area, and Akawa's gang dominates the Anarchs of the city from this zone.

Special Places

This area of the city is dominated by the MECCA (Milwaukee Exposition and Convention Center and Arena) and the buildings it is connected to via sky-walk. The sky-walk is simply a series of cat walks extending between the Hyatt Regency, MECCA, the Auditorium and Arena, and the H. Reuss Federal Plaza (not to mention several shops and theaters). You can walk from building to building and never touch the ground or see the streets.

This complex, a Versailles for the rich and elite, has lobbies covered in thick red carpet, and crystal chandeliers glitter overhead. Bright flowers decorate the sidewalks in front of these buildings and increased police patrols keep the less acceptable mortals away. This is where some of the Elders live and where the Council commonly meets, and thus this is the heart of the city. When your Vampires come to this building, they should feel awed at the wealth and slightly excited to be a part of it.

It is no mystery to the Kindred of Milwaukee what goes on in these buildings. The Anarchs have made several half-hearted attempts to gain entrance to these buildings, but they always get stopped just past the lobby. They were often stopped by ordinary mortal guards, but the Anarchs soon found a way past them and a ghoulish security guard (Raoul) now protects the place. Raoul used to be a karate champion before he was given the chance at immortality and Gracis (who is responsible for feeding him) feels he and his team of heavily armed mortal guards makes a wonderful deterrent for any "undesirables" who try to get in.

The Auditorium is where the Symphony Orchestra plays, and as a result this pleasure is denied to all Vampires but the most powerful Elders and members of the Council. This has angered several Anarchs. This anger has in turn been misinterpreted as a hatred of music and art and has led to a certain amount of misunderstanding among the Undead. Concerts are favorite negotiating places because the Council

members have access to each other, and the music prevents conversations from being overheard. Frequently before a big vote the Councilmen can be seen sitting together and whispering to one another or passing notes back and forth from their private boxes.

Across the street from the West Side Fire Department is the Milwaukee Public Library. Not more than three blocks from MECCA, this is another favorite hang-out for the Elders and Council Members. The Elders often place messages in books and instruct their intended receiver what book to check out to get the message. They do this in a conversation by suggesting a possible topic such as "*I have recently done a lot of reading on Ancient Norwegian tools and technology; it's really very fascinating.*" This may seem a bit difficult but secrecy is everything in the Jyhad and if your enemies do not know details of your plans, then they are as good as dead.

The Library also has a large section on the occult and magic. There are two sections. One is on the first floor, and the books there are written by charlatans and quacks who have no idea true power exists. These books are often checked out by the slightly disturbed or the curious. However, there is a group of books, no longer listed in the card catalogue, hidden on a dark, musty shelf in the second basement. This level is filled with nothing but old, unreadable books that no longer hold any interest for anybody. They have not been checked out for years and have been moved to the lowest floor to make room for the new, popular books. A careful search (taking perhaps several days) will uncover these magical tomes written more than 600 years ago. They are of great value to a magician or a Tremere.

There are two equally great ironies in Milwaukee. One is that the police department sits only two blocks away from MECCA, home to the Vampires, perhaps the city's greatest criminals. The other is that across the street from MECCA is the *Milwaukee Journal* building. The greatest newspaper story of all time lives in the building right across the street from the newspaper, and all those journalists and editors never notice. MECCA's location between these two important institutions makes the Elder's control of them much easier and more convenient.

Several blocks to the south and west lies the Marquette Interchange. Here I-94 meets the I-794 and I-45 freeways. It is quite a snarl of on-ramps, off-ramps and overpasses. In between these freeways are small courtyards of concrete, space abandoned to the world where the Anarchs fight most of their major battles. Gangers in the Union hop on I-794, slip through Blood Brother defenses and clamber down to some lonely little circle of concrete between the two highways. The Blood Brothers soon arrive and battle is joined. These areas are rarely (if ever) patrolled by the police, and the homeless find it too difficult to get in and out of these areas without a car for them to stay here. At the Marquette interchange the Anarchs can have some privacy for battles. Still, ambushes can happen all over the city, and the Blood

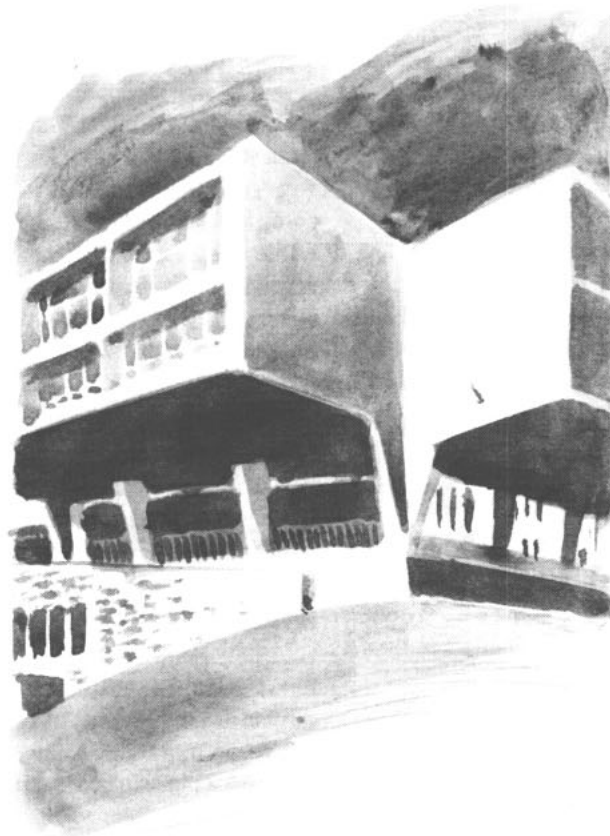
Brothers frequently chase the Union back across the bridge to East Downtown. Still more battles happen here than anywhere else.

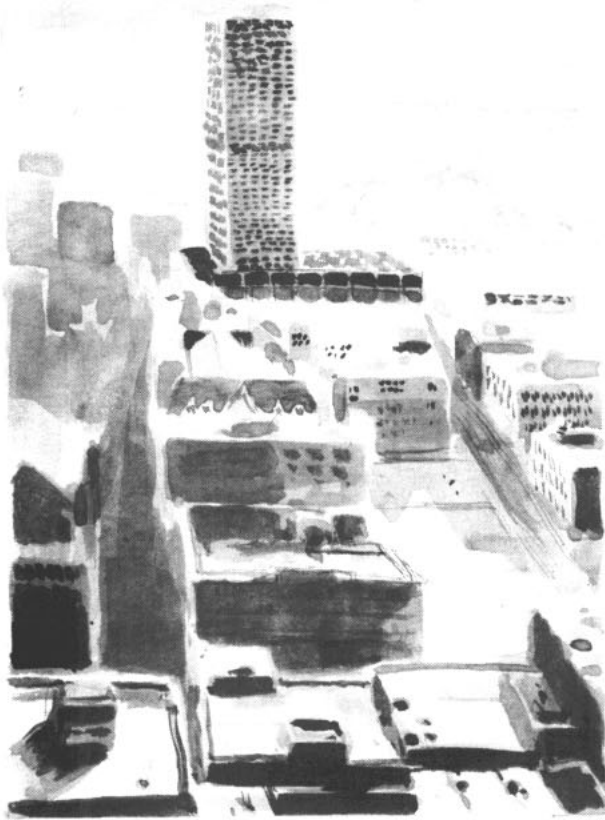
By MacArthur Square lies the Milwaukee Public Museum. This museum has a number of fine scientific displays and used to draw much interest from many Kindred. Then the museum acquired an archaeological exhibit that included American Indian bones. Akawa was furious and has organized several attacks against the museum. This has prompted retaliation from Lucina and the other Toreador, who greatly value the achievements of the mortals, and do not understand Akawa's anger.

Things to Do

West Downtown has a variety of distractions for Cainites. The central hunting grounds of Milwaukee (known to Kindred as "The Crucible") lies in this area of the city. There are also several entertainment centers including MECCA and several art museums, all of which cater to the rich and powerful and shun the poor and destitute.

The Crucible tends to hold the most interest for the Kindred. Many Kindred hunt in these grounds and there has been no major attempt to gain control of this area by any faction — yet. There are several bars and dance spots. These include Missing Persons, Arabian Nights, Deadman's Party, Peaches and Cream, Soldier Boy, Howler and Starscape. All





of these places are common hunting grounds for many of the Kindred.

Missing Persons is a popular place for mortal and immortal alike. It tends to play a variety of music, appealing to many tastes and the crowd rarely gets too wild. Missing Persons (or just "Persons" as it is sometimes called) has a crowd of several hundred every night. This allows the Kindred to blend in with their prey and take vessels quietly without anyone noticing. While this appeals to many Vampires, the atmosphere itself is rather harmless. You will never hear alternative music at Missing Persons — only the regular, popular, top 40 hits. Kindred who patronize the club never feel threatened by the crowd, seeing it as a herd of bloated, senseless Canaille useful only for feeding.

For those who want a little more spice in their lives there is Deadman's Party. This dance place serves some of the most outlandish drinks known to man and plays nothing but neo-punk and avant garde alternative music. Deadman's Party is a favorite hang-out for Akawa's boys and has gained a reputation for its wildness. The police have been called to this place more than once.

Just across the street is Arabian Nights. In stark contrast to Deadman's Party, Arabian Nights is a rather quiet place. It plays a lot of slow dance music and murals of Arabian deserts cover the walls. This is a popular place to take a date (if you have a little money) or to find a date. Just as Deadman's Party is favored by Anarchs, Arabian Nights is

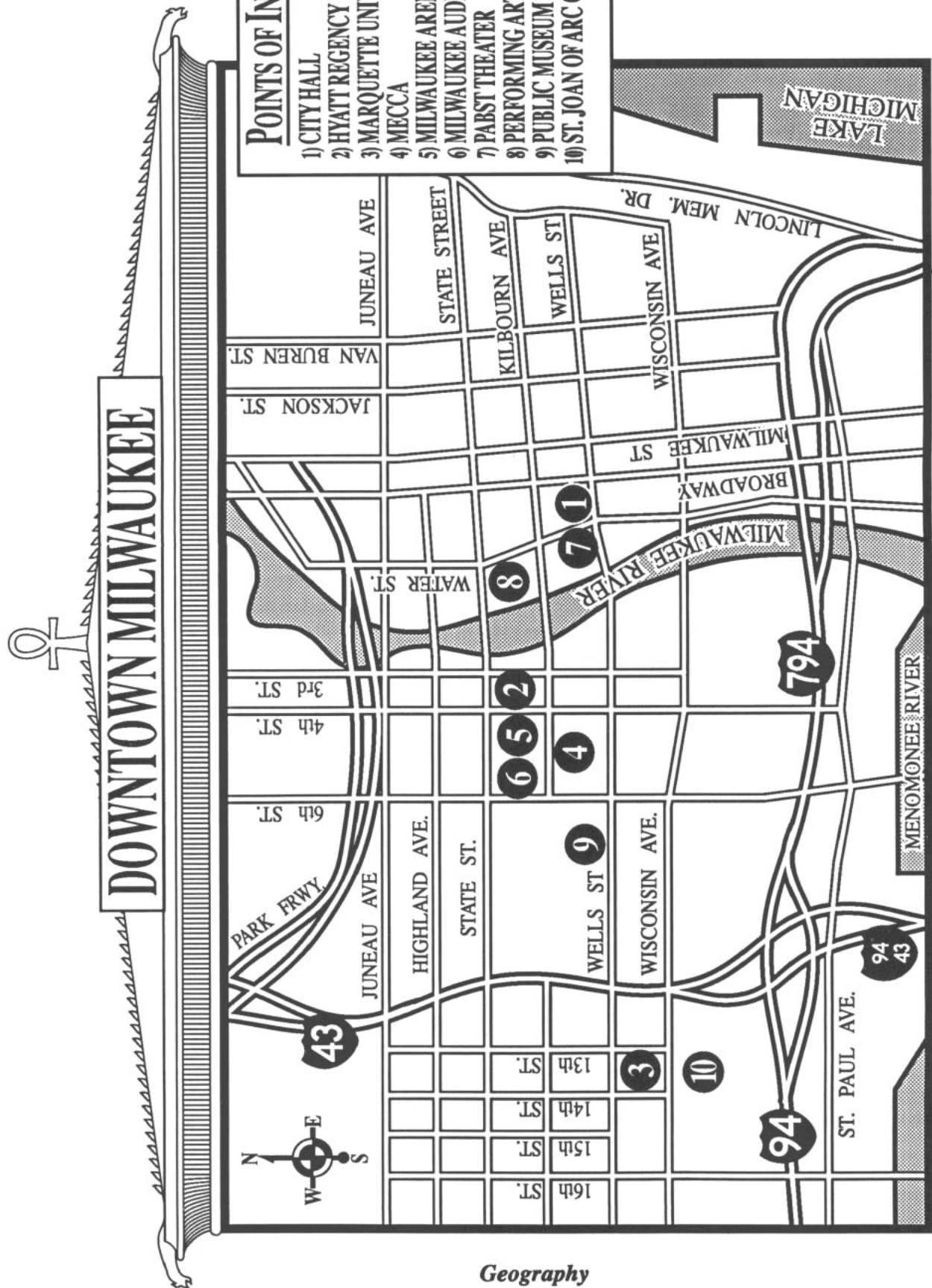
favored by many of the Elders who find modern music offensive. It is very hard to find bars which play any kind of older music, so the Elders content themselves with soft music which is simple and a little boring but at least it isn't loud.

Down the street is Peaches and Cream. This singles bar is a real meat market for the young and bored rich. There is a constant sexual tension in the air and many one-night stands arise from chance meetings at this bar. Casanovas and Teases often visit this bar to hunt. Here people casually agree to sleep with whomever catches their fancy. They mean nothing by it and only do it to satisfy their lusts.

Soldier Boy has picked up its name from the large number of reservists who have become regulars. The walls are decorated with camouflage netting and adorned with old war trophies — bayonets, old rifle clips, dud hand grenades, civil war cannon balls and artifacts from wars of all ages hang side by side. It is very little more than a bar, however. The dance floor is very small and many of the patrons know one another, so it is not much of a place to meet new people. Some Vampires come here just for the ambience and to remember what it was like to be a soldier, which many of them have been in the past.

Howler and Starscape are two high-class dance places with cover charges of \$10-20 depending on the night. Their dance floors are gorgeous. Made of hard, black steel and bright mirrors, they glitter and shine under the bright glare of colored lights. The music is loud and raucous, if a bit







ordinary (top-40 hits usually). People rarely come for the music anyway.

East Downtown

This side of town is controlled by the Union, under the leadership of Turk. Currently the Blood Brothers rarely interfere with any Kindred who enters their turf, but the Union is not so cordial. The Union does not commonly attack Elders who enter their turf, but Neonates are at risk and would do well to travel in large groups. Turk has killed few Kindred, but more have limped home to their Haven much worse for meeting him. Unless your Vampires like taking risks, or the Union is no longer a serious threat, characters would do well to avoid this section of town.

Along the coast of Veterans Park lies a broken-down, old and unused river boat. Bright banners which used to adorn the deck hang limp and grey against the side of the hull. Here the Union makes its base. Turk likes it because he is sure it is immune to the full effects of a fire something he seems to have an abnormally strong fear of. Veterans Park itself is filled with the homeless who serve as a large herd for the Union members who, as a result, rarely enter a battle low on blood.

It should also be noted that the parks extending down the coast go very far north and south. Lupines have often swum the lake and then used these parks as cover to reach the

Union. The Union has not traditionally consorted with the Lupine, but recently has lost so much power that it must find allies where it can. Decker has become suspicious of this and has recently expanded his patrol routes to include North Harbor Drive.

Right next to Veterans Park is the Milwaukee Art Museum and War Memorial. This art museum is frequently visited by the Elders (especially the Toreador) of Milwaukee. Those who do not wish to be overheard, or possibly observed by the Blood Brothers, come here sometimes to talk. There have been several secret meetings of the Elders in this building to discuss what to do about the Blood Brothers.

The Union dislikes Elders as much as any group of Anarchs, and so favor attacks on museums and other locations of Elder power. Turk is a bit more radical than most Anarchs however. The Union frequently invades the Milwaukee Art Museum and completely deface the works found there. The administration of the Museum has begun taking down some of the most important works of art at night and posting guards but guards can be dominated, so Elders and Anarchs alike still get inside.

Back across the east side almost to the river sits old St. Mary's Church. This church appears to be nothing but an ordinary cathedral. However, hidden in the basement is a secret base for the Society of Leopold. Here they meet to make plans and exchange information on what they have

discovered about Vampires and Werewolves. The Cainites of Milwaukee are aware of this base, but the official position imposed by Merik is that the Inquisition should be left alone. The philosophy is that if the Inquisition discovers nothing in Milwaukee, perhaps they will go away.

The Milwaukee Athletic Club is located in the middle of this section of town. This is a favorite hunting ground for many of the Kindred. Many of the mortals who visit here are young, attractive and in excellent physical condition. Such vessels are much less risky to drink from because they can

lose more blood without getting too weak to survive. They also have stronger hearts which makes the blood flow more quickly. Such physically fit people are a feast for Vampires.

Located right beside the river is the Performing Arts Center. This theater draws all kinds of Kindred for the various functions held here. The Council often holds diplomacy sessions at the performances, and the Anarchs like to break in late at night and put on performances of their own in mockery of the performances the mortals give. ♣



MONXCII-II

ARIGATO, MALON A TO HELMUT N.

Chapter Three:

The Kindred

*A reflection of you
A reflection of me
And it's all there to see
If you only give in
To the fire within
— Depeche Mode, Dressed in Black*

So many Kindred have come through Milwaukee that none can hope to remember them all. Most have died at the hands of the Lupines they were hunting, while others fled in fear of being caught up in more insanity than they could handle. A core group has stayed, however, and grown along with the city. These are detailed in the sections which follow, though you should feel free to add more as you desire.

Specifically, the Anubi, Union and Blood Brothers have rotating memberships as Kindred come, go and die. More generally, if you see a need for other Vampires, then go ahead and add them. Remember, your players can read anything you can, so feel free to add whatever surprises you like.

Additionally, more Kindred really make little difference in Milwaukee. Since they die off so quickly here, there is less worry about overpopulation. Secondly, its isolation from the Camarilla (few Elders willingly risk the Lupines) means Kindred on the run can stop here to catch their breath or turn the tables on their pursuers. Of course, trading a Blood Hunt for Werewolves is not always the best of ideas.

Using Characters From Chicago by Night

The Kindred of Chicago have a very obvious interest in their northern neighbor, and you should feel free to use characters from *Chicago by Night* if you own that supplement. However, the Lupine siege makes it risky to travel

Milwaukee and few do it unless they have to (are on the run or are sent there by the clan). Thus, if you do not own *Chicago by Night*, or want to keep the cities distinct (a necessity if you have different Storytellers running different cities), you do not have to mesh them. Some Chicago Kindred have come to Milwaukee to Sire, and are mentioned below, but they do not have to appear in your Chronicle.

Brujah

Rarely do the Brujah work well together, yet Milwaukee's Brujah compete like brothers; they rival one another in all things yet are always willing to help each other. Here the Brujah cross all bounds of vampiric society. A Brujah Elder sits on the Council and Brujah roam the streets, the members of Anarch gangs. They have members in all positions of Kindred society and could control much of Milwaukee through all their connections. But the Brujah can never agree on what is to be done, so meeting after meeting goes by and no organization is ever reached.

Though many of the Brujah fight both physically and verbally with one another, they would always be willing to help in an emergency. This is especially true of Sir Edward Scott and Akawa. These two have nearly killed each other on several occasions in the dueling grounds. Many Kindred speculate openly about which is the better fighter, and the fights have become so numerous that many Kindred have placed bets on who will win the next one. To date there has

been no winner, with Scott and Akawa both crawling away from the duelling ground, licking their wounds and looking for blood to heal themselves.

With this kind of conflict one might suspect the Brujah clan has more enemies from within than without, but this is not the case. Several clans (such as the Ventrue and Tremere) hope to capitalize upon their internal strife. What they do not realize is that the Brujah still see one another as brothers. Scott is the most open supporter of Anarch interests within the council and has saved Akawa from a blood hunt more than once. The violent conflict followed by the brotherly love is something few Kindred can understand, and it has made Parovich (the Nosferatu representative on the Council) think the fights are all just a hoax to trick the Ventrue or Tremere into trying something.

The Brujah control a number of Anarch gangs. These gangs often war amongst each other for control of the prime hunting grounds, but more usually they fight for the pure thrill of fighting. The two main gangs, the Blood Brothers and the East Side Anarchs Union (more commonly known as the Union), have been at each other's throats for the past decade. They constantly try to one-up each in acts against the Elders and leaders of Milwaukee, and often meet in large rumbles which would lead to Blood Hunts in any other city.

Edward Scott — The Black Prince

Why do they call me "The Prince?" It's rather a long story, I'm afraid. You see, they used to call me the Black Prince of Cornwall. But that was a long time ago and they called me that because I argued and fought with them. Now I'm called the Black Prince by the Anarchs and they do it to annoy the other Elders. As they often shorten "Black Prince" to just "Prince," they cause all sorts of confusion when the



Elders are trying to talk to the Anarchs. Confusion leads to annoyance, which is just what we want. There's nothing we enjoy more than pissing off an Elder.

I suppose I'm rather a representative of them. Prince of the Anarchs. I sit on the Council, often voicing their concerns or arguing with the other Elders to protect their safety. The Anarchs just seem so alive to me. They have energy and strength. We, the older generations, have grown soft and fat in our ancient wisdom. I sometimes get very tired of calm, rational conversation and pray something of highest insanity will happen, but with the Elders it never does. We just sit around and glower at one another. What imbeciles.

This is why I side with the Anarchs. At least, that's the reason I tell everybody. After centuries of battle you learn to hide your true self. What I really hate is the unfairness of it all. When I was embraced, my Sire killed my wife and my son. That was a long time ago. Fourteen hundreds, I can't remember the exact date. My Sire was Sir Lorence, a famous knight of the time. I trusted him and allowed him into my castle. I can still see his kind face looking lovingly at my family just before he slew them. My own conversion was just another form of his play. I can't let any more Elders slay the young just because they are weaker. It has been done too many times. The old fear the young people's strength and vitality, and they covet it. Their victims need my help to protect their miserable lives.

I'm sorry. I didn't mean to get so serious. The fools will probably end up killing me before I get tired of helping them out of every mess they get into. Like the time Turk and the Union broke into the bar, took hostages and demanded a beer that "*tasted great and was less filling*." Several cases of beer were given to them by the proprietor and each time a beer was tried they would start the whole idiotic "*tastes great - less filling*" shouting match until finally they would decide the beer was neither and demand another case. The police were flabbergasted and only got more confused when Turk and his boys started throwing shaken-up beer bottles out of the windows. The bottles would land on the grass, a leak would develop around the cap and they would spin around in little circles, spraying policeman and squad car alike with beer.

They were almost killed for that one. "*Breaking the Masquerade*," claimed Gracis. I had to challenge him to a personal duel to get him to back down. The other Council members don't really respect me, and my challenges are the only thing keeping me alive. Then again, none of them have ever had the courage to take me up on one of my challenges. I'm not half as tough as I think I am.

Everybody tells me I should be more careful, but I so enjoy the look on the other Elders' faces when I walk into a Council meeting in my bath robe, or a black leather jacket or a bikini. They take themselves so seriously. My life wouldn't be half as interesting if they had a sense of humor. One day they'll kill me for it, but until then I live like a Prince.

Sire: Sir Lorence
Nature: Cavalier
Demeanor: Rebel
Generation: 7th
Embrace: 1432 (born:1399)
Apparent age: 30s
Physical: Strength 4, Dexterity 6, Stamina 4
Social: Charisma 3, Manipulation 5, Appearance 3
Mental: Perception 3, Intelligence 4, Wits 5
Virtues: Conscience 4, Self-Control 3, Courage 5
Talents: Acting 6, Alertness 2, Athletics 2, Brawl 4, Dodge 6, Empathy 4, Leadership 2
Skills: Animal Ken 3, Etiquette 4, Firearms 1, Melee 6, Stealth 2
Knowledges: Bureaucracy 2, Occult 2, Politics 4
Disciplines: Auspex 1, Celerity 3, Fortitude 2, Potence 4, Presence 6
Background: Allies 3 (Anarchs), Resources 4, Status 3
Humanity: 6
Willpower: 10
Blood Pool / Max per turn: 20 / 5

Image: Scott is a tall, dark-haired man with a powerful body. He always has a sparkle in his eyes and a wry smile on his lips. He wears tight clothing to best show off his well-muscled chest, and can often be found making half-hearted passes at beautiful women.

Roleplaying Tips: Smile a lot. Always look others in the eye and never say anything really serious. Mock the characters, the Elders, the Anarchs, the mortals and anybody else you can think of (including yourself). Never get angry but retaliate with wicked jokes. You consider yourself quite the gentleman with the ladies, and always compliment any female character on her looks every time you see her (even if she has just been through a battle and is burnt and bleeding). Your Cavalier nature should come through in times of trouble.

Haven: Scott has several homes, with his favorite being a small but elegant little apartment on the east side, not far from the lake.

Influence: Scott has a tremendous amount of influence with the Anarchs. He has friends among both the Union and the Blood Brothers, though he does not get along very well with either Turk or Akawa. The two gang leaders listen to him, however.

Akawa — The Elder

I was just a boy, still flush with the ancient rites that made me into a warrior, when he came to me. I was ecstatic, elated at my completion of the tasks the elders of the tribe had put



before me. Then this strange man came to our village in the dead of night, weak and tired. All the other men were gone, seeking vengeance against enemies. As one of the few warriors remaining, it was my job to investigate this man . . . and kill him if necessary.

He could not speak any language I understood but he made it known to me, through symbols he drew in the dirt, that he was being chased by many men who would kill him if they caught him. He began to faint and I put out a hand to steady him. He bit me and his long fangs sank into my wrist. Pleasure beyond my experience overwhelmed me, but I had just spent three days enduring pain to become a warrior, and this was little different. I struck him in the head, but then he was all over me, claws and teeth everywhere, and my world became dark.

He was gone the next night. I knew I had changed but there was nothing I could do. I stayed with my tribe, and they kept me safe despite their sorrow at what I had become. When the blue coats came they left, and since they travelled both day and night, I could not go with them. My tribe was lost to me. I learned later that they had been penned up in some little bit of land where they grew weak, slowly dying away.

I soon discovered the white cities were the only places safe for me. The Lupine were all around me and I fought with them frequently. The cities stank of horse manure and the people were foul and arrogant; their blood did not call to me. I fed from animals rather than touch the stinking vessels around me. How I hated the city then.

Recently I discovered who it was that fathered my life after life. He is called Sir Edward Scott. That night he came to my village, that night that forever changed me, he was chased by white settlers who had caught him in his feeding. I do not think he remembers me. This will be his undoing.

Now I have learned to love the city. I am a warrior again, in a wilderness far harsher than the one I was born to. Here I have learned strength will gain mastery over the wilds. Once I control the wilderness of the streets then all the Kindred must come to me to get permission to feed. This is something that the white settlers taught me. When you control the food source of a people, no matter how proud or noble, they will eventually bend and give in to you and your ways.

Sire: Sir Edward Scott

Nature: Plotter

Demeanor: Survivor

Generation: 8th

Embrace: 1770, Missouri

Apparent age: late teens

Physical: Strength 5, Dexterity 5, Stamina 4

Social: Charisma 4, Manipulation 2, Appearance 4

Mental: Perception 4, Intelligence 3, Wits 3

Virtues: Conscience 3, Self-Control 3, Courage 4

Talents: Alertness 3, Athletics 4, Brawl 5, Dodge 4, Leadership 3, Streetwise 2, Subterfuge 1

Skills: Animal Ken 4, Firearms 1, Melee 4, Stealth 4, Survival 4

Knowledges: Linguistics 5, Occult 1

Disciplines: Animalism 2, Celerity 4, Fortitude 3, Potence 3, Presence 2, Protean 4

Background: Contacts 3, Retainers 5

Humanity: 5

Willpower: 9

Blood Pool / Max per turn: 15 / 3

Image: Akawa is an American plains Indian. He has a sharp, tanned face and is very large and well muscled. His chest is marked with ritual scars his tribe gave him and his long black hair flows down to the middle of his back. When out with the Blood Brothers he prefers to change himself into a wolf.

Roleplaying Hints: You are a very serious, grim Vampire. Always talk in a rather stiff, out-of-date style, speaking of time in terms of "sunrises" (instead of "days") and referring to death as "the final sleep." Remember that you consider yourself a leader among the Anarchs. You are not as rash or loud as many of the other Anarchs and remain calm, observant and in control. Indeed, your skill at observation and plotting is worthy of an Elder.

Haven: Akawa has no set Haven. He floats from place to place, staying wherever the Blood Brothers stay. He lives much like he did when he was an Indian; only now his tribe is an Anarch gang.

Influence: Akawa has complete control of the Blood Brothers, giving him an enormous amount of power. Refer

to the Politics section to more fully understand Akawa's influence.

Wrecker — A Blood Brother

I suppose it's bad for some of us. I ain't never had too much of a problem with being a Vampire. I always sort of thought it was cool, if ya know what I mean. I mean you get to live forever and all, and you're more powerful than everybody, even the cops. I hear that some of us go mad before we've really settled into being a Vampire, but that's just 'cause their weak. The strong ones survive. I've done 30 years of this and that ain't easy.

My Sire was Akawa. I don't know why he chose a bum like me. I mean at the time I was nothing but a screwed-up ganger. I had no brains, no plan and no life. But Akawa, he changed that for me. He taught me the streets. I mean the real streets, not what the Crips or any of those other mortal gangs will tell you. They don't know nothing. Yep, Akawa taught me everything. My mom never missed me. That was one more mouth she never had to feed. Yeah, I still got two brothers and sister left but they'll be getting pretty old. Tommy's probably a big pimp by now and Jerry is probably a big successful lawyer or something. What happened to Sussie I couldn't guess at, but she probably married some penniless bum who left her with four kids just like my dad left mom. Boy, dad's gonna get it if I ever see him again.

Anyway, it's pretty cool being a Vampire. I don't worry about where my next meal is coming from and Akawa is pretty cool. He treats me and the rest of the gang good. We're the new blood in town and we aim to finish off the other gangs like the Union and the Graves. They think they're pretty bad but we got Akawa and he's as good as an Elder, if not better, so we're gonna kick some butt.



Oh, my real name is Lewis but only really stupid, soon-to-be-dead people call me that. I've lived in Milwaukee all my life so I wouldn't mess with me 'cause I got more friends here than you've got hairs on your head.

Sire: Akawa

Nature: Rebel

Demeanor: Bon Vivant

Generation: ninth

Embrace: 1968

Apparent age: 19

Physical: Strength 4, Dexterity 4, Stamina 3

Social: Charisma 3, Manipulation 2, Appearance 3

Mental: Perception 3, Intelligence 1, Wits 2

Virtues: Conscience 3, Self-Control 2, Courage 4

Talents: Alertness 3, Athletics 2, Brawl 4, Dodge 3, Streetwise 3

Skills: Drive 4, Firearms 3, Melee 3, Stealth 2

Knowledges: Investigation 2, Medicine 2, Politics 3

Disciplines: Potence 3, Fortitude 2, Presence 2

Background: Herd 2, Resources 2

Humanity: 5

Willpower: 6

Blood Pool / Max per turn: 14 / 2

Image: Wrecker usually wears a black-leather biker jacket and tight blue jeans. His hair is often slicked back and his face looks lean and cruel. He likes to smoke and can often be seen doing so even while riding his bike. The bike itself is a large black hog with flames drawn on the gas tank.

Roleplaying Hints: Talk out of the corner of your mouth like they do in mobster movies. Other people may laugh at you, but you know you're cool. You are cocky, arrogant, reckless, violent and more than a little stupid. Aim snide comments at people and generally make a nuisance of yourself.

Haven: Wrecker has no permanent Haven.

Influence: Wrecker has very little influence even among the Blood Brothers because of his wild (and stupid) nature. However, he has provided Akawa with much-needed muscle in desperate times (the reason for his Embrace), and the gang leader looks out for him.

Caitiffs

Milwaukee has proven a godsend for Caitiffs. There are always Caitiff in the Anubi and Anarch gangs. Here a fine warrior is always respected and honored, even if she is a measly Caitiff. However, others often consider them an expendable resource because of their weak blood, and few live more than a few lunar cycles. Those who do survive their first month often opt to leave the area and return to their old lives at the bottom of Kindred society.

On the other hand, some Caitiff have made a name for themselves here and even gained status in the Camarilla through their exploits. Turk, leader of the Union, is one example of a Caitiff who has made the best of the situation. Others generally opt to leave the area after gaining the respect they so desire.

Turk — Street Warlord

Do you know what it means to have nothing? No home, no food, no clothes but what you have on your back? In our world, it's as close as you get to not being. You become invisible to all who pass you, a meaningless spectre haunting their existence. I've been kicked, beaten and arrested, all for the crime of having nothing. Can you even hope to imagine

what the gangs meant to me when they appeared on the streets of Milwaukee?

I've lived on the streets since 1967, when I was about nine. I remember worshipping the Panthers when they were fighting their war. I saw the Blackstone Rangers come up from Chicago with more muscle than I thought existed. Zulu Nation, led by black vets just back from the war, came to



Milwaukee in 1972, and there was nothing it couldn't do. I joined the day they appeared on the streets, and thought I had found something which would last. For two years we ruled the streets.

Slowly, however, even Zulu Nation began to break apart. Families, prison, death; all these served to destroy us. Even at the end it required those who weren't alive to defeat us. When we got beaten, most of us dead or running, I remember lying on the ground with tears streaming down my cheek, shaking with rage and loss.

I suppose this amused one of the victors, for he took me that night. I remember him lifting me from the ground. He gently pinned my arms behind my back with one hand, and with the other brushed the tears from my face. He traced a line from my cheek to my neck and delicately circled a finger around the side of it. I felt his tongue scrape against my jugular and then there was nothing but sheer, undeniable ecstasy.

He left me that night, alone but not alone. Now I have something, something which cannot be taken away. With it I have a chance at everything. I have spent all my time ensuring that I can take it all — and it will all be mine.

Sire: Gengis

Nature: Autocrat

Demeanor: Director

Generation: 12th (Turk has committed Diablerie on the leader of another Anarch gang)

Embrace: 1975

Apparent age: early 20s

Physical: Strength 5, Dexterity 4, Stamina 5

Social: Charisma 3, Manipulation 3, Appearance 2

Mental: Perception 2, Intelligence 2, Wits 3

Virtues: Conscience 3, Self-Control 4, Courage 3

Talents: Athletics 5, Brawl 4, Dodge 4, Leadership 3, Streetwise 4, Subterfuge 2

Skills: Animal Ken 2, Drive 3, Etiquette 2, Firearms 3, Melee 3, Stealth 3

Knowledges: Bureaucracy 2, Finance 2, Investigation 2, Medicine 3

Disciplines: Celerity 2, Dominate 2, Fortitude 2, Potence 1

Background: Retainers 5

Humanity: 5

Willpower: 8

Blood Pool / Max per turn: 11 / 1

Image: Turk is a very strong, muscular young man. He looks incredibly fit and dangerous and he likes to try to intimidate people with his physical prowess. Turk tends to

wear a denim jacket and loose-fitting, blue sweat pants. His curly black hair is rarely combed and often sticks up in the back of his head after a long motor-cycle ride.

Roleplaying Hints: You impress people as a dark, sombre man. The pain of life has made you very bitter, and associating with the former Prince has hardly improved his disposition. The Malkavian Esau has been secretly dominating you into believing all the Kindred of Milwaukee are out to get you as part of the Malkavian's battle against Jacob, and Turk has taken these lessons to heart.

Haven: Turk lives on a boat in McKinley Veterans Park

Influence: The entire Union is controlled by Turk. The second largest gang in the city, the Union has been losing to the Blood Brothers, but still has substantial power. Also, Turk's Sire is an Anarch of some standing in Chicago. While he abandoned Turk to the unlif of a Caitiff when they first met, Gengis has returned to his Childe once. While on the run from some enemies in Chicago, he came back to Chicago and sought out his Progeny. He spent only one night in Milwaukee, but during the night he shared blood with Turk, and has since found himself bothered by the feelings that night caused. While he has avoided Milwaukee since, if anything happened to Turk, it is likely he would return in an instant.

Other Caitiff

There are a number of other Caitiff in the city, most of whom do little more than serve as cannon fodder. Rather than list each one, here is a general description of them to be modified as the Storyteller desires. These Caitiff can be used in the Anarch gangs, as members of the Anubi, or just to fill in wherever the Storyteller needs them.

Generation: 13th

Physical: Strength 4, Dexterity 4, Stamina 3

Social: Charisma 1, Manipulation 2, Appearance 3

Mental: Perception 3, Intelligence 2, Wits 3

Virtues: Conscience 3, Self-Control 3, Courage 4

Talents: Alertness 1, Athletics 1, Brawl 3, Dodge 2, Intimidation 1, Streetwise 1

Skills: Drive 3, Firearms 3, Melee 3, Security 1, Stealth 2, Survival 1

Knowledges: Linguistics 1, Medicine 1, Milwaukee Knowledge 2, Occult 1

Disciplines: Auspex 1, Celerity 1, Fortitude 1, Potence 1

Background: Ally 1, Contacts 1, Resources 2, Retainers 1

Humanity: 6

Willpower: 7

Blood Pool / Max per turn: 10 / 1

The Gangrel

The ever-present threat of a Lupine invasion keeps the Gangrel of Milwaukee very busy. These Kindred are not mortally afraid of the wilderness as other Kindred are, and many Gangrel of Milwaukee have taken it upon themselves to guard the Kindred from their ancient enemies. Hunting up and down the suburbs, they root out and kill any Lupine they find. These Kindred are called the Anubi by those that know of their true activities, and they watch the changing lunar cycle with fear, relief and dread.

The Anubi patrols all the Outlands to the best of its ability, and several non-Gangrel Vampires (notably three Caitiffs) have recently joined to make up for a recent attack that left over half the guard dead or wounded. While not all the Anubi are Gangrel, since the final death of the prince's wife, all the Gangrel in Milwaukee are Anubi.

Most Vampires in Milwaukee are pleased with the Gangrel's contact with the Lupine, believing it to be of a purely aggressive nature. Few know that some of the Gangrel actually run with Werewolf packs while in wolvern form. Those few who do know the truth (Hrothulf in particular), see it as an evil necessary to keeping Milwaukee safe.

Running with the Lupine, often referred to as Riding the Winds of Decay by both Lupines and the Kindred who do it, is one of the most risky actions any Vampire can take. Some Gangrels cannot resist it. On the night of the full moon, they hear the howl of the wolf and, almost without conscious thought, find themselves in the form of the beast. Within minutes they have covered the distance to the wolf pack and run with the Garou, slaying all in their path.

While most Lupine think of Vampires as nothing more than carrion, those who run with them gain their respect. Still, Lupines almost always slay these "marauds" as soon as they are discovered. Those few Cainites who manage it for long periods of time have almost always been discovered by their chosen pack, but have somehow proven their worth and, in the very rarest instances, actually become pack members. Such was the case of the Prince's wife before her death.

Decker was aware of Merik's manipulation of the Lupine, a manipulation which kept them fighting amongst themselves. This was accomplished through Merik's Gangrel wife, who helped the Prince play one pack against the other. Decker also knows that now that she is gone and the Kindred of Milwaukee are about to engage in a civil war over who is to be the next Prince, the Lupine are almost certainly planning an attack.

Members of the Anubi know this will be a very big attack, and if they are to be unappreciated and unwanted in Milwaukee then they should let the Lupine march right into downtown rather than make any futile attempt at suicidal resis-

tance. The Caitiff particularly support this option, but then nobody really cares what they think. The Gangrel want to wait and see what happens during the power struggle. If the struggle ends with the Anubi receiving support from the Council, then they will opt to fight, but all the Gangrel agree that they are tired of fighting the Lupine alone.

Mark Decker — Commander of the Anubi

Some Vampires love war as if it were their own mother. The freshly dead cover the earth like manna, and none will notice if another of the wounded dies quietly. I have fought in many wars; this one against the Lupine is not my first.

My first battle was against the British in 1777. It was not much of a fight; just a skirmish between some farmers and a British patrol. But we won and I thought that was what counted. Unfortunately, we must not have incurred enough wounds or caused enough death, because our fight did nothing to satisfy the evil watching us from afar.

Lucian was short on blood. There had not been any major battles for weeks, and he hungered. His powers slipped him past our guard, quietly smoking a pipe in the early dawn mist. His lust led him to the first tent he came across — mine. In he crept like a cat and took all my blood before I awoke. He said later that what he had done sickened him when the lust past. Used to feeding on only the dead or dying, the sight of my pale, bloodless corpse all twisted underneath him horrified him. He gave me some of the blood back. That dark morning I began my second life.

Lucian and I fled from my friends into the cool forest. Those men, my neighbors, must have begun searching for me, their commander. They were ambushed two days later by Tories. All were slaughtered. When I heard about this



some years later, I swore I would never let that happen again, and I would die first rather than abandon those who trusted me.

Vows aside, I still had to live. Lucian saw me settled in what would be Alabama, and I became a rich man. The slaves made useful herds and I never risked frenzy because of them. Lucian left me and I lived quite happily for decades. Then came the War between the States. My lands were confiscated and they said I committed crimes against the negros. Of course they were right, but what did it matter? I fled north and, after much wandering, finally arrived in Milwaukee. Then it was a quiet little city. My home was a comfortable country house where I could go into the city when I liked but still be able to smell the fresh air, free of the smells of horses, dung, unwashed dogs and unwashed people.

It was not long after I settled in that the Lupine started to attack. They claimed I was in their territory and laid siege to my house. I held them off for 13 days before having to flee back to the city after they killed my herd and my retainers. With no blood I was starting to get weaker . . . and they knew it. I managed to sink my fangs into an overly anxious attacker and felt an incredible surge of power fill my body as I drained. Never had I felt so powerful, so mighty, so complete. With this Vitæ coursing through my veins I made my escape.

They are mindless, barbaric, primal animals worth nothing more than serving our needs. They embody everything we wish we were not. They are our own beast within, standing before us and mockingly destroying us. I have learned to fight these creatures, and I have created the most dangerous fighting force known to the Kindred. My warriors are tried and tested, and they all have proven strong. Many have died in this battle to defend Milwaukee, but those who have lived through the fire have grown stronger and harder for it.

I receive little help from the Elders or the Anarchs. Both are tied up in their little war against one another and do not believe in enemies beyond the city limits. Several times I have tried to make them listen, but they do not. They think the Lupine are brainless dogs running through the woods, creatures we could just kick aside if we wished. The Lupine are crafty, especially in battle, and those Kindred who remember the battle at the turn of this century should remember that New Year's night before so quickly dismissing our greatest foe.

The group I now command is a good one. They would follow me into the noon-day sun if I told them to. This is the kind of loyalty the Anubi builds in Kindred. This is the strength we need.

Sire: Lucian

Nature: Fanatic

Demeanor: Survivor

Generation: 9th

Embrace: 1777

Apparent age: 25

Physical: Strength 5, Dexterity 5, Stamina 5

Social: Charisma 4, Manipulation 3, Appearance 2

Mental: Perception 5, Intelligence 3, Wits 5

Virtues: Conscience 3, Self-Control 4, Courage 5

Talents: Alertness 4, Athletics 2, Brawl 5, Dodge 5, Intimidation 3, Leadership 4, Streetwise 3, Subterfuge 3

Skills: Animal Ken 2, Drive 3, Etiquette 2, Firearms 5, Melee 5, Security 4, Stealth 5

Knowledges: Investigation 3, Linguistics 2, Lupine Lore 3, Medicine 2, Politics 2

Disciplines: Animalism 3, Auspex 2, Celerity 5, Dominate 1, Fortitude 3, Obfuscate 4, Potence 3, Protean 5

Background: Allies 3, Resources 3, Retainers 5, Status 3

Humanity: 7

Willpower: 10

Blood Pool / Max per turn: 15 / 3

Image: Mark is a strong, tall man. His skin is very pale and his hair is jet black, which contrasts with his skin to produce a sickly look. He usually wears only black or camouflaged clothes to best hide his presence from the Lupine. Mark radiates an air of leadership and an aura of strength. He is perhaps the most trustworthy Vampire in all of Milwaukee (or at least he seems that way).

Roleplaying Hints: You have a one-track mind centered solely on the Lupine and your great war against them. If the characters try to get you on another topic of conversation, switch over for a minute, but eventually wander back to the Lupine and your problems. Remember to be very open with people when you are playing this character. You believe yourself to be very noble and trustworthy, so you should be very honest and open with the players. They will no doubt be shocked at the change; so few Vampires ever appear to be honest. Of course, you would never tell them of the great pleasure you get from drinking Werewolf blood; that is your secret and yours alone.

Haven: Mark lives where the night lets him rest. He has no regular haven out of fear the Lupine might find it one day. He is currently staying in a cheap motel near the Outlands. He sleeps in the bathroom where there is no sunlight.

Influence: Decker's influence covers the six to nine Kindred under his control in the Anubi. They will die for him. He also has substantial power in the police precincts of the suburbs. Several of the policemen (his allies) like Decker very much and think he is the leader of a neighborhood crime watch. He will often tell them where criminals have been spotted. By doing this he sends them to areas where the Lupine are not and protects them, as well as hiding his actions and the actions of the Lupine from their eyes.

Notes: When hunting Lupines, Decker carries a Mossberg M-500 pump action shotgun with specially made silver 00 buckshot. He also has an S&W M640 with silver bullets which he carries at all times.

Thomas Gerhieren — Child Soldier

Wendy was my first love. I could see her every night at all the hangouts. The first night I saw her it was like looking at life itself. She looked young, maybe 15, and her smooth skin seemed to me to glow like a candle. I longed for one kiss of those rosy lips. What did I know of love? I was only sixteen. The more I longed to see her, the farther she seemed from my reach.

Asking her out took more courage than I thought I had, but she said yes. For the next months we dated, if that's what you call what we did. I loved her deeply, but she seemed amused by all my attempts to woo her. The more we dated, the worse things became. Sometimes she would disappear for weeks at a time, only to reappear, intent on resuming our relationship. One night she seemed even weirder than normal. She talked about immortality, hatred and fear. Then while we were necking in my car she Embraced me.

She told me she had plans for incredible power, and she knew where she could find items of great power. I, who had before only been part of her herd, would help. At first my transformation horrified me, but eventually I learned to accept my curse. No sooner had Wendy taught me what it meant to be one of the Undead than the Werewolves came. I was powerless to stop them. They left me bloody and broken on the floor, failing to defeat even one of them. They took Wendy away. Where they took her I cannot say, but I am certain they must have killed her.

I could not hunt for days, and I almost fell into torpor from my despair. Then a frenzy came upon me like a tantrum and



I rampaged through the city drinking the blood of the mortals. I learned later that I killed four people that night. I stormed out of the city and into the lands of the Lupine. I found one wolf hunting alone and this time my anger carried me to victory, but others soon came. Decker saved me that night. He and the Anubi ambushed the Werewolves who were chasing me and gave me time to escape.

I joined Decker the very next night and I have been with the Anubi ever since. I have lived through 20 years of this mad battle and am now one of the oldest members still alive. I have seen others come and go, and only a few strong Kindred remain in the Anubi. The rest are scared off or are killed. Down here in the Outlands we risk the final death every day, just like mortals do. Like mortals, we know what death is, and this makes us more alive than any of the Elders or the Anarchs could ever be.

Sire: Wendy

Nature: Survivor

Demeanor: Fanatic

Generation: 11th

Embrace: 1971

Apparent age: 16

Physical: Strength 3, Dexterity 4, Stamina 5

Social: Charisma 2, Manipulation 2, Appearance 4

Mental: Perception 4, Intelligence 3, Wits 4

Virtues: Conscience 3, Self-Control 3, Courage 4

Talents: Alertness 2, Athletics 2, Brawl 4, Dodge 5, Leadership 2

Skills: Drive 1, Firearms 4, Melee 1, Stealth 4

Knowledges: Computer 1, Investigation 1, Lupine Lore 2, Politics 2, Science 1

Disciplines: Animalism 2, Celerity 4, Fortitude 3, Obfuscate 1, Potence 2, Protean 3

Background: Herd 4, Resources 2 (allowance from Decker).

Humanity: 7

Willpower: 8

Blood Pool / Max per turn: 12 / 1

Image: Thomas is young and boyish-looking. His hair is a rumpled blond mat and his eyes are a soft pastel blue. His clothes are usually wrinkled and a little sloppy looking. Despite his innocent and youthful appearance, any Vampire who looks into his face will see age. Though Kindred do not age, Thomas seems to have a few more lines in his brow than a 16-year-old should. Or perhaps it is the way his eyes seem to look through you, as though you were not quite there.

Roleplaying Hints: Be very silent. Don't talk unless you have to and while you are not talking do something else (pretend to sharpen a knife or check the ammo in your rifle). You are always busy and don't have much time for other

Kindred. Try to avoid laughing, but if something really funny happens, laugh for a second and then try to cover it up.

Haven: Thomas likes to live with teenage girls. He knows several from high schools in the Outlands and he will stay at their houses when their parents are not in town (they are mostly rich girls whose parents travel a lot).

Influence: Thomas has some serious influence in the Anubi. He would likely be the next leader should Decker die. If for any reason Decker is killed (see the Politics section) you could have Thomas and the Anubi seek revenge.

Notes: Thomas carries a Ruger 10/22 (Difficulty 6, Damage 2, Rate 4, Capacity 50, Range 100) with silver bullets when hunting Lupines.

Julia Calvin — Street Assassin

I was born on the street. I suppose my mom must have had a bed, but all I know is that I didn't have one. My first memory is of being lost in a park. A homeless Korean War vet used to take care of me; that's how I grew up. First I begged, then I stole, then I sold my body. That's probably what I would have done for the rest of my life if Carl had not showed me how much money you could make killing people.

Our first hit took out a junkie who hadn't paid his bills. For just slicing the little shit behind a liquor store we made \$500. The money I got from hits, added to the money I still made turning tricks, made life easy. I split from my mentor early, and had little problem handling the jobs myself. I suppose that's why my last job caused me so much trouble.

It should have been no problem; some guy carrying on an affair offered me five grand to waste the lady's house husband. The only stipulation was that I hit the guy in the day

so the wife wouldn't be home to witness it. He also insisted I burn the body — some odd wish of the wife. Watching the house where the husband "lived" did me no good. The first evening, as I got ready to leave the area, I finally saw the husband appear from the backyard — white as a ghost, dressed in black and carrying a shotgun. I had no luck following him.

For the next month I tried to keep up with my pale mark. He never appeared during the day, but at night he would materialize from inside the house or from the back yard and vanish into the night. With the help of an old friend I tried to find out more about my target — looking through tax, water and electricity records, talking to neighbors, digging through what little trash he put out and even breaking into his empty house when he left. The more I looked, the less I found.

Soon his pallid face filled my dreams and I saw his waxen features everywhere I looked. After a month with nothing to show for it but a fading cash roll and growing nightmares, I made my move. When he left for the night I broke the lock on a window and climbed in. Hiding behind a sofa, one of the few pieces of furniture in the house, I waited with pistol in hand. An hour before dawn, however, I felt a presence behind me. I whirled just in time to see a cloud of mist coalescing into a human form, dressed in tatters and scarred with wounds that did not bleed. I lifted my silenced .38 to shoot at him, but he knocked it from my hand with ease. I fought him every way I knew, but nothing did any good. I tried to flee but he caught my shirt and pulled me to the ground. His hands caught my wrists like handcuffs and his teeth played around my neck before violently piercing the skin. I felt myself reaching into the heights of ecstasy before I passed out.

For the next week he kept me chained in the basement where he melded with the earth. Each night he would feed off me before going off to fight his enemy. At the end of the week he sank his teeth into me for the final time. I returned to my chains but now the situation was different. For two more nights I fed off him, and then he released me.

I still don't know what happened, but I know I love Decker with all my heart and soul. He insists that we not express our love in public, as it would make our fight against the Lupines more dangerous. I don't see why, but for him I will do it.

Sire: Mark Decker

Nature: Curmudgeon

Demeanor: Rebel

Generation: 10th

Embrace: 1989

Apparent age: 21

Physical: Strength 3, Dexterity 5, Stamina 3

Social: Charisma 2, Manipulation 3, Appearance 4

Mental: Perception 3, Intelligence 2, Wits 3



Virtues: Conscience 2, Self-Control 3, Courage 3
Talents: Alertness 2, Athletics 3, Brawl 5, Dodge 3, Intimidation 3, Streetwise 5
Skills: Drive 3, Firearms 5, Melee 3, Security 4, Stealth 3
Knowledges: Finance 2, Investigation 2, Lupine Lore 1
Disciplines: Animalism 1, Celerity 3, Fortitude 1, Potence 1, Protean 2
Background: Contacts 4
Humanity: 6
Willpower: 8
Blood Pool / Max per turn: 14 / 2

Image: Julia has long, dark hair she usually ties up for combat. She is rather thin and gaunt though otherwise very beautiful. Her limbs are well-muscled and she moves with a cat-like grace that some find attractive and many find

frightening. She has excellent control over her body and it shows.

Roleplaying Hints: You have a definite tendency to rudeness. If somebody makes a mistake in front of you, make a point of correcting them very loudly. Be as obnoxious as possible (without getting into a fight). If Decker is with you, he may try to stop you from being too insulting, though if somebody said something really stupid you should be hard to control.

Haven: Julia stays with Decker and moves from haven to haven when he moves.

Influence: Julia is quite a warrior despite her lack of disciplines. She has earned a lot of respect in the Anubi, and none know she has been Blood Bound to Decker. Should he die, however, she will realize what happened, and may be the only one who can keep the Anubi from going after his killer. Additionally, her contacts are criminals and prostitutes around the city who can help her out.

Malkavian

The Malkavians are members of a dark Clan filled with mystery and chaos. Many Kindred fear the members of this Clan for their unpredictability and known insanity. Though some protest that the Malkavians seem no more neurotic than any other Clan, Elders who have experience with the Malkavians know them to be mad; though they speak and act as others, they are being eaten up inside by their own personal pains.

Such haunted souls are dangerous as enemies and often more dangerous as allies. The Malkavians therefore play a strange role in Kindred politics. They are silent shadows who only affect things from a distance and through the actions of others. Milwaukee is unusual in that it has a declared Malkavian on the Council who even claims to be serving Malkavian interest.

Despite their low profile, this Clan wields substantial power in Milwaukee. Most are of an older generation, and the most powerful one is actually one of the most important factors in the city's battles. For him, the Jyhad will not end until he meets the final death.

Jason — The World's Voice

You probably think I'm crazy, but my becoming was different from yours. Yours might have been a surprise attack, a seduction, or perhaps you looked strong of mind and body to some powerful Vampire who needed you to fight some battle in the Jyhad. Mine was different. What can you understand of a prisoner on death row, scared of death and more afraid of life?

In 1903, two years of hell since my arrest, my lawyer made his last plea to the governor. When that failed, my country attorney said he had done all he could. The evening before I was to be hung I sat in my cell, tears of fear and joy rolling off my face. Then I felt the hand on my shoulder.

I heard someone giggle. Then, in a thin, feminine voice, he said he heard why I killed that woman for the \$5 she had in her purse. He laughed, and talked about how Talbot had told me to do it. I said it wasn't true, but he knew I was lying. It was true. I killed her. For \$5, just because Talbot told me to. He told me how I always did what others told me to do, how I didn't even exist unless other people did it for me. Then he bit me. You can imagine how the rest of that night went; you've been there. The next day they hung me, and I just played dead like Jacob had told me. He dug me up where they had buried me and taught me how to live again.

For the next 50 years we played his games. It took me that long to realize the truth about the enemy we fought. He had me join the Council, kill Kindred and kine and learn all I could learn. Now I fight for both sides, and both tell me what to do.

They let me on the Council not because I'm worthy or powerful like all the rest of them, but because I was the only Vampire of Malkavian descent who would join them. Sometimes I think they don't take me very seriously, but I don't mind. I do admit that I like many of them. Sir Scott and Lucina really should get together; they would make a lovely couple. Gracis is a very nice gentleman, though he is a little nervous. The only one I don't like is Parovich. I'm sure he's crazy.

Some on the Council think I'm nothing but an empty shell, filled by whoever comes my way. Yes, I listen to all the Kindred who come before me. Yes, I try to speak for them in the Council. But they just don't know, they just don't

understand! What else is there to do? What else can I do? I don't exist. Only you do.

Sire: Jacob

Nature: Conformist

Demeanor: Caregiver

Generation: 7th

Embrace: 1903

Apparent age: 27

Physical: Strength 2, Dexterity 2, Stamina 3

Social: Charisma 3, Manipulation 4, Appearance 2

Mental: Perception 5, Intelligence 4, Wits 2

Virtues: Conscience 4, Self-Control 3, Courage 3

Talents: Acting 2, Alertness 2, Brawl 3, Dodge 2, Empathy 3, Subterfuge 3

Skills: Drive 2, Etiquette 1, Firearms 2, Melee 2, Music 4, Security 3, Stealth 3

Knowledges: Finance 3, Occult 2, Politics 4

Disciplines: Auspex 5, Dominate 4, Fortitude 3, Obfuscate 3

Background: Resources 4, Retainers 2

Humanity: 7

Willpower: 5

Blood Pool / Max per turn: 14 / 2

Image: Jason is a short little man who speaks very quietly when he speaks at all. He is rarely noticed, and has the kind of face that allows him to disappear into a crowd without even using any of his powers. He wears dull, uninteresting clothing about 20 years out of date. He also carries a pocket watch which he constantly, nervously checks as though he were late for something.



Roleplaying Hints: Talk very quietly and very rarely when you speak to the players. Always listen to them when they speak. Master the ability to drop out of a conversation even if the conversation is about you. When you do speak up, copy the characters' speech mannerisms and repeat what they say as though you whole-heartedly agree.

Haven: Jason lives in a grand penthouse in a run-down little tenement. Guests are often shocked by the drab outside which opens up into a luxurious apartment.

Influence: Jason has very little direct influence over anybody, but he is a member of the Council and so in many ways he has immense power. He is always willing to listen to anybody's questions or requests about Council meetings, and some Kindred feel they owe him favors, though he does not feel the same way.

Milo - The Invisible Horror

It's after me. It wants . . . it wants . . . it wants to HURT me! It has told me so. It wants to consume me. It has told me so. When I was a little boy it lived in my closet and would only stare out at me. Sometimes I could see it and sometimes I couldn't. But I always knew it was there. Sometimes I can see it and sometimes I can't, but it's always there, over my shoulder, watching me, watching us.

Some friends had snuck some angel dust and purple microdots to me when I was in the asylum. I did it all in one night. My Sire didn't know that. When she fed on me that night, she must have found herself in her worst schizophrenic nightmare. I never woke up. Next thing I knew I was in front of the Prince, the Prince of Chicago. He said I could live; I was an innocent victim but my Sire must die. Die she did. I was banished and fled to Milwaukee, to what I thought was nearby safety.

I wandered the streets aimlessly for weeks, sleeping during the day in old drains and burned-out apartment buildings. It was then that I discovered IT. I was walking through one of the drain pipes down by the lake when it started to chase me. It said I had woken it and it was very angry and it would take its revenge on all of us especially the Kindred and it said it would eat us and it said that . . . that . . . that...

I know you don't believe me. None of you ever do. You think I'm mad. That I was never sane. Well, someday you all will know. You will find me dead in some back alley with my heart torn out and my limbs scattered over the pavement, and you will wonder what happened. But you won't care. Then one by one you will start to disappear. One by one you will be found like me. I feel sorry for the last one, the one who finally realizes the truth of what it is that hunts me — that hunts us.

Sire: Mon Cheri

Nature: Martyr

Demeanor: Paranoid

Generation: 11th

Embrace: 1977

Apparent age: 32

Physical: Strength 3, Dexterity 2, Stamina 3

Social: Charisma 2, Manipulation 3, Appearance 1

Mental: Perception 4, Intelligence 4, Wits 2

Virtues: Conscience 4, Self-Control 2, Courage 2

Talents: Athletics 1, Brawl 2, Dodge 4, Empathy 3, Streetwise 3

Skills: Drive 2, Melee 3, Repair 2, Security 2, Stealth 2

Knowledges: Medicine 2, Occult 4

Disciplines: Auspex 1, Obfuscate 1

Humanity: 7

Willpower: 4

Blood Pool / Max per turn: 12 / 1

Image: Milo is of Japanese descent, with short black hair and black eyes. He looks much like a homeless person, with clothes torn and dirty. If it were not for his almost handsome voice he could be confused for a Nosferatu.

Roleplaying Hints: You always babble on about the "thing" chasing you until you really become quite tiresome. Rave on about how you first found the "thing" and how it chased you around. Sometimes tell it one way and sometimes tell it another. Make sure when you play this character to never remain consistent. Sometimes act normally and talk about ordinary things like everybody else, being quite friendly. Never stay this way for long, and always slip back into your ravings.

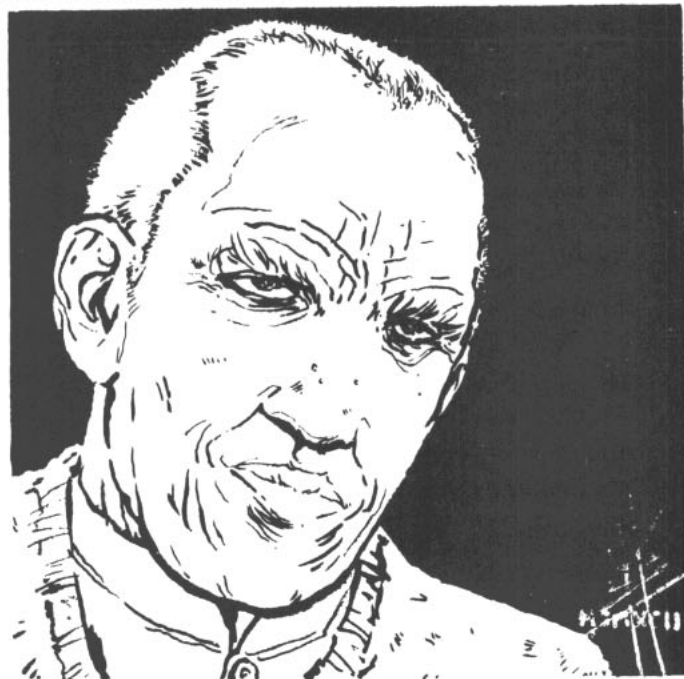
Haven: Never the same place twice.

Influence: None.



Jacob (Esau) — My Brother, My Enemy, Myself

Jyhad? What Jyhad? There is no such thing. Of course some Cainites fight each other. What else could you expect? Just because two lions battle in the jungle does not mean there has to be some grand conspiracy behind it all. We, the greatest of predators, must surely fight amongst ourselves.



He lies and knows he lies. He knows his role in the great games of death and plays it willingly, sending the innocent to their deaths and destroying all that is good.

Some Licks are fools, preferring to see grand games behind everything that happens instead of accepting the fact that, despite our supernatural natures, our existences can be as mundane as that of any of the Canaille. Take my brother Esau, for instance. When we were slaves in the land of Islam many centuries ago, he saw the hand of the heretics behind all the evil in the world. Avoid his games. His insanity will bring you down with him.

Jacob hopes to trick you into becoming his pawns. We became slaves because of his stupidity. I was the one who freed us, despite his insanity. Oh yes, he is quite mad. Mad for power. Something happened to him when we were slaves. Now all he wants is power.

I know all this. I was Embraced for my intelligence, after all. From slave to master, so to speak. Things would have been wonderful had it not been for my damnable brother. He ruined it all, just like he does everything. But together we can end it. With your help we can destroy him.

Don't listen to him. If you join with Jacob, you will soon find yourself but a piece in an ancient war which you could never hope to understand. Join me and we will hunt him down, putting an end to his corruptions.

Sire: Abd ar-Rahman
Nature: Deviant
Demeanor: Director
Generation: 5th
Embrace: A.D. 750
Apparent age: 40s
Physical: Strength 4, Dexterity 4, Stamina 8
Social: Charisma 4, Manipulation 6, Appearance 3
Mental: Perception 4, Intelligence 6, Wits 5
Virtues: Conscience 0, Self-Control 2, Courage 4
Talents: Acting 5, Alertness 3, Brawl 3, Dodge 3, Empathy 5, Intimidation 4, Leadership 4, Streetwise 1, Subterfuge 7
Skills: Etiquette 4, Melee 3, Security 2, Stealth 2
Knowledges: History 6, Linguistics 6, Medicine 5, Occult 6, Theology 6
Disciplines: Auspex 6, Dominate 5, Fortitude 2, Obfuscate 5, Presence 6
Background: Allies 4, Contacts 8, Influence 2, Resources 4
Humanity: 2
Willpower: 10
Blood Pool / Max per turn: 40 / 8

Image: Jacob (obviously not his original name), a distinguished-looking gentleman, seems almost harmless to people who first meet him. Enslaved by Arabs while a teenager, he grew up in Moslem lands, where he learned his only dignity could come from his appearance. Thus he walks strong and tall, seeming more a father figure than an insane killer. When in his Esau guise, the primary change is that he seems hairy and more threatening, both thanks to his high Obfuscate.

Roleplaying Hints: You will have the characters on your side in the war against your brother, and nothing they say will sway you. Flatter them, coax them and threaten them — anything to get you to join you. However, keep in mind that you are nuts, and your conversation can quickly become very disjointed.

Haven: As Jacob he keeps a mansion on the very ends of Kindred-controlled territory in Greendale. As Esau, he has an expensive condo just north of downtown.

Influence: In his long war against himself, Jacob has gained a significant amount of power over other Kindred, but he uses it sparingly. He has learned that those who become directly involved on either side invariably die quickly, so he prefers to act quietly through his pawns. Many of the Kindred of Milwaukee have become involved in this war, though they know it not.

Notes: Milwaukee's natural craziness has been heightened by the presence of Jacob. Possessor of a split personality, Jacob created the personality of Esau when first Embraced. Now the two personalities war constantly, trying to eliminate the other. Individuals who become involved in their battles die quickly, as for some reason each side always seems to know what the other is up to.

Jacob's extra level of Auspex gives him a power he terms Insight of the Mad. It allows him to intuitively understand the fears and desires of those around him, something which comes in handy with his sixth level of Presence — Coax. His ability to Coax brings those fears and desires to the forefront of those around him. In game terms, have the characters make appropriate, resisted Virtue rolls (generally Self-Control) against difficulties of 8 to not do what Jacob says when he makes them offers. Jacob rolls his Manipulation + Empathy against their Willpower. The one with the more successes wins. This is a subtle power, and you may want to make the rolls yourself to keep the players unaware of what is happening. When they try and do something opposed to what Jacob has asked of them, however, enjoy telling them they cannot.

Nosferatu

The Nosferatu of Milwaukee are a strange breed. Represented on the Council by Parovich, a Vampire born at least 500 years ago in Russia, they make up one of the greatest threats to the other Kindred of the city. Parovich has created several Neonates since his arrival in Milwaukee 90 years ago. As far as anyone knows, Parovich and his Neonates are the only Nosferatu in the city, though nobody has seen Parovich's Childer since their presentation to the Prince, and it is rumored that he uses them as a herd.

While there are several wild rumors about Parovich and his Childer, the truth is more terrible than any suspect. Parovich was in New York when the Sabbat moved in. After this victory Parovich became convinced the Sabbat would win eventually, and when they do he wants to be on their side. So a few years ago he contacted the Sabbat and they sent a pack to him. With their help he was initiated into the Black Hand.

Parovich's Neonates discovered this and fled, fearing for their lives. They could not leave the city because of the Lupine and so they hid, too afraid to tell anyone what they feared. So they lie low, hidden only in the darkest corners Milwaukee can afford them, speaking only to Anarchs or the few Neonates they feel they can trust. They never talk about

Parovich and frequently change their home after speaking to one of the Elders' Neonates.

Parovich - The Enemy Within

Let me tell you a story, my little friend. I was once in New York. On one lonely, cold night I stood, bound by the Prince's side. As I watched, a long, gaunt Kindred tore the Prince's throat out and drank his immortal blood. The Prince turned white and began to shrivel before the Sabbat leader tossed his lifeless husk onto the floor. The Prince was the last great Vampire. His strength was that of a lion, and his might was like the sun. Ah, yes, the sun. How I miss you, my beloved.

The Sabbat will win in the end. It is so obvious. We are organized and we have a purpose. You of the Camarilla spend most of your time squabbling amongst yourselves while we are bound by our blood. I have tasted the blood of my brothers, and I have been strengthened by it. One day I will taste the blood of this city.

You may call me a traitor to my own kind. You may think I have sold out all that was dear to me and makes our unlife bearable. You claim I have joined with the minions of darkness and would make this planet a nightmare for its inhabitants. Perhaps, perhaps I have. But when you are long dead and your bones lie scattered at your final battle ground, I will still be alive and I will still be tasting mortal Vitæ.

In some ways, our plan is very simple and, in others, very complex. We will undermine your society from top to bottom. I will encourage the Elders and the Anarchs to fight one another, and I will corrupt the Anubi so the city is more vulnerable to the Lupine. Soon Milwaukee will be lost in civil war, and then we will begin to infiltrate your ranks. Soon at least a third will be blood bound to us. We will then



attack in force, and your feeble resistance and your proud words will melt away like snow in a spring thaw.

Yet I cannot tell you how we will infiltrate nor how the Lupine will be made to attack at our whim, because I do not know. Only the pack leaders themselves may know the answer to these questions. I am but a lowly servant in this great organization of Kindred, and I cannot answer all of your questions. It should be sufficient for you to know that it will be done. That is all you need to know and certainly more than you deserve.

You ask me what I have done with my Childer. I have done little with them, though I wish I had done more. I have lived for more than 500 years on this miserable planet, and I have raised many children, but never have I had such a rebellious brood. They doubt me and flee from me, their own father, in fear. I created them to live beyond my years so if I should fall in the Jyhad, they would carry my blood down into eternity. But now, after all I have given them, they have turned upon me. I have killed two already and must hunt the rest before they find the courage to betray me to the Council.

I have plenty of time, though. They are all terribly afraid of me and my powers. They will stay away from other Kindred for fear of being discovered, so my secret is safe. They think they can hide from me with the few tricks I taught them. It's only a matter of time before I find them. Once I do I will send them to my masters for punishment, and they will join us or their blood will fuel our great crusade. As will yours.

Sire: Boronisk

Nature: Conformist

Demeanor: Conniver

Generation: 7th

Embrace: 1467

Apparent age: 50? (its so hard to tell with Nosferatu)

Physical: Strength 3, Dexterity 4, Stamina 5

Social: Charisma 3, Manipulation 6, Appearance 0

Mental: Perception 3, Intelligence 5, Wits 3

Virtues: Conscience 0, Self-Control 0, Courage 3

Talents: Alertness 3, Brawl 3, Intimidation 6,
Leadership 2, Subterfuge 4

Skills: Animal Ken 3, Etiquette 4, Music 3, Security 4

Knowledges: Bureaucracy 4, Investigation 3, Law 2, Medicine 3, Occult 5, Politics 4

Disciplines: Animality 5, Celerity 1, Obfuscate 4,
Potence 4, Thaumaturgy 1

Background: Retainers 2, Resources 5, Status 4

Humanity: 0

Willpower: 8

Blood Pool / Max per turn: 20 / 5

Image: Parovich is an immensely fat Vampire with a forked tongue, caused by a failed experiment in magic. Like all Nosferatu he is ugly and reeks of the filth he calls home. When in Council he hides his stench with a very powerful but overly sweet perfume.

Roleplaying Hints: You want to seem as kindly and friendly as possible. Even if you are at cross-purposes with somebody, act as forgiving and understanding as you can. Never behave in a vindictive fashion. The idea is to make the characters like you as much as possible so when you betray them it will be all the more horrible.

Haven: Parovich lives in a dilapidated ruin of a house in the barrens. The house was built in the previous century and has been scheduled for demolition for several years, but Parovich keeps pulling string to keep it from being torn down.

Influence: Parovich has tremendous influence in Council and some with the Sabbat. See the Politics section to understand more about Parovich's role.

Anastasia - The Beauty Within

I used to be very pretty. I was the most popular girl in school, with a gorgeous boyfriend and a hot new sports car. Then I had that little car accident, and you can see the results for yourself. My parents were killed in the wreck and I was left all alone, twisted and ruined. That's when Parovich showed up to "help." He was very ugly. I hated him. He stank and leered at me like a dirty old man. I was so pretty, so pretty.

He changed me. He taught me all about the Vampires and what they are. Other new Vampires lived in his house and, despite our ugliness, we all became friends. Well, I could overlook their repulsiveness if they could look at me.

Then Kristian found out Parovich was working for some people called the Black Hand. Kristian said these people were very dangerous, kind of like the Mafia. He said we would have to run away or we would get Blood Bound. I didn't know what this meant, but Kristian said it was like being brain washed. He told me about some hiding places and promised to visit. I tried to hide with regular people, but I was too ugly. I used to be so pretty.

I can't go to school anymore and I can't talk to anybody because I'm so ugly. Now I hide in empty cellars and sewer drains and hunt for blood. I really don't like that very much. I often drink just a little bit from stray cats. I've collected quite a little zoo of them and they follow me around when I change homes. They're the only friends I have to talk to except for Kristian. He visits me about once a week, and he always brings me something nice, like flowers or perfume. Did I tell you how pretty I used to be?

Sire: Parovich

Nature: Child

Demeanor: Conformist

Generation: 8th

Embrace: 1989

Apparent age: 16

Physical: Strength 2, Dexterity 3, Stamina 2

Social: Charisma 3, Manipulation 3, Appearance 0

Mental: Perception 2, Intelligence 2, Wits 2

Virtues: Conscience 5, Self-Control 4, Courage 2

Talents: Acting 2, Athletics 3, Empathy 2, Streetwise 1

Skills: Animal Ken 2, Drive 2, Music 1, Stealth 2, Survival 1

Knowledges: Computer 1, Linguistics 1, Science 2

Disciplines: Animalism 2, Obfuscate 2

Humanity: 9

Willpower: 7

Blood Pool / Max per turn: 15 / 3

Image: Anastasia still looks young despite her initial disfigurement from the accident and the further disfigurement of becoming a Nosferatu. She still wears an old dress she had when she was in high school; a frilly, bright-colored outfit which has now faded to a dingy brown.

Roleplaying Hints: Act bright and happy despite your position. Be oblivious to your dirty surroundings and ask the most attractive male characters if they like your hair (most of which is gone). Every now and then, realize what has happened to you and talk like you do in the section above.

Haven: A steam tunnel under her old school. The room is used to house some equipment for the electric company and so is fairly dry. She sleeps in a corner furthest away from the hissing electrical equipment.



Influence: None except what little influence she has with Kristian.

Kristian - Leader of Childer

Parovich is slime. I'm going to get him just like I got my dad. He thinks he's so tough. He's just like my dad. My dad used to beat me when I was little. Once he put my hand on the stove just because I burned his eggs. He thought it was funny to burn me like I burned the eggs. He stopped hitting me when I was 16, though. He probably thought I was too big.

Then one day he got angry and forgot, and he hit me. I got so mad that I beat him with a baseball bat. He fell down and I kept beating him until the bat was dripping with blood. Three days later, when the police finally caught me, they said I had killed him. I guess I thought my dad was so big and powerful that he never really could die.

It was during my third year in Juvenile Hall that Parovich showed up. He attacked me in my sleep. God, how that hurt. The pain of that was nothing compared to the change afterwards, but I was glad to be out of the hall. I did miss my hair though. I never was really good looking, but I had great hair. Well, that's gone now and I have had to learn to go on like I always have.

Parovich taught me a lot about what being a Vampire was all about, and I used to get visits from some of Elders who wanted to know how Parovich stood on such-and-such an issue at Council. I usually didn't know, but I could find out easily enough and tell them. This made me very popular among them, and they told me lots of things Parovich hadn't.

For instance, they told me the Sabbat was a dangerous criminal organization that fought directly against the Camarilla. When I heard this, I realized Parovich had told me very little about the Sabbat except a few minor words of praise. So I started to listen closer in on his conversations with other people. One day a messenger came, and I found out he was a Ghoul from the Sabbat. I didn't wait to find out what he was there for. I grabbed my new brother and sisters, and I told them to flee into the city, where they should avoid all other Kindred. I told them Parovich was very dangerous and that if he ever found them, he would kill them. Two are already dead.

I thought about going to some of the other Elders, but they look out for each other and I'm afraid they might turn us in. We're Neonates, so I suppose Parovich still has a legal right to us. At least that's what he told me. But I'll get him. Just like my dad. One day I'll be bigger than he is and then I'll bring him down, just like my dad.

Sire: Parovich

Nature: Director

Demeanor: Rebel

Generation: 8th

Embrace: 1985



Apparent age: early 20s

Physical: Strength 4, Dexterity 4, Stamina 3

Social: Charisma 5, Manipulation 2, Appearance 0

Mental: Perception 3, Intelligence 4, Wits 4

Virtues: Conscience 3, Self-Control 3, Courage 5

Talents: Alertness 1, Athletics 3, Brawl 3, Dodge 2, Empathy 2, Intimidation 2, Leadership 2, Intimidation 2, Streetwise 4

Skills: Drive 4, Firearms 3, Melee 2, Security 4, Stealth 3

Knowledges: Investigation 3

Disciplines: Animalism 2, Obfuscate 2, Potence 1

Background: Contacts 1

Humanity: 7

Willpower: 8

Blood Pool / Max per turn: 15 / 3

Image: Kristian has a lean and compact body. His violent childhood has taught him virtues of justice as well as strength and his face has a hard but noble look under all his Nosferatu wrinkles and warts.

Roleplaying Hints: Young and cocky, you act slightly arrogant, talking over people and refusing to listen to suggestions from authority figures. You feel responsible for Anastasia, and helping her has made you overconfident in your own abilities. Don't listen too seriously to anybody, and make sure you are always in charge.

Haven: Kristian lives in the basement of a house owned by an old couple. They have no idea he lives in their basement, being barely able to get around the house itself.

Influence: Kristian is known to Scott and Jason, both of whom have had Kristian do them favors in the past. While

Kristian is loath to go to them with what he has discovered, if he did they may well listen.

Raul - Blood Doll

I guess I know why Parovich chose me. He needed someone tough; someone who knew the streets. I was into some pretty bad stuff. I was in charge of a car dealership, only we didn't exactly deal with legal cars. Not that any were stolen, you understand, but there are certain very expensive cars outlawed in this country because of pollution control or whatever. There are people who want those cars. There's nothing wrong with getting folks what they want, is there?

So I was in my home, quietly taking a line or two, when this guy knocks on the door. So I did a little cocaine. There's nothing wrong with that as long as I don't hurt anybody else, right? So anyway, this guy shows up at my door looking like the devil himself or maybe something from bad late-night TV movies. I figured maybe I got some laced blow and I was having a seriously bad trip. Then he bites me and I feel the pain right down to my toes. That's when I began to think maybe it's not a trip; maybe it's real.

Of course it was real. He stayed in my house for three nights, each night making me drink from his slit wrist. He was real nice to me. I realized I ought to help Parovich out and thank him for his gift to me. After that I gave him all my money and we left together in my most recently acquired car. We went to his house, an old, run-down mansion somehow still standing in one of the poorer sections of town.

Parovich has been like a father to me. He takes real good care of me and teaches me about being a Vampire. I soon understood what they mean by "don't judge a book by its cover." Parovich looks like a devil but is really a saint.



Kristian once told me Parovich was in some dangerous stuff and that I should run away. I knew that couldn't be true, and threatened to tell Parovich about his lies. Kristian went pale and got very angry. He left before I could tell my Sire. Parovich knocked me through a wall when I told him, but I didn't mind because I knew he was real mad.

But lately I've started to wonder. Parovich has a lot of real vile people showing up at the house, and I haven't seen Kristian or any of the others in almost six months. Parovich gets real mad whenever I ask where they are, and he makes me drink his blood very often. Every now and then I start to wonder why Parovich gets so mad if Kristian was lying.

Sire: Parovich

Nature: Conniver

Demeanor: Conformist

Generation: 8th

Embrace: 1990

Apparent age: 26

Physical: Strength 3, Dexterity 2, Stamina 3

Social: Charisma 2, Manipulation 4, Appearance 0

Mental: Perception 2, Intelligence 3, Wits 4

Virtues: Conscience 2, Self-Control 4, Courage 3

Talents: Acting 3, Brawl 3, Dodge 2, Intimidation 3, Streetwise 1, Subterfuge 4

Skills: Drive 4, Etiquette 2, Firearms 3, Melee 1, Repair 4, Security 3

Knowledges: Computer 3, Finance 4, Law 2, Occult 1

Disciplines: Animalism 1, Obfuscate 1, Potence 1

Humanity: 7

Willpower: 7

Blood Pool / Max per turn: 15 / 3

Image: Raul was a short, dark-haired little weasel of a man. He whined, connived, made deals and never really did anything honest in his life. Now he is just the same except he has warts all over his face and no hair.

Roleplaying Hints: You think you are as bad as they come, but in fact you're a sniveling little creature who should soon come to be regarded with contempt by the characters. They may at first be impressed by the amount of knowledge you have about the streets, but not for long. Make sure some of your information is wrong (your sources are not reliable) or ask for large bribes for trivial details. Raul is actually rather harmless, and if he was working for anybody but Parovich he could be ignored.

Haven: In Parovich's Haven.

Influence: None. He is a Blood Doll for Parovich.

Toreador

Members of this Clan have always been characterized as hedonists of the worst kind. Other Kindred say they crave nothing but the pleasure to be derived from the body and the mind, and if either your body or your mind will please them, then they will take you for it. The Toreador will stop at nothing to draw whatever sadistic pleasure they can from this world, and their power is always overshadowed by their moral disease.

All these things are said, and some of them are true. To Lucina, leader of the Milwaukee Toreador, all these truths and half-truths about the Toreador clan seem to her a crime of the highest magnitude. The Toreador could become a great force for the preservation of art and great minds, but Lucina sees that as long as the Toreador are untouched by the art they hold to be so dear, they will remain morally depraved.

Thus Lucina has managed to gather the Toreador of Milwaukee together in something vaguely resembling organization and cooperation. While her "kill-joy" attitudes do not make her popular, she is respected. This Clan regularly battles the Anarchs, who seem to hold the Toreador as their greatest foes among the Elders. This may well be true. Lucina rarely sees eye to eye with Sir Scott in Council, and she often opposes his suggestions out of reflex.

Lucina — Moral Hedonist

I suppose some Kindred find my policies aggressive and over conservative. Before you judge me too quickly, I should tell you something about myself. You see, I was born in Missouri in 1863. My father was a farmer, and I and my two brothers lived in the sun, praising God before every meal and every night before we went to bed. I would go to St. Louis when my father took produce there, and I would go to dances. People would stop and watch when I danced, for with whomever my partner might be, we owned the dance floor. When I was 16, I met a special young boy at one of the dances.

I never went home again. The young boy said he saw great talent and beauty in me, and he kept me as his lover for six months. He told me all the time how much he loved me and how great a dancer I could become. Then one night, just after sunset, I found a note on his pillow beside me. It was simple and read: "*I thought you were the real thing. You will never be great, you will always be mundane. I leave you to your mediocrity for eternity.*"

He had promised to make me his wife but had made me a lone monster instead. I tried to go back to my family, but they could not understand, and my father finally chased me away with his gun. I never forgave them, and I rejoiced when my last brother died 50 years ago. Since those early days I have grown. I am a dancer now, though perhaps my Sire was right, for I am not great. Still, I have an endless life to

improve, and I will spend my eternity striving for greatness, not wallowing in mediocrity.

It was a Toreador who had embraced me and his lust for my blood excited him. But like many of my kind, he soon bored of me and left me behind to pursue greater pleasures. Beware the Toreador, for we are as deceptive as we are beautiful.

We Toreadors still search for our ideal. In some cases the Toreador loses sight of her ideal, and wallows instead in pleasure and passion. Those of us who can still grasp the greatness, however, strive to a greater glory never before seen on this earth. My Sire was a Toreador who had lost sight of what he sought, and he brought nothing but pain to those he touched. Despite the curse resting upon us all, we seek to bring beauty into this sad world instead of pain. As Kindred, all we touch risks destruction at our own hands, but with art and beauty we can overcome all that; we can defeat the Beast.

My greatest enemies in creating peace and furthering art are the Anarchs and their damned leader, Sir Scott. This idiot and his brainless minions do nothing but rape this city. I sometimes think Scott opposes me in Council just to anger me. It certainly wouldn't surprise me. All he does is try to shock and upset the Council. One night I will crush him, but until then my ghouls spend their time guarding the museums and concert halls against the Anarchs. We will prevail over ignorance and bring a new order to the Kindred, and save them from themselves.

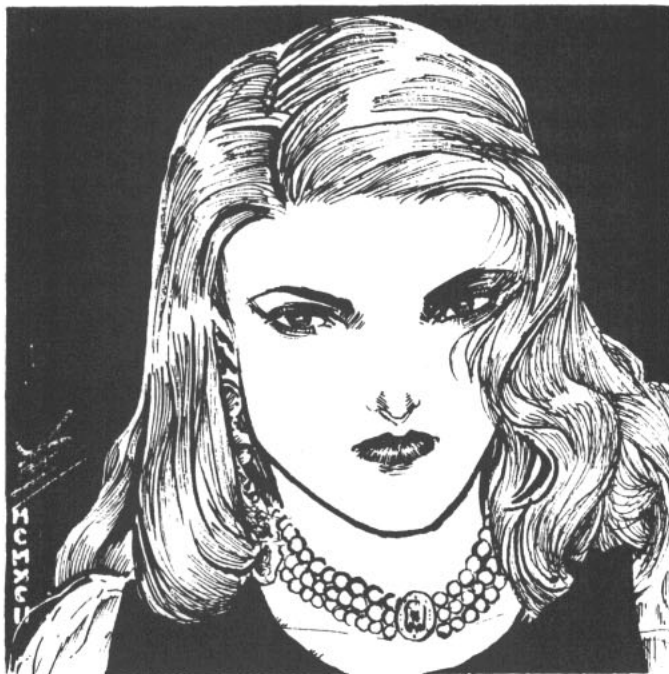
Sire: Hansen

Nature: Fanatic

Demeanor: Child

Generation: 8th

Embrace: 1879



Apparent age: 16

Physical: Strength 2, Dexterity 5, Stamina 2

Social: Charisma 2, Manipulation 4, Appearance 5

Mental: Perception 3, Intelligence 5, Wits 2

Virtues: Conscience 4, Self-Control 4, Courage 3

Talents: Acting 3, Athletics 3, Brawl 1, Dodge 3, Dance 5, Empathy 3

Skills: Etiquette 3, Music 3

Knowledges: Bureaucracy 3, Finance 2, Occult 2, Politics (Kindred) 5

Disciplines: Auspex 4, Celerity 2, Presence 4, Protean 3

Background: Allies 3, Resources 4, Retainers 4, Status 4

Humanity: 7

Willpower: 9

Blood Pool / Max per turn: 15 / 3

Image: Lucina is a very young, beautiful girl. She has red hair reaching to her shoulders and dark brown eyes. Her innocent appearance often deceives her opponents. Lucina may look like a teenager, but she is over 100 years old and a certain amount of wisdom, tempered with experience, shows in her face. She is fond of gowns and loves to wear the most elegant clothing she can find.

Roleplaying Hints: As Lucina, act very sweet and demure, but be prepared to suddenly lash out at any character who gets in your way or argues with you on an important point. This is the essence of your character. You hide your power and fanaticism behind your false innocence.

Haven: Lucina lives in the Hyatt. She has a permanent room on the 16th floor.

Influence: Lucina has a seat on the council and is the leader of the Toreador of Milwaukee.

Barth - The DJ

There's something about being a DJ I find utterly irresistible. Perhaps it's the sheer thrill of reaching thousands every time I speak, or mayhap it has more to do with the freedom to intersperse pithy comments with music aimed at best emphasizing my feelings and moods. I've got the best job a Kindred could have, and all you ravin' maniacs know it.

I've got the stardom down (maybe you've heard of me — "Derik Dark, only after sundown and not for the faint of heart"), and to rub me would put the Masquerade at risk. So I and I alone have managed to step out of the Jyhad. I sit on the side lines, a color commentator in the greatest, ugliest, bloodiest war in the history of this planet.

I'll be around when your long gone. I'll be here, doing my radio show while you guys are nothing but little piles of dust some punk Anarch decided to suck off. Diablerie is the name of the game now. We haven't had much here in Milwaukee,

but now that the Prince is dead we will — we most certainly will.

'Course being neutral in the war has its price. I got to be friendly to both sides, so I give little messages out in my show to the Vampires who are listening. I'll announce parties and rumbles and stuff; sort of a Vampire public service. I'll also report some Vampire news, disguised as something else. Or sometimes I'll just say it out loud like "*Some Vampires would like to announce a party down at...*" wherever. Unfortunately, the Elders really get on my case when I do that, so I suppose I'll have to cut out the funny stuff.

I've got to walk the middle of the line. Can't get anybody really angry at me 'cause when you're neutral that means you've got no enemies, but it also means you've got no friends. Kind of like before I was Embraced, when I was working down in Louisiana. People always figured I was too weak and scrawny to do any good, but I was stronger than I looked. Also, I spun some great stories and folks have always liked my voice.

That's why I was Embraced. Sondra heard me making up some stories and was entranced. She Embraced me a couple of weeks later, telling me I would be able to tell stories forever. That's what I do now, only I have an audience and music to back me up.

Sire: Sondra

Nature: Confidant

Demeanor: Jester

Generation: 10th

Embrace: 1934

Apparent age: mid-20s

Physical: Strength 4, Dexterity 3, Stamina 3



Social: Charisma 5, Manipulation 2, Appearance 3
Mental: Perception 4, Intelligence 3, Wits 5
Virtues: Conscience 3, Self-Control 3, Courage 4
Talents: Acting 5, Alertness 2, Brawl 3, Dodge 2, Empathy 3, Intimidation 2, Streetwise 3, Subterfuge 3
Skills: Drive 3, Etiquette 3, Firearms 2, Music 3, Repair 3, Security 2, Storytelling 5
Knowledges: Finance 2, Law 3, Milwaukee Knowledge 3
Disciplines: Auspex 2, Celerity 3, Presence 3
Background: Allies 5, Fame 3
Humanity: 7
Willpower: 8
Blood Pool / Max per turn: 13 / 1

Image: Barth doesn't look anything like his voice sounds. He sounds deep, powerful and magnificent but in real life he is a skinny, geeky-looking man. His hair is nothing but a greasy mop of black on top of his head. Physically he is an uninteresting, unattractive person but his voice makes him the idol of millions. However, he is used to being accepted and liked, so he gives off an aura of happiness and confidence.

Roleplaying Hints: Let your voice speak for you. When in public be loud and outgoing, trying to make people laugh and relax. In private, set down the act and let your other self come out — the part that wants to know everything and turn it into stories. Listen to what the characters have to say and draw them out as much as possible.

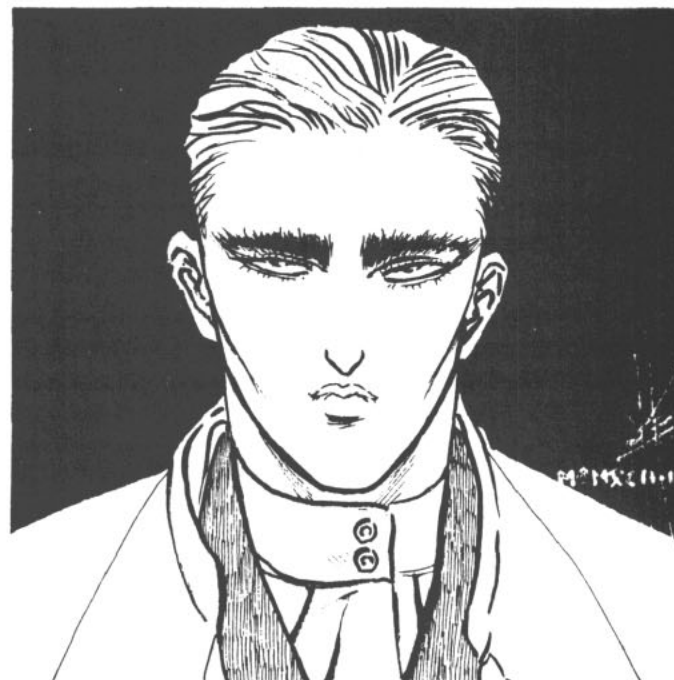
Haven: A middle-class apartment in East downtown.

Influence: Barth has hordes of influence over the young mortals of Milwaukee and some influence with the Anarchs who like his show (which is on every week night from 10 p.m. until 2 a.m. on WBIT). Additionally, Barth is on very good terms with Lucina, and tries to keep her aware of particularly destructive Anarch plans.

Louis Detonas — Beauty in Death

So, I am supposed to explain myself to you. How gauche. Oh well, *noblesse oblige* and all that. I am the son of nobles, French men and women who dedicated themselves to supporting the arts and the people. They gave their all for the masses, and were repaid in blood. It was the Revolution which they supported and the Revolution which killed them. I shall assuredly not make the same mistake.

I was rescued from the guillotine by Natasha, who had seen my sculptures in the past, and hoped to keep me alive to make more. We fled France and went east, first to Venice and then to Rome. We eventually went our separate ways, and I began to seek a new place to live. The Revolutions which shook Europe and the freedom movements in Italy kept these lands from being any place for a true *artiste*, so I left and came to America, hoping for a land free from war.



The "Civil" War dashed these hopes. I left that madness and went as far north as I thought I could without entering the lands of the damned British. I thought Milwaukee would be that, but as you know, it is as much a land of madness as any I have left.

Now I strive to keep some culture alive in this barbaric land. Thanks to Lucina, I no longer have to keep the iconoclastic Anarchs from destroying everything on my own. Together we fight these dogs, and will continue to do so *fiute de mieux*.

Sire: Natasha

Nature: Traditionalist

Demeanor: Cavalier

Generation: 9th

Embrace: 1793 (born: 1762)

Apparent Age: 30

Physical: Strength 3, Dexterity 5, Stamina 3

Social: Charisma 3, Manipulation 4, Appearance 3

Mental: Perception 4, Intelligence 4, Wits 2

Virtues: Conscience 1, Self-Control 3, Courage 2

Talents: Acting 3, Brawl 2, Dodge 2, Empathy 3, Leadership 3, Subterfuge 4

Skills: Etiquette 5, Firearms 2, Melee 3, Music 3, Security 1, Sculpture 5

Knowledge: Finance 4, Law 3, Linguistics 4, Milwaukee Knowledge 5, Occult 3, Politics 5

Disciplines: Auspex 3, Celerity 1, Obfuscate 2, Presence 4

Background: Contacts 3, Resources 4, Retainers 2, Status 2

Humanity: 6

Willpower: 8

Blood Points / Per Turn: 14 / 2

Image: An extremely cultured gentleman with impeccably combed black hair and just a hint of make-up on his pasty, pale face. He has a way of making everybody feel underdressed no matter where they are (the middle of a battle, etc.).

Roleplaying Hints: You have never forgiven the lower classes for the murder of your parents, and detest any people of lower social class than yourself. In your eyes, the poor are

idiotic slobs who seek only to destroy the beauty they cannot understand or have. You should always look down your nose at your inferiors, yet always try to keep some semblance of social grace even while insulting somebody.

Haven: A beautiful, spacious apartment in downtown.

Influence: Louis is very well thought of by most of the Elders, and considers himself almost friends with Gracis and Lucina. He has been in Milwaukee longer than almost any of the other Kindred, and knows much of what goes on and has gone on in the city.

Tremere

The Tremere are perhaps the most conniving, crafty and deceitful Clan among the Kindred. They are few in number in Milwaukee, though these few are some of the more powerful in the United States. No Neonates here; only Elders and Ancilla of the Clan live in Milwaukee. At first the small numbers make the Tremere presence look weak, but this is not the case, and the more watchful among the other Clans know the Tremere are only sending their most trustworthy servants here.

The Tremere carefully control their Clan's population in this town. Any character Tremere will either be in Milwaukee on assignment from Vienna or a rebel from her own Clan, disobeying the Tremere edict on the city. This order was handed down from Vienna in 1903 and has remained in effect ever since. Only powerful Tremere Elders come here, and the few Neonates made here are soon sent away. Tremere who have been found in Milwaukee without permission are killed by the Clan.

After the Lupine attack on the eve of 1901, the Tremere began to investigate the Lupine interest in Milwaukee. The cause of their concern is still unknown, but a few interesting facts have come to light. The Clan has discovered the magic-dead area centered at Marquette, and transferred its investigations to the site instead of the Lupine interest in the city, little realizing the two are connected (see History).

Hindered from investigating the site thoroughly by a continual Lupine presence in the area, harassment by Anarchs and even the presence of a member of the Society of Leopold on the Marquette faculty, the Tremere have made little headway in their studies. Little is understood about the nature of this area. The mortal magi seem to understand little of this magical anomaly despite the efforts of Richard Fludd, who studied it with the aid of many potent mystical artifacts. He left the area 15 years ago and has not returned.

Carna — The Princess Witch

I was Sired by a Prince. Ah, my beautiful Prince, what a man he was; strong, handsome and powerful both among Kindred and kine. I was but a peasant girl and he was the man of the kingdom. He took me from my home when I was 18. He told me I was the most beautiful creature he had ever seen, words I knew to be lies on our arrival at his castle, alive with beautiful women.

After the arrival at his castle, he seemed to change before my eyes. He hit me, abused me and used me for my blood. At best it was only a mockery of mortal love. Soon he ceased to feed from me and picked another beauty from his herd. Then one night he came to me, enraged beyond words. He railed against his hidden masters and their treatment of him. With a frenzied gleam in his eyes he turned to me, knocking me to the ground. He drove his fangs into my neck and drank until I knew no more.



When I awoke he laughed at me and called me his revenge against his masters. "They have never had a female in their ranks. What will they think?" Days later we were in Vienna, where I became one of the Tremere. At first despised for my gender, I strove to prove myself, both from my devotion to the leaders and my desire to prove my Sire had done the right thing. I have not seen my Prince since; he abandoned me to my fate and left me on the night I was Blood Bound to the Clan.

Since then I have had many lovers. They always do the same things; men always treat me the same. First they love me, but when I return their love they no longer desire me. Then they are killed. Somebody always comes and takes them away from me. I have lost so many that way.

I learned much about ruling from my Prince, my Sire. I was even a Prince once, Prince of Marseille. But that was a long time ago and now my age weighs heavily on me. I am over 600 years old, and begin to wonder if the Jyhad will never end. Many have laughed at me for even suggesting such a thing, but I am mortally tired of intrigue, espionage and war. Still, I will do what the Tremere ask of me.

Sire: The Prince Bourdona

Nature: Conformist

Demeanor: Director

Generation: 8th

Embrace: 1435 (born: 1417)

Apparent age: 18

Physical: Strength 3, Dexterity 3, Stamina 4

Social: Charisma 2, Manipulation 4, Appearance 4

Mental: Perception 3, Intelligence 4, Wits 3

Virtues: Conscience 3, Self-Control 4, Courage 3

Talents: Acting 3, Alertness 3, Athletics 2, Brawl 3, Dodge 3, Leadership 4, Subterfuge 3

Skills: Animal Ken 2, Etiquette 5, Melee 4, Music 3

Knowledges: Finance 3, Occult 4, Politics 5

Disciplines: Auspex 4, Dominate 5, Thaumaturgy 5 (Taste of Blood 5, Movement of Mind 4, Weather Control 4, The Lure of Flames 4)

Rituals: Defence of Sacred Haven, Wake with Evening's Freshness, Deflection of Wooden Doom, Ritual of Darkness, Curse of Clytaemnestra, and any others you feel she needs.

Background: Allies 3, Herd 3, Retainers 3, Resources 5, Status 3

Humanity: 1

Willpower: 8

Blood Pool / Max per turn: 15 / 3

Image: Carna has straight blond hair that hides half her face. She wears long dresses from eras long past, though nobody has ever discovered just where her fashions come

from. She looks a little sultry and uses this to disarm the men she meets socially. Many know her to be a true shark and avoid her. The truth is that she is growing tired of all the intrigue. She seems by most to be always tired.

Roleplaying Hints: Be very flirtatious with the male characters but secretly plan ways to dominate and control everybody. When it finally comes down to a serious confrontation, be as cold blooded as you were sweet. Show your players the true Carna, a cold-hearted, inhuman monster who has killed too many times in the past to feel any remorse.

Haven: Carna has several Havens, but her favorite is in the Hyatt.

Influence: Carna is officially in charge of the Tremere in Milwaukee, but Victor actually has most of the influence. See the Politics section for more.

Notes: Carna is starting to come unhinged. Coming from what we would now term an abusive family, she escaped it for a lover she both loved and hated. This conflict within her has never been resolved and in the past she has replayed the same scenario with other lovers. She loves them, clings to them until they can no longer stand her and, when they eventually want to leave her, she kills them. She is also starting to question the Tremere Clan for their actions over the past centuries — not a healthy idea.

Victor — The Assassin

The U.S. government does a lot of things the public never finds out about. I ought to know; I was the one they called for all the dirty work. About 40 years ago I worked unofficially for the C.I.A. I was the world's best assassin and Uncle Sam paid me big bucks to stay in his court. Leaders rarely die of diseases or of natural deaths, you know. With all those good doctors around, an ordinary disease would be



no problem. Think about that the next time some petty third world leader gets "sick" and dies.

Like I said, I was one of the best. I killed for upwards of fifty grand a head and always had a place to run to if I got in trouble (not that I got in trouble very much; I was too good for that). Well, one night I sneaked into an old castle where a Greek noble lived. He was stirring up anger in his country against our side, so I was called in to off him as a warning to anybody else who wanted to get smart.

When I got into the bedroom, he was all curled up in his bed and I couldn't help thinking of my father. The Duke looked so old and helpless, just like my father had looked on his death bed. For a fraction of a second I hesitated over the bed with the hypodermic in my hand. Suddenly I noticed that the Duke's breathing was all wrong. He wasn't really asleep — he was holding his breath, watching me.

I realized I was up against somebody who was smarter than he looked, and my arm flashed down with the needle. He moved much faster than I could have imagined and, before I knew it, I was wrestling for my life. God he was strong, stronger than any old man had a right to be. I finally threw him off of me and made a dash for the window. As I threw one leg over the sill, I looked back and our eyes met. I have damned myself a thousand times for that one careless look but it is too late now. When our eyes met he beckoned me to him, and you know the rest.

The C.I.A. assumed I was either dead or had turned. They looked for me but had no luck tracing me to my new home in Vienna. The Tremere trained me in their ways and now I kill when they tell me to kill, and I watch whom they tell me to watch.

Right now I'm watching the other Tremere in Milwaukee. Vienna is afraid whatever they are studying here could be too powerful, perhaps even to the extent of negating a Blood Bond. I am here to ensure the death of any Kindred who tries to control such an item; or perhaps to take it for myself.

Sire: Duke Traska

Nature: Curmudgeon

Demeanor: Bravo

Generation: 9th

Embrace: 1950

Apparent age: 35

Physical: Strength 4, Dexterity 5, Stamina 4

Social: Charisma 2, Manipulation 3, Appearance 2

Mental: Perception 4, Intelligence 3, Wits 5

Virtues: Conscience 2, Self-Control 4, Courage 4

Talents: Alertness 3, Athletics 4, Brawl 5, Dodge 3, Intimidation 4, Subterfuge 2

Skills: Animal Ken 1, Drive 3, Firearms 5, Melee 4, Security 4, Stealth 4

Knowledges: Computer 2, Investigation 3, Linguistics 3, Politics 3

Disciplines: Auspex 3, Dominate 3, Obfuscate 1, Thaumaturgy 3 (Lure of Flames 3, Taste of Blood 2)

Rituals: Defense of Sacred Haven, Wake with Evening's Freshness, Deflection of Wooden Doom, The Watcher, Bladed Hands

Background: Mentor 4, Resources 4, Retainers 2

Humanity: 5

Willpower: 9

Blood Pool / Max per turn: 14 / 2

Image: Victor has a strong face with a deep scar across his right cheek. He wears baggy black clothing which resembles a karate gi. One always has the impression he is about to kill somebody. He never smiles and moves with the grace and ease of a tiger.

Roleplaying Hints: Always act very relaxed and calm. At the same time, you want to give off an impression that you are very dangerous. Simply make subtle threats. Hint at the number of men you have killed and intersperse the conversation with descriptions of Victor's rippling muscles. Players never like to be intimidated, so Victor makes a good rival for the players.

Haven: Victor has several Havens, all well hidden in very rich areas.

Influence: Victor has the final control on what the Tremere do in Milwaukee. See the Politics section for more on this.

Dr. Mortius

Nobody else must know of my work. It is a secret, a secret. It's very important. Everything I do is very important. You understand that, don't you? What we have here, it may be the most important magic I've ever studied. That's why the Elders chose me to figure it out. I've always been the one they turn to.

I've made many important discoveries in my life. In fact, it was a discovery I made when I was alive which attracted the great Tremere Elders' attentions. They thought no mere mortal could duplicate the magic they had used for so long, but I did! They thought they had a monopoly on magic after the other Magi disappeared, but I rediscovered it. That's why they Embraced me.

Now I have all eternity to work magic. I've seen sights which would drive even your supernatural brain mad. Worlds within worlds, realities within realities, whole new laws to uncover. This "null zone" may only be a small part of it, but the wonders it may help me understand are beyond your imagination.

Sire: Mesita

Nature: Visionary
Demeanor: Praise-Seeker
Generation: 7th
Embrace: 1566
Apparent age: 50
Physical: Strength 2, Dexterity 2, Stamina 3
Social: Charisma 2, Manipulation 1, Appearance 1
Mental: Perception 4, Intelligence 6, Wits 5
Virtues: Conscience 3, Self-Control 3, Courage 1
Talents: Alertness 2, Subterfuge 2
Skills: Animal Ken 1, Security 1, Stealth 1
Knowledges: Alchemy 5, Anthropology 3, Archeology 3, Astrology 5, Astronomy 4, Biology 2, Chemistry 5, Computer 4, Faerie Lore 5, Geology 4, History 5, Investigation 6, Kindred Lore 3, Linguistics 6, Lupine Lore 2, Magus Lore 2, Mathematics 4, Medicine 5, Meteorology 4, Milwaukee Knowledge 3, Occult 6, Physics 4, Politics 3, Science 5, Spirit Lore 3
Disciplines: Auspex 5, Dominate 4, Thaumaturgy 5 (Weather Control 5, The Taste of Blood 4, Lure of Flames 3, Movement of Mind 3). If you use The Players Guide, he also has Conjuring 4.
Rituals: Communicate With Kindred Sire, Defense of the Sacred Haven, Wake with Evening's Freshness, Deflection of Wooden Doom, Illusion of Perfection, Haunted House
Background: Herd 3, Mentor 4, Resources 4, Retainers 6
Humanity: 4
Willpower: 9
Blood Pool / Max per turn: 20 / 5

Image: A stooped old man with a beard, hunchback and mottled skin, Embraced in his twilight years, Mortius tries to hide his form with nondescript clothing at all times. He avoids other Kindred and, when he has to converse with



them, avoids eye contact and often seems to be drifting off while listening.

Roleplaying Hints: You do seek praise as much as possible, and if characters somehow convince you to talk to them, you will spend half the time showing them interesting (but useless) magical gadgets you have created. Most of your trinkets have been superseded by technology (like the long tube which lets you see far away — the equivalent of a 30x30 telescope).

Haven: Mortius has a Haunted House near Marquette.

Influence: Mortius has a good deal of influence within the Tremere, especially through his Mentor, an Elder of the Clan. Carna is under orders to abide by his wishes.

Notes: Mortius' retainers are ghouls who protect him and help him when Lupines attack. As such they die frequently, but Mortius is glad to replace them. Still, they are always skilled fighters.

Tremere Rituals

The Tremere of Milwaukee have come up with several new Rituals for their own purposes. Many of these rituals are very dangerous both for the target and caster.

Curse of Clytaemnestra (level 5 ritual): allows the caster to destroy one person by rapidly aging his physical form until he decays to nothing. The caster must have a personal possession of the target as well as some of his blood. The ritual takes a full day to cast and, once finished, the target resists with Stamina and Fortitude against a difficulty determined by the number of Blood Points the caster expended during the ritual. Three eights are required to keep the target alive and even then the target is considered Crippled, though only temporarily. The spell only affects men and invariably costs the caster

Humanity. This ritual is the creation of Carna, who uses it to destroy the lovers who "betray" her.

Ritual of Darkness (level 3 ritual): creates a very powerful darkness in the user's Haven. This darkness cannot be seen through by intruders, but the caster of the spell can see easily. The caster must rub soot from a coal fire on the windows, and the ritual takes a full hour. Carna invented this ritual when she was in a tight spot 300 years ago. She will be willing to teach this one to other Tremere, and some other Tremere already know it. The darkness will last until sunlight hits it (if the haven is underground this could be forever).

The Watcher (level 3 ritual): calls to the caster a small rat who will then go where the caster tells her and look for whatever the caster tells her to look for. The rat can then return and, by pressing heads with the caster,

"show" the Thaumaturgist what she saw. The rat can even be instructed to steal small items, though the caster must be very explicit as to what he wants stolen and where it is located. This little ritual takes about 20 minutes to enact and requires feeding the rat minute amounts of alcohol. This ritual was created by Victor's mentor to help him watch over other Vampires. The rat will remain in service until sunrise. It can still be affected normally by the Animalism discipline.

Bladed Hands (level three ritual): takes 10 minutes to complete and requires two blood points. When finished, this ritual gives the Tremere very sharp hands which do an extra die of damage when they are used to attack. It lasts until the next sunrise. Perfected by Victor, he will not share this one with many. Note that the caster must be very careful about what he touches (especially himself), and will have a difficult time handling delicate objects.

Illusion of Perfection (level three ritual): is the perfect ritual for Vampires deformed in some way or who want to remain hidden. The ritual takes a little under an hour and requires a plain white mask, put on at the very end of

the ritual. Once complete the caster looks like an ordinary person, in his mid-20s, with a nondescript face and an average body. The illusion allows the caster to blend easily into crowds. It also changes the caster's face to facilitate escapes. Invented by Dr. Mortius to hide his deformities when in public, he will gladly share it with any friendly Vampire Thaumaturgist. Note that Kindred with Auspex can penetrate the guise and, much to one Tremere's final amazement, so can Lupines.

Haunted House (level 3 ritual): can be cast on any Vampire's Haven. Rumors will soon circulate among the mortals that the house is haunted and should be avoided. While many mortals today profess disbelief in such things, even they will be disturbed by the place and not wish to approach it. The ritual takes three hours and involves three blood points to fuel the spell (more blood points may intensify the effect). The house will remain "haunted" for about 10 years, when mortals will start to think it is simply "run down" or "weird" instead of haunted. This ritual has long been forbidden by the Tremere as a risk to the Masquerade, but Dr. Mortius was around before that rule was made and still knows (and uses) the spell. He does not like to be disturbed.☿

Ventruue

An old and venerated clan is the Ventruue. Its power in the Camarilla is unparalleled thanks to its ability as the most cunning and devious of all the Clans (except perhaps the Tremere), and their actions described in the Politics section reflect this. The Ventruue have just lost a lot of power in this city in the death of the Prince. Gracis is trying to regroup and regain the power his Clan once had.

Hrothulf is the oldest and strongest of the Ventruue in Milwaukee. His Clan is intensely aware of Hrothulf and watches his every move. He acts almost like a rogue Elder, constantly isolating himself from others of his kind and refusing to involve himself in Ventruue politics. The Ventruue regard this as a little more than just eccentric behavior; they think he's more than a bit mad.

While Gracis may be less physically powerful than Hrothulf, he has more followers and friends. He is an active member of the Kindred's Council and is the closest thing they have to a chairman. He can usually count on three of the six votes in the Council at any given time, so he can always force a stalemate. When a stalemate is reached, the Prince has to cast the final vote. Since the old Prince was a Ventruue, Gracis became accustomed to winning.

Now things are different, and the Ventruue are at odds. The

most powerful of the Clans has decayed and now turns on itself in a frenzy of betrayal and bloodshed.

Gracis Nostinus — Milwaukee's Caesar

Perhaps you have heard of me? I am afraid I have become rather important to many of the Kindred of this city, and few have not heard of me. Still, I suppose I should tell you about myself, how I came to where I am today and what I plan to do now that I am here.

I was Embraced by a great Roman general. He knew how to restore the empire, and with our new powers set out to strengthen the organs and cut out the cancers. All went well. The barbarians began to come as we knew they would. Marius captured one chief to give us knowledge of our foe. This chief was nothing but a ruffian and a king of ruffians. For all his faults, however, he had his uses. Marius was a bit rough with him I suppose, but I got along brilliantly with the poor wretch. It was easy for me to impress him with my ability to read six different languages. Marius Embraced him and treated him like a son.

Then one day, for no reason at all, Hrothulf slew Marius. We were in the garden, reading. Hrothulf was trying to read aloud, and when he misread several lines in a row Marius started laughing. Hrothulf had been laughed at 40 years, but had never gotten angry before. Suddenly a dark light appeared in Hrothulf's eyes. He threw his hunting knife across the reading table with blinding speed and accuracy. It

struck Marius in the heart and pinned him to the back of his chair, immobilizing him.

Hrothulf leaped to his feet and grabbed a torch from the wall. Marius made a desperate attempt to free himself from the lucky knife throw while I sat, petrified with fear. I am not a strong man, as you can well see, and with such an ape as Hrothulf wandering around with a torch, I feared for my life. Hrothulf swung the torch down behind Marius and broke the back of the chair into little pieces. Thus freed, Marius joined the battle.

I tore through our home, screaming for help, but all the other Childer were out on business. Standing alone before the shrine to Janus, I decided to sell my life as dearly as possible so Marius and the dream of Rome might live. I found a gladius and rushed back to the scene of the battle, but it was too late. Marius was already dead and Hrothulf hulked over him, his chin dripping with the blood of his Sire. He looked at me with the fierce fire of murder in his eyes. I did not know what had possessed my blood brother, but I swore I would avenge the death of Marius.

Alas, great deeds are easier conceived than executed. Despite my careful approach and well-aimed attack, Hrothulf easily parried my blade aside and ran me through with his own. As I lay on the mosaic floor now slick with blood, Hrothulf stood over me and laughed. I wanted to cry then but I found that there was only a kind of emptiness inside me, a gaping hole I could not fill.

I felt the same thing in 471 when we got word Rome had fallen, sacked by the barbarians. Soon after, the legion in Britain pulled out, headed for some other battle on a distant Roman shore. The emptiness inside me grew. I thought of all the people who could have been saved if only Marius had been alive and all the nations that could have been held together and preserved.

It was not long before Rome fell for the last time. The hollow place in my breast grew until it was all I was. Then I realized Rome was lost but I could avenge her. I could destroy her destroyer. Hrothulf demolished Rome's last prayer of survival when he committed diabelrie, but by killing Hrothulf I will avenge Rome. I will avenge the greatest force ever known to this planet.

Once I have dispensed with Hrothulf, I will become Prince of this city and I will save it. I could not save Rome from its own inner pressures, but I can save Milwaukee from the factions which would draw and quarter her. We must become unified and quickly or the Justicars will surely come to restore order.

Sire: Marius

Nature: Child

Demeanor: Visionary

Generation: 8th

Embrace: 412

Apparent age: 25



Physical: Strength 2, Dexterity 2, Stamina 3

Social: Charisma 2, Manipulation 5, Appearance 2

Mental: Perception 3, Intelligence 5, Wits 4

Virtues: Conscience 4, Self-Control 3, Courage 2

Talents: Acting 3, Alertness 2, Brawl 2, Dodge 2, Intimidation 2, Leadership 4, Subterfuge 5

Skills: Animal Ken 2, Etiquette 4, Firearms 2, Melee 4, Music (piano) 4,

Knowledge: Bureaucracy 5, Finance 4, Law 3, Linguistics (Latin) 5, Politics 5

Disciplines: Auspex 3, Dominate 4, Fortitude 3, Presence 4

Background: Allies 3, Influence 3, Resources 3, Retainers 8, Status 4

Humanity: 6

Willpower: 8

Blood Pool / Max per turn: 15 / 3

Image: Gracis is a soft, pink-looking man. He has a chubby face and blond hair, thin like a baby's. Gracis is only five feet tall and his clothes are always very baggy, if somewhat stylish. His lips are fat and make him appear permanently pouting. Describe him as a foppish and a little foolish.

Roleplaying Hints: Gracis is a little man so you might want to hunch up your shoulders to make yourself look shorter. Talk through your nose and act very prim and effeminate. Gracis is exceedingly clean, so you might want to have a rag around that you vigorously wipe your hands on after you touch anything (like after shaking hands or picking up a glass).

Haven: Gracis lives in a luxurious home along the waterfront north of Downtown.

Influence: Gracis has a massive influence on Milwaukee. Read the Politics section to learn more.

Hrothulf — Lost Warrior From a Lost Age

I was only 18 when I met Marius. He had been “dead” for nearly 200 years when I met him in the middle of a battlefield. My tribe was shattered, the Romans having defeated us with their cowardly ways of fighting. They were more to us than just enemies. They represented an inhuman way of life where the individual didn’t matter, where all that mattered was the state. You could see it in the way they fought. All in neat little rows with their identical shields raised in front of their identical bodies. They were everything we despised.

When I met Marius, I was all but dead. I had a spear stuck in my side, and blood was dripping into my eyes from a short sword cut. I could hardly see him, though he looked very grand riding up on a horse jingling with bells. He dismounted to fight me and I thanked all the gods for offering me death at the hands of some Roman lord instead of dying ignominiously from a javelin. We made a few passes at each other, and he finally drove his sword between my ribs.

When I woke, I learned to curse the gods for bringing me into contact with this Roman pig. They had not sent me death but to life in death. Marius had Embraced me to taunt me. He hated the barbarians and I was one of the strongest. It amused him to have the strongest captive to do his every whim. He Blood Bound me and made me his slave for 50 years.



I had a Neonate brother by the name of Gracis. Back then I never imagined how important Gracis would be to me later. He was just a chubby, soft, milk-fat boy of a Roman. I disliked his weakness and lack of conviction. His body was soft and so was his heart. He tried to impress me with all his kinds of learning. Though it does impress me now, then I hardly understood what he knew. He was not a friend I would have chosen, but I had little choice. In Marius’ house you took friends where you could find them, not when you wanted.

Marius taunted and abused me for decades before he finally pushed the limits of the Blood Bond. Some say a Blood Bond is unbreakable, but don’t believe it. Marius’ grave is proof. He joked about my reading skills. He said I was nothing but a great blond ape. Something snapped in me. Perhaps it was my reason or (as Gracis might tell you) it was my sanity. I scooped up my knife and threw it across the terrace.

The blade only struck Marius in the shoulder. Years of schooling had taken the edge off my fighting skills. He sat in his chair, shocked at what I had done. His face was ashen with pain and fear. Before he could act, I leapt for a torch hanging on the wall. Gracis probably thought it was for him, and he screamed and fled. I walked over to where Marius cowered, still in his chair, and I swung the torch, breaking Marius’s back. Gracis’ terrified scream could still be heard echoing through the building.

How Marius pleaded. The great Roman lord begged me to let him live. He wallowed in his own blood and spittle and begged me to spare his miserable life. I knew then that the Romans were the most wretched creatures to ever crawl the face of the earth, and I granted Marius mercy — the mercy of death. When Gracis came back, a short sword in his trembling hand, I was already finished. Marius’ blood soaked my blond hair and dripped from my fangs.

I don’t know where Gracis found the courage, but he gave a great shout and charged me. About half way across the terrace, he slipped in Marius’ blood and fell. I grabbed a weapon from somewhere, I can’t remember. Gracis climbed to his feet and came at me again. Gracis never was much of a swordsman and I quickly passed my own through his stomach. As he lay bleeding and crying on the floor, I thought about killing him, but decided I had done enough killing for one day. How I regret that decision now. I did not think Gracis had the strength to fight me as he has.

Gracis has an advantage over me. My fights are gone. There is no honor any more. I have drunk from too many and killed too many because of my curse. There are no noble fights left to a warrior. I fight only for survival now — not for glory, not for the treasures of war. My last great heroic act was the slaying of Marius. He was a sickness to humanity, a parasite like Ghengis Kahn, Napoleon, Hitler or Stalin. He stands in the company of these men, only I claim the glory of killing him before scholars could immortalize him. Marius, I have erased you from history.

Sire: Marius
Nature: Martyr
Demeanor: Loner
Generation: 7th
Embrace: A.D. 380
Apparent age: 25
Physical: Strength 6, Dexterity 3, Stamina 5
Social: Charisma 3, Manipulation 1, Appearance 3
Mental: Perception 4, Intelligence 3, Wits 4
Virtues: Conscience 3, Self-Control 4, Courage 6
Talents: Alertness 2, Athletics 4, Brawl 3, Dodge 4, Intimidation 4
Skills: Animal Ken 3, Drive 2, Firearms 3, Melee 7, Stealth 4, Survival 3
Knowledge: Finance 3, Law 3, Linguistics 3, Medicine 3, Occult 3
Disciplines: Animalism 3, Celerity 4, Dominate 2, Fortitude 6, Presence 3, Potence 4, Protean 3

Humanity: 6

Willpower: 9

Blood Pool / Max per turn: 20 / 5

Image: Hrothulf was born a Dane in ancient England. His face still bears a deep scar he got at the hand of a Roman soldier. His blond hair is long, unkempt and hangs down to the middle of his back. Though he doesn't look older than his early 20s, his face bears the worried look that only comes with age.

Roleplaying Hints: Speak quietly as if you were shy. Use poor grammar and mumble in a foreign language once in a while. Remember, though, that Hrothulf is a big, powerful man who is naturally intimidating. If characters raise their voice to you or are insulting, do not become angry. You do not anger easily because your physical mass usually keeps people off your back.

Haven: Hrothulf lives in a suburban home in the Outlands that the Lupine have learned to avoid.

Influence: Hrothulf now has a subtle influence on Milwaukee; again see the Politics section for more.

Others

Badr-al-Budur — Death in the Night

At one point the masters of Alamut would not induct women into the ranks of their mortal assassins, much less initiate us into the Mystery of the Blood. Only the efforts of beloved Fatimah, my great-great-great-great grandmother, changed this. When her skills were needed to destroy an ancient African Ventrue, she was rewarded with the Embrace.

Since then we have always been an important part of the Assamite, slaying those the Clan targets and accepting contracts as does any man. Nothing seems more absurd than that Vampires of all creatures would believe women inferior, but it was so.

There are still those among the Assamite who would prefer to see women returned to their traditional roles solely as parts of their herds. This must never be. I love my Clan as only an Assamite can, but without us as a complete part, the Clan would swiftly die in this age. We blend in mortal society with an even greater ease than do the males, and we kill with just as great an ability. To deny us that would be the height of stupidity.

So I must stay on my guard against those who would deny us our right. I have seen choice assignments which should have been mine go to the undeserving because they were male. I have battled the obstacles placed in my path by those whose hatreds and fears are so great they transcend death.

This I will continue to do for all eternity; until we are fully accepted as Assamites as deadly as our brethren.

Milwaukee has always been a good land for me. Their continual wars provide me with no end of employment, and Anarchs hire me to kill Elders, Elders hire me to kill Anarchs and all hire me to kill each other.

I do not stay here on the shores of Lake Michigan, but travel across the Northwest. My alliances with the Anarchs gives me blood across the continent, and Elders from Chi-



to San Francisco hire me for their needs. But it is here that I always return. Now that the Prince is dead, my talents shall surely be needed as never before.

Sire: Ma'aruf

Nature: Competitor

Demeanor: Loner

Generation: 9th

Embrace: 1867

Apparent age: 25

Physical: Strength 4, Dexterity 5, Stamina 4

Social: Charisma 2, Manipulation 3, Appearance 4

Mental: Perception 4, Intelligence 3, Wits 4

Virtues: Conscience 0, Self-Control 4, Courage 5

Talents: Acting 3, Alertness 4, Athletics 4, Brawl 4, Dodge 4, Intimidation 3, Streetwise 2, Subterfuge 1

Skills: Drive 2, Firearms 3, Melee 2, Security 4, Stealth 4, Survival 1

Knowledge: Kindred Lore 3, Linguistics 3, Medicine 3, Milwaukee 2, Occult 3, Toxicology 4

Disciplines: Celerity 3, Dominate 1, Fortitude 1, Obfuscate 3, Quietus 3

Quietus

Quietus is the discipline of quiet death. The first level allows the assassin to create a zone of silence around her. With the second, an assassin can spend a blood point and touch a foe, thus reducing that foe's Stamina by one for a length of time with a roll of Willpower against Stamina + Fortitude. At the third level, she can expend three blood points to reduce all the foe's physical attributes by one. ♣

Humanity: 6

Willpower: 9

Blood Pool/Max per turn: 15 / 3

Image: A solidly built Arabic woman, Badr dresses in whatever style is most convenient for the area she

is in. In Milwaukee, she generally dresses in loose business suits, with her black hair tied up.

Roleplaying Hints: Speak very little and try to avoid the characters. If the characters have a particular foe, however, mention him and start looking for an opportunity to get a contract on this foe.

Haven: Badr has a small condominium near the University of Milwaukee.

Influence: She has little direct influence on the city; however, both Anarchs and Elders of the city know, respect and fear her.

Notes: The Assamites are a Clan of Vampire assassins based in Turkey. They require vials of blood from those who hire them, which are shipped to their base in Turkey for secret purposes. Assamites almost never fail; but if they are killed trying to fulfill a contract, the target is considered untouchable by the Clan from then on. ♣

Chapter Four: Politics

He that hath no Sword, Let him sell his garment and buy one.

— Luke XXII:36

In the great war of the Kindred known only as the Jyhad, the victims are many and the winners few. The world's mightiest undead have fought their secret war for thousands of years, and may continue to fight it for thousands of years to come. In this ageless conflict, Kindred fights Kindred to the final death. Here in Milwaukee, seemingly a footnote in the great battles, events have left the city without a Prince or successor. The city has become a focal point for the interests of many in North America, and the fate of Milwaukee could easily signal a shift in the fight for power among the Lupine, Camarilla and Sabbat.

Milwaukee differs from many places in that there is no sole cause for the intrigues going on in its confines. In fact, it almost seems as though every force in the Jyhad is represented here. Where other areas may be dominated by the battles of two powerful Elders, or the struggles of the Primogen, the war against the Sabbat or the fights of those wanting to be prince, all of these and more have shaped Milwaukee.

Here two ancients with a bitter past duel over the death of their Sire. Members of the Council jockey for the stronger position. The Sabbat plans its moves while plotting the death of its agent. A magical anomaly brings in mighty Tremere and attracts the ravenous Werewolves. Anarchs fight each other and the Elders in their anger. A Toreador plans to change her Clan and bring all Kindred to a higher level of existence. An insane Malkavian sits behind the scene, carrying out his own war. All this and more turn Milwaukee into a blazing crucible from which only the smartest and strongest can emerge.

As with any other section of this book, feel free to ignore any or all of the information contained here. The complex information presented here can quickly grow to dominate a Chronicle. If you want a political saga, then you will no doubt wish to use this information as well as add much of your own. If not, then you can use the politics described here as a backdrop for other Stories.

The politics described in this section are designed to occur after the events of *Psychomachia*, detailed later in this book. The Mask (the characters' organization) has been responsible for the Prince's death. But, since the members of the Mask are not even Elders, many do not consider any of them

viable candidates for the throne of Milwaukee. The players may have other ideas, and this is the essence of this section's purpose. After *Psychomachia*, the way your Vampires handle themselves can have a dramatic effect on the politics of this city. In the Story, the Vampires have met several Elders (including several Council members) with whom they may have made friends or enemies. Remember that even if your Vampires have not made enough friends to hold any real power, there are very few Kindred in Milwaukee at any one time, and the actions of four or five are very important.

If you have not played the Story but wish to jump right into Milwaukee, you can simply have your Vampires arrive after the Prince has been mysteriously assassinated (you decide who is responsible). The characters can ally themselves with any of the major powers or take a position of their own. Either way, they will then be faced with some difficult decisions and challenges. If you want to have a living Prince, you can either have one of the Elders seize control immediately through a lucky stroke (Gracis would be most able to do this) or you can simply leave Terrence Merik alive and still sane. The politics of the city are not hard to imagine in this situation. It would be much like it is outlined below, except the conflicts are more subtle and nobody would be making an obvious grab for the throne.

It is distinctly possible your players' Vampires will want nothing to do with the whole political mess, and won't want to risk their necks in this situation. If you wish to have your Chronicle center around politics, you can remind the players that their characters have killed a Prince and are already involved whether they like it or not. To be so involved and then to try to back out would show nothing but weakness, and in the dangerous game of the Jyhad showing weakness is as good as suicide. If you also are uninterested in political intrigue, then simply use this information as a backdrop for whatever other Stories you have in mind. If the characters take a fairly neutral stand, they might be able to avoid any serious trouble. You can then continue with your Chronicle while the battle for power wages in the background.

If you played *Psychomachia*, the character must get involved to ensure that their friends (perhaps Hrothulf or Decker) get into positions of power, or they may well find

themselves as targets of a Blood Hunt for the murder of the Prince. The Vampires already have the power granted to them by the last Prince as the Mask, and this can go a long way to protecting them. If you have not played *Psychomachia*, then it would wise for the characters to associate themselves with another powerful figure or they may not last long. Any sign of weakness will bring out enemies who wish to exploit this lack of strength to their advantage.

This section is designed so all you have to do is read it to gain a solid understanding of Milwaukee politics. Thus your players can do almost whatever they want, and you can easily figure out the effects. The trick is to figure out all the implications of an action. This forces your players to really plan before they take any action. For instance, if the characters were to attack and finish off the Union for its past crimes or to keep it from seeking revenge against the Mask for the events in *Psychomachia*, the entire political climate of Milwaukee could change.

First, the Mask would be viewed as a dangerous military force capable of and willing to kill other Kindred. This would lead many of the Elders to gather a larger bodyguard around themselves which, in the future, could lead the Elders to an all-out-war from fear of the number of bodyguards. Or it could lead to a cold war as each Elder becomes afraid to mount an which could cause his forces to be so depleted that other Elders would descend upon him like sharks on a wounded fish.

Akawa would, of course, appreciate the removal of the Union, but then he would worry that the Mask might decide to take him out next. For wiping out the Union, the Mask would get both respect and distrust from Akawa. Wilks, a police officer who plays a prominent role in both *Psychomachia* and the city as a whole, might grow angry if the slayings were obvious or cruel, and this might lead to a battle with the police. Wilks is respected in the department and he could easily mobilize a small but dangerous section of the police force against the Kindred of Milwaukee. This would make many Vampires angry with the Mask, which could lead to further repercussions.

In a civil war like this, with literally a dozen or more sides, the slightest move can produce incredible changes. While roleplaying the other Elders, you will want to examine the political climate from their point of view and have them take actions accordingly. Remember, however, that the other Vampires are not perfect. They should make mistakes, or some of their plans should only half work. Only the smartest and the best Kindred should have consistently successful plans, or defeats that suddenly turn into victories because they planned it that way.

The Political Structure

Milwaukee is structured slightly differently than many other cities controlled by the Camarilla. Here, when Hrothulf was Prince, he set up the Council of Elders to help him run

the city and give his authority greater validity. He gave its members the power to order other Kindred in his name, letting his voice and wishes be carried out in several places at once.

Hrothulf surrendered the Princedom and, when he did, the Council gained its sovereignty from the Prince and declared itself an independent organization with the power to oversee the everyday organization of Kindred life in Milwaukee. The Council would always seat seven Kindred, one from each Clan, and would see to it the Sabbat was kept out and the Anarchs did not get out of control.

Things seldom remain the way they were created. The Council has changed and grown in power, now fighting often with the Princes, all former Council members. The Council often tries to do the Prince's job, and the Prince often tries to interfere with the Council's actions and its internal politics. Pitting one Councilman against another is a favorite tactic to keep it ineffectual.

The Council only has six seats now. The Gangrel Elder Decker, often involved with his Anubi, never made it to a meeting. After a few years of this, some said they should fill the seat (with an Elder from their own Clan), and others said one Clan getting two votes would be unfair and so were for removing the seat altogether. The seat was finally removed and, though some have tried to add it back several times (to get more votes for their Clan in Council), it has always remained empty.



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Now, however, there can easily be a tie vote in the Council. Often the Prince is asked to make the final vote to break the deadlock. Many feel this gives the Prince too much power in Council, so the Council often tries to avoid deadlocks. Still, there is nobody better qualified to help break the deadlock than the Prince, and breaking the deadlocks has become part of his job description. It is now considered the right of the Prince to perform this service for the Council.

The Game

The game is a simple one. Milwaukee needs a new Prince. How this should be done is a matter of diverse opinion and the primary source of conflict in the city. There are several candidates for Prince, and they all have equally legitimate claims. Each political entity has its own goals in this dangerous time. Some wish to simply survive, but many are looking to fulfil their own private goals during this time of upheaval. The majority of the Vampires are concerned

Why Would Anyone Want to be Prince?

In the great struggle of the Jyhad, none would seem more at risk than the Princes of mighty cities. The most obvious figures in these great battles, holders of power many other powerful Cainites covet, it would seem the life spans of Princes would be incredibly short. However, this is not the case. Princes cannot achieve power without the backing of other powerful Elders. While some Princes gain their position completely based on their own ability, more do so with the aid of mighty Cainites who will do what they can to keep their "ally" in power.

Additionally, the role of Prince gives a Vampire a great deal of power, primarily in the form of information. All Kindred entering the city must introduce themselves to the Prince on the Prince's home ground, and Sires must get permission to create Neonates. The Prince, of course, can create as many as desired, and Blood Bound all of them.

Additional power comes in the form of favors you are able to grant (feeding areas, Siring, vengeance, etc.), thus leaving other Kindred to constantly do your bidding in this dance of prestatation. Moreover, even Elders who did not support your original bid for power will often seek to aid you in order to gain your future aid and to prevent turmoil in the city.

A truly skilled Prince can gain great power by playing competing forces off each other until they all owe her more than they could ever repay. Such a position gives a Vampire great power, respect and (often most importantly) might to use for one's manipulator in the Jyhad.

about who the next Prince will be and many have already taken sides, lining up behind various candidates.

There are several ways in which your players and the Kindred of Milwaukee will attempt to successfully complete their goals. The simplest is, of course, violence. This is ultimately the most dangerous because it upsets other Kindred (especially Elders) who do not want to have gained eternal life as a Vampire and then have it taken away. Violent action is frequently what politics degenerates into when the losing must resort to it to win. Ideally, many Vampires would like to install a new Prince without violence because then they are not at risk.

A variation on violence is assassination. This method is much more common than a frontal assault due to the advantages of stealth and anonymity. Nobody has to know who ordered the assassination, so enemies are removed without retribution. In a war where your forces are so few and where the weak are quickly and intentionally preyed on, assassination can sometimes be the only option. It is difficult, however, to find a good assassin, especially one who can kill a powerful Vampire. Certainly it would have to be a very exceptional mortal who could even attempt it, and there are not that many Vampires skilled in such work.

The Assamite may seem a likely choice for assassinations, but the danger of using her are high. First of all, she requires payment in the blood of Kindred of 9th generation or older. Secondly, if she fails, then no Assamite will ever try to assassinate her target. Finally, using Badr-al-Budur gives her knowledge about her employer which she can use should she ever be hired to kill him.

One can often force enemies to step out of the fight or even join you through extortion or blackmail. Threat of force or threat to a loved one are the most common means of extortion among Vampires. Blackmail often requires a spy to obtain important information a Vampire would not like made public (for instance, past acts of Diablerie). These methods are often the most bloodless ways of defeating your enemies, but your enemies are still alive and likely to seek revenge at a future date.

Vampires have at their disposal powers mortals do not even dream of, all of which can aid in this kind of conflict. Presence and Dominate can both be very useful in a secret war of this kind. Powerful Elders use their Disciplines to force other Kindred into being their allies, sometimes without anybody knowing that it has happened. Vampires can also become Blood Bound; this is often a tactic Vampires use to gain control of their most dangerous enemies who would be too difficult or dangerous to kill outright. Many Kindred (especially the characters) are likely to come up with ingenious ways of using these Disciplines as well as some of their other powers.

This is the game and the tools used to play it. They are basic to hundreds of mortal and Kindred struggles throughout the ages. What makes it different are the different factions that struggle for power in this particular corner of the Jyhad.

The Players

There are several major forces involved in the struggle for Princedom in Milwaukee. These are largely organized along Clan lines, though in many cases there is conflict within the Clan itself. Note also that both the Lupine and the Sabbat are interested in this battle and, at a sign of weakness, might be willing to commit a military force to gain control of the city. Sabbat and Lupine spies in Milwaukee will always be trying to find signs of weakness and cause such weakness through their own sabotage.

The Inquisition has also begun to shift some of its focus to Milwaukee, and events there will be watched by the Society of Leopold with much interest. This group seeks more information about the Vampires, though some more radical members seek only to kill the Damned. If this little war becomes known to them, they would certainly use this time of strife to attempt kidnappings and interrogations.

Brujah

The Brujah actually have a position on the Council. This is held by an Elder, Sir Edward Scott, from the middle ages. He was also known as the Black Prince of Cornwall, and the Anarchs have shortened his nickname to "Prince," just to annoy the other Elders. Sir Edward Scott is predominantly interested in protecting the Anarchs of the street and ensuring the Elders do not mistreat them out of prejudice and conservatism.

This has led several Elders to disregard Scott as just another Anarch only on the Council because he represents a Clan. Scott also has an equally low opinion of his fellow Council members, and thinks the only reason they have any power is because they are old and conservative. Young radicals never get any power, and this he knows because he is one. Despite his age (over 500 years old), Scott never fails to act the part of the rebel. He frequently stirs up trouble in Council simply by being as outlandish as possible.

Despite his wild behavior, Scott holds some important opinions on several issues. He is against adding the seventh seat unless that seat is given to a Gangrel for whom the seat was originally intended. He is against a blood battle for the Throne. He would prefer to see Carna or Gracis take the Throne simply because it would cause the least trouble. He is also for bringing Hrothulf out of retirement to become Prince, but he thinks (and rightly so) that this is a near impossibility because Gracis would block it and Hrothulf shows no inclination to wanting to become Prince.

Unfortunately, few in Council listen to Scott or his opinions seriously. Scott is watched and feared because of his powerful ties with the Anarchs and his personal physical skills. Scott has frequently challenged Council members to duels to get a vote to go his way. This kind of "Vote Extortion" is considered bad taste in Milwaukee but has become an accepted method of diplomacy.

Though Scott has good ties with the Anarchs, he fights Akawa in combat frequently. The two hate each other for different reasons. Scott hates Akawa for challenging his power and Akawa hates Scott because Scott was his Sire (Scott does not remember this). The fact is, there can be only one true leader of the Anarchs, and Akawa is trying to push Scott out of the light. On the other hand, Scott has always enjoyed the loyalty of the 20th century Vampires and does not wish to give up his ties, though he lacks the skills or the will to become their leader.

Scott would like to see Akawa take a fall. While he does not wish Akawa dead, he does want the Anarchs to prosper. If in the end Akawa were not part of that prosperity, Scott would be very pleased. But Scott lacks the scheming mind to arrange such a situation, and Akawa is the primary reason the Anarchs are as powerful as they are today. It is unlikely that the Anarchs will become successful without the guiding hand of Akawa.

The other Brujah of the city are scattered among the Anarchs. These people could be recruited with the right incentive, but their overall affect on the civil war will be small.

Gangrel

The goals of most of the Gangrel clan are very simple. The reigning Elder of the Clan in Milwaukee is Mark Decker, and he is in charge of the Anubi (from the Egyptian God Anubis, who guarded the dead), which has the city's two other Gangrel as members.

Mark has been in Milwaukee for many years, and has a history with many of the Elders of the city. He has warned the Council time and time again of the Werewolf threat, but they never take it as seriously as he thinks they should. He warned them that an attack was eminent not long before the attack at the turn of the century, and when the Kindred picked up the pieces afterwards he tried to get them to organize more completely. Yet even in defeat they were arrogant and called the Lupine raid a "fluke" and "a chance misfortune."

As a result, Mark Decker has grown to distrust and even loathe the Council and its constituents. He wants nothing to do with Cainite politics. He will state this adamantly to anybody who approaches him for help or asks him for an alliance. If anybody offers him substantial help in his battle, however, he may be willing to join an alliance. None of the Vampires in the city will approach Decker with this kind of offer unless the Mask suggests it or it is the Mask which makes the offer.

Decker has several strengths which can be used in this kind of civil war. First he has a well-trained and experienced fighting force. Decker's Anubi is easily the most dangerous group in the city. They could well be overwhelmed with numbers, but otherwise they are unstoppable by any one faction. Secondly, if the Anubi ceases to patrol the Outlands, the Lupine will start to probe deeper into Milwaukee. This

will cause attrition to the forces of several factions who might be willing to join Decker if he would be willing to start patrolling again.

Lastly, Decker can impose a blockade. Later on in the struggle, this can become very important to factions who may need or want help from the outside. Because the Anubi has complete control of the Out-Lands, Decker could make it impossible for another Vampire to enter or leave by road. If somebody else could watch the airport and ports, Milwaukee would be completely sealed to Vampires from the inside and the outside. Any factions who wish to call in reinforcements would have to deal with Decker or try to force their way through. This could cause the deaths of many of the reinforcements.

These are only the things Decker could do, not necessarily things he will do. Decker does not want to get involved in politics; he believes it leads to nothing but carnage and chaos. However, if he is convinced that his involvement could limit this carnage or gain him some help against the Lupine, he will gladly join in the struggle. He might even go so far as to claim himself Prince just to get the power necessary to stem off the Werewolves.

Decker has no friends outside his Anubi. All the Council members think that he is a madman who went rogue from the Council over 100 years ago and now wanders around provoking the Lupine. Some even think he is in league with the Lupine. Recently (before the death of the Prince) the Council became concerned about the possibility of a Lupine attack and, since they lacked any real information about the Lupine, Decker was summoned to give a report (if he could which several of them doubted). His report was so scathing and obnoxious that the Council decided there was no real threat and all of Decker's cataclysmic words were just the ravings of an arrogant lunatic.

Also, you need to realize that any action taken by Decker could cause the Lupine to attack or retreat further away from the city. If Decker starts to make attacks on the other Kindred of the city, then his Guard is not patrolling the border and the Lupine could very well get into the city. On the other hand, if Decker receives reinforcements against the Lupine, they could well back off for several weeks to work out a plan and gather their forces. This could leave time for Decker to participate in Milwaukee's Kindred politics.

Malkavian

Jason is a Council member simply because he is the only Malkavian who admits to being one or who has even a semblance of sanity. In Council he rarely speaks, but when he does he always seems to say something incredibly wise and accurate. Jason has gained a high respect from the other Council members, and has some power as long as he does not try to use it too often.



He tends to favor Sir Scott in Council, but has also been known to support Gracis and Lucina at times. His lack of any definite loyalty has made him a loner, and in the days to come many will try to get him to join them. Gracis and Sir Scott will both try to get Jason to be a permanent, declared ally. Jason represents the balance of power in the Council. If he joins Sir Scott, then Sir Scott has the advantage. If he joins Gracis, then Scott is doomed and will be swept aside when the Council seats are reissued by Gracis.

Jason does not like Parovich, nor does he care for the color of Parovich's aura. He knows that there is something dark about Parovich and he often (if not always) votes against Parovich because of it. Parovich doesn't realize that Jason suspects him of being up to something. He just thinks that Jason is a crazy Malkavian who happens to dislike him.

Whether or not Jason joins Gracis or Sir Scott is up to you and the actions of your players. It certainly makes the conflict more complicated if Jason joins Scott because then Gracis doesn't win quite so easily. Of course there is always dissension in Gracis's own party because none of his own allies want him to be Prince.

Jason knows that the Malkavians are not truly a clan because they do not work together or even associate with each other, but he feels responsible for the Malkavians of this city (specifically Jacob and Milo) whether they feel any kinship to him or not. Jacob's influence on the city is detailed below.

Nosferatu

The Nosferatu presence is exclusively dominated by Parovich. The only other known Nosferatu in the city are his Childer, who are hiding from him or bound to him. Parovich has said his Childer are dangerous psychotics who should be killed on sight. Many of the Elders (with the exception of Scott and Jason) believe this to be true and are likely to attack the Nosferatu Neonates or ignore whatever they might have to say about Parovich.

Parovich is, in fact, a Sabbat spy and operative. He has risen to the rank of Councilman and poses a severe threat to the well-being of Milwaukee. Right now he reports to the Sabbat about signs of weakness. Should the Kindred of the city descend into bloody war, the Sabbat is prepared to launch a major attack at a signal from Parovich. Meanwhile, Parovich works his destruction from within and sets up conflicts likely to tear the Vampires of Milwaukee apart.

Currently he is supporting Gracis in putting the seventh seat back into the Council and filling it with a Ventruel. Lucina supports this as well, so a deadlock has been reached, three to three, with no Prince to break it. If Parovich can convince another Council member (through diplomacy or violence) that the seventh seat will be brought back, then he will propose that Hrothulf be awarded the seat based on his vast experience. Sir Scott (Brujah), Jason (Malkavian) and Carna might very well support this decision. With Hrothulf

and Gracis sitting in Council, the Council will soon disintegrate, and the Sabbat will practically be able to walk into the city.

Parovich is also likely to support the appointment of a weak Vampire to the position of Prince so that if the Sabbat wishes to attack, the Prince will be weak and ineffective. He is very much against Decker becoming Prince or a Councilman, because Decker would militarize the Kindred to fight the Lupine and this militarization could also be used against the Sabbat. A strong warrior, Parovich would like to see Decker killed because he will be trouble if the Sabbat invades. Parovich has been trying to find a weak Vampire in the Anubi who could be used as a spy or an assassin, but he has been unable to find one.

Parovich will gladly befriend the Mask. He will congratulate them on their removal of Merik and might even go so far as to support one of them for the position of Prince. He believes the Neonates of the Mask are perfect for the position of Prince because they are likely to be over-confident from their recent victory, yet their strength and leadership abilities are not good enough to do the job. This will lead to more conflict when they are disposed of, and will further weaken Milwaukee.

He is ultimately against Gracis and Hrothulf because they are both strong Vampires who would be capable of opposing the Sabbat. Fortunately, these two hate each other enough that they are likely to destroy each other. So Parovich's major challenge is to get rid of Decker and make sure that no other Vampires (like the Mask) gain in strength or political power.

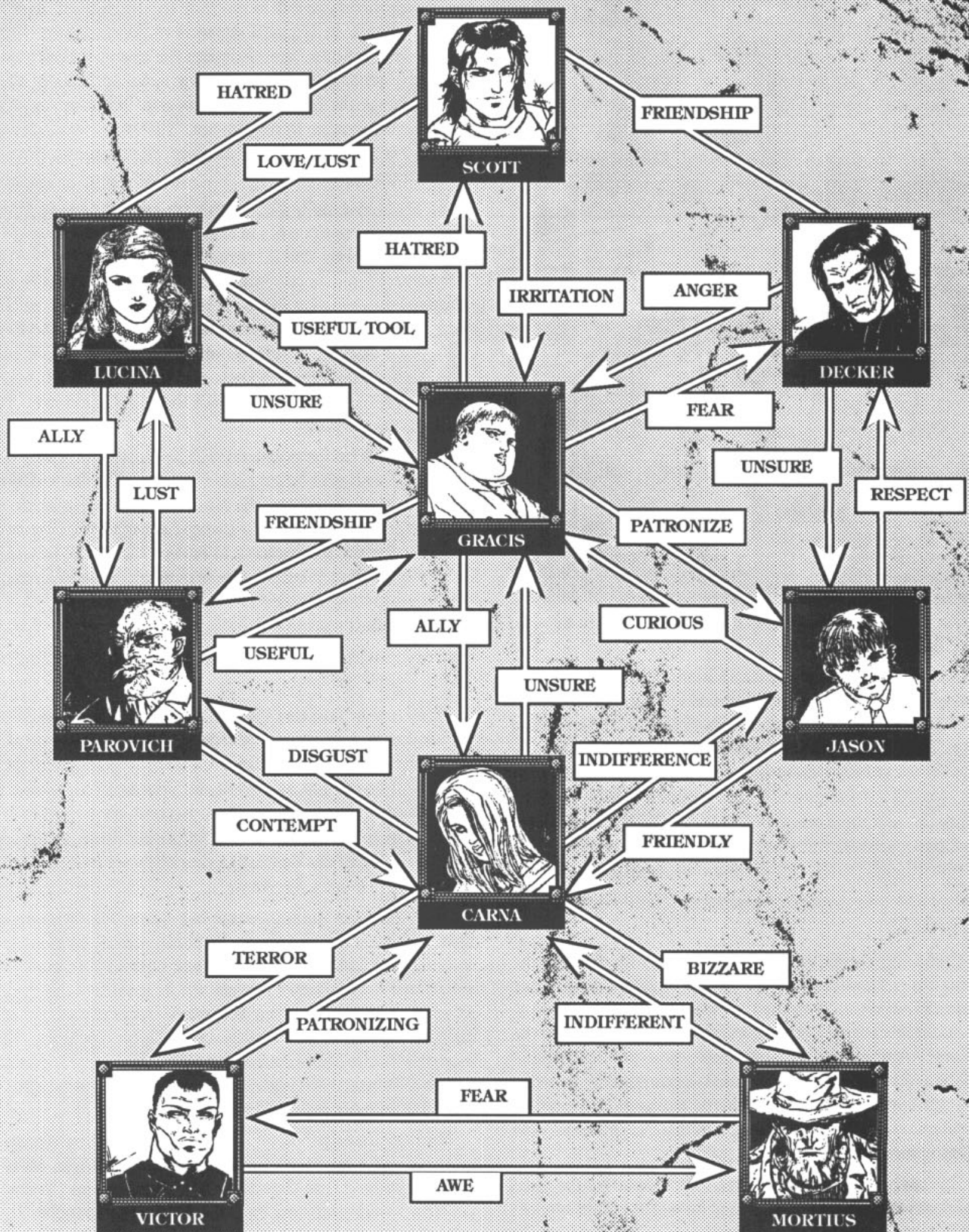
Unknown to Parovich, the Nosferatu Clan have become suspicious of him and his activities, and plan to dispatch several spies to Milwaukee to observe him. If these spies discover Parovich's true allegiance, they will be given the order by the Elders of the Nosferatu to kill him. Whether this is possible is up to you and the actions of your players (perhaps these very spies).

Toreador

Lucina is without a doubt the dominant member of the Toreador clan in Milwaukee. She is also a powerful force in Council. She and Sir Edward Scott (Brujah) are constantly at each other's throats, and her hatred of the Anarchs is legendary. She generally sides with Gracis because he too hates the Anarchs. Gracis's strength and the strength of his ghouls have gone a long way toward protecting her Clan and their precious museums and concerts from the Anarch's ravaging hands.

Lucina does, however, realize the danger of hate and will not risk an attack if it would leave her vulnerable to attacks by others. She is primarily worried about an offensive by Sir Scott, and has mortal spies watching him for her (though they do not know who he is or why they watch him). Lucina is also trying to organize the Toreador into a more coherent

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group, but they are fickle and it is hard to get them to work together.

Barth (the D.J.) is at great risk in the upcoming conflict, and he knows it. Fortunately, he has several friends among the Blood Brothers, and is unlikely to be attacked from that side. The Union, while not overtly hostile, could well attack him for his older generation to gain the necessary power to survive. He is looking for bodyguards and allies against them. If, for some strange reason, Barth manages to get together a large enough force to attack the Union, he will do so without hesitation. It's them or him, he figures.

Tremere

Carna represents the Tremere in Council. Unlike the other Clans, Carna is not truly the dominant member of her clan in Milwaukee. Since the Tremere presence in Milwaukee is centered entirely around finding out the source of the strange magical anomaly that exists here and not around political power, Carna is a Councilwoman merely to maintain the safety of the other Tremere, to ensure there are no problems with their investigation and to maintain the investigation's secrecy.

She has openly supported Gracis because he has the most political power in the Council, and he will no doubt support the Tremere efforts if she supports him. Gracis would not make a strong leader for Milwaukee (because of this obsession with Hrothulf), however, and Carna fears being party to

appointing him. She actually favors Hrothulf secretly, and has protected him in the past. She feels that as soon as Hrothulf dies, Gracis will leave the city (probably true) and her entire power base will be cut from underneath her. Much of her strength in Council depends on her alliance with Gracis, so it is not to her advantage for him to become too successful because then he will leave her behind; nor is it to her advantage for him to be unsuccessful because then he will be in no position to support her. Thus she votes for and against his proposals, depending on the situation, all to maintain the status quo.

Dr. Mortius actually dictates to Victor what he needs done so that he can continue his investigation without difficulty. Victor then passes this information onto Carna for her to carry out. Victor, tightly bound to the Tremere, is really in charge of operations in Milwaukee, and it is his job to watch the other two and make certain they are performing to the best of their abilities. Their continued work here depends on a favorable report from Victor, and Carna knows it. So Victor gives her orders and she does them, gets a good report and goes on working.

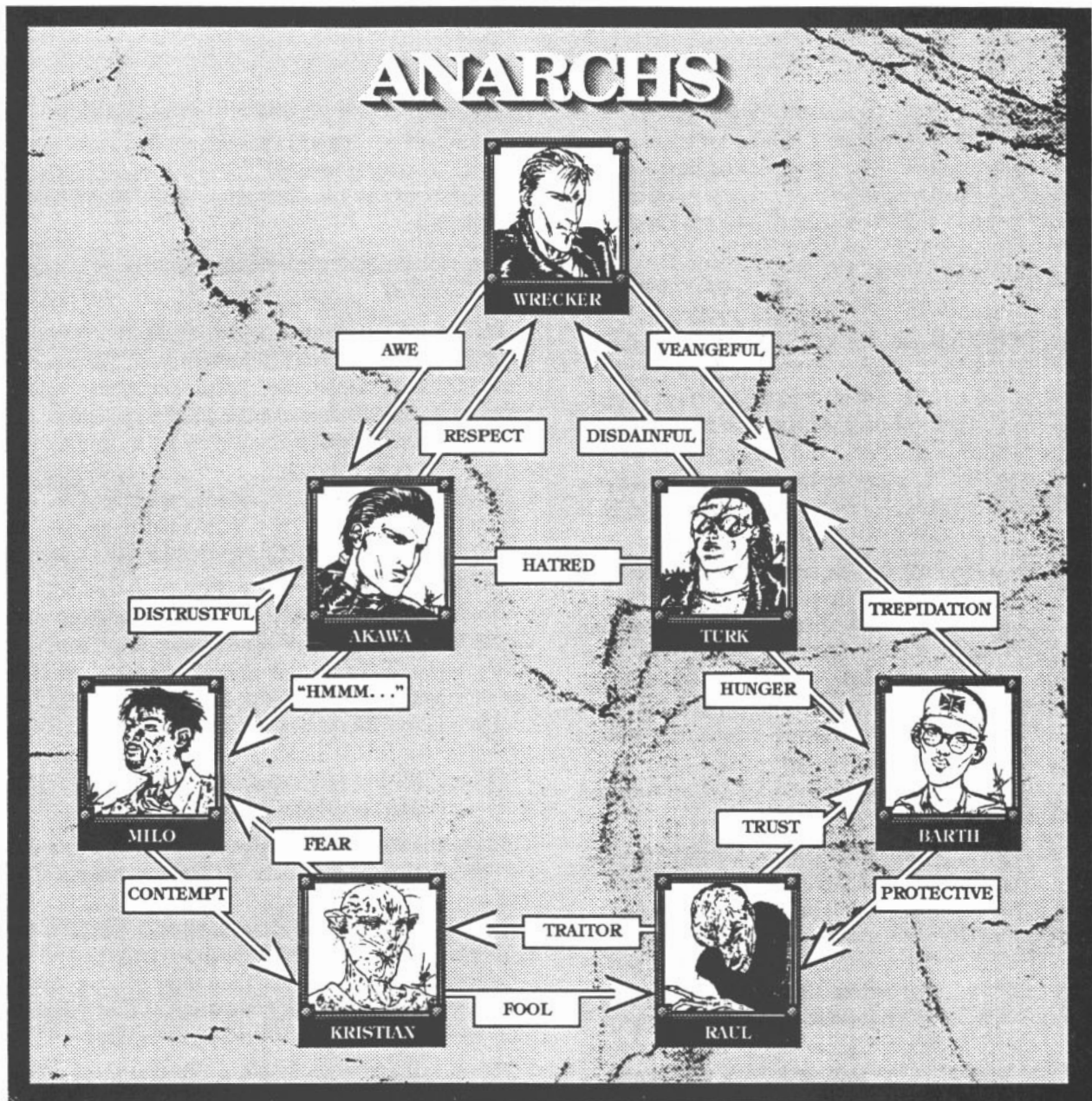
Dr. Mortius has little concern with politics. He is primarily concerned with maintaining a low profile. The fewer Kindred who know he is here, the more likely his investigation into the unknown source of the magic anomaly will remain a secret. So far only Decker and Parovich know he is here. Decker has begun to suspect the reason why (he thinks that Mortius is looking for the same thing the Lupine are), while Parovich hasn't a clue.

The Ventrue

The Ventrue have lost a substantial part of their power in Milwaukee and are somewhat in disarray for several reasons. First, many Ventrue found Terrence Merik too vulgar for the position of Prince and, as a result, the Ventrue of Milwaukee lost a lot of support from the Clan. Second, the activities of Merik which threatened the Masquerade have led to a general dislike of the Ventrue among Milwaukee's Kindred — especially among the Anarchs.

To complicate things, Gracis has taken this dangerous time to further his attacks on Hrothulf, which divides the Ventrue into factions. Gracis is most interested in gaining power so he can destroy Hrothulf. While several of the other lesser Ventrue in the surrounding areas support Gracis in his claim to the throne, many of the other Elders (including all the non-Ventrue Council members of Milwaukee) are against Gracis as Prince, realizing his interests do no lie with the city itself but with his own personal vendetta.

This has caused problems in Council because Gracis is the most powerful member of that organization. While many respect him, and both Carna (Tremere) and Lucina (Toreador) tend to side with him, they do not want him to be Prince, and this puts a strain on their alliance in Council. Some have proposed that the seventh seat be filled again, and Parovich



has gone so far as to suggest that the seat be filled with a second Ventrue because, "they are the natural rulers of the Kindred." This has made Gracis very friendly towards Parovich, though he does not realize that this is just a ploy by Parovich to destroy Gracis.

Gracis detests the Anarchs for their "unnatural disrespect for their Elders." He finds them crude and stupid, battled them in the past and learned to detest them and their foul humor (often directed at him). This enmity with the Anarchs is the source of his loose alliance with Lucina (Toreador).

Hrothulf, on the other hand, is most interested in staying alive and maintaining Milwaukee. He does not wish to be Prince again, but is prepared to step forward and demand the position on a temporary basis to restore order to Milwaukee until another Prince can be found. He only plans to do this if Gracis starts openly attacking him. Hrothulf has spent years in isolation from the Kindred community, so he has few friends who would be willing to help him gain power.

Anarchs

The Anarchs probably have the largest Vampire population of any faction in Milwaukee. This makes them very powerful especially because their violent tendencies and strength of numbers means they can carry out their threats. Their primary disadvantage is a lack of unity. If one Anarch gang becomes an enemy, it is often easy to get another gang to become your friend, thus neutralizing the Anarch threat.

Akawa has been trying to change that. He is attempting to unify the Vampire gangs and gain control over the mortal street gangs as well. The Union has been his principal foe in the past, and they have recently taken some serious losses because of their ties with the former Prince. He hopes to finish them off soon, and then the streets will be under complete control of the Blood Brothers — well, almost complete. There are a few other Vampire gangs on the streets. These gangs are predominantly made up of Caitiff and so are not much of a threat. They include "The Dispos-

sessed" (two Vampires, six mortals), "The Darkboys" (one Vampire, two ghouls, four mortals) and "Warlords" (one Vampire, four ghouls). These groups pose little threat to Akawa's Blood Brothers, who would number well over 10 members (perhaps as high as 12 or 13) if the Union was broken.

The Union (under Turk) is also interested in unity but is willing to wait until it is in more of a position to be the unifying force. Turk realizes the danger and has wanted to make many Childer to help defend them, but was stopped by the Prince. These Childer may well simply serve to bolster Akawa's ranks once he beats the Union and kills Turk. The battles among these two gangs will be watched with much interest by the Elders. Many would like to see Akawa fail, for Turk would be easier to control than Akawa, and if he is in charge they could rest easy from the Anarchs.

Turk is in big trouble, though, and he needs Kindred now more than anything else. Unfortunately the Elders are so busy worrying about each other that none of them are willing to commit any help to Turk for fear it will make them weaker. Carna and Jason are also afraid of what Scott might do if they interfere in the street war, so they will not commit any forces to help. Therefore many of the Elders (Gracis, Lucina, and Parovich) are trying to gain the aid of the Caitiff gangs. These gangs could prove a thorn in Akawa's side if they start to threaten him.

None of the Elders realizes the danger Akawa represents. While they would like for him to fail, they are not committing any real strength to make sure it happens. If Akawa unites the street gangs (both mortal and immortal), he will control the streets and the Elders will be unable to get access to Vessels without his permission. He could kill any Vampire he wanted to by simple starvation. Herds would be useful, but few of these are big enough to survive months of siege and, if any member of the herd steps from the Vampire's Haven, she would be instantly killed by Akawa's minions.

Once this happens the Elders would have no choice but to give into Akawa's every whim. Akawa is a clever Vampire. He knows that what he must achieve is nothing less than Princedom or he is sure to be killed by an assassin or ambitious ganger. He will demand to be crowned Prince, and the Elders would have to agree. Once in power Akawa hopes that his wise policies and open mind will make the Elders like him enough to support rather than oppose him (unlikely at best).

These are Akawa's dreams, and it is possible all could work as he wishes. Yet there are several random elements that could ruin his plan. Scott would never stand for Akawa as Prince and would seek his death at the first possible opportunity, no matter how much the other Elders supported him. Secondly, the Caitiff gangs could be strong enough to allow a few of the Elders out of their homes to feed. This could cause some serious trouble because the Vampires do not need to feed often to survive. Finally, Decker and the Anubi could make Akawa's life miserable by fighting a

guerilla war out of the Outlands. They could strike at the inner city and then retreat to the suburbs they know so well. It would be suicide to follow them into those wandering tracts of homes where the Anubi knows every turn and ambush point.

The Sabbat

The Sabbat's overriding goals are almost completely unknown. What is known is that they like to take control of cities. Once the Sabbat has control, the human populace suffers and Vampires from the Camarilla are killed or driven off. They already hold a number of cities around North America. They wish to control Milwaukee as well because it gives them more direct access to Chicago and the other cities of the Midwest. They think (and rightly so) that Milwaukee is weaker than Chicago, and it will be easier to use it as a foothold.

The Sabbat was content to wait, and the sudden death of the old Prince was fortunate but it came a little too early for them to make proper use of it. Parovich has yet to set all the city's factions at each other's throats and, unless there is one horrible night of bloodshed, Milwaukee will not be weak enough for the Sabbat to safely attack. More than likely, a new Prince will take power and the Sabbat will have to bide its time and wait for another opportunity.

Parovich will try to disrupt the city as much as possible. This is already covered under the Nosferatu section, but what he does not know is how much help the Sabbat is prepared to give him and what action they will take without his knowledge. The Sabbat do not understand the threat the Lupine pose to Milwaukee. They think Decker and the Anubi are just dangerous fighting teams that will make for dangerous opposition to their control of the city.

Therefore the Sabbat will seek to assassinate Decker and disband the Anubi. This will cause the Lupine to attack the city within a matter of a few weeks if the assassination should succeed. Unless Decker is in a vulnerable position (such as playing diplomat instead of being surrounded by the Anubi) the attack is unlikely to succeed because of Decker's own abilities and the ferocity of his allies.

Also, the Sabbat plans the death of Parovich as soon as he outlives his usefulness. Every day he is alive there is the risk his ties to the Sabbat will be discovered, thus alerting the Kindred of Milwaukee. The Sabbat is watching Parovich carefully. As soon as he succeeds in appointing Hrothulf to the Council, and thereby dissolve the Council forever, they will have him killed. Further, they will try to make it look like Jason did it. This will cause more confusion and chaos. Once the Council has been dissolved and Jason is dead, all the other Elders will be against one another. Then the Sabbat will kill Decker and invade, taking no prisoners.

The Lupine

The Lupine are divided into several packs, of which the followers of the Coyote totem are principal. They number just under a dozen Lupine strong, and are led by Horatio, a very powerful Werewolf from a respected family line. He is the most rational of all the Lupine leaders and, therefore, the most dangerous to the Kindred. Horatio has been trying to arrange a successful attack on Milwaukee for some time.

The Coyote lack the numerical strength to make a frontal assault on Milwaukee by themselves. Thus, Horatio has been trying to get allies among the other packs. This is very difficult because the Garou (the Werewolves' term for themselves) are too obsessed with their own war over the missing totem parts.

The Coyote and the Eagle have feuded for centuries, even before Usla stole a part of each totem. His theft aggravated their war, however, for both believe the other to be the thief. Some members of the tribes have been inexplicably drawn to Milwaukee, and those in the area know there is something important here for them, though just what it is they are not sure of. The energies of the two totems combine to negate the Lupines natural abilities to sense such things.

Thanks to the interference of Kindred and each other, neither have been able to search Marquette thoroughly. However, they have managed to keep the Tremere from discovering their secrets.

All Horatio really needs is for the Kindred of Milwaukee to be off balance, and then he might be able to hold the Marquette area long enough to recover the totems parts. He could risk an attack with just the Coyote alone. If Decker is killed or the Anubi is not patrolling properly, then they will invade. If Horatio manages to find out that the Kindred of the city are involved in a major internal war (which could happen if things get out of hand), then Horatio might be willing to risk an invasion with just his pack.

The Eagle hate the Kindred so much they will attack about once a week no matter what happens. If they suddenly find the Anubi is not there to resist them or is ineffective (Decker is dead or somewhere else), then they will push into the city and do whatever damage they can. This will likely spell extinction for the pack, because they will only have three to four members once they reach the inner city (if any of the Anubi are left at all). Even if the Eagle get in at full strength (about eight Lupine), they lack the numbers to properly attack all the Kindred. Losses among the Kindred will be severe if they cannot coordinate their defences (especially if they are currently at war), but the pack will eventually be destroyed.

The Mouse totem is also represented by one pack, whose members stay in the city while in their human form. This was the pack the Prince's wife ran with. They might attack the city if they hear that it is falling apart, but they are only likely to do it if other Lupine have already invaded and are fighting



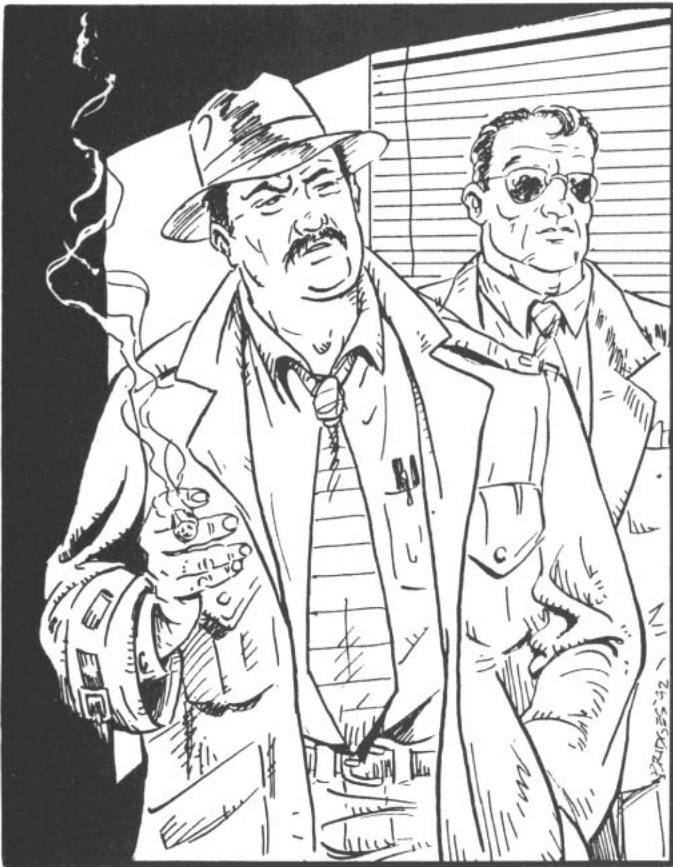
over the city. Whose side they would join is anybody's guess. You can use the Mouse as a wild card to alter and effect the plot as you like.

The Pawns

The Kindred do not always do the fighting themselves and are fond of using others, both mortal and immortal alike, to do their dirty work. There are several groups of these pawns in Milwaukee. Many of them used to be controlled by the Prince, but now that he is gone they have been taken over by the several factions who are eager to gain power for their own ends. They are frequently less powerful than the controlling factions themselves, but it is not always clear who controls these pawns, and they can be used for surprise attacks.

The Police Department

The police are actually controlled by several groups. The Prince used to control the commissioner and several of the captains of key precincts. Now several factions are fighting for control of this part of the police department. The Kindred who controls the administration can make police policy and even order the capture of other Vampires. The weakness of the administration is that it is in the public eye at all times, and any truly bizarre activity would surely draw attention and put the Masquerade at risk.



Lucina is trying desperately to get control of the administration. Once she does this she would be able to make some rather severe anti-gang policies which would give Akawa and his Anarchs some trouble. Scott is, of course, opposed to Lucina gaining control, and he is trying to gain control himself before she does. Scott has no clue what he would do if he had the commissioner Dominated or bribed into doing his bidding, but he feels he should protect the Anarchs from Lucina.

Jason is also trying to take control of the administration of M.P.D. If Scott discovers this he will gladly help Jason, just to make certain Lucina does not gain control. Jason feels the police are too important to the mortal community to be used by the Kindred for their own twisted purposes. In order to gain control of the administration, the Vampires Dominate (if they have the Discipline) where they have to, bring influence to bear where they can and bribe people where they must. Each Cainite tries to figure out which people the other Vampires control and get those people fired. This disrupts the other Vampires' attempts to gain control and buys more time with which to take over. It also plays havoc with crime control in Milwaukee, which may explain why crime is now so high in the Gothic-Punk city.

There is another group the Kindred fight over in the police department — the mid-level detectives and investigators who solve the crimes. By controlling this group, they can thwart administrative plans and goals by having the detec-

tives not do their jobs well or supply misinformation. Parovich controls this group and he will use it to keep the balance of power in Milwaukee as long as he can. The longer all sides are equal, the more damage they will do to each other once they start fighting. This furthers Parovich's goals to disrupt Milwaukee enough that the Sabbat can invade.

Gracis is about to make a play for control of this part of the police. He knows Parovich is in control of it, so he will not try to control the detectives until the voting on the seventh seat is over so as not to jeopardize his alliance with Parovich. Once the vote is over and Parovich is no longer useful (because Gracis believes he will have another Ventrue at council to vote with him), he will challenge Parovich's control of this part of the police department.

Gracis hopes to do this to help control Lucina, who could seriously damage the Anarchs if she gains control of the administrative level. If she does this, then Gracis wants to be in control of the detective level so he can save the Anarchs from the administrative policies created by Lucina. Gracis has no love for the Anarchs, but if he could protect them he thinks that will draw them to his side. This could be true if Akawa is dead; otherwise, it is unlikely to work as Akawa has no intention of allying with an Elder unless threatened with extinction.

The final area of the police department controlled by Vampires is the uniform police, though there are far too many for them all to be pawns. These police patrol the streets and go where they are told to bust up drug and prostitution rings. Decker controls many of these police through his own charisma and aid he has given them. The uniform police are usually left alone by Decker, except when he needs their help to watch for Lupine or to help fight Lupine. Then he tells them to watch for suspicious looking characters, or he will even call them to a fight scene to help blow away the Werewolves, after which an Anubi warrior will alter the cop's memory. Other Kindred usually have some control of the police who patrol the area around their havens or hunting grounds.

The Fire Department

This organization's power may seem limited, but few groups are more important to the Undead. Currently Hrothulf controls this group out of necessity. Once Gracis controlled it, and when Hrothulf's Haven was set on fire by Gracis's men, it took more than two hours to arrive at the scene. Fortunately Hrothulf was not at home at the time.

So Hrothulf gained control of it quickly by scaring Gracis's servants away and controlling the replacements through bribes and Disciplines. Gracis has not tried to regain control, having more precious ways to spend his time.

Hrothulf would be willing to use the fire department to his advantage if he suddenly had the need. There are several things he could do, such as torch a Haven and let it burn to the ground. If Hrothulf got into serious trouble, he could

threaten all Milwaukee. With control of the fire department, Hrothulf could arrange it so all the firemen went on strike, or all the trucks break down, or all the hoses have holes in them and rupture when they are used (a possible violation of the Masquerade). One fire in any house would spread to others, which would spread to others and leave Milwaukee in flames. Hrothulf has no fear of such a holocaust if his life is threatened and there is no other way out. He might not actually go through with it because the casualties among the mortals could be extreme. Only Hrothulf can make the final decision (with your help, of course) when the time comes.

The Mayor

The Kindred who controls the mayor's office gains a great advantage over all the others. She can effectively control both the police and the fire departments because she can order the heads of those departments removed. This would remove control from those Kindred who had it. The Cainite who controlled the mayor could then have people she had power over appointed Fire Chief and Commissioner of Police.

The Prince used to control the mayor's office and nobody has stepped up to gain control after his death. So many Vampires want to control other parts of the city's services that the controller of the mayor's office would make several enemies simply by holding the power. Therefore nobody has tried, yet. Gracis is considering it but does not feel ready quite yet, so he will wait before claiming the mayor. Note that any Kindred who starts to lose in this conflict may take control of the mayor, fire everybody in the government that other Kindred controls. This could turn the game completely on its head.

The Street Gangs

The gangs are controlled by the Anarchs. The Blood Brothers and the Union both have control of several mortal street gangs. They use them in battle against each other and may use them in the future against the Elders, if everything goes according to Akawa's master plan.

Hrothulf may attempt to take control of a single street gang to help guard him from Gracis. All in all, the Anarchs do not have much of a quarrel with Hrothulf, and Akawa or Turk will let Hrothulf have a street gang of his own. None of the other Kindred want a gang or would know what to do with one if they had it.

Organized Crime

The Mafia dominates the organized crime of Milwaukee, though a number of street gangs and posses have their roles. The current Don is controlled primarily by Gracis, though the Ventrue believes their may be other forces at work. Gracis uses the Mafia primarily for income. The money he gains from the Mafia goes into bribes for city officials and

the hiring of mortal assassins. These assassins can be useful not because they have a good chance of killing a Kindred (though they can if they attack during the day), but because they can come close enough to scare their target. Gracis finds it easier to control a scared Vampire, and so he likes to frighten his enemies with mortal assassins.

The Mafia can also be used to control the flow of drugs to the streets, which in turn controls the gangs, many of whom are addicted to drugs and need them. This could allow a more thorough control of the street gangs than anything else. Gracis has not thought of this yet and may never reach this conclusion, thinking the street gangs to be unimportant. If somebody else takes control of the Mafia, they might think to do it. This could drastically affect the power of the Anarchs. If an Anarch gets control of the Mafia, their power would sky rocket. They would then have the money to buy into the police and the mayor's office. If another Kindred thinks to control the drug flow through the Mafia, the Anarchs could lose power over many of their mortal gangs and they could never lay siege to the Elders.

The Greedy Neighbors

Milwaukee does not exist in a vacuum. When a power struggle starts up in the city, mighty Cainites of the surrounding areas are likely to take advantage of the opportunity to increase their power. This is especially true of Chicago, Milwaukee's southern sister.

If you do not own **Chicago by Night**, then you can either ignore this section, saying the Kindred of Chicago are unwilling to risk Lupine attack to go north, or else use the following as a guide for your own ideas.

In any event, the Anarchs of Chicago have already found Milwaukee an acceptable place to hide when Prince Lodin is breathing down their necks. Some, like Gengis, have come here with some regularity, making friends and foes.

The Gangrel Archons of the Wolf Pack will not become involved in Milwaukee unless there is a prince to command them. Once there is a prince, however, they would do anything for her. Nicolai, the Tremere leader of Chicago, is extremely interested in the area, especially since no one in the Clan will tell him why the city is so interesting. He will not break the Tremere edict on the area, but may send spies to find out what is going on.

Finally, the Ventrue have special interest in the area. Lodin will be extremely intent on having an ally in control of the city to ensure he does not have another Gary to worry about. Although a former ally of Merik, he would like to see someone harsher to deal with the Anarch threat.

His lieutenants, Ballard and Capone, have made some incursions in the area, seeking to strengthen their own positions. Capone has secretly gained a great deal of sway over some Mafia leaders, though he does not want to fight Gracis for control of the Don. Ballard has numerous in-

vestments in the area, and runs a number of the city's major corporations.

The Kindred of Chicago are not the only outsiders interested in Milwaukee, however. The allied princes of Sheboygan and Green Bay, though not especially powerful in and of themselves, would gladly give up their fiefs to take over the larger city. Additionally, the Council of Madison would like to have Milwaukee under their sway in order to make it an Anarch stronghold.

Jacob and Esau

The final factors to consider in the politics of Milwaukee are the mad machinations of Jacob and Esau. One and the same person, they make war on each other, bringing in allies and destroying enemies. Their war is not overt; obviously Jacob will have a great deal of difficulty attacking Esau and vice versa.

However, the manipulation of pawns is another story. Jacob and Esau have become experts at getting others to carry out their battles for them, and some of the mightiest Kindred of the city have become involved in the war. Neither Jacob or Esau generally start battles. However, when they become aware of ongoing feuds, they jump in to

throw gasoline on the flames. While none none fight for them knowingly, others petty battles have been exasperated and extended by the Malkavian.

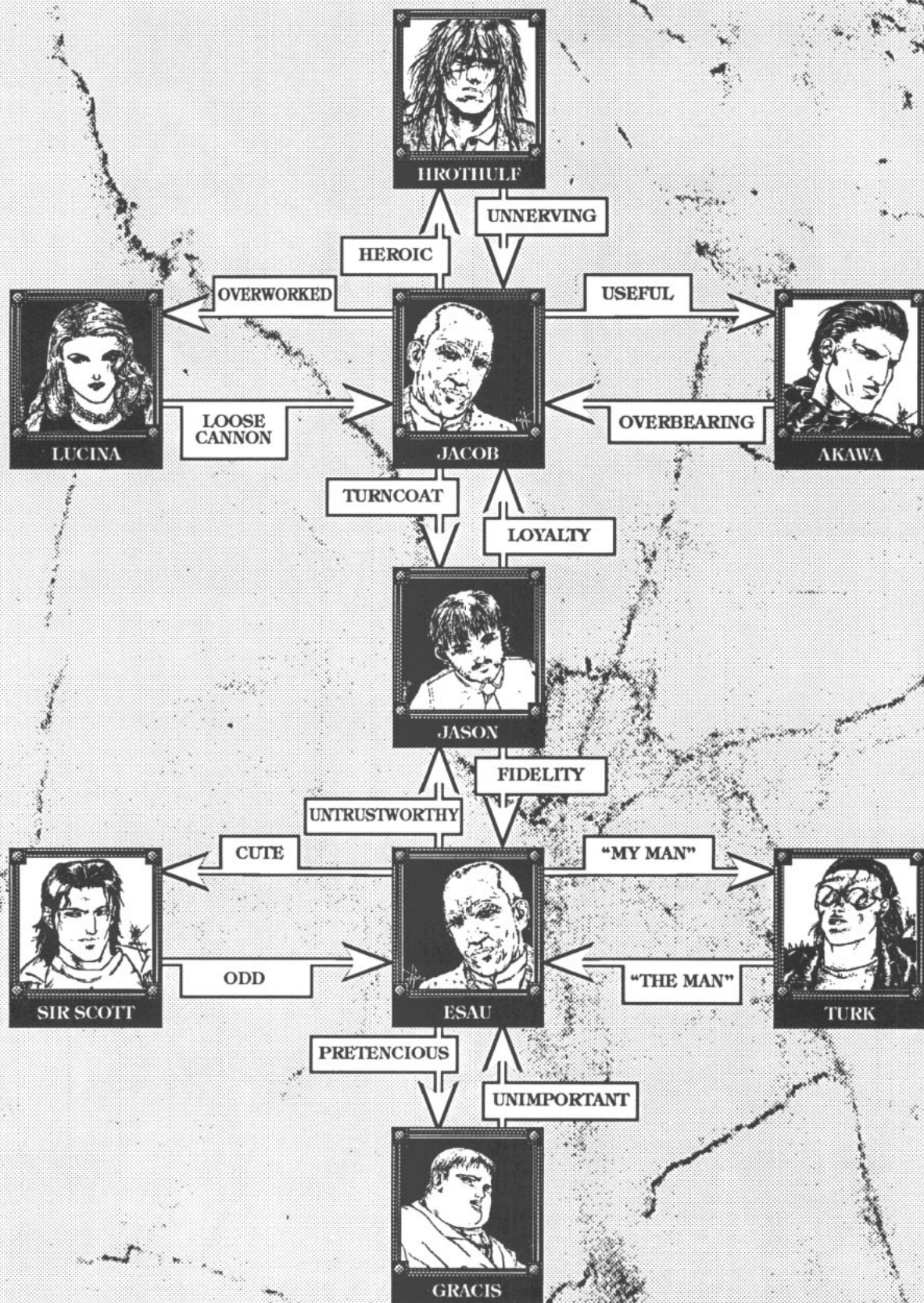
For instance, Sir Scott, already interested in Lucina, has had his desires heightened by visits from Esau, who continues to plant suggestions in his mind. Despite his own distrust of the Malkavian, he has found himself listening to the old Cainite. Lucina has also been perturbed by Jacob, a piece with a great deal of potential in the wars of Milwaukee. He tells her not to put up with Scott's insults, and she listens.

None necessarily understand the old man or what his role in Milwaukee are, but many have felt his bite. Even though Akawa finds the old man overbearing, he listens when warned of the hatred Turk has for him. Turk and his Union, equally perturbed by Esau, have found his advice invaluable in fighting the Blood Brothers.

Additionally, Jacob and Esau have let numerous insane Ghouls loose on the city, and these Ghouls have slain innocents and combatants in the war. Usually their battles go on quietly, but occasionally one is caught, and the resulting uproar will shake the city. After all, they are insane, and their murders often take the most horrendous forms.

Wherever two sides battle in Milwaukee, Jacob and Esau can be found. They take sides, Coaxing the foes to greater heights of hatred, preventing any peace in the city. They are not the cause of the battles, but they will take advantage of others' bitterness, hoping to enlist more into their camps. For those who succumb, the wars can last all eternity.

THE BROTHERS' WAR





Book Two:

Psychomachia

Introduction

Psychomachia — a conflict of the soul

— Webster's English Dictionary

Psychomachia is a psychological thriller (in the same genre as "thriller" movies) and a detective story all wrapped up into one. The Story leads the players on a dangerous, bizarre chase through the streets of Milwaukee, into the territory of the Lupine and finally into their own nightmares. Herein you will find all the information you need to bring the Kindred of Milwaukee and a crazed murderer to life.

You should read the source material on Milwaukee before running the Story. The source material will give you a better feel for Milwaukee as well as providing you with more information on some of the characters appearing in the Story. The source material also contains descriptions of a number of Vampires who do not appear in the Story itself but may be sought out by the players for their own reasons, or who you may wish to add to the story for further complications.

Depending on your Troupe, this Story can be run in several different ways. The Story is at its best if the Vampires are Elders or (more likely) aligned with Elders. If your Troupe is made of a bunch of Anarchs, you will have to do a little work to alter the Story to challenge them. A group of Anarchs, however, can make this Story very interesting, as you will see. Certain portions of this Story require the Storyteller to create a mood of horror, disgust and fear. Every Troupe is different when it comes to these feelings, so alter the Story to best frighten your players. The encounters contained in **Psychomachia** ought to frighten most people, but if you have a hardy group, do not be afraid to turn up the heat.

The Theme

Impulses and wild instincts are the greatest threat to a Vampire's sanity. They tug and pull at his rational mind and threaten to drag him into a darkness of unthinking depravity. The loss of humanity is what every sane Vampire fears, and it is this loss **Psychomachia** explores in depth. Each character should feel for the Vampire murderer and see the same potential in herself if she allows her passions to take control.

Vampires show human problems amplified to an extreme degree. Reason and animal instincts are both part of being human, and each of us walks a balance between these two. This Story shows the price of failure if ever these two parts of human nature should become confused or if one should become dominant. We all have a bestial side and, as a Storyteller, it is your responsibility to bring out this theme of reason versus emotion (the animal part of all of us).

Throughout the Story, the Vampires should also be wondering what kind of inhuman monster could be committing these senseless acts of violence. They should wonder what kind of monster they are stalking. Only in the end will they discover the monster is not that much different from themselves, and it would only take one bad night to push them over the edge of sanity and into the unknown area called madness. Once they have seen this, they will be subjected to one bad night where they must battle insanity to save their own fragile, rational minds.

The Mood

This Story requires that you, as Storyteller, create a mood of distrust, fear and chaos. This is best done through a few simple methods outlined here. You may use all or none of these methods to create this mood of intrigue, and you should consider the attitudes and personalities in your Troupe when deciding. If your group is very difficult to frighten, then you should use some of the stronger methods, whereas with players who are more “into it” you can go easier on mood.

Psychomachia tells the tale of a Vampire gone mad. This Vampire has let his animal half master his human half, and has lost his sanity. All Vampires face conflict between their “beast” and their rationality. The consequences of this conflict can be frightening and horrible. Insanity, terror and despair are all parts of the mood of this Story and it is these things you want to stress.

Since lighting can have a great psychological effect on people, this Story is best played in the dark with dim lighting. Candles are best, but these do run out and can be messy if you start knocking them over. Single lights put in strategic places in the room can create large, stark shadows on the walls which can look quite eerie (make sure everybody can still read their character sheets). If you can arrange it, a sudden turning out of the lights can be used to great effect (just do not overdo it).

Music is also a powerful tool if you use it wisely. Movie soundtracks are often the best because they often do not distract the players with lyrics. Make sure you know your tape or CD, because many of them will suddenly switch from the perfect nightmare song to a wedding theme. This can be more disastrous than no music at all, so choose your music carefully. Running the music and a Story can be too much to handle alone, so you may wish to assign the job of DJ to a player.

The way in which you describe a scene makes all the difference. **Vampire** is a game that lends itself to poetics, so do not be afraid to stretch your imagination. Also try to include as many senses as possible in a single description (don’t forget smell). An inexperienced Storyteller might describe a vessel like this: “She is a tall blond women, probably a prostitute. She looks at you as you walk over to her.” An experienced Storyteller will describe the scene to his player differently: “You can smell her from here. Her painted lips smell like cherries and her dingy died-blond hair reeks of sweet flowers. As her seductive eyes wander across you, you sense the warmth of her body and you yearn to taste the blood in her veins.” A bit melodramatic perhaps, but if everybody is in the right mood it will come off brilliantly.

This Story takes place in late October. Halloween is coming, so use it. You can add descriptions of people wearing horrible masks. Stores will have skeletons hanging in the windows and skulls may adorn people’s front doors. Remember that **Vampire** does not take place in our world.

It is set in a Gothic-Punk world much like our own, but a little twisted. So you can overdo the Halloween decorations to keep the scenes creepy.

The game rules themselves offer a number of ways to create fear. Courage rolls can be used to remind players that their characters are real creatures afraid of danger and the unknown. Humanity rolls are used to push the Vampires into insanity. Players will soon start to worry about their characters when the character’s Humanity begins to slip away. Humanity rolls and Courage rolls are an important part of this particular Story, so do not be afraid to use them. The same goes for Frenzy rolls. If the characters are making Frenzy rolls and go into a few frenzies, they will soon start to feel they are losing control, and loss of control is always very unnerving.

The Plot

The plot to **Psychomachia** presented here is just an outline of how events can proceed. Your Troupe will undoubtedly find new paths to take and will leap to conclusions (both right and wrong) that will take them in new directions not anticipated here. Still, most groups will stick pretty close to the outline below, and you will probably have to do very little improvisation because of a surprise move by your players. If the players catch you off guard, you can use the source material on Milwaukee to help flesh out any spur-of-the-moment encounters.

The events of this story tend to lead the Vampires from one encounter to another, but there is no reason your characters could not skip a scene and do it later, or figure something out and skip it completely. **Psychomachia** is a mystery story and different people will figure it out in different ways, so do not be too surprised if your players completely miss a clue or get a clue from something totally unexpected that leads them close to the killer sooner than expected. Chapter IV will serve to tie up any loose ends or clue in clueless Vampires, so don’t plan any major rewrites just because the Vampires missed a clue in Chapter II.

Chapter I: The Vampires start the Story by feeding. In the middle of their hunt, they are interrupted by a messenger from the Prince who tells them the Prince wishes to speak to them. On their way to see the Prince, they are attacked by a group of Dominated mortals who seek to slay the Vampires by lighting their cars on fire and trapping them within.

Once the characters push past these assassins, they arrive at the Prince’s penthouse. The Prince informs the Vampires they will be forming a new political organization called “The Mask.” This group’s job is to protect the Masquerade, and their first assignment is to track down a criminal who the media has dubbed “The Vampire.” This killer has just drained the blood from a few vessels and left them in a very obvious place. The police discovered them a few hours ago and, before anything could be done, the news got onto the front page of tomorrow’s *Milwaukee Journal*. The Prince

makes a few suggestions as to possible suspects and the Chapter ends with the characters rejuvenating their blood pools on the Prince's private herd.

Chapter II: The following night the Vampires search through the city's Anarch population in an attempt to find the clues that will lead them to this mysterious murderer. These first encounters with the Anarch gangs will be dangerous as the players are likely to distrust the Anarchs just as much as the Anarchs distrust them. In their first tense encounter with a gang called the Blood Brothers, the police arrive (because of a robbery the gang just committed) and chase the characters and the Blood Brothers into the territory of an enemy Kindred gang known as the Union. A motorcycle duel ensues and the characters escape to lick their wounds just before the sun rises.

After this encouraging encounter, the characters wake the next night to the news that there has been another murder by "the Vampire." They hurry on over and use their many disciplines to get a good look at the scene before it is seriously disturbed. Here they discover that it is indeed a Vampire committing the murders (not just a clever, deranged mortal) and they spy a Lupine sneaking away from the scene. After following him, they run into the Union members to whom he was reporting and another fight starts up. The Blood Brothers show up just in time to save the party from certain death, when a surprise attack from an Inquisitor throws the party into confusion. The clever Inquisitor traps the party on a roof just before the sun rises, while she guards the only door with a flame thrower. If the party survives this scene they can make a run for their Havens and the next chapter.

Chapter III: The next morning one of the characters wakes up to the sound of a knock at her door and a dead body in bed beside her. Upon opening the door, the Vampire discovers a detective Wilks and a uniformed cop who want to ask her a few questions. Hiding the body becomes very important, as does discovering the rogue Vampire who knows the location of the Vampire's Haven.

After getting rid of the cops and dealing with the body, the characters get a message from the Prince that the rogue Vampire has just left town and they should follow him. Not far out of town a group of Lupine attack the party's caravan and capture them. In the cave where the characters are held, they discover the recent remains of a Justicar who was supposed to arrive in Milwaukee to deal with this threat to the Masquerade. Most Vampires will start to wonder why the Prince sent "The Mask" into a trap.

As they plot their escape, another group of Lupines attacks the characters captors and release them. This second group says they understand the Vampire murderer tipped off the Lupines and told the Lupines to capture the party as they rode out of town. Now the Vampires should really start to worry about the loyalty of the Prince. These Lupine say that if the Masquerade falls apart, then the Lupine will be the next

to be discovered. While they hate the Kindred with all their wolfish hearts, they do not desire them to be discovered.

Chapter IV: After the characters arrive back at Milwaukee, they may have a number of loose ends to tie up. If they are not yet satisfied that the Prince is the murderer, then they can use this time to check out other leads until it becomes clear the Prince has cracked. Otherwise, the Vampires rush off to the Prince's penthouse to get revenge for the Lupine trap.

At some point in this chapter (either before or after further investigation), the characters will charge off to get the Prince. Upon arriving at one of his many abodes, they will be captured by the Prince's retainers. Upon capture, the characters will be thrown into a dungeon cell to wait for the next chapter.

Chapter V: Now the players will experience the most frightening sequence in the Story. They will be given a special drug which will play on their imaginations and cause them the most horrible hallucinations. Between hallucinations they will wake up in the Prince's dungeon torture chamber. Reality will not be separable from drug-induced illusion, and the difference between what is real and what is not will blur. You should read this section carefully before running it.

After the final hallucination, the characters wake up in the dungeon and make good their escape with the help of fellow prisoner, detective Wilks. On their way out, the Vampires discover the house is on fire. As the characters begin to panic, the Prince and several of his minions (including the Lupine the Vampires saw earlier) show up and give them a desperate final battle in a burning house. This battle being over, the players have only to flee the flaming ruin and make good their escape from the police and the fire department.

The Prince's Story

The Prince was born in 1645 in Kent, England and Embraced by a Countess on Christmas in the year 1683. His real name is Terence Merik, an Earl who supposedly died in 1750 (when the people of Kent began to wonder why he lived so long). History says he was slain by an unknown hand in a minor peasant uprising that now rarely makes it into the history books. He moved to America not long after and has lived here ever since.

Terence met his wife (a Gangrel) in America. She was a nurse for the northern soldiers during the Civil War, and he met her when some of the Union soldiers asked to use his plantation as a hospital. He could see immediately that she was a Vampire, and he was touched that she was still behaving like a mortal and still getting involved in their little affairs. He forced her into a Blood Bond and fled with her to the north when the war was over. She had many friends among the Lupine, and he used these contacts in the 1920s to control the liquor traffic around Milwaukee. This power



led him to a control of organized crime and finally to the Princedom of the city in the 1930s.

Then, a few weeks ago, it all came apart. He waited too long before feeding and went into a Frenzy on his way home from a movie. He killed a couple that had been kissing on a park bench, and he then killed his wife when she tried to stop him. When he discovered what he had done, he went mad. His sense of justice tells him he is a monster and should be caught and punished. At the same time, his own instinct for survival tells him he should go on living. Finally his anger towards the world for turning him into something that could so easily kill his wife causes him to go on killing people in

the most creative and cruel ways he can imagine. So he kills, orders his own capture, orders the death of those who seek to capture him, kills, and starts the cycle all over again.

He has created a group called "The Mask" to whom he gives certain political powers. This group exists not only to catch him but to satisfy the Elders that something is being done besides waiting for the Justicar to show up. The rights of The Mask are left intentionally vague: the Prince does not expect them to do much and yet he hopes they will. Sometimes he is like a baby and wants someone to find his wife and tell him she is all right, while at other times he will go to gloat over her corpse and mock her because she looks so much like that nameless countess who Embraced him so long ago.†

Chapter One:

Fire and Blood

No fear can stand up to hunger, no patience can wear it out, disgust simply does not exist where hunger is; and as to superstition, beliefs, and what you may call principles, they are less than chaff in a breeze.

— Joseph Conrad, *Heart of Darkness*

The first chapter introduces the players to the political intrigues of Milwaukee (and their dangers). It also serves to remind the players of the savage nature of their characters' eating habits and the extreme difficulty Vampires have controlling their animal nature.

Scene 1: The Taste of Vitæ

The Plot

Each character must begin this scene alone unless her Vampire is in the habit of hunting in a group. Each Vampire will be on a hunt to restore her blood pool. As the Storyteller, you want to make these hunts extremely vivid. Make a point of the Vampires' lack of self control and the sick way in which they remain alive. In many Vampire Stories the hunt can (and should) be left in the background because more interesting things are going on, but in this Story the hunts need to be stressed and detailed to get the full effect.

As each Vampire feeds, a messenger from the Prince interrupts, saying that the Prince wishes to see her at once. Note that these interruptions are on purpose. The Prince wishes the Vampires to be weak so he may more easily kill them on the way to his penthouse apartment. He wishes to kill them before he has even hired them to find himself; crazed minds think like that.

The messenger is a fairly powerful ghoul called nothing but Mr. Venturi. Mr. Venturi was a Mafia tough back in the 20s when Terence was just beginning his rise to power. Venturi knows the dangers of disturbing a feeding Vampire, and he will always do it from a distance if possible. Once he has contacted the Vampire, he will ask her to come with him. Soon Mr. Venturi will have quite a parade of hungry Vampires following him around, and that will lead us to the next scene.

Setting

This scene is set wherever the Vampires usually feed. If the Vampires do not have a preference, then you should make it a very dark, dirty, vile corner of the city so the disgust and loathing for the Vampiric way of life will be at its peak. If some of your characters avoid the poorer sections of town in their feeding, then you can describe even the nicest places in ways that seem wretchedly decadent.

In friendly, safe places like amusement parks, zoos, or movie theaters, you can point out how everybody feels safe and how happy they are because they do not know what a predator you are. Point out that family of four over there does not know how you long to drink their life away, bit by bit. If the Vampire is fond of nightclubs, describe the club as hedonistic and darkly sensual. Make sure the Vampire feels how fake everybody there is acting and how she can no longer act light, happy, mindless and flirty when she feels the need for blood. These kinds of descriptions can be carried to such an extreme that the player as well as the character no longer wants to get a vessel. If you do this, then the setting has been successfully achieved.

Drama

The action of this chapter centers around feedings, so here are several ideas for feedings for this encounter. Choose a feeding most likely to affect each Vampire and player the most. Feel free to design your own feedings that will disgust your Troupe if these do not do the job. Just remember that Mr. Venturi is going to interrupt the feeding, so do not make it too involved.

1. The victim turns out to be a Minister in street clothes. He begs that the Vampire be forgiven for what he is doing and reveals his religious position. Religious Vampires

(there are a few of those, believe it or not) may be profoundly affected.

2. The Vampire thinks the vessel looks vaguely familiar though she does not recognize the face. Only half way through the feeding does the Vampire realize she is feeding on a famous actor/actress. This could be complicated because such an attack is sure to draw attention, and the Vampire will need to kill the star or Dominate him/her into silence.

3. As the Vampire approaches a drunk looking for an easy kill, the drunk starts to beg the Vampire's forgiveness. Apparently the drunk has mistaken the Vampire for an old lost friend. This pathetic creature could give a Vampire problems with his conscience (target number 7 or find another vessel).

4. As the Vampire drinks the victim's blood, the victim begs for death, saying he is a cancer patient doomed to die a very painful death before the end of the year. The Vampire may have a tough choice to make (high Humanity Vampires will require a Humanity check if they drain him). Alternatively, the Storyteller may opt to have the vessel on chemotherapy, in which case the Vampire is slightly poisoned. Add one to all target numbers (maximum 10) for the next scene.

5. The Vampire has caught a prostitute who conceives a lust for the Kiss. She begs and pleads with the Vampire to drain her (or him) while all the time exposing herself to the Vampire, promising acts of lust and depravity.

At an appropriate point, Mr. Venturi will approach each character in turn and ask them to come with him to find the other Vampires and then go to the Prince.

Dialogue

The only dialogue in this scene is between Mr. Venturi and the Vampires (except for any dialogue between the Vampire and his victims). The Vampires will have several questions about a surprise call from the Prince. Mr. Venturi will always be extremely cold and aloof. He will only say that the Prince wants to see them, that it is urgent and they had better not keep the Prince waiting. The Vampires can get no more information than this out of him (he does not actually know anything more, though he will not say this). If one or more of the characters frenzy because they are disturbed and maul Mr. Venturi, he will say that it is alright; he does not mind. The hold the Prince keeps on his retainers should make the players worry a little.

Characters

The characters in this scene consist mostly of mortals. Use the standard character types listed in the Vampire book. Your Vampires should not have too much trouble with these mortals, though some of these encounters may come back to haunt the Vampires in the future. Mr. Venturi is also

introduced here and he may become important later, so make sure you notice how the characters treat him and any opinions you think he will have formed.

Mr. Venturi: Mr. Venturi has been working as hired muscle for crime lords all his life. His newest boss is the Prince. Being a ghoul seemed to barely affect this man. His life went on like normal. He usually kept late hours anyway and now he just had to eat differently, and of course he was better at his job.

Mr. Venturi has grown very bored of his life. He is weary of his dull existence, and the vestiges of a human kindness that were never in him before look as though they might be starting to come out as Mr. Venturi realizes there is more to life than trying to get a free lunch. That is why he will be so surprised if the players help him in the next scene, as he is used to everybody looking out for themselves and nobody looking out for him.

Nature: Coniver

Demeanor: Conformist

Willpower: 6

Humanity: 3

Born: 1903

Apparent Age: Mid20's

Physical: Strength 4, Dexterity 2, Stamina 4

Social: Charisma 1, Manipulation 2, Appearance 2

Mental: Perception 3, Intelligence 2, Wits 3

Virtues: Conscience 2, Self Control 4, Courage 5

Talents: Athletics 2, Brawl 4, Dodge 3, Intimidation 4, Streetwise 3



Skills: Drive 3, Firearms 4, Melee 2, Security 3, Stealth 2

Knowledge: Computer 1, Investigation 3,
Criminal Politics 3

Disciplines: Celerity 1, Fortitude 2, Potence 2

Image: Mr. Venturi is a large, heavy-set man. He stands about six feet tall and weighs well over 200 pounds. He wears a tan hat with his tasteless suit. Mr. Venturi has always found it difficult to keep up with fashion and has long ago stopped trying. He is missing half of his left ear, his mouth is always tightly closed and he constantly looks as if he is frowning.

Roleplaying Hints: You are the epitomy of the strong but silent type. Don't smile unless the joke was really funny and then try to cover it up immediately. Never make eye contact with anybody; just stand aloof and talk to the wall behind the person you address.

Notes: Mr. Venturi is carrying a heavy revolver which he plans to use in his own defense and in the defense of whoever Terence tells him to protect.

Scene 2: A Fire in the Night

My God! My God! ... I'm dying...it may happen this moment. There was light and now there is darkness. I was here and now I'm going there!...There will be nothing...Can this be dying? No, I don't want to!

— Leo Tolstoy, *The Death of Ivan Iych*

Plot

A little danger should liven things up right about now. As the Vampires are driving to see the Prince, they are attacked by a group of mortal hitmen. These hitmen have been Dominated past the point of caring for their own lives. They are like vegetables and care nothing for their own lives, but only wish to serve their master and kill the characters.

The humans begin their attack by suddenly ramming the Vampires' car. If the Vampires are driving in several cars, then you may wish to give the hitmen an extra car or two so that everybody can be rammed. Do not give the hitmen more than three cars, though, or they would look a little obvious. As the Vampires get rammed, some may become trapped by crumpled metal in their own vehicles. Some of the Vampires' cars may also catch on fire because of the force of the collision. Vampires trapped in flaming cars may have to make several Frenzy tests.

The hitmen will fire their weapons into the car engines of any cars that have not caught fire first (trying to light them on fire as well), and then proceed to finish off the Vampires. The Vampires will no doubt deal with these people with much courage and gun fire. Once they have done so, they may limp off to the next scene.

Setting

This scene takes place on an unimportant little area of street. Yet the fact that the Vampires could be dying in such a mundane, dirty place can be very important. Describe all the little details of all the streets you have been on. The mailboxes, streetlights, gutters, fire-hydrants, manholes, darkened shops and telephone poles can all go together to make a very sad place to end your life. You might want to give a player in a rolling car an in-depth description. Describe everything in detail, as though the threat of death makes him notice details he had always taken for granted before.

This scene quickly fills up with flaming cars, so make sure to include the heat of the flames and the smell of gasoline. Remember that wrecked cars scatter broken glass everywhere, and this can crunch under the feet of combatants as they duel with their machine guns and claws over an ordinary street that has become a killing ground.

Drama

As the Vampires drive very calmly down the road, one car ahead of them suddenly tries to pass another, and both lanes are suddenly blocked. The driver of the Vampires' lead vehicle has several options, all of which involve Drive rolls. The easiest (and most likely) maneuver is to try to dodge onto the sidewalk and hope you do not hit anything. This requires two successes of a seven using Driving plus Dexterity. This only means you did not hit anything on the sidewalk. The driving Vampire cannot hope to save the car from being hit, but can reduce the severity. The Vampire should make a resisted test with the driver of the hitman car. If the Vampire gets five extra successes, then her car is not hit at all and the scene can continue as a chase scene.

Otherwise, the Vampires get into an "accident". If the Vampire got no extra successes, then the car is upside down and burning. Two characters are trapped in the vehicle. If the Vampire gets one extra success then the car is still right-side up, on fire and one character is trapped (probably the driver, pinned by the steering column). If the Vampire got two or more extra successes, then the vehicle is not on fire and one character is trapped only if you want him to be. Note that Mr. Venturi will be riding with the Vampires, and it can be interesting if he is trapped as well. You can either substitute him and free a character or have him trapped in addition to one of the characters; it is up to you.

If the characters made a point of wearing their seat belts or had air-bags in the car, then they only take one damage level (which can be soaked). Otherwise, they take six damage levels, minus one for each extra success the Vampire driver got. All Vampires who are still conscious can crawl out of their car and see who hit them. One turn after the impact, the hitmen will open up on any undamaged cars with their submachine guns. The first turn they will fire only at unburning engines. One round of this will cause lots of

sparks to fly all over the smashed engines and light them on fire. After that, the hit-men will fire at any visible Vampires or into the passenger areas if nobody ventures out. All combatants may suffer a plus one or two on all shooting target numbers because of smoke and fire.

Any trapped Vampire wishing to pull herself free from the wreckage must have at least a Strength + Potence of four. Once this requirement is met, she must obtain five successes on that roll to complete her escape. This is an extended task so she may spread the successes out over several turns. Free Vampires may add their Strength to any trapped Vampire to meet the minimum requirement. Note that it requires a Courage check to enter a flaming car and a Humanity check to totally abandon a companion to death by fire. Any flaming cars will explode in six to 15 rounds (roll a die and add five to get this number). The flames will reach the passenger compartment three turns before the car explodes. You may very well wish to waive the results of this die roll and just have the car explode, or the flames reach the passenger compartment at a conveniently dramatic time. Do not ruin a good scene because a die roll gave the players too much or too little time.

Mr. Venturi may be trapped in a car, in which case he will spend a few rounds trying to free himself. When he discovers he cannot, he will fire his pistol at the hitmen from inside the car. He does not expect to be rescued if his car is on fire, and will be suitably thankful if he is. This could lead to a

good relationship between Mr. Venturi and any character who was brave enough to save him, which could be important in the final chapter, as you shall see.

Dialogue

There is likely to be little dialogue in this scene except for screams and short, whispered desperate plans of action between characters. The hitmen are like zombies and will talk to nobody, not even to warn each other if one of them is about to be surprised. There could be a few words of thanks from Mr. Venturi if he was saved from a burning car, but that's about it.

Characters

Mr. Venturi plays a more dynamic role in this scene (he gets to show off his fire arms skill), and there are the hitmen, of course.

Hitmen: These guys are just local hoods and street scum the bad guy hired to kill the characters. They have no connection to the bad guy, being victims randomly chosen to be Dominated for this job.

Physical: Strength 3, Dexterity 3, Stamina 2

Social: Charisma 2, Manipulation 2, Appearance 2

Mental: Perception 2, Intelligence 2, Wits 2

Talents: Brawl 2, Dodge 2, Intimidation 2, Streetwise 1



Skills: Drive 3, Firearms 3, Melee 1, Stealth 2

Knowledge: Criminal Law 1 (They have been in jail often).

Image: These guys should be really scary. They act totally mindless and are obviously under somebody else's control because of their self-sacrificing attitude. When they run out of ammunition in their submachine guns (which should happen frequently because they only fire full auto), they stand there for a turn or two with the triggers pulled down and nothing happening before they slowly reach for another clip and mechanically replace the old one. If any one of them looks like he is about to be captured and there is nothing that will save him (he is the last one alive or conscious for instance), the mortal will jerkily raise his gun to his head like a puppet and blow his own face off.

Notes: There may be as many of these guys as you think your players can handle, though I don't recommend that the hitmen outnumber the Vampires. They carry only heavy submachine guns and two extra clips. They have no identification.

Scene 3: Step into my Parlor

Plot

After their battle with the hitmen, the Vampires must flee the police to finally make their rendezvous with the Prince. After he suitably awes them with his wealth, the Prince explains the problem of the rogue Vampire and orders them to be the first members of The Mask. He outlines the purpose of this group and then gives the characters a few leads they can get started on. He will answer few questions clearly, and some of the characters might get the feeling that the Prince is holding back information. After the discussion, the Vampires can refill their blood pools from the Prince's private herd.

Setting

This scene takes place in the Prince's very luxurious penthouse apartment. You cannot overstress the decadence and wealth of this place. It is huge and covered with a plush rug. The living room (where the Prince will meet the characters) is always dimly lit, and music can be heard playing softly in the background. There is a soft smell of perfume in the air, and the Prince serves spiced blood in crystal goblets. Giggling can be heard somewhere in one of the other rooms, and the couches are filled with cushions soft and cool to the touch.

Drama

This scene is mostly dialogue, so there is very little drama. The Prince will not fight anybody nor should anybody be fighting him. There could be some drama if the players choose to hang around their wrecked vehicles and talk to the

police before they go see the Prince. If the characters are at all late in coming to the Prince, he will curse them soundly.

If anybody does happen to stay and talk to the Police, they will be asked a lot of embarrassing questions like: Why were you attacked? How did you survive the car wrecks? How did you survive the gun fire? And how on earth did you manage to dispatch men with submachine guns after being hit by a car, all without receiving any wounds? Clever characters will leave any wounds they had so that the Police will not notice their unusual recuperative properties, but a paramedic might notice that the character has no pulse (and smart characters would probably leave the scene anyway). Most players will run, but if they choose to stay, just play it by ear. They will probably be able to Dominate their way out, anyway.

Dialogue

The Prince will begin with the usual pleasantries. *"Good evening. How did you sleep?" "Care for some Vitæ?" "Please make yourselves comfortable. I have much to discuss with you."* You get the idea. He will introduce himself, ask about the Vampires' professions (if any) and inquire as to whether they have seen the latest play. Once the players are starting to go nuts with impatience, Terence will show the characters tomorrow's edition of *The Milwaukee Journal*. He explains that he has a special deal with the paper, and he gets the edition early. Splashed all across the headlines are the words *"Vampire Murderer Kills Four ; Drinks Their Blood."*

The Prince will go on to explain that his wife Erica has been missing for the last week. At first he thought she might simply be off on business of her own, but now realizes some elaborate plot hovers over his head. Somebody is committing these murders to threaten the Masquerade and discredit him. Clearly his wife is being held hostage to force him into inaction. The Prince goes on to say "Whoever has schemed up this petty little terror is going to be blood hunted". He has called a Justicar, but that may take some time and the Justicar may not be friendly. After explaining all of this, Terence will ask for the Vampire's help (this "asking" is just a friendly gesture, and any character who refuses would be subject to the prince's wrath).

At this point many Vampires will want to know *"whyme? Why don't you just use some of your goons like Mr. Venturi to hunt this creepy murderer down and leave us well out of the whole affair?"* Well, there are many reasons. Some the prince will talk about and others he won't. He is willing to say that the Elders are getting a little worried and they needed to see that the Prince was making a special effort to solve this problem. The Prince's regular "employees" (as he calls them) are not well trained in the art of investigation. The Prince will also say that as a group of Neonates, the characters are fairly politically neutral, which is what everybody wants to see in an investigative group. The reason the

Vampires were chosen that the Prince will not discuss is that he is completely insane and chose them mostly at random.

Once all the Vampires agree, Terence will explain that they are to be the first members of a new task force called The Mask. This group will be responsible for enforcing the Masquerade when a Justicar is not readily available. The Mask can use whatever force it deems necessary to capture an offender and bring him before the Prince. If, in the Mask's opinion, an offender cannot be stopped except by death, then the Mask is authorized to slay the offending Kindred. At this point the Prince will add that the reason had better be really good. The Mask should always ask to investigate Vampire properties, but they may enter uninvited if the situation warrants.

Once this is done, the Vampires may have a number of questions. He will answer as if he was really concerned about his wife and the capture of this rogue Vampire. He will say that he is not sure if it really is a Vampire. It could be just a very weird mortal. Or perhaps it is a way for the Inquisition to destroy the Masquerade and show the world what lurks within its own bosom. More than likely, though, it is some enemy of Terence's — unless his wife's disappearance is just a coincidence. If the characters ask who the Prince's enemies are, he will drop a few names.

His two biggest enemies (or so he thinks) are Hrothulf and Gracis. These two had the same Sire and are the two most powerful Vampires in Milwaukee except for the Prince. They have often joined forces to oppose him in the past, and this could be some sort of bid for power. The Anarchs are also the Prince's enemies, and these kind of terror tactics sound like their style. Terence will "suggest" (order) the Vampires begin their search with the Anarchs. The Anarchs know the streets, and they may know who is doing it even if they are not responsible.

Terence will also suggest the characters check most of the Elders in the city for information when they get the chance. This will let the Elders know that the Mask is on duty, and it will serve to keep the Prince's credibility up. When the Justicar comes, the Mask is to report all their findings to Terence first and the Justicar second.

After all this Terence will apologize for interrupting the Vampires' meal and offer to let them drink from his own private herd. At this point the Prince rings a little silver bell and several attractive, scantily clad men and women come out from the backrooms and offer themselves to the characters. These people have been heavily Presenced and their simple, mindless, loving conversation should reflect their relative lack of free will. Any characters who look closely will notice all the victims have deep green eyes (Terence's Ventrue weakness).

Vampires low on blood must make a self-control test (target number 7) to avoid accepting and drinking from these mortals who have sold their bodies for the pleasures of money and the Kiss. The scene ends like this, with the Vampires drinking from wildly excited vessels in the Prince's

private little palace. High humanity Vampires (seven or higher) may risk losing humanity here if they agree to drink from the slaves or are forced to drink because of a frenzy.

Characters

This scene introduces only Terence Merik. He is central to the rest of the Story, however, so you should make yourself familiar with him and his special problems.

Terence Merik: Former Earl of Kent and now Prince of Milwaukee, Terence became Prince 65 years ago when he ousted the last Prince and exiled him out of the city (where he was most likely eaten by the Lupine). His reign has been long and fairly peaceful. The Anarchs have been unruly, of course, but the problems have not led to any kind of open conflict between the Anarchs and the Elders, and the most dangerous Anarchs always seem to leave town under mysterious circumstances. In reality Terence threatens to kill them or has them killed, and so the Anarchs never get any leadership to make them effective.

He loved his wife very much and she was the only thing that kept his whole life from being totally political. She was untouched by the crimes he committed to keep the peace. When he slew her, he began to crack inside. He could not reveal that he had accidentally slain her because he feared the other Elders would see his indiscretion as an excuse to revolt, a sign of weakness. Soon days dragged into weeks and nobody found out what he had done. But he feels that such



a hideous crime should be discovered and punished, while at the same time he still wishes to live and survive.

Thus he has become a split personality. One half wishes to be found and orders other Vampires to discover who the rogue Vampire is, while the other half goes on committing horrible crimes in his anger at the world. He will lead the party on while ordering them killed.

Roleplaying tips: Terence is always kind and gentle with others, though he is like a tiger ready to spring if he is crossed. He should be very likeable at first. He will act calm, witty, cordial and very friendly. As the Story progresses, his madness will become more obvious. You should start raising your voice at the players and speak sentences that do not quite make sense.

Generation: 8th **Clan:** Ventrue

Nature: Plotter **Demeanor:** Cavalier

Willpower: 8 **Blood Points / Per Turn:** 15/5

Humanity: 0

Born: 1645 Kent, England **Apparent Age:** 40

Physical: Strength 5, Dexterity 3, Stamina 4

Social: Charisma 4, Manipulation 4, Appearance 4

Mental: Perception 3, Intelligence 4, Wits 5

Virtues: Conscience 0, Self-Control 3, Courage 5

Talents: Acting 4, Alertness 2, Athletics 1, Brawl 4, Dodge 5, Intimidation 3, Leadership 4, Streetwise 2

Skills: Animal Ken 3, Drive 1, Etiquette 4, Firearms 3, Melee 4, Music 2, Stealth 3

Knowledge: Bureacracy 4, Finance 4, Law 2, Linguistics 4, Occult 4, Politics 5

Disciplines: Auspex 2, Celerity 3, Dominate 5, Fortitude 3, Obfuscate 2, Presence 4, Protean 2

Image: Terence has a strong face with a stern, square jaw. His silver hair hangs down to his shoulders, and his grim face makes him look like a dangerous leader and warrior. His clothes are always the latest thing in fashion, and he often carries a cane (even when they're not in style).

Roleplaying Hints: While playing Terence you need to be extremely cordial and kind. Act as though the world is at your feet and you are ready to share it with your company at the slightest whim. Also act as though your guests are here only at your magnanimous invitation and you are being very kind to treat them as equals. Don't overdo it though. Remember that the Prince needs to be very likeable, or the players may suspect him too early. Chances are that most players will be so awed at being invited to see the Prince that these attitudes will only seem fair to them.

Notes: The Prince has a short sword under the couch and a shotgun behind his bar. He will not use these, though, unless the Story has gone very wrong already.☞

Chapter Two:

War of Tribes

*I said good-bye to every victim that caught my eye,
I have no mercy, I'll tell no lie
I kissed the strangers, then watched them die*
— Warlock

The second chapter begins the Vampires' search among the darker, more dangerous parts of Kindred society. If anybody knows who the "Vampire slayer" is, the Anarchs should. Their violent lives often bring them into contact with the most malevolent among Kindred and kine alike.

Scene 4: Children of Darkness

Plot

The Mask must now find the Anarchs. The Prince requested that the characters start with this group first, and it is not wise to disobey the Prince. It is possible that your Vampires will go wandering off in the wrong direction on some imagined clue. You can simply remind them that the Prince very firmly "suggested" that they start with the Anarchs or you can let them wander blindly on into the unknown. If you choose to let your players freely stray far from the story line, you must be willing to follow them. Check out Chapter 4 for some information on the Elders if you need help. Of course, a gang of Anarchs can always just show up near the Vampires while they are en route to somewhere else.

If the Vampires start with the Anarchs, their methods of finding the Anarchs will depend completely on the resources they have at their disposal. If one of the Vampires is an Anarch or knows some Anarchs as part of his background, it may be fairly easy. If the characters have contacts in the police department, they could talk to them to find out where the most powerful gangs are. Or they could just Dominate their way to looking at police files on gangs.

After this, the Vampires find a gang called the Blood Brothers who look very much like a Kindred gang: small in number, very powerful among the other gangs and not one of their members has ever been arrested. When the party

arrives at the Blood Brother territory, they are challenged by what appears to be the gang's leader to a battle of wills. After this, the gang and the party flee the police who came to capture the Blood Brothers for their hit on a mortal gang.

Setting

The first part of this scene may very well take place in a police department as the players use Dominate, Presence or a contact to get a look at police files. In this scene you want to stress the scummy side of Milwaukee. The station should be full of prostitutes and hoodlums, all of whom are angry or sullen. Shouting matches can take place over the characters' heads, while drug pushers swear at officers and drug users sit like zombies wherever they were put. The police station should serve to remind the players what kind of a city Milwaukee is in the Gothic-Punk world, and it should fill them with a sense of foreboding because this dark and dangerous world of the street is the world they are trying to enter.

The rest of the scene takes place out on the street. These streets are of the worst kind because the Anarchs are freer to practice their escapades in the more lawless areas. Littered with newspapers and other garbage, plastic cups and beer cans roll across the concrete and into the gutter with the breeze. The homeless lie wrapped in old blankets and newspapers to keep themselves warm in the growing autumn chill. And, of course, the doors of the houses are decorated with skeletons, skulls and Jack-O-Lanterns to celebrate the coming Halloween. The moon is almost full and hangs like a watching eye over everything the Vampires do.

Drama

The scene begins with the players finding the location of an Anarch street gang. This is easily done by accessing police files and so a number of roles could be made to

Dominate or Presence a policeman. Policeman attributes can be found in the regular *Vampire* book. If the characters have an appropriate contact that would know which gangs control which parts of the city, then the characters can contact these people. The major clues that the Blood Brothers are a Kindred gang is the remarkable lack of information anybody has on them and the fact that none of the Blood Brothers has ever been arrested (very unusual for any street gang). If the characters do not find this information out, then the name should be a dead giveaway.

After getting the information, the characters can muster out into gang territory. This is likely to involve a conflict or two with any human gangers that the Vampires run into, but with the characters' abilities these should be easily and quickly handled. The Blood Brothers' territory lies right next to the Scorpions, a dangerous and violent little group likely to threaten and jeer at the Vampires if they stop at a traffic light. The Scorpions will not actually attack the Vampires unless the Vampires shout back or get out of their car to fight. When the characters find the Blood Brothers' territory, they will be surprised by 10 bikers bearing down on them with hoots and jeers. These are the Blood Brothers, and they will stop to harass the characters.

The leader of the gang is an American Indian by the name of Akawa. As the gang approaches the party, he is in his wolf form, riding in front of a biker on one of the lead motorcycles. He will not reveal himself as gang leader until he thinks he can trust the characters. More about this can be found in the Dialogue and Character sections. A Kindred calling himself "Wrecker" will act as the gang leader with the characters, and he will be as obnoxious as possible.

When the Vampires ask about the "Vampire murderer," Wrecker will mock the speaking character and challenge her to a battle of wills. Any refusal will leave the characters without information as the Blood Brothers jeer and ride off (conflict and violence being the only things that keep their attention). The first part of the duel of wills will be a face down (see *Vampire* book, p. 155). If Wrecker loses this, he will hop on his bike and speed about 200 yards down the street. He will then shout at the character to get on a bike and play chicken. As the two Kindred ride towards each other, have each make a series of Courage rolls. The first target number is six and the number increases by one every roll until the target number is ten (the two Vampires make five rolls). As soon as a Vampire fails his roll, he swerves aside and loses the game.

If Wrecker loses at this contest, he will Frenzy and leap at his bester. If other characters intervene he will ignore them, his only goal being to attack his opponent. If the other Vampires manage to hold him back for a turn or two, the Blood Brothers will leap in to help control their berserk comrade. Wrecker will calm down in four turns after losing the chicken game if he is held down. Otherwise he will remain in a Frenzy until he defeats (not necessarily kills) his opponent or is himself defeated.



If the character loses but played the game in good spirit, then the Blood Brothers will accept the party as friendly. If the character won the game and played in good spirit, then again the Blood Brothers will feel friendly towards the party. Only if the character was sulky when he lost or extremely arrogant when he won will the party make enemies. Regardless of the outcome, as soon as the duel of wills is over, the sound of police sirens can be heard approaching. Wrecker will tell the characters to hop on bikes behind other gangers and they will speed off. If Wrecker is unconscious, then a gang member will scoop him up off the concrete and tell the characters to get on the bikes. If the party brought a car, then they may have to abandon it because their only hope of escape in this part of town lies with the Anarchs and taking a path a car cannot follow.

The characters, each clutching the gang member in front of them with the sound of police sirens ringing in their ears, speed off into the night and into the next scene. Or not. If things have gone totally wrong and your Vampires have made some hard core enemies here, then they will have to think of something else. They could follow the Blood Brothers or Akawa can show up with the gang (some of whom look rather downcast) later, apologizing for the gang's behavior and asking about what the Mask wants to know. Just before the Mask can ask their questions the Union shows up and it's off to the next scene.

If the Mask will not ride with the Blood Brothers, then they can arrange a meeting at another time. Just go to the next scene when your Vampires go to the meeting and have all the same events take place, except the Blood Brothers and the Mask show up at different times. Of course, if your Vampires do not wish to ride with the Blood Brothers they will have to explain to the police what they were doing talking to a dangerous and violent street gang. In this case you can introduce Wilks into the story a little early. He is tracking this "Vampire nut" and wanted to ask the Blood Brothers a few questions. Instead he will ask the Mask.

Dialogue

There can be quite a bit of dialogue in this scene despite all the action. In the first place there is likely to be dialogue in the police station (if the players go to this source for information). This section depends completely on who the Vampires are talking to and whether or not they have contacts there. Just remember the notes in the Setting section and this will come off fine.

The Blood Brothers will be very obnoxious at first. They will ride in slow circles around the Vampires for a bit until the Vampires make it clear what they are after. At this point Wrecker will speak up, challenging the talking character to the battle of wills. During this time Akawa will remain in his wolf form, watching all. He is concerned that the Vampires are nothing but a bunch of Elder stooges who are looking to spy on the Blood Brothers. The battle of wills will show something to Akawa. It is a test of strength and a test of character. No Elder that Akawa has ever known would ever take a dare like Wrecker gives. If the Vampires are willing to partake in such petty, dangerous contests, then Akawa feels that they are Anarchs at heart no matter what their political alliances, and he will be more likely to trust them in the next scene.

Characters

In this scene we are introduced to the major Anarch street gang of Milwaukee. Here there is only Wrecker and four others. The impression the Vampires make on this gang and especially its leader, Akawa, may greatly affect their success in this adventure and in adventures to come in Milwaukee. Keep track of the players' relationship with Wrecker. If he was beaten but not humiliated (laughed at or made fun of for his loss), he will respect the party. If he has been humiliated, he will become a hard enemy.

Wrecker: This Anarch was created by Akawa. Akawa sees the virtue in this foul-mouthed punk even if others do not. Wrecker is a very angry Kindred and is likely to fight any Kindred he meets just to work out his aggressions. His only interests lie in violence and his only goals are to fight.

Notes: Wrecker has a light revolver in his jacket and a tire iron tied to his bike, used for melee combat. Wrecker is likely to use the tire iron if he gets angry, but he will only use

the revolver in an extreme emergency. Treat the tire iron like a club.

Depending on how many characters are playing this Story, you may want the other gangsters to be Caitiffs or Ghouls. Caitiffs are described in the Kindred Chapter, while Ghouls are described in *Vampire*.

Scene 5: The Union

Plot

In this scene the Mask escapes with the Blood Brothers from the police. The Blood Brothers finally stop in an old parking lot of an abandoned building where they are attacked by an Anarch gang called the East Side Anarchs Union (known as the Union). This group has been the pawn of the Prince for the last five years. He has slowly brought the whole gang under Domination, and he has Blood Bound several key figures. He figures the party could be found with the Blood Brothers, so he sent the Union to destroy the Blood Brothers and any who might be with them.

After a deadly battle of motorcycle duels and jousts, the party and the Blood Brothers either vanquish the Fangs or gather their remaining forces and burst out of the trap to escape. Either way the Mask and the Blood Brothers can gather together after the battle to discuss the Vampire murderer.

Setting

The first part of this scene is a high-speed chase through alleys, empty lots and even through old, burned-out buildings. The scene should be described in a fast and furious way, allowing the players little time for details. Use lots of color but not many specifics. Always keep the players reminded of the sirens wailing behind them, sometimes very near and sometimes further away.

The second part of this scene occurs after the police have been left far behind and the Blood Brothers have stopped to talk to the Mask. They stop in an empty lot behind an abandoned factory. The moonlight reflects harshly off broken panes of glass still clinging in little jagged shards to the window frames. The lot is littered with broken glass, gravel and bits of turned-up asphalt. An old shopping cart lies tipped over near a brick wall that has so many bricks missing it looks like a row of teeth.

This lot is surrounded by the backs of four buildings. The factory flanks two of the sides while a convenience store and a garage cover the other two. There are three alleys leading from the lot. One comes from the convenience store and one is beside the garage. The third leads through two big doors of the factory that have been forced open and through a cemetery of abandoned machinery to the street on the other side. The last way is the way the Blood Brothers will enter.

The Union will enter in equal numbers from all three directions.

Drama

The chase scene with the police will require very little in the way of drama. Allow the characters to make suggestions to the bikers in front of them and even to fire at the police cars if the players feel like it. Otherwise, simply describe a mad, panicked chase scene and use it to get the players blood pumping for the next part.

When the Blood Brothers arrive in the abandoned lot, Akawa will still be sitting calmly on one of the bikes in wolf form. Just as the players start to relax but before they can actually start asking questions, the Union appears. Four of them will come out of each alley on their bikes at about 25 mile an hour. They are carrying stakes, clubs, crow-bars and a variety of crude melee weapons. In their first pass they will aim to take out any bikers trying to get up to speed. In their second and subsequent passes, they will attack all targets equally.

All bike riders receive two extra dice to their strength when striking an opponent while moving. All dodges are made with the Vampires' Dexterity plus Drive skill. Any Vampire on a bike who strikes any other Vampire with his bare hand (not a melee weapon) while moving at high speed must roll his Drive plus Dexterity with a target number of 7 or fall off the bike and take two dice of damage. If two bike riders charge each other, then the extra damage dice are added together so any Vampire hit would take an additional four damage dice. Vampires who take damage while riding a bike must roll their Drive and Dexterity with a target of 7 or fall off the bike and take two dice of damage.

The Union members will not use guns at all unless guns are used against them and they cannot get near the shooter easily. If they are fired on at long range, the gangers with guns will use them to take down the firer as quickly as possible. If they succeed in this, they will put their guns away and continue to fight with their clubs and fists. The Fangs like hand-to-hand combat best.

Once battle is joined, the characters' actions will largely determine the outcome. If the characters flee, in a few turns the Blood Brothers will gather what is left of their forces and flee as well. If the characters stay, their actions could save the Blood Brothers from certain destruction. You need not roll dice for all the actions of all the combatants. Roll dice only for battles involving characters. For battles involving only a Blood Brother and a Union ganger, simply compare their Melee and Dexterity scores and decide who is winning. Apply some damage to the loser and get on with the fight. A battle of this size can bog down very easily, so make sure you keep it moving.

Akawa will not reveal himself in this battle. He will keep fighting as a wolf. Though it will rapidly become obvious to all that the wolf is really a Vampire, Akawa's true identity

and position among the Blood Brothers will remain unknown. The Blood Brothers have been in conflict with the Elders in the past and Akawa plans a lot more conflict in the future, so his identity must remain somewhat secret if he is to survive.

After the battle is over (one way or the other), the Blood Brothers will meet and talk with the Mask about the Vampire murderer. If the characters fought with the Blood Brothers, Akawa will change into his human form and talk to them. Otherwise, one of the other conscious gang members will do the talking.

It is distinctly possible that the party is very low on blood points after this fight. If that is the case, the party may hunt to prepare themselves for the next scene. The Vampires only have a few hours, so whatever hunting they do had better be quick. You can work the details out with your players, and do not forget about the hunting idea list in the Introduction.

Dialogue

There will be little or no dialogue in the first part of this scene, except for the warnings and cries of battle. After the battle is over, the players will converse with the Blood Brothers. If the players fought alongside the Blood Brothers, Akawa will cast off his guise as a wolf and will reveal himself to the party. Akawa will tell the Mask that he knows nothing about the murderer, but he will keep on the look out. Akawa will agree with the characters that the murders are very serious and a threat to Kindred everywhere. Personally he thinks it is caught up in Elder politics. Almost nothing in the city goes untouched by that.

Akawa will also warn the Mask that about two weeks ago he saw Lisa Urgan. Lisa, he explains, "*is a very wise and cunning hunter of our people, an Inquisitor of terrible purpose.*" Originally from Germany, she is rumored to have slain the Prince of Hamburg. She hunts the streets of Milwaukee alone, searching for Kindred to slay. She was in Chicago a few weeks ago and New York before that. What brings her to Milwaukee he does not know, but he warns the characters that she can be very dangerous. If the characters think to ask, Akawa will also reveal that the Prince is a Ventrue and his wife was a Gangrel.

If the party left the Blood Brothers to their fate, then Wrecker or Corbbs (whichever is still conscious) will tell the characters that they know nothing but will keep a look out for the murderer. They will say nothing about Lisa Urgan.

Characters

Akawa: This dark, handsome native American controls the Blood Brothers, probably the most powerful Anarch street gang in the city. He seeks to liberate the Vampires from the oppressive restrictions placed upon them by the Elders. The only way he thinks he can do this is by gaining unquestionable control of the streets and laying siege to every Elder's Haven.

Notes: Akawa likes to ride on Corbbs' bike and he stays in his wolf form for combat. There is a change of clothes and a knife in Corbbs' glove compartment which Akawa uses when in human form.

The Blood Brothers: These men and women are followers of Akawa. They are all loyal to Akawa and will often be willing to risk death for his sake. Their names are Corbbs, Tanya, Kale and Gina.

Image: They wear the gang insignia of the Blood Brothers, which features two clasped hands with wrists bleeding into each other. This is traditionally drawn on the back of their jackets, but some display the symbol on their bikes and have painted it on walls in their territory. They are rowdy, obnoxious and a little dangerous, but not inherently cruel and are likely to leave innocents and the weak alone.

Roleplaying Hints: Acting as rowdy as possible, roleplay these gangers as a group. If some of your players are not currently involved (they are somewhere else in Milwaukee), have them roleplay the gang for you. This can be very effective (and funny) as your players act out the stereotyped street punk role.

Notes: Corbbs carries a light submachine gun in a pack on his back and a light revolver in his coat. Tanya and Gina carry heavy pistols. It has come to the attention of the Blood Brothers that the Union likes to attack women, so the women of the Blood Brothers go heavily armed to surprise them. They also all carry an assortment of hand weapons (tire

irons, baseball bats, crowbars, etc.) which can be used as clubs.

Lars: Lars is a lieutenant to Turk, who runs the Union. Lars is an angry, dangerous foe (Kindred or kine at your discretion) who tends to lash out violently at those around him. His life was not pleasant (he was once kept as a source of blood for an ambitious Elder), and he hates older Kindred. His passions are strong, but his combat skills are stronger. The mortal gangs of Milwaukee have learned to fear this man and his violent temper, which has led to murder on more than one occasion. He wants very badly to destroy the Blood Brothers who have beaten him more than once in the past.

Turk does not trust Lars, but his operation has grown too large for Turk to oversee every aspect. Thus he has left most of the raids and dangerous work to Lars in the hopes that Lars will be killed. Lars is too stupid to realize this and continues to take bigger and bigger chances. Lars knows about the plot with the Prince and approves — unlike many of the other Union gangers who have no idea what is really going on.

Image: Lars is a short, powerfully built individual. His almost white hair is cut in a military fashion and his sneer is well known throughout the mortal gangs of Milwaukee. He often sneers and shakes his head (as though he regretted it) just before he kills somebody. His jacket is an old Blood Brother jacket that he stole off a Blood Brother Ghoul he killed. The symbol on the back has been circled and crossed out with red paint.

Roleplaying Hints: Just act mean and tough. During combat make his violent nature apparent. He seems to revel in the combat and will sometimes even stop to drink blood from a downed opponent though he might not need the blood himself. He enjoys watching people suffer and may well take his time in finishing off an opponent. He will twist the knife or break an arm before he breaks the neck.

Notes: Lars has a heavy automatic pistol, a knife and a hockey stick. He prefers to use the stick and the knife. He will only pull the gun if he is fired upon (or he wishes to torture somebody with it). Lars will expend the necessary blood points to fully use his Potence and Celerity prior to combat.

The Union: The Union often Blood Bonds its new members. As a result, half these gangers are bound to Lars and the other half are bound to Turk. They are a sullen, cynical bunch. Many do not care for their crude lives, bound to sadistic Vampires. Their difficult, dangerous lives often lead them to the verge of suicide, and many have become very dangerous fighters because they no longer care for their personal safety. There are four of them and their names are Kalinda, Jesse, Hayden and Slade.

Image: This gang's symbol is a gaping maw with a single fang, dripping with blood. Their symbol is almost as pleasant as the group itself. They seem to derive little pleasure from their surroundings and do not go in for the usual gang pleasures. They do not joke, laugh or seem to



enjoy each other's company. They are more like a pack of zombies than a gang. They are also equally silent in combat. It is very eerie to watch the group struggling with one another for their very lives without any more noise than a grunt of effort or a whimper of pain.

Roleplaying Hints: Pretend you are depressed and suicidal. That ought to cover it.

Notes: All of these gangers are carrying light revolvers and hand weapons that count as clubs for damage purposes. They will spend the necessary blood points to use their Fortitude prior to combat. They will only use their Potence if they see the need at the moment.

Turk often makes Ghouls to help in his battles. These creatures are frequently defeated gang leaders who last only a few battles because they are often expended to cover attacks and retreats. The Ghouls are always blood bound to insure their loyalty. Their former gangs sometimes make an effort to get them back, but mortals can do very little against Kindred and these Ghouls are doomed to spend their existence in humiliating service to those who defeat them.

Image: The Ghouls often paint their faces red. This is a habit that was started by a mortal gang; when their leader was captured, he brought it to the Ghouls of the Union. These Ghouls share a strange kind of brotherhood, which is evident in their painted faces and similar clothing.

Roleplaying Hints: The Union Ghouls often make lots of noise during combat. The forced change into a Ghoul has not left many of them very sane, and during combat they will often shout bizarre, meaningless signals to each other or even sing songs. They will often come to each other's aid in combat and if one of their members drops, they will all quickly rush to his aid.

Notes: None of these guys carry guns (the Union does not trust them that much). They ride on the backs of other gang members' bikes and jump off to fight. They will expend one blood point prior to combat to use their Potence. All of them have knives.

Scene 6: The Face of Evil

Plot

The following evening the characters wake up to a phone call from the Prince. He says one of the Vampire murders has just been committed at Antony's Diner and, if the Mask hurries, it can get a look at the scene before the police move everything around. The party gathers quickly and rushes to the scene.

Upon arrival, the characters discover the police have barricaded the entire area and are examining the gruesome evidence. The characters must use clever tactics to get a good look at the bodies without anybody noticing. From the bodies, the characters learn the victims were drained by a

Vampire and that the Vampire (or Vampires) drank a lot of blood.

While snooping around the police lines, one Vampire notices a member of the Union looking over a police barricade at the crime scene. With him is a suspicious looking character who, if examined with Auspex, will be revealed as a Werewolf. The players will no doubt be eager to question these two and, when the characters approach, the two flee through the crowd and into the city with the characters in hot pursuit.

Setting

This scene takes place at Antony's Diner. The crucial aspect of this setting is to stress the atrocity that was committed by the murderer. You want the players to fully realize the rogue Vampire's madness. His deranged mind should become clear to them and they should wonder what kind of event could cause a Vampire to so lose his sanity.

The large picture window of the Diner has been smashed in. The doors have been torn from their hinges and lay in ruins on the sidewalk. A couple of chairs and tables lay overturned on the blue tile floor, but most of the furniture is undisturbed. The smell of burning hair comes from the kitchen and the dining area has five bodies in it.

Three of the bodies sit at the counter on stools, facing out towards the street. Their arms have been arranged and fixed in position with black cord so they look like the three monkeys (see no evil, hear no evil, speak no evil). The other two bodies are of a young couple, still sitting at their table with food undisturbed in front of them. They sit upright with their eyes open. The man has his fork in his mouth and the dead girl has been arranged so that she is laughing, yet one solitary tear has rolled down her cheek to betray her forced happiness. The cook had been left to fry on his own grill (thus the burning smell) and the police now have him lying in the grease on the floor.

Policemen and reporters are swarming over the whole scene. Cameramen and news reporters stand in front of the barricades and the crowds to give hurried broadcasts. A huge crowd of bystanders has gathered in front of the barricades and mutters angrily. Several officers are currently guarding the barricades and holding the curious crowd back. The bodies are currently being checked for booby traps before the coroner gets here to take them away.

Drama

The difficulty of this scene will be to get a look at one of the bodies before the police cart them away. Unless the characters do this they cannot be absolutely certain the murders are being committed by a Vampire. This could also be a chance to check for finger prints if any character has a good Investigation skill. There are no finger prints and, if the character rolls his Investigation plus Intelligence and scores at least one eight, she will know that for sure.



The Vampires have a number of powers at their disposal to allow them access to the crime scene, but these are flawed in many ways and you want to be sure you exploit these flaws to the fullest. Remember that there are already 12 policemen and three detectives on the scene, not to mention the crowd, and any deviation from the procedure will draw attention from someone.

Dominate seems like a good power for this situation but how does one Dominate everyone? Possession could be useful but your players (as Neonates) are extremely unlikely to have this power. Presence is a good power to use. Entrancement and Compulsion by Attraction could be almost completely effective. Awe could also be useful if used with a good cover story. Obfuscate is the most useful for full examination without interference, though the character needs to be careful not to bump into anybody or let children see him. Remember that if one cop lets the characters in, all the other cops will ask why. If the players convince all the cops, the reporters will want to know why the Vampires can go in and they cannot.

Lieutenant Wilks is at the scene here tonight. He has just been transferred to the Vampire Murders case. Wilks will figure big later in the adventure, so the way the Vampires react to him now could alter the course of events. Watch how the Vampires treat him very carefully.

While the characters are looking through the evidence, one of the characters with Auspex will notice that someone

in Union colors is in the crowd. Any with Auspex who study him may notice the bystander next to him is a Lupine. The two seem to be trying to look at the crime scene. After a moment they seem satisfied, turn and leave. If the characters follow and either shadow or chase the Lupine and Kindred, go to the next scene.

Dialogue

The dialogue is the most challenging part of this scene. The characters will want to get inside and can use just about any method. Remember that the officers by the barricades will not even talk to the characters. The cops will just blow them off, saying that an official statement will be made soon and that the press will get a good look as soon as forensics is finished. This is the first obstacle the party needs to overcome to get in.

Once they are inside, Wilks will demand to know what is going on. Unless the party can pose as police officers and Dominate Wilks to believe it, they probably are not going to get very far. Note that Wilks has a very high Willpower and Perception. While these two things do not make him immune to the Vampiric power of suggestion, they do make him more resistant. If the Vampires do not have a good lie to go with their power over the mind, Wilks will visibly resist and will have to be Dominated or Presenced a second time before he submits.

If Wilks submits, the other two detectives will want to know what is going on and will demand the party's business in very angry tones. Once these people are dealt with, the reporters will want to know "*how come they get to go in?*" At this point the party can probably get the policemen to deal with the reporters, but the reporters will find the whole thing to be suspicious unless the characters' lie makes sense. If it does not, the characters may find their faces on tomorrow's front page of the *Milwaukee Journal* as "Police Informants" for the Vampire murders.

In this scene you need to roleplay very carefully because the players could do anything, and you need to be adaptable to the situation. Remember that the reporters all want to be the first ones to get the big story and, if anybody goes in front of them, they will be very angry and suspicious. The policemen do not want to have anything to do with this obnoxious, impatient crowd and want to be at a donut shop right now. They will be very gruff and difficult with everybody. The detectives have just found the most gruesome murders since the Milwaukee Muncher, and they are nervous and worried about their abilities to catch a man who had time to set up all this stuff without getting caught. Being worried makes them angry, so they will yell at anybody who does anything unusual.

Characters

Wilks is introduced in this chapter. He is very important to the rest of the story, so note well how the players treat him and how suspicious he is likely to be of them in the future. If the characters come up with a poor story and seem very strange, he will be far more pushy in the next chapter. Wilks may be used by you at any time to keep the players on their toes. He can be given anonymous tips by the Prince that keep leading him to the Vampires, so feel free to throw him in at any time.

Lieutenant James Wilks: Wilks is a no-nonsense kind of cop. He has had a tough life in the big city, having grown up in a small Midwestern town. His difficult job has prevented him from ever making a relationship work, so he is unmarried and likely to stay that way. He currently knows nothing of the Kindred, though he is starting to suspect that there is a large group behind these serial killings. Wilks is just hoping to survive the next few years, when he hopes to be promoted to captain and he can get off the streets.

Nature: Traditionalist **Demeanor:** Architect
Willpower: 9 **Humanity:** 8
Born: 1960 **Apparent Age:** mid-30s
Physical: Strength 3, Dexterity 2, Stamina 2
Social: Charisma 2, Manipulation 4, Appearance 2
Mental: Perception 4, Intelligence 3, Wits 3
Virtues: Conscience 4, Self-Control 2, Courage 4
Talents: Acting 2, Alertness 2, Brawl 3, Dodge 4, Intimidation 3, Leadership 3, Streetwise 2

Skills: Drive 3, Firearms 5, Melee 1, Repair 2, Stealth 2

Knowledge: Bureaucracy 2, Computer 1, Investigation 4, Law 3, Medicine 1, Politics 2, Science (Forensics) 3

Image: Sort of a Colombo meets Dirty Harry. Wilks is very clever and good at solving mysteries, but he can become easily frustrated and then has an explosive temper. He often wears an overcoat and a cheap dull-colored suit underneath. Wilks is looking very old for his age, and his hair line has started to recede. He covers this up with a tan-colored hat.

Roleplaying Hints: Act friendly though a little gruff. Never mistreat any of your suspects unless you're sure they are holding out on you, and then get very angry. This often makes them feel bad because since you were being so nice to them before, they feel they owe it to you to help out. If you can get a hat, wear it and never take it off. If it comes off, Wilks will swear under his breath and quickly put it back on (unless he is in combat). While questioning people, walk around and look at the floor. Do not look at your suspect. By not meeting their eyes, you make them a little nervous and they are more likely to make a mistake.

Notes: Wilks always carries a heavy revolver in a shoulder holster under his jacket. He does not like to use the thing, but he is an expert shot and will not stop to think about it if he is in danger. Remember that in the Gothic-Punk world the streets are very dangerous, and only those cops who can and will pull their guns quickly survive. Once the time has come to shoot, Wilks is quick and efficient.

Scene 7: A Wolf in the Fold

Plot

This scene begins with a chase through the foggy streets of Milwaukee. The party either chases or shadows the Lupine and his companion back to the Union, which is apparently waiting for a report. The party either blunders into the group or is spotted by one of the gang members.

At this point a deadly fight breaks out as the Mask is forced to fight for its life against the Union and its Lupine ally. Just as things are looking their grimmest, the Blood Brothers show up to avenge themselves for last night's attack. The Mask and the Blood Brothers put the Union to flight. Hopefully, one of the Union gangers has been captured for interrogation.

Setting

The chase scene leads the characters through some of the most wretched parts of Milwaukee. This area is filled with strip bars, drug dealers, thieves, gangs, prostitutes, and pimps. So, with this in mind, describe the scene as richly as possible. There are bright, gaudy, neon signs everywhere proclaiming "Girls, Girls, Girls" and "All Night, Every Night!". As the characters slink through the streets, they will

be propositioned by prostitutes, threatened by thugs and begged by junkies for just enough money for another dose of cocaine or crack. You want to make this area as populated and poor as possible. Make the players feel the lost people in this place. Despair needs to hang over this section of the city.

The chase does not end in this area of town, though. The party leaves this area behind and advances into the dark, shadowy streets near the waterfront. Here the fog roles in thick this time of year and makes vision almost impossible. Keep the players tense. They can only follow their quarry by the sounds of footsteps, and these sometimes sound as though they come from several directions at once. It is in this dark fog that the party stumbles into the Union.

The Union's hide-out is an old beached steamboat on a beach by the waterfront. It rests on the beach, half in and half out of the water. It is an old, creaky sad-looking place. The boat was once obviously bright and cheery but now its bright colors have been dulled with water and age. Banners that hung from the smoke stack to the prow are ripped and brown with mold. The Union has gathered on the deck of this charming vessel.

Drama

The first few actions in this scene will involve a chase or shadowing. The pursuit rules are in the regular *Vampire* book, and they simply involve Dexterity + Athletics rolls. Assume the Lupine and the Union ganger have a six success head start on the characters. It is important for this scene that the characters stay with the two but do not catch them until the very end of the chase. You may wish to fudge die rolls for this scene to ensure this is the outcome.

If the party is trying to shadow the two, they must roll Perception + Streetwise (or Investigation) with a target number of 6. Their opponents' Perception + Alertness tests are at target numbers of 8 because of the crowds and the fog. You should look over the rules on shadowing in the *Vampire* book before beginning this scene. Again, you may wish to fudge die rolls to make sure that the party does not lose sight of their quarry.

Soon the party finds itself following these two down to the waterfront. Here they find the Union gathered on the deck of an old steamboat. It is likely the players will wish to have at least one member of the party (if not all) sneak on board to hear what the Union and the Lupine are talking about. If they do, you can always have them discovered and the fight can continue from there. If the party sneaks away without getting closer you can either skip to the next scene and have the Blood Brother-Union showdown later on or you can have the Union discover the characters as they sneak away. The Union always keep a hidden lookout and he might get lucky and see them sneaking away. It is all up to you, of course.

If the party was chasing the Lupine and ganger, the two shout a warning to their friends and the party gets a warm

welcome when they come running out of the fog. However, if the party is not pursuing or is not willing to get on the boat, you as Storyteller have several options. You can let the characters wait and watch. Eventually the Blood Brothers will show up and attack the Union. The characters can exuberantly join in or watch and talk to the Blood Brothers afterwards. Or, if you prefer, you can have one of the Union members spot the characters and the fight can begin just as though the characters had chased the two rather than shadowing them.

How and where the battle occurs depends largely on where the characters are meeting them (on the boat or the beach), and whether the characters or the Union was surprised. Just look at the situation and work out the details yourself. Bear in mind that all of the Union thugs have been heavily dominated and fight like zombies (which may lead the characters to blame them for the attack in Chapter 1). After their last failure to destroy the Mask, the Prince has Dominated all of them instead of Turk (who is Blood Bound instead). They seem to have little regard for personal safety or for the safety of their friends.

Chances are the characters will start to get mauled by the second or third round. Let them fend for themselves until about the fourth round (or just when they start to really need help), and then have the Blood Brothers show up. At this point the fight will probably end quickly, but if the fight went poorly for the Blood Brothers last night, they will be short on fighters for tonight's battle and the characters may suffer accordingly. Run the fight much like the fight in Scene 5.

You want to make sure the Lupine escapes. He will probably be a prime target as far as the players are concerned, but make sure he gets away so he can still be alive for an exciting confrontation in the final battle. If, however, the Mask gets him and there is no way he could survive let him die. Don't put in a comic book death where the villain gets buried under a building but the body was never found. If he's dead, he's dead, and you can always bring in another Lupine for the final scene if you really want to. The characters should also capture a Union member for questioning, though this is not essential and you do not have to go to any special effort to see that it happens.

If the characters capture a Union member, they can try to interrogate her. She will be very obstinate and unresponsive to anything but physical abuse. If the characters try torture (roll Conscience or lose one point of Humanity), the ganger will break down and beg the characters not to hurt her. She will say she was forbidden to speak the rogue Kindred's name but that it is one, lone Kindred who is committing the crimes. She does not know how the Lupine are involved.

After the Vampires have finished interrogating their prisoner and are standing around celebrating their victory with the Blood Brothers, a gust of flame comes from behind a warehouse and a Blood Brother catches fire, flails around for a moment and falls in ruin onto the boardwalk. The Blood Brothers flee in terror of the flames. As the party

stands stunned or prepares for action, a face can be seen peering around the corner. Then it disappears. As the party rushes to the corner they see a small, shadowy figure dashing down the street.

It is distinctly possible the Mask will choose to follow in the footsteps of the Blood Brothers and flee at this point. If they do so you can save the next scene for later (Lisa can spring this trap anytime during the adventure) or she can attack in a different way later on. Just make sure that if the Vampires skip the next scene that you do not forget about this Witch-hunter.

Dialogue

There will be very little dialogue in this scene. It's all Drama.

Characters

For this scene you can use the characters from Scene 5 for the bulk of the gang. There will be three of these plus any who survived Scene 5. Lars will also be here if he survived Scene 5. Turk himself has been ordered by the Prince to be here and oversee his gang. The Lupine and the Union ganger who were sent to scout out the murder scene are here as well.

All the Blood Brothers who survived Scene 5 and were at Wounded or better will show up to help the party. If there are only a very few Blood Brothers who escaped with this level of damage, you should add a few more to help the characters out.

Drake: This Lupine bears a great hatred for the Kindred of Milwaukee. He has had several encounters with Decker's Anubi (this is detailed later) and he has lost several friends to this group. When the Prince approached the Lupine saying he wished their help in uncovering the Vampires, Drake was the first to volunteer to go undercover in Milwaukee as an observer and messenger. He observes the effectiveness of the Prince's murderers, and he delivers messages to and from his pack leader and the Lupine. Drake is from the Mouse totem, which consists of 15 Lupine whose hatred of the Kindred is great even for Lupine.

Clan: Mouse

Nature: Loner **Demeanor:** Fanatic

Willpower: 8 **Born:** 1972

Physical: Strength 4, Dexterity 3, Stamina 3

Social: Charisma 2, Manipulation 1, Appearance 2

Mental: Perception 4, Intelligence 2, Wits 3

Talents: Alertness 3, Athletics 3, Brawl 4, Dodge 3, Intimidation 2, Subterfuge 2

Skills: Animal Ken 4, Firearms 2, Melee 2, Stealth 4, Survival 3

Knowledge: Investigation 2, Medicine 3, Occult 2

Disciplines: Break Boundaries 3, Celerity 4, Fortitude 2, Obfuscate 2, Protean 4

Image: A large wolf most of the time. When Drake isn't a large wolf he is a chubby, middle-aged bald man. Hardly somebody to fear.

Roleplaying Hints: Drake will not talk much to the Vampires so you do not have to worry about any complicated roleplaying. Drake's hatred of Kindred is born completely of ignorance and misunderstanding.

Notes: Drake's Break Boundaries Discipline allows him to escape bonds, enter the spirit plane, and even cause people to break free of the limitations they place on themselves. Also note his Celerity requires no blood to use.

Turk: Too bad for him he got involved with Merik. Now he is nothing but a pawn that Merik uses to slow down his pursuers to give himself enough time to destroy the Masquerade. Turk has been Dominated by Merik but he has been kept under control predominantly because Merik has promised to help him destroy the Blood Brothers. Turk's hatred for Akawa and his gang is very great and he would do anything to destroy them.

Notes: Turk is carrying a light submachine gun and a long hunting knife. He will use both of these to best effect.

Scene 8: Stalker of the Night

Plot

The Vampires pursue the mysterious assailant who leads them by a trail of swinging doors and panicked flight through a fire-gutted building and into an abandoned apartment complex. The characters chase the person to the roof. Once on the roof, the door slams shut and a voice warns "*I've got a flame thrower so don't try coming through the door; the building's too tall to jump from and the sun is coming up in about 10 minutes. All I want is one prisoner.*"

The lady with the flame thrower is Lisa Urgan and she is not joking about the rising sun. The Vampires must do something to escape.

Setting

This scene begins with the players dashing across the boardwalk while a Kindred's dead body lies burning on the ground. They chase Lisa Urgan down the street and into the gutted ruins of a building made of singed brick where all the windows have been blown out by the fire that destroyed it. The roof is gone and the cloudy sky can be seen through the upper windows.

This building smells heavily of smoke and burnt rubbish. The stairs are creaky and often groan under the weight of the Vampires. The stair rail leaves cinders on the Vampires' hands and black soot sticks to their clothes whenever they brush a wall. Every now and then a brick will fall down the

stairwell, disturbed by the Vampires' hurried passage. They will have to climb to the fourth story of this building in their pursuit. Give the Vampires a trail of open, swinging doors and the distant sound of hurried footsteps. Do not let the Vampires get a good look at their enemy.

The second building the Vampires will enter in their chase is just an old, dusty apartment building that does not look like it has had any tenants for many years. Being down by the water, it has little fish wallpaper and crude carvings of swimmers and dolphins by the elevator. It looks like it might have once been a hotel, but now it is just a series of long passages with rows of closed doors to make the players worry about ambushes.

Once the Vampires reach the roof, on one side they see the dark, grey shape of Lake Michigan and, on the other side, the fog-shrouded streets of Milwaukee. The sky seems to be getting lighter across the Lake.

Drama

The Drama of this scene begins much like the last scene — with a chase. Your players may be getting tired of chases by now so you can just summarize this one quickly with few or no rolls. Lisa Urgan has her route well planned and she is intentionally leaving clues of her passage so the Vampires are unlikely to catch her, nor are they likely to lose her. Lisa leads the chase into the burned building up unto the fourth floor. There are no more stairs past this point, so she leads the Vampires into the next building through an open window that can be reached by standing on a bit of debris jutting from the burned building.

Once inside the apartment building, Lisa proceeds to lead the characters up three more floors and finally out onto the roof. She hides in a room right beside the doorway that leads to the stairwell to the roof. Once the party follows the open doors onto the roof, she will come out, quietly climb the stairs, and slam the door to the roof closed, guarding it with her flame thrower.

How the rest of the scene proceeds is up to the players. If they left a guard downstairs, he can warn the party or attack Lisa from behind and hope not to get flamed. The party could try to fight their way out, but this could be extremely hazardous. Lisa is a Neutral, so Dominate and Presence will not affect her. The Vampires could try to talk Lisa into letting them go (though I cannot imagine a story that would convince her). Their best bet if they have no other options is to give Lisa her hostage and then try to rescue their friend later.

Note that the sun is coming in 10 minutes. You may wish to start timing the players and give them 10 minutes of real time to devise a plan and start to enact it. This can be very nerve wracking on your players and, if you are going to give them a real time limit, you should probably tell them. This will make them really nervous.

If the Vampires manage to defeat Lisa, they have a tough choice on their hands. She is a decent person who has been hurt horribly by the death of her husband and two sons at the hands of Vampires. She is basically a good person and to kill her when she is at the Vampires' mercy could cause Humanity loss, yet to leave her alive is very dangerous. She knows the characters' faces and has already proven resourceful and aggressive.

Dialogue

Lisa's initial demand will be that one of the characters must give himself up to her for study and trial. She will accept any Vampire, and she will be willing to let the characters die in the sunlight unless they comply. Lisa will be willing to talk to the Vampires as much as they like. But she will only open a door to accept a prisoner, and then her flame thrower will be at the ready.

Lisa knows she plays a dangerous game. She also knows there is a good chance at least some, if not all, of the Vampires are going to escape. If the Vampires attempt to converse with her, she will try to discern anything she can about Vampires from what the Vampires say. So watch carefully what your players say, and see if Lisa could glean any clues to use against them in the future.

Characters

Lisa Urgan: Lisa was born in Germany and became an adult right at the end of the World War II. She married and had twins when she was only 18. Her husband was sent off to fight in the final days of the war, but he survived and came home. It was during the rebuilding that the Vampire came. There were many deranged Vampires in Hitler's Germany, and many of these were trapped in the country after the war ended. One, while trying to escape, and because he had been forced to hide in a cellar for a few days, was running very low on blood.

So when Lisa came back from a day of standing in line at the grocery store (with very little food to show for it), she found her husband's bloodless corpse in the dining room. She arrived just in time to see her last baby drained by the Vampire. She fainted on the spot but never forgot what she saw. She saw the fangs going into the baby's throat and knew the truth about Vampires. Since then she has hunted them up and down Europe and America. She was contacted by the Inquisition early in her career and works with them on occasion, though she rarely uses the methods that they prescribe. She is trying to capture a Vampire for them to study and then show to the public.

Lisa long ago learned she was a Neutral, so she has stopped taking helpers with her when she chases Vampires. Accomplices would only be tools for the Undead to use against her.

Nature: Fanatic **Demeanor:** Traditionalist
Willpower: 9 **Humanity:** 6
Born: 1926 **Apparent Age:** Mid-60s
Physical: Strength 1, Dexterity 3, Stamina 1
Social: Charisma 2, Manipulation 3, Appearance 2
Mental: Perception 4, Intelligence 4, Wits 5
Virtues: Conscience 3, Self-Control 4, Courage 5
Talents: Alertness 3, Dodge 2, Empathy 2, Streetwise 2, Subterfuge 3
Skills: Drive 3, Etiquette 2, Firearms 3, Melee 2, Repair 2, Security 3 Stealth 3
Knowledge: Astronomy 2, Bureaucracy 3, Computer 3, Finance 2, Investigation 5, Linguistics 3, Medicine 3, Occult 4

Image: Lisa looks like your elderly aunt. She is old and wrinkled and small (only five feet tall). She wears loose pants and a loose button-down shirt so she can move easily. She rarely wears dresses because in a past experience her dress got snagged on something at a most inopportune moment. Her grey hair is done up in a bun behind her head.

Roleplaying Hints: When you speak, try to imitate an older woman's voice with a slight German accent. Lisa is very stubborn and aggressive, but she is not very cruel despite her fanaticism. Though she truly hates Vampires with all her soul, she knows anger is a dangerous emotion when you are on a hunt, and will not allow herself to have it while hunting Vampires. While speaking to the Vampires, she will be curt and practical.

Notes: Lisa carries a light automatic pistol in addition to her flame thrower. The flame-thrower can affect an area two meters square. The target number to hit is 6. Each hit causes a die of damage which will burn every turn until put out. Thus if a character takes five levels with one hit, she may soak it all the first turn but have to do so again until someone can smother the flames (something hard to do with a frenzied Vampire). Additional hits add to the original damage number. The weapon has enough ammunition for twenty shots. Any return fire which hits the fuel tank (+3 to target number when aiming at tank) strapped to Lisa's back will cause the tank to explode 70 percent of the time (roll a seven or less to cause an explosion). If the tank explodes, Lisa is instantly killed and the stairway is blocked by flames.

Lisa Urgen is a Neutral. She cannot be affected by any of the Vampires' mind-affecting powers, including Obfuscate.



Wrapping Up the Chapter

It unlikely any of the characters will end up as prisoners of the Inquisition at the end of this scene (players hate having their characters go through the "humiliation" of being captured). But in case they are, you will have to do some quick thinking. Lisa will take her captive downstairs and put him in the back of her hearse. There is a steel coffin in back to protect Lisa while she is driving and keeps the sun out as well. The lock is exceptional, and only really strong Kindred are likely to be able to break out without breaking his hand first (and then he gets to deal with sunlight).

At the first sign of treachery or trouble, Lisa will flame her captive and make a run for it. If she gets her captive safely to the Inquisition members, the captive will be led out under the watchful eyes of Lisa and her flame-thrower into the building and down into the cellar where he will be locked in. The building itself is an old YMCA the Inquisition has bought. The next day he will be flown to Italy for study and possible exposure. ♣

Chapter Three:

A Midnight Moon

*Theirs is not to make reply,
Theirs is not to reason why,
Theirs is but to do and die.*

— Lord Alfred Tennyson, *The Charge of the Light Brigade*

This chapter leads the Mask outside of Milwaukee to the dangerous lands controlled by the Lupine. Milwaukee is a city practically under siege by these creatures, and the characters must divine their way through to discover who the rogue Kindred is.

Scene 9: A Good-Morning Surprise

Plot

This scene is very simple to describe, but much harder to actually carry out. One of the characters wakes up to the sound of her doorbell being rung. It's about 6 p.m. and just after sundown. As she rolls over in bed, she realizes she is not alone. Upon pulling back the covers, she discovers a dead (bloodless) body lying in bed beside her. At the door are Lieutenant Wilks and his partner. They received an anonymous tip that something about the size of a man was brought into this house wrapped in a sheet today, and that a lot of bloodstains have been seen around the Haven. Wilks says he just wants a look around. What the character does can become very complicated.

Setting

This scene happens in the Haven of one of the characters. You will have to choose which Vampire to pull this little stunt on. The character needs to have few or preferably no retainers. Otherwise, the retainers will have to be killed or kidnapped, and the Prince does not want any complications like that. It is also best if the character does not have a high level Obfuscate, as this would allow her to escape the situation entirely. If several characters fit this bill, you may wish to choose the one who has been the least involved in this

game so far or who seems uninterested. Having to talk your way out of this one will get anyone involved.

The Setting is therefore a Haven. Have the player describe his Haven to you and the group. This will further help him define his character and will allow you all to visualize everything clearly.

Drama

The character will have to decide what to do. Wilks will not just get bored and go away. He is getting very angry about this whole Vampire Murderer case, and is about to lose his temper. If he is left at the door for a long time (like if the Vampire decides not to answer the door), then he will make a series of charges at it (his partner objecting the entire time), until he finally breaks the door down.

At this point Wilks is sure to find the character or the body unless the character has done an amazing job of hiding it. If Wilks has had to smash the door down, he will go storming through the house looking for evidence with or without the character's permission. If the character is physically large, Wilks may not do this, as he is not willing to start a serious fight. If a gun or any other weapon is pulled, he and his partner will defend themselves. If Wilks is killed now, the party will pay for it in the last Chapter. So try to encourage the player not to do anything rash. Remind the player that other policemen know where Wilks was going when he left the station and if he does not turn up they will come looking for him.

All the Vampire powers will work on Wilks just like anybody else. Wilks is an extremely strong-willed individual, however, and he will be much more difficult to Dominate or Presence if it has been done to him before (the player needs to roll 8s). If Wilks has seen the character before, it will also be more difficult to make any "suggestions" with Vampiric

powers as he will be suspicious and on his guard (the character needs to roll 7s). For Wilk's partner, use the Police Detective character in *Vampire*.

Dialogue

Dialogue is the most important part of this scene. Wilks will be very polite at first. He will ask for permission to come in. When he gets inside he will make a few unimportant comments about how nice the characters place, is and where did she get that beautiful rug? Wilks will then ask the character if he can have a look around. He will explain that he got a report that a dead body was brought in here today. Wilks will jokingly say *"Dead bodies are my business you know, so if you will just roll it on out here into the living room I'll have a look at it"*.

If Wilks is denied entrance or sharply asked where his warrant is, Wilks will change the subject and ask *"Did you have a nice afternoon? I'm just asking because my partner and I, we waited for you all afternoon and we were just wondering where you went."* If the character has a car in her driveway, he will ask her what car she took when she went out because her car was here (suggesting that she was present). Wilks is trying to keep the character off balance by making her nervous. He hopes that if she is lying, she will have to make up so many lies so quickly she will make a mistake and he will be able to trap her, so fire questions at her



quickly and force her to answer them all. Chances are the Vampire will slip up and two lies will contradict.

Remember that several aspects of a Vampire's life do not correspond with a normal mortal's life. Most Vampires do not have real jobs. When Wilks asks the character what she does for a living, what will she say? If the Vampire was recently Embraced (within the last 10 years) Wilks will not be suspicious about age. But if the Vampire's official records (drivers license or birth certificate) say otherwise, Wilks will wonder why a person whose records say she is 40 looks like she is 20. Wilks did check the records (if any) on the owner of the house before he left the department. If the Vampire has no records, that will also make Wilks suspicious.

If Wilks finds the character's story lacks believability, he might start to say things like *"Hot day we had today, wasn't it?"* In fact it was not hot at all today, but Wilks is trying to see if the character left the house at all. He will suspect (at least for a moment) that the bodies of this "Vampire Murderer" are being brought here and the character is draining them of blood before returning them. He will quickly abandon this theory because the victims were never missing for more than an hour before their bodies were found. Still, if the character answered wrong about the temperature today, (or anything else) he will remain suspicious.

If Wilks is forced to break into the house, he will immediately ask the Vampire where she was this afternoon and demand to search the place. He will be very angry and will accuse the player of the murders. Wilks will shout out a series of questions demanding to know where the character was on each of the days of the murders. If she demands that he come back with a warrant, he will storm off to get one while his detective partner sits on the curb out front and guards the house. This will make things very difficult.

The best way to keep Wilks off track is for the Vampire to humor him. If Wilks gets angry, she should relax. If he gets aggressive, she should act indignant. If he accuses her, she should laugh. This kind of attitude will make Wilks feel as though he was wrong for suspecting the character. Only if the character acts guilty is she really in trouble. This is a lot easier said than done when one has a body lying in one's bed.

Obviously nothing serious will happen unless Wilks finds the body. If Wilks does find the body then the Vampire will be dragged down to the station to answer many questions. The Vampire will be held without bail until another murder is committed, when she will be able to raise bail. This could become a serious problem because the police station has windows in it, and if the character is kept overnight she will undoubtedly be killed.

Characters

Wilks has already been covered in scene 6. His partner is Larry Bennitt; use the detective character from the *Vampire* book for his attributes.

Scene 10: Ordered to the Lion's Den

Plot

This is another short little scene. Its purpose is to set up the next scene and give the characters a hint at the identity of the rogue Vampire. The players get a call from the Prince at about 9 p.m., or just after their adventure with Wilks from the last scene, if you like. The Prince says the Mask must gather and come to his Haven immediately. This is the apartment where he met them in last time. Though he calls this place his Haven it is really not, as will be discovered in Chapter 5.

The Prince explains that he knows the rogue Vampire has fled town and he wants the Mask to follow him. He also tells the party a Justicar is due to arrive in just a few days so they had better hurry up or he will look very bad. The scene ends with the party piling into their car or a van the Prince will provide for them and driving out of Milwaukee and into the Outlands.

Setting

The setting is the same as the setting for scene 2. In this scene you want to make it sound a little bit ragged. A cushion or two could be lying on the floor. The glass coffee table has little rings on it left by cups. The Prince's mind is quickly slipping away from him. You want to give the characters a hint all is not well with him, and setting can be symbolic. Most characters may believe the Prince is losing it over concern for his wife, but some others may begin to catch on.

Drama

There is no Drama, only Dialogue.

Dialogue

The Prince will explain that a contact of his saw a Lupine and a Kindred leave the city earlier this evening. The Prince thinks these two are working together and are the source of the murders. He orders the Mask to "*Chase those monsters until you find them. Demand to know where they are holding my wife, then you may kill them.*" The Prince should speak often of his wife as though she were already dead (past tense only). If the characters note that if the Werewolves are gone then they are somebody else's problem, the Prince reminds the party these two could easily cause this sort of problem in another city if they are allowed to escape and the Masquerade would still be at risk.

If a character expresses his worry about Werewolves, the Prince will reassure the party that the Lupine are already taken care of and he has made a special deal for this particular case. In very placid tones he soothes the party with promises of lots of protection from his retainers and friends. Yet while

doing this, you want to give the players the impression that the Prince is slowly coming unhinged. When speaking, speak slowly and search for easy words as though you cannot quite think straight. If a character asks the Prince what is wrong, he will snap at the character and grow angry, perhaps putting off his confusion to stress and anxiety.

If during any of this time the characters act as though they might be getting rebellious, the Prince will demand they drink some of his blood. If the characters try to fight, have the Prince back down and act a little hysterical. The players should be made to feel, however, that making an enemy of the Prince is a very dangerous thing to do.

Characters

Nobody new here.

Scene 11: The Final Death

Plot

The Mask speeds out of town with the reassurance of the Prince ringing in their ears. Meanwhile, the Prince is calling an ally Werewolf of his wife's and ordering the characters' deaths. As the Mask gets to a dark section of the road, machinegun fire riddles the engine of their vehicle. The car grinds slowly to a halt (or skids and flips, depending on some dice rolls). All around them the characters find Lupines in their human forms, attacking without mercy.

The Vampires may put up a brave fight, but they are hopelessly out numbered, with Werewolves dropping their guns as needed and taking full wolf form. Others become half-wolf half-man and continue to fire their guns. Some Kindred may escape into the woods for a time, but no one can hide their tracks from the Lupine in their own hunting grounds. Eventually all the Vampires are captured and stakes are driven through their hearts to the loud cheers and hoots of the Lupine.

The Lupine have to rush, however, because tonight is the night of the full moon and they will soon be compelled to leave the Vampires behind and change into their wolf shape to run through the countryside. Thus they quickly stake each Vampire and toss them in a cave for disposal at another time with the knowledge that the Vampires are not going anywhere. The scene ends with our heroes lying bleeding in a heap in the back of a cave while Werewolves dance their victory under the watchful eye of the full moon.

Setting

This battle takes place alongside a road out in the middle of the country. The moon has not come up yet, so it is very dark. The left side of the road is an unused field grown full with grasses as high as a man's waist. To the right is a dark, brooding forest. The branches are almost entirely empty of

leaves and the trees wave skeletal hands against the soot-colored sky.

An old, broken-down stone fence in the field runs parallel to the road. The ground gets soggy a few feet after the fence and characters fleeing in this direction may find their movement slowed and their actions noisy. The forest is filled with piles of dead leaves from this autumn and countless autumns before. The leaves crunch loudly underfoot to anybody running through them.

In this scene you want to make the countryside seem sinister. The country is alien and dangerous to Vampires. While the players may feel very comfortable in the country, their characters should not, so you want to impress upon the players the unsettling quality of the country. Describe the trees like hands or talons, and the wind hissing through the grass sounds like a diabolic, lisping whisper. The frogs in a stream seem to be mocking the Vampires with their croaking, and the absolute darkness could hide countless foes.

If you impress upon your players the eerie quality of the country, they will be very startled and frightened by the machine-gun fire.

Drama

The Drama in this scene begins when the Lupine open up on the characters' vehicle with a machinegun. This will bring the characters' car to a halt. The driver must roll Drive

plus Dexterity and score at least one 8 or the car skids and flips over, doing two levels of damage to all the occupants. You can use the rules for burning cars from Scene 2 if you want to be really mean. Once the vehicle has stopped, the Werewolves will wait to see how badly the occupants are hurt.

If the Werewolves receive no return fire from the stopped car, six of them (there are 12 total) will change into their wolf form and approach the car. The other six will hang back and cover the six advancing. Three will approach from either side of the car. There are also three Lupine (in human form) covering their comrades on each side of the car.

If the Vampires return fire, the Lupine with the machinegun will rake the car with a few good, long bursts. Car doors are not enough armor to protect from these bullets so the players only get soft cover. Once this is done, the Werewolves will wait to see if any more resistance is forthcoming. If the Vampires are smart and play dead, the Lupine will approach to melee range. None of the Lupine will fire into a melee.

The characters will no doubt lose this fight. They are surprised, outnumbered and outgunned. Do not stop them from putting up a good fight though. Nothing is more irritating to a group of players than to have the cards so stacked against them that there is no hope. Unfortunately, for good plot and drama this is sometimes necessary. When you are forced to make the players lose, you want the players to feel that they put up a good fight and were defeated only





because they lacked the strength, not because they lacked the courage or strength of heart. So allow the players a good battle. If they start to go down too quickly, cut them a break on a few die rolls to allow them to fight bravely on for a round or two more.

Once the Vampires have been defeated, the Werewolves will drive a wooden stake through each one's chests. You can make this as grisly as you like to enhance the effect or you can skip over the description and leave it to the players' imaginations if you think this would be more effective for your Troupe. Once this job is finished, the Lupine will toss the party into a nearby cave. The cave entrance is only three feet high and hidden by a few bushes.

Dialogue

There will be little or no dialogue in this scene except for the warnings and battle cries of a hopeless battle.

Characters

The Werewolves in this scene are the full complement of members in the Mouse pack. They have gathered here in full force to kill the Vampires and then go on a hunting spree through the woods under the full moon. The leader of the pack is not here. He is in battle with the Anubi at this very moment, having tried to get a message to his spy with the Union. All the Werewolves will have similar stats so that you can handle this large battle easier (and do not have to keep flipping pages). Look over the rules in *Vampire*.

Werewolves: These guys are interested only in getting this gruesome job done and going out on their night of wildness. They do not like to have anything do do with the Undead and are all for the mortals discovering Vampires and destroying them. Remember that their physical Attributes are doubled in wolf form.

Clan: Mouse

Nature: Bravo

Demeanor: Loner

Willpower: 8

Born: 1960-1970

Physical: Strength 4, Dexterity 3, Stamina 3

Social: Charisma 2, Manipulation 1, Appearance 2

Mental: Perception 3, Intelligence 2, Wits 3

Virtues: Conscience 2, Self-Control 2, Courage 4

Talents: Alertness 4, Athletics 3, Brawl 4, Dodge 4

Skills: Animal Ken 2, Firearms 2 (Machinegunner has a 4 skill), Stealth 3, Survival 1

Knowledge: Medicine 1, Science (Biology) 2

Disciplines: Animalism 1, Celerity 2, Fortitude 1, Potence 1. One has Auspex 2

Image: The wolf forms look like something you worried lived under your bed or in your closet when you were a child. They are ferocious, primal animals with only a vicious need to taste flesh and blood. The hair on their necks seems to

stand straight up and they froth through clenched teeth. Their growls sound much louder and much deeper than an ordinary dog or wolf. To a Vampire these barbaric creatures seem almost demonic.

Roleplaying Hints: Growl and snarl a lot. That's about it. Make sure you impress upon your players the danger of these creatures but allow them their arrogance. Vampires are very arrogant at heart and you should not deprive them of that even in their darkest hour.

Notes: If for any reason your Vampires manage to defeat these Lupine (wow!), pat them on the back and have some more Lupine come bounding up to fill in the ranks. The Lupine that are still in human form are carrying shotguns. A machine-gun (with bipod) has the following statistics: Difficulty 6, Damage 7, Belt 100, Conceal N, Range (yds) 500.

Scene 12: A Dark Discovery

Plot

This scene opens as one player awakens from his painful sleep to discover it is late afternoon. The stake through his chest is extremely painful, but he finds he can move. The Lupine was in such a rush he was not completely accurate in his impaling. The stake is just to the left of the heart. With an agonizing wrench and shout of pain, the Vampire can pull it from his chest and begin to free his friends.

Once everybody is free (and awake; remember that it is daytime) the party will have a chance to explore the cave and talk everything over. In the back of the cave is a pile of bodies. These are Vampires and Ghouls who have just recently been murdered (probably within the last couple of days). Upon a close examination, any party member with the appropriate social skills or high enough Status will recognize that one of the Vampires is the Justicar Ulisyan Thracs. This is the Justicar meant to arrive at Milwaukee very soon. Some of the Ghouls still have blood in them, allowing the characters to recover some much needed health levels.

The players will no doubt discuss their fate and may very well begin to suspect the Prince sent them into such a well-prepared trap. The Lupine do not just wait on the side of the road with large caliber weapons at the ready to attack any Vampires happening to come by. The Prince's protection was suspiciously absent, and there has been no attempt to rescue them. Yet they have been lying in a cave for most of last night and today.

Setting

This scene takes place in a dark, dank, smelly cave. A fiercely bright light (at least from a Vampire's point of view) comes from the low entrance at one end. At the other end lies a foul pile of Vampire corpses. They have all been rent limb from limb and have large teeth marks in their arms, legs, and torsos. They look like quite a fighting group together, and

the players should wonder at the Lupine resources to be able to take down such a large and dangerous looking group.

This cave needs to remain grim and oppressive to the players. It is their prison, and you want to make it as wretched as possible so they will hate the Lupine all the more.

Drama

The first little bit of drama in this scene is the removal of that stake. This requires the Vampire roll his Strength plus Courage against a difficulty of 7. If he scores two successes, he is free of the stake. The player may make two or three tries at this role if he is at first unsuccessful. This can be a very dramatic scene. The players think they are doomed, and this is their chance to come back from certain death to wreak their vengeance on their attackers, so you might want to play some dramatic music to accompany the first part of this scene.

After this the characters will be free to explore the cave. Once they find the Vampires in the back they may wish to identify the bodies. Any character who tries to do so may roll Intelligence + Status (if any) and try to get one success of a 6. Such a success indicates the character has recognized the bodies as Justicar Ulisyan Thracs and his retinue. The Justicar was a very powerful Vampire.

In order to attempt to drink the blood of a dead and decaying corpse requires a Courage roll with at least one



success of a six. A botch means that the character has drunk one blood point and become so revolted that he withdrew and possibly gained a minor derangement. The bodies have 10 blood points left, though feel free to alter this number if the party is large or really needs help.

When the characters first try to wake up, they must make awakening rolls (refer to the *Vampire* book). After the first awakening, you can waive the necessity to continue to make the rolls because the characters are in very great danger and because the sun is almost down (it is about 6 p.m.). The characters also need a chance to discuss their situation and some time to figure out who the rogue Vampire might be.

Dialogue

The dialogue in this section will be only between the characters (hopefully there will be a lot of this). The players may be very frustrated and upset at this point. After all, they have just been captured by a large force of Lupine and it looks as though they are about to die with practically no chance to salvage the situation. The characters need to think clearly at this time, however. Rash decisions at this point could be fatal or could lead the party on some wild goose chase across the country after the wrong rogue Vampire. If you like this (and you want to do extra work), then you're fine. Otherwise, you may have to try to calm your players down and get them relax and think rationally.

Characters

Nobody new in this chapter except the bodies and they don't have much personality.

Scene 13: Unexpected Allies

Plot

This scene begins with the night. As soon as the characters come out of their cave (no doubt ready for action), they find there is a large gathering of Lupine standing in a circle by the cave. They are in little knots of twos and threes, and they all seem to be involved in discussion. A group of Lupine, some still in half-wolf form, lie in a row on the ground. They are all cut up pretty bad and appear to be dead. A successful Perception roll will tell the players that the dead Werewolves are the ones who caught them last night.

You see, the Werewolves are hardly more united in their goals than the Kindred are. They, like the Kindred, have their factions, clans and political groups, only these groups are more like packs of wolves than the Kindred feudal social system. Among the Lupine, the mightiest rules his pack and his power is challenged by direct combat. The packs roam in groups. Recently a pack of the Mouse joined the Prince because he promised to destroy the Masquerade and Vampires everywhere. The Mouse have a special hatred for Vampires, so when the Prince called them and told them to

kill the Vampires they would find on Route 43 north in such and such a car, they jumped at the chance. Unfortunately, the Coyote (another, larger pack) got wind of the whole affair. Horatio Sims, who leads the Coyote, realized that if the Vampires are discovered by the mortals, the Lupine will be next. So, in traditional Werewolf fashion, he swept down upon the Mouse last night just before dawn, killing and scattering them. Now the Lupine are trying to decide what to do about the Kindred in the cave.

Once the Vampires step out, there will be a serious discussion between them and Horatio. Horatio has no love of the Kindred but he is willing to help this once to save the Masquerade. This scene then develops into some very tense negotiating between Horatio and the Mask. Horatio must treat the Vampires like enemies in this negotiation, or he will lose face with the other Lupine. If the players are unwise, they may find themselves in combat. But if they keep their cool, they may find out some information and will get safely back to the city.

Setting

This chapter takes place just outside the cave, sunk inside a hill. The hill borders the field where the Vampires were captured last night. The Vampires can see the road just across the field and wreckage of their car has been hidden in some of the taller grasses in the middle of the field. The sun went down not long ago, and only a few of the brightest stars dot the deep blue sky. There is no light where the Lupine stand, so they are nothing but dark, shadowy shapes muttering to each other in the hissing grasses.

Drama

Hopefully there will be no action in this scene. If there is, your Vampires are probably dead. If for some reason the characters get rowdy and decide to fight, try to have the Lupine beat a little sense into them and then give the Vampires another chance to talk their way out. Another option in this case would be to allow the Vampires to fight as well as they may, letting them die or live as their actions and the dice dictate. As a Storyteller, this is not usually what you want to do, but you cannot be bailing your Vampires out of the stupid mistakes they make.

At any rate, if the players do opt to fight, their possible actions are so numerous they cannot be covered here. Just refer to the character section to find the Werewolves' numbers and figure it out from there.

Dialogue

As soon as the Vampires step out of the cave, the dialogue will begin. The first thing that will happen is two large Werewolves in their wolf forms will separate themselves from the other Lupine, pad up to the Vampires and stand, one

on each side of the group as though they were guarding the Vampires. Then Horatio Sims will step forward.

Horatio will introduce himself very sternly and stiffly. He will then wait for the characters to introduce themselves. He will not shake any hands. Horatio has several questions for the Vampires. Basically he wants to know everything about the characters' adventure so far. He wants to know why they are in the country and why they were attacked. If the questions are answered, he wants to know why the Mouse would involve themselves in such an activity as these "Vampire slayings". Horatio knows the answers to some of these questions but wishes to find out if the Vampires know the answers. He wants to determine what they know so he can decide whether a full scale invasion of Milwaukee is required to stop these murders.

This question of invasion rests heavily on his mind because he knows the responsibility it involves and the danger it brings to his pack. But if the murders are not stopped, the Masquerade will be uncovered and, ultimately, so will the Lupine. Horatio wants to know how much the characters know. He needs to see that they are competent enough to handle the situation. If the characters look totally inept, he may elect to kill them, invade Milwaukee and conduct a secret war with the Kindred to stop the murders. In the case of an invasion, Horatio also wants to know where all the Kindred are located in the city. The Vampires could easily end up telling Horatio too much.

If the characters answer all his questions satisfactorily and do not lie very much, he will explain to them why he is going to let them go. He will also tell them the Mouse are working with the rogue Vampire and that this rogue called the Mouse with details of the route and the model of the car the Vampires would be taking. The trip out into the country was a trap. Horatio does not know who the rogue is, but he imagines it is somebody powerful.

Through this whole discussion Horatio will be as insulting as possible. Instead of calling the Vampires by their real names, he will use Lupine slang. The words the Lupine use for Vampires are "*Carrion, blood-sucker, leech, tick, flea, ghoul, deadman, city-boy and blood-witch.*" Don't feel obligated to use all of these. Rather pick a couple of your favorites and use them to address the Vampires. Horatio behaves this way so the other Lupine will remember that he hates Kindred and that he saves these Kindred not because of any love for them but out of necessity. If he were to behave in a friendly manner, the other Lupine would call him a "Leech-lover," and he would be ostracized or killed. Additionally, any reference to Werewolves as Lupines will raise the hackles on his neck immediately. He will angrily inform the characters that he is one of the "Garou."

You want to be as insulting to the characters as possible. This forces them to take the tough job of keeping their tongues and not resorting to violence to vent their anger.



This is a test of character. If the Vampires can undergo a few minutes of Horatio calling them every disgusting name he can think of, they deserve to be set free. If they grow so angry that they attack (rather than come up with witty insults themselves), they will be certainly killed. So if you are intensely insulting, it will truly be a test of character not only for the characters but for the players as well.

When the characters have finished enduring this little attack on their egos, Horatio will give them a beaten-up old car and tell them to get back to town as quickly as possible because after the full moon comes up, he and his friends may change their minds.

Characters

For your basic Werewolf, use the information provided in the previous scene. Horatio, however, is a cut above the average Garou and his information is below.

Horatio: This Werewolf is more subtle than his brothers. He is the leader of the Daher, the dominant Coyote pack in the Milwaukee area. His strength is very great (despite his small mortal size), but his cunning is greater. Most Lupine



packs are ruled by the strongest, but when the strongest is also the smartest the leader becomes very deadly. Horatio does not wish the Kindred found out by the mortals because this would put the Lupine and their already threatened culture at risk.

Clan: Mouse

Nature: Plotter **Demeanor:** Bravo

Willpower: 10 **Born:** 1965

Physical: Strength 4, Dexterity 5, Stamina 4

Social: Charisma 3, Manipulation 4, Appearance 3

Mental: Perception 4, Intelligence 4, Wits 4

Virtues: Conscience 2, Self-Control 3, Courage 5

Talents: Alertness 3, Athletics 4, Brawl 5, Dodge 5, Intimidation 4, Leadership 5, Subterfuge 2

Skills: Animal Ken 4, Drive 2, Etiquette 1, Firearms 3, Melee 2, Security 2, Stealth 5, Survival 3

Knowledge: Investigation 3, Linguistics 3, Medicine 3, Occult 3, Politics 2, Science 2

Disciplines: Animalism 3, Auspex 2, Celerity 3, Fortitude 4, Howl 4, Obfuscate 2, Potence 2

Image: Horatio is a short, dark-haired man. His jaw is square and stern. Horatio's face is lined with the worries of leadership and the pain he has endured. He has had to kill many young Lupine who thought that he had gotten too old to defend himself, and the guilt of their easy deaths at his hands pains him. His face is one of worry, strain and the strength of experience. After noticing his remarkable face, his small, muscled compact body almost goes unnoticed.

Roleplaying Hints: Horatio is planning right now. He is quiet, reserved and watchful. Once he has finished planning or if he decides that planning will no longer be useful, he springs into action and his beast is let loose. Horatio turns into a black wolf with fur like a wire brush. The danger he represents in this form cannot be overstated. The only things he fears are the Anubi and their silver bullets.

Notes: The Discipline of Howl allows Horatio a great deal of leeway. Usable in either his human or wolf forms, he can force Vampires to make virtue rolls of his choice with but the strength of his voice. He must roll Manipulation + Howl against the Virtue he targets + 3. Then the character must make a Virtue roll against a target of 7 or frenzy. Even if the character's roll succeeds, he may still be shaken. These howls affect all in the area.

Horatio rarely carries a gun. Sometimes he carries a shotgun, but only in a very rare circumstances. He has no gun tonight, only his mind and body. For him that is usually enough. ♣

Chapter Four:

The Unmasking

Deliver me from blood-guiltiness, O God

— Psalms 51:14

The scenes of this chapter do not necessarily have to follow one another in consecutive order. If the characters have not yet figured out the prince is the rogue Vampire, they will need a few more clues. These scenes are meant to supply those clues. This chapter will finish off the investigation part of the adventure and will bring the Mask face to face with the "Vampire Murderer."

Most of this Story has been highly intense. The characters hardly have a chance to absorb what has happened to them before they are whisked off on another dangerous encounter with a member of Milwaukee's Kindred community. If you do not wish the investigation portion of this adventure to fly by quite so quickly, you can insert some of these scenes to slow things down.

For instance, you might make the Prince call with the news that a Union ganger and the Lupine left town two nights after their encounter with Lisa Urgan (the end of Chapter two). This way the characters have one full evening to investigate and question Elders before the events of the story hurry them off to the Lupine trap. So feel free to insert these scenes wherever you like. If you put them earlier in the story you may have to make a few minor adjustments to account for the fact the players do not know as much and may ask the wrong questions.

Scene 14: A Roman Senatorial

Plot

The players visit the esteemed Gracis Nostinus. Gracis is at first inclined to believe the Mask is nothing but a bunch of the Prince's Neonate goons looking to call a Blood Hunt on one of the Prince's enemies. Gracis happens to be one of the Prince's enemies, so he is justifiably worried by the characters' presence. Once he discovers their independence, Gracis will loosen up considerably and begin to work on an impromptu scheme to get Hrothulf in trouble.

Setting

You can learn a lot about someone by seeing their home. This is just as true of Kindred as it is of kine, if not more so. In this scene and the scene to follow, you need to express the people encountered through the settings in which they live.

Gracis lives in a fine 19th century home that served as his old Haven when he ran Kilbourntown in the 1800s. Though the outside is old, quaint and respectable, the inside is done up in the latest gaudy fashions. The tables and chairs are made of colored plastic and are shaped very simply. A





coffee-table is nothing but a square blue block. The chairs are nothing but yellow blocks with smaller blocks resting on top to form crude arm rests and a back. The whole thing is very daring and very ugly. It looks like a child's playroom, not the home of an Elder.

The other rooms of the house often clash with each other. The bedroom is done up in traditional 18th century furniture complete with a four-post brass bed and a fireplace. The fact is that Gracis has no more sense of taste now than when he was Embraced, and he often just chases what he perceives to be the most popular fad. Fads (by definition) change so quickly that his house is often in mid-change, and all the rooms are done in completely different styles.

Drama

Hopefully there will be no action in this scene. Action would be futile and would only make an enemy of Gracis. Gracis will not give any information to his enemies and will seek vengeance at the first available opportunity. If the Mask gets violent, however, Gracis will flee as fast as he can, calling on the help of the two or three ghouls in the next room. The death of Gracis would radically alter the politics of Milwaukee (see the Politics section) and would no doubt force a Blood Hunt on the Mask.

Dialogue

Gracis will be very cordial at first. This is because he is worried the characters are nothing but a party of spies and ruffians from the prince. Gracis will try to find out how loyal the group is to the prince. He will ask about the prince, how the characters met him, was he nice, have they known him long, how much (or in what way) are they getting paid, and any other questions you can think up. Judge the characters' answers carefully from Gracis' point of view. You have to decide what Gracis concludes about the Mask.

If Gracis decides the Mask is nothing but a bunch of the Prince's toadies with the power of life and death over him, he will stay very sweet but offer no information. He will not trifle with the prince's goons. Instead, he will slowly begin to act as though he is bored, get distracted by his watch and ask the characters if they wouldn't come back some other time because he has an engagement.

If the Mask indicates to Gracis that their loyalties are to the Masquerade and not to any one Cainite, Gracis will start to answer as many questions as possible. He will try to put the blame on Hrothulf, who he says is *"a barbarian of the worst kind and the despoiler of this city."* Gracis will claim Hrothulf has been running the Union by dominating its leader. Gracis will put on a tearful face and talk of the murder of Marius and how he so wishes Hrothulf had not done such a horrible thing. He spins a doleful tale of how he fled for his life after Hrothulf murdered Marius, and how Hrothulf has been chasing him ever since.

Gracis will do his best to prove Hrothulf's mind has finally cracked, saying he hopes that Hrothulf does not come after him in his madness. Gracis can be quite an actor, so play this part up, complete with whines, pleas and crying. Gracis will do anything to be safe again, and he just wishes that the Mask would catch that awful man. Gracis will suggest the players talk to Louis Detonas for more information (he knows Louis will back him up).

In all actuality, Gracis suspects the "Vampire Murderer" is just some crazed mortal the media has made bigger than he really is. No doubt he will come to justice soon enough and the whole thing will blow over, but until then Gracis will be an opportunist and use the random events of Milwaukee to his best advantage.

Characters

Gracis: See the Kindred section for more information on his history.

Notes: Gracis is obsessed with the destruction of Hrothulf, who he has been chasing for 1500 years. Gracis (as you may have noticed) is a weak Cainite, but he has the ability to lead and control others. He has used these abilities in the past to gain the necessary strength to fight Hrothulf. If it becomes obvious that the characters do not believe Gracis, he may use his Presence power to change their minds.

Scene 15: A French Noble

Plot

In this scene the Mask visits Louis Detonas. Louis does not care for the intrusion, nor does he seem to care much about the murders. He suspects it is some rogue Anarch who will eventually be caught, but he wishes to have nothing to do with such a barbaric affair. When asked about Hrothulf he will confirm Gracis' story to the letter (Gracis called Louis after the party left). Louis will be fairly rude the whole time but will always do it in such a way that it would be even ruder to get angry.

Setting

Louis lives in extravagant luxury. His rug is as soft as grass and his chandelier twinkles like the stars. His home is very modern, complete with large round picture windows and a sharply sloped, one-sided roof. His home sits by the beach and the sound of waves can constantly be heard in the distance. His sofas are covered in a soft black leather and the room smells of fresh flowers and sweet perfumes. Exquisite sculptures, done in classical style, seem to be highlighted in some of the rooms. All in all, the whole place can seem disgusting in its extravagance.

Drama

Once again there should be no action in this scene. Louis will challenge nobody. If he is challenged, he is likely to run.

Dialogue

Louis will at first act very irritated at being disturbed. His whole point is to try to frighten the Neonates at first and impress upon them his importance. Once they start asking him questions, he will support Gracis' story even to the point of using some of the same words and phrases Gracis used (if you can remember them). This could give the characters the hint that perhaps something is faulty with this story if it is told almost exactly the same way by two different people.

Louis will also point out that Hrothulf opposed the appointment of Terence Merik to the position of Prince in 1901, despite Terence's noble endeavors to fight the Lupine on that terrible New Year's Eve. Louis is convinced Hrothulf hates Terence for some past slight and wishes to avenge himself. If Louis is asked about the Union gangster and the Lupine who left the city, he will make the mistake of referring the party to Mark Decker. Mark Decker, Louis will explain, is the Kindred who leads the Anubi. The Anubi have appointed themselves the job of patrolling the Outlands to protect the city against the Lupine. Louis suspects they are nothing more than another Anarch gang and they probably do not do anything to protect the city, but if any Kindred



would know about a Lupine leaving or entering the city, it would be Decker.

Louis will also try to be as insulting as possible without ever saying anything directly. This is very difficult to describe and must be done specifically for each group, so you may want to sit quietly for a few minutes before running this chapter and think of a few ways to insult the characters. Example insults would be "What a lovely dress. Did you make it yourself?" "You look strong for your age," "You Neonates always seem to be able to overcome your obvious inadequacies with incredible energy and passion," and "I am surprised you figured all this out by yourselves." The key is to be patronizing. You will get the hang of it.

Characters

Louis Detonas: See the Kindred section for more detail on this character's background. Louis never loses his temper (if he can help it), though if he is made to look bad or in some way associated with the lower classes there is no telling what will happen. He hides behind his wealth and his arrogance to protect himself from his own loneliness and pain.

Notes: Louis will not fight in this scene. Any attack or threat of an attack will produce nothing but disdain and reproof at the reprobate who would resort to violence. If he is pressed or seriously threatened, he will confess (with a great deal of dignity) that he is lying for Gracis and really knows nothing about the whole affair.

Scene 16: The Anubi

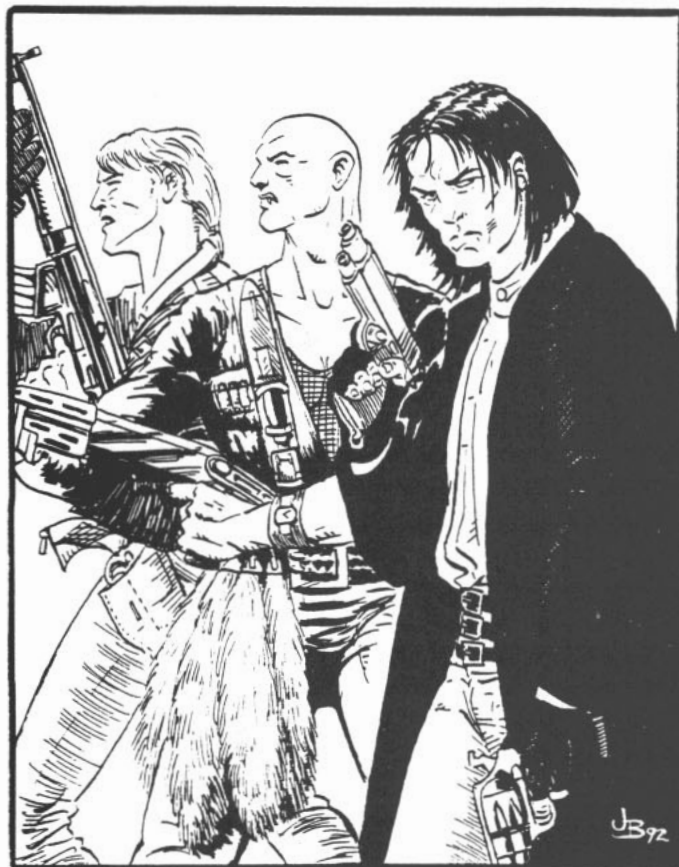
Plot

In this scene, the characters meet the Anubi and its leader, Mark Decker. The characters can call Mark to try to get an appointment, but all they will get is a ghoul servant. This ghoul will tell the Mask Mark is out on patrol almost all night, every night, and if they really want to find him, they should drive out to the suburbs and look for him. If the party is worried that they will not be able to find Decker, the ghoul reassures them that he will find them if they just hang around long enough.

Once they get out to the suburbs, the characters are not disappointed. They are challenged by the Anubi and taken to see Mark Decker. The Mask has a talk with Mark and then is interrupted by a wandering Lupine and possibly an attack by Lisa Urgan or an encounter with Wilks. After all this excitement is over, the characters will hopefully have a few more clues about the Kindred politics of Milwaukee.

Setting

You want to remind the players of the country when you describe the suburbs of this scene. Point out all the dark, unlit parks and describe how naked the characters feel with no skyscrapers in the sky. Everything seems so open and



exposed. On one hand the Vampires feel as though there is no place to hide, and on the other they feel people are hiding in all those dark corners watching them.

To most mortals, the suburbs are safe places free from most dangers of the city. To humans, the suburbs are friendly; they are where many families have their homes. Vampires feel the exact opposite about suburbs. Suburbs (especially in Milwaukee) are the no-man's land between the city and the country. They are a battleground for the Lupine and the Kindred. You want to impress upon your players that when they enter the suburbs, they are entering a war zone.

Drama

This scene can have quite a bit of action interspersed with the characters' discussion with Mark Decker. If you are using this scene in any other chapter besides Chapter 4, you will need to do a few rewrites because this scene assumes that the players have already met Lisa Urgan or Lieutenant Wilks.

Once the Mask is in the Outlands, they are approached by Mark Decker and some of his Kindred warriors. He will quickly ask them to follow him. Mark leads the characters away from a nearby park and up an embankment to a freeway overpass. From the side of the freeway Mark points out a 15-year-old boy walking dejectedly by the park. Mark explains the "boy" is a Werewolf who wandered into the city in his wolf form last night during the full moon. The "boy" is lost and cannot find his way out. Mark casually asks the characters what they think he ought to do with him.

This is a dangerous question. To let him live could easily bring danger upon them all, especially if he is not lost but instead scouting out Kindred forces (the Werewolf is in fact lost, but the players do not have to know this). To kill someone who looks so innocent could easily result in Humanity loss. It is your job as Storyteller to ascertain who would lose Humanity and who would not. Suffice it to say that Mark will listen to suggestions about what to do with this one and if adequately convinced would agree to let the Lupine live — on one condition.

The Lupine has to be removed from the city before he hurts somebody. Therefore, some Vampire has got to go down to him and tell him how to get home. If the Werewolf is really lost, this is perfectly safe. If the Werewolf is here as a scout or spy, the Kindred brave enough to talk to him will probably be torn to pieces. If nobody thinks of these things, have Mark point it out rather cheerily. Mark would never dream of being the one to go talk to the kid; he knows how treacherous and dangerous Lupine are. If nobody in the party is willing to talk to the kid, Mark will give a signal and the sound of several silenced rifles will go off. The Lupine will start to run until his knee gets hit; then he will crawl pitifully on for a few minutes before expiring in a heap. Make the players feel the consequences of their cowardice.

If one of the Vampires is brave enough to go down there, he can talk to the Lupine. This discussion will be covered in the Dialogue section of this scene, but suffice it to say that if the conversation goes at all wrong, the Lupine will change to his wolf form to run for it. The guns will go off, and he will die just as assuredly as if he was never spoken to. The Lupine's name is David, and he will only really be frightened if the character he talks to reveals he is a Vampire. David is very worried about Vampires at this particular moment, and the very mention of the word will set him into a panic.

After this little affair has been concluded, the Vampires may have their conversation with Mark. Mark will be more than happy to answer all the Mask's questions as honestly as he can. As soon as this is done, you can choose to insert an encounter with either Lisa Urgan or Lieutenant Wilks depending on whether or not Lisa Urgan is still alive or whether or not you want to.

Lisa Urgan has been very upset with the Vampires since they defeated her last time, and she is continuing her fanatical search. Lisa spots the Vampires while they talk to Mark, and will try to follow them back to their Havens, where she can abduct them tomorrow morning under the safety of the sun. This one you will have to play by ear because the nature of the Vampire's Haven is the deciding factor as to whether or not Lisa succeeds. If the Vampires broke her flame-thrower in their last encounter, she will have to be satisfied with a gun (probably an automatic weapon of some sort). If she succeeds, she will drag the Vampire back to a church where the Inquisition will gather.

If you decide you want Lieutenant Wilks to show up, he should drive by in a police car and stop suddenly by the players. Wilks gets out in uniform (he looks pretty depressed about it too) and starts asking the Vampires what they are doing out so late, where are they from and why does he feel he has seen them before. The characters can use all their usual tricks and Disciplines to make him go away, but he will do so reluctantly and only after at least two tries of Dominate or Presence. The reason Wilks is in uniform (in case you were curious) is because there is a shortage of uniformed cops every once in a while, and some of the detectives have to get into uniform to fill the positions. Needless to say, it is not one of the detectives' favorite jobs.

Dialogue

Most of the Dialogue in the scene is an interview with Mark Decker. First he wants to make a decision about this young Lupine. Mark is a decent sort and if one of the characters will just tell him that it would be unjust to slay one so young, he will not do it. But he will tell the characters that somebody has to tell the Lupine how to get home. If the character who suggested he let the Lupine go refuses, Mark will have a good laugh at the character's expense and call him a coward. If this happens, Mark will be more difficult to convince, and somebody will have to come up with a good

reason why it is advantageous to let the Werewolf live. If your players can, Mark will be convinced.

Mark will answer all the questions he can. He does not believe Hrothulf is the murderer since Hrothulf has relinquished the Princedom twice now because he did not want the power. Further, if the party thinks to ask, Mark will say he is certain a Vampire and a Lupine did not leave the city on the night the Prince said they did. He and his men watch the roads, and believe no Lupine went in or out by car, truck or foot. Mark will not involve himself in the investigation personally; he has too many problems with the Lupine to worry about a rogue Kindred.

There may also be some discussion with our old friend Wilks. Wilks is very upset at having to be in uniform and his temper matches his irritation. He will speak angrily to everybody, no matter how nice they are to him.

Characters

There are several characters in this scene, but the only one you really have to worry about is Decker. The Lupine is unlikely to fight and will do his best not to. If your players are so sadistically cruel as to chase him down and slaughter him, then use one of the Werewolves from the previous chapter for stats. The Anubi will not put in an appearance in this scene (except to gun down the Lupine if he makes a run for it), but if you are interested, you can find more information in the source material section of this book.

Mark Decker: See the Kindred section for more information on Mark Decker and his Anubi.

Notes: Remember that Mark is a warrior, not a murderer. This is the reason he will not kill a lone Lupine who just wanders into Milwaukee. If they come for war, he would be quick to fight; but if they come by accident, he is willing to think about it. Still, most of the time he will slay them for their powerful Vitæ.

Scene 17: Friend or Foe

Plot

In this scene the Vampires raid Hrothulf's Haven in search of incriminating evidence. Hrothulf is not home, or at least he does not answer the phone if the characters call. In fact, Hrothulf is busy regenerating in his basement vault. He was attacked several days ago by some minions of Gracis, and is trying to recover the loss of his left arm, torn off in the ensuing battle. When the Mask arrives, they will have free run of the upper levels of the house (except for Hrothulf's traps, of course). Since they will find nothing interesting upstairs, the Vampires will no doubt venture into the basement.

Depending on how much noise they have made, Hrothulf may be awake waiting for them. Hrothulf is afraid the characters are another group of Gracis' thugs looking to take



him out. The pile of clothing and weapons in the basement will tell the characters Hrothulf has killed a large number of people recently and disposed of the bodies (at least 12 by the number of bloody jackets). Hrothulf will be looking to kill the characters as quickly as possible unless they can offer a good explanation very quickly.

If both the characters and Hrothulf survive the misunderstanding, they can talk about who the real killer might be and what is really going on in the politics of Milwaukee. Getting to this stage could be very difficult, however.

Setting

Hrothulf's house sits solidly in the Outlands. He owns a suburban home that has been enhanced by the demolishing of the two houses to either side to give him more yard space. The house itself has two stories and looks fairly modest for the home of such a powerful Vampire. The door has recently been riddled with bullets and patched up.

Inside the house keeps the same modest decorum. Nothing is too fancy. All the furniture is sturdy and functional. The rooms are all dark and the house smells as though it has not been opened in some time. You want to create an air of suspense and fear for this scene. Make the players worry about what lurks around every corner. Once the traps start showing up, they might get pretty freaked. Downstairs is an unfinished basement. A large iron door is set into one of the cement walls. The whole place smells dank and wet.

To make this Haven more real, describe your house or a friend's house, changing a few details if any of your players have been there.

Drama

There are several traps spaced throughout the house to deter unwanted visitors. This includes an exploding door that goes off when opened (doing seven dice of damage to the Vampire who opened the door and four to the others), a submachine gun which fires down the upstairs hallway (hitting on a roll of a 7 with two dice) and an electric shock on the basement door that will cause a character to fall unconscious for an hour unless she rolls two 7s on her Stamina + Fortitude roll. All of these traps were set by a mortal friend of Hrothulf who was paid well. They may be defeated (before going off) by obtaining a single 8 when a character rolls her Wits + Security.

Hrothulf is sleeping in the vault in the basement. He is regenerating from the wounds he received in an attack by Gracis' men two days ago. He was badly hurt and most of one side of his face was scarred by fire. He will sleep through any noise the characters care to make except the alarm on the vault door. The door can be opened by force (explosives or a very high Potence might do it) or by cracking the combination lock. This requires two successes of 9 or better with Security + Dexterity. Once the door is open, the alarm automatically goes off (it is turned on and off from inside).

Hrothulf will stagger to his feet and try to defend himself against anyone he perceives to be an enemy. Hrothulf, all scarred and deformed (due to damage), staggering violently towards the characters, could easily start a panicked combat. Hrothulf is very dangerous and will use his civil war saber to the best of his skill. Considering his depleted condition and the number of his opponents, however, he is likely to go down in a round or two.

Smart players will try to subdue Hrothulf and then talk to him. If your players think this far ahead, go to the Dialogue section to see what Hrothulf is willing to talk about. If the characters refuse to fight initially, Hrothulf will stop attacking after he has made a swing or two. If the Mask kills Hrothulf, they may well think they have stopped the Vampire murders. Let them think this until they hear about another murder on the radio in their car on the way back to their Havens.

Dialogue

Hrothulf will only talk if he is sufficiently convinced the characters are not assassins sent by Gracis. This will take a few rounds and could be very difficult for the characters, because Hrothulf will be swinging his sword around, trying with all his might to decapitate one of them. If the party can keep cool, he will calm down.

When faced with a sword-swinging maniac, most Vampires will respond by attacking, and who can blame them? If the characters manage to subdue Hrothulf without slaying

him, they can talk to him after they bring him back to consciousness. Hrothulf will respond at this point because it is clear the characters have no intention of killing him (since he is still alive).

Hrothulf will violently deny the accusations of Gracis and tell the Mask all about his relationship with Gracis and Gracis' 1,000-year vendetta. Hrothulf is proud and noble even in his defeat, and the players should be made to feel the nobility and tragedy of this ancient Cainite. The characters can make a powerful friend here if they play their cards right. Hrothulf has no theories as to who the murderer might be, but he will say it is definitely not Gracis, because Gracis would not have the stomach for such a thing. He will not offer to help personally, saying only that his battle with Gracis would draw attention to the Mask; additionally, he cannot afford to leave his Haven right now.

Characters

Hrothulf: See the Kindred section for more information about this character.

Notes: Hrothulf is carrying a very nice sword which does strength + 5 damage and requires a 6 or better to hit. Hrothulf is still damaged from a raid Gracis made on his Haven a few days ago and he is still "Hurt". Additionally, he only has four Blood Points.

Scene 18: Into the Heart of Darkness

Plot

At some point after their capture by the Lupine, the characters will go to see the prince. Whether or not they know he is the murderer, they will eventually seek him out, if for no other reason than to get some help because they are out of ideas. Once they do so, the prince will seek to capture them and do away with them once and for all. When the characters get into the prince's apartment, they will be attacked and undoubtedly captured.

Setting

The setting for this scene is the same as scene two, with a few modifications. The place looks as though it has not been cleaned in some time. There is dried blood on the carpet and the sofa's cushions are scattered about the room. Dead flowers hang, stapled to the walls. There is a pyramid of women's shoes on the coffee table. Somebody has chopped a steak into little tiny bits on one of the chairs and just left the raw meat to rot in a smelly heap. The aquarium has been drained, and the stench of dead fish permeates the room. Make this place seem as crazy and wicked as possible.



Drama

Before you run this scene, you must determine whether or not the prince knows if the characters are alive or dead. The last time he saw the Mask, they were on their way out of town, waltzing into the claws of the Lupine. If the characters have not called before coming or have kept a low profile since their return to Milwaukee, the prince will be unaware that the characters are still alive and his forces will be unorganized.

On the other hand, if the characters have done a lot of investigating after the Lupine encounter or have talked to Gracis, the Prince will be aware they are alive and will prepare accordingly. You must use your own judgement to determine how much the prince knows. If the characters have been back in Milwaukee for a couple of days, then — unless they have taken special precautions — the Prince has heard through his informants that they are still alive. On the other hand, if the Mask comes straight to the Prince after their return to Milwaukee, he will most certainly be surprised.

If the Prince is surprised, four of his Ghouls will be sitting around the apartment when the characters arrive. They will invite the characters in and try to jump them from behind while shouting for help. After a couple of rounds, another six Ghouls from the adjoining rooms will jump into the fight. If necessary, the Prince himself will attack. In this battle, the Mask stands a good chance of taking out several of the prince's ghouls before they are captured. These Ghouls will then not be available for the final battle.

If the Prince is fortunate enough to know his little plot to kill the characters was unsuccessful, he will be well prepared to dispose of them when they come to visit him. When the Mask arrives, they will find the door partially open and the living room lying before them in all its morbid splendor. The room will appear to be empty. In fact, Demetri (see Characters) is using his Obfuscate power to hide six of the prince's Ghouls. They all stand against the far wall with submachine guns in their hands.

The Neonates will remain invisible until all the characters are in the room. Try to wait until the players are convinced that the place is empty. It will be a bigger shock when the attack occurs. There is no way the characters can see their attackers before the attack except by touch. Demetri has been practicing his Obfuscate for a few hours and has his group hidden perfectly. Once all the characters are in the room and vulnerable, the group will open fire and gun the Mask down. Once the characters have been cut up pretty badly by the bullets, the Prince's Ghouls will leap on them and force blood into each of them with a needle. This blood is not even one Blood Point, and at first the characters will feel hot; then the world grows dark and cold.

Forcing the Plot

It is the sad truth that even in the most carefully designed Story the plot must sometimes be forced. For the action of

this Story to continue, the characters must be captured, and it is your job as Storyteller to make sure this happens. If the characters start to win, give the bad guys reinforcements. If one of the Prince's goons makes an unlucky roll at a crucial moment, you may have to ignore it. The trick is to make the players feel like the prince (not you) captured them. Do not ruin their good ideas. Allow them to work — to a point. Remember, the more Ghouls the characters kill in this scene, the fewer they will have to face in the end. So allow them some victories in their hour of defeat (that is, if they earned them).

Characters

There are several different characters in this chapter, depending on the circumstances. Since there are too many Ghouls for you to keep track of them as individuals, you can use the generic Ghoul listed below. Most of these have served Merik for years and have had time to build up their Disciplines and Abilities.

If, for some strange reason (for example your players are controlling very tough Vampires), the Mask starts to win this encounter, you can always toss in a few bodyguard Neonates. Use the Caitiff listed in the Kindred section (but remember they are Ventrue), or make up your own if this becomes necessary.



Demetri: This Nosferatu is an old ally of the Prince. Demetri has gone quite mad over the centuries and is now completely dominated by the Prince. Demetri would go into a horrible frenzy of anger and despair if he was ever allowed to act on his own now. This berserk rage would likely result in his own death, so the Prince has kept him alive to use him. The Prince also plans on letting Demetri loose upon the unsuspecting Milwaukee populace.

Demetri discovered the hallucinatory drug the characters are about to experience when he was still a very young Vampire. When used in controlled doses, the substance opens Vampires to their own powers and could actually be used to help learn Disciplines, and in this manner Demetri became very powerful very quickly. However, the drug places a strain on a Vampire's psyche. Soon Demetri found that he was dependant upon the drug, and his doses became larger and larger. Demetri had lost most of his sanity by the time he came to Milwaukee sixty years ago. He brought this drug to Terence to sell it. He hoped that with this money he could buy the ingredients to make more (Demetri's supply had gotten very low).

The kind thing to do to this insane, twisted Nosferatu would have been to put him out of his misery. But Terence decided that he could use an Ancilla under his power, so he Dominated him. This Domination has been made easier by administering doses of the drug and withdrawing the supply when Demetri does not behave as he is told. When the Prince lost his sanity, he maintained his hold on Demetri, who he now actually sees as a younger brother.

Generation: Ninth **Clan:** Nosferatu
Nature: Child **Demeanor:** Dangerous Psycho
Willpower: 4 **Blood Points / Per Turn:** 14 / 2
Humanity: 1
Born: Unknown **Apparent Age:** 45
Physical: Strength 3, Dexterity 2, Stamina 4
Social: Charisma 1, Manipulation 1, Appearance 0
Mental: Perception 4, Intelligence 1, Wits 4
Virtues: Conscience 1, Self-Control 0, Courage 4
Talents: Alertness 4, Brawl 3, Dodge 2
Skills: Firearms 2, Melee 3, Music 4, Stealth 4
Knowledge: None that he can remember how to use.
Disciplines: Animalism 4, Obfuscate 5, Potence 3

Image: Demetri's face hardly looks human anymore. He is very scarred and he is missing some of his nose. One of his eyes has gone white and blind from the use of the drug, and for some reason he is not able (or willing) to heal it.

Roleplaying Hints: Demetri acts as though he is always sedated — unless the Prince releases him for a minute or two. Then he froths at the mouth and gibbers madly while he violently attacks people. He is not a very complex guy.

Notes: Demetri does not carry a gun (nobody trusts him with one), though he does have a nice large hunting knife.

Ghouls: These fellows come from the lowest sections of Milwaukee. They have been crooks ever since they could walk and have gladly traded loyalty for extended life. They do not understand the implications for the Masquerade if their mission succeeds, nor do they realize the consequences of the destruction of the Masquerade. Not that most of them would care, but Terence has taken the precaution of keeping them ignorant.

It is possible the survivors of this Story could someday learn to help the good guys, but not today.

Nature: Bravo	Demeanor: Deviant
Willpower: 5	Humanity: 5
Born: 1960s	Apparent Age: 25-35
Physical: Strength 3, Dexterity 2, Stamina 3	
Social: Charisma 2, Manipulation 1, Appearance 2	
Mental: Perception 3, Intelligence 2, Wits 2	
Virtues: Conscience 2, Self-Control 3, Courage 3	
Talents: Brawl 3, Dodge 3, Intimidation 2, Streetwise 3	
Skills: Firearms 3, Melee 1, Security 3, Stealth 2	
Knowledge: Finance 2, Law 1, Politics (Criminal) 3	
Disciplines: Potence 1 and Celerity 1 or Fortitude 1	

Image: Most are scruffy-looking and unshaven. Their dark eyes betray the pain of their recent transformation and their clenched fists betray their determination. This group is grim and dangerous.

Roleplaying Hints: Not much to roleplay. They just beat people up.

Notes: Each of these characters carries a light automatic pistol. The six guys in the back who will come out later will be carrying light submachine guns (ouch!) with flash suppressors, muzzle brakes and silencers. ♪

Chapter Five:

Dreams of Madness

Insanity is often the logic of an accurate mind overtaxed.

— Oliver Wendell Holmes

This chapter is a series of hallucinations caused by the drug the Prince injected into the Vampires. While each character would probably have his own hallucinations and the actions of one character would not intrude on another character's nightmare, doing each hallucination separately for each player would be inconvenient for game play. Thus the hallucinations will be played as group hallucinations. If the players ask if all their dreams are identical, tell them that the dreams are similar but not exactly the same, and are indeed affected by the ways the characters have interacted in the past. Additionally, the characters are conscious throughout, so they do interact and affect one another's hallucinations.

In these scenes you want to create a certain amount of confusion as to what is real and what is hallucination. Scenes 20 and 22 are real and all other scenes are hallucinations. Any damage taken will not carry over into other hallucinations or real life (though Humanity loss and Willpower loss will). Change from scene to scene quickly and do not give your players any time to adjust. Keep them off-balanced and frightened. With any luck, it may be a while before they realize they are hallucinating at all.

Scene 19:

Diabolists Among Us

Plot

In this scene the characters decide to concentrate their last few blood points into a single one to escape and get help. The characters argue for a bit and finally one suggests they should completely drain the Vampire with the lowest generation to get the power needed to survive. The Vampires then jump on their low-generation friend and kill him. How do you know the players will do these horrible things? Because you will arrange it.

At the beginning of this scene, you should tell the characters they have only two blood points left apiece though all their wounds have been healed.

Setting

This scene takes place in what appears to be a basement or some sort of dungeon. The walls are all made of stone and the floor is moist with condensation as though it were sweating. The room smells of urine and there is no light except for what comes from underneath the room's only door. This light has an unnatural greenish tint which casts bizarre shadows on the wall behind the Vampires.

There are several sets of chains on the wall, embedded in the stone with thick, rusting iron rings. One or two of the



characters are bound with these chains by their arms. The rest are free, though there are certainly enough chains to bind all. Make sure the lowest generation Vampire is in chains. If two Vampires are of older generations than the rest, you may bind both if you like.

Drama

Before you begin this scene, take each player aside and talk with him. When you talk to the chained characters, simply tell them they have only two blood points and they are chained to a wall. Go through a long description of what it feels like to come out of the effects of the drug, and tell the player that during her confusing dreams she saw a house on a hill. This is meant to be a clue as to where the party is, but at the moment it is unimportant. You want to keep these players talking to you for the same amount of time you talk in private to the other players, or the chained Vampires will get suspicious.

When you talk to the free characters, tell them their chained comrades are having a horrible hallucination and that they can help you make it seem more real. Instruct each unchained Vampire to carry out the following preconceived plan. The unchained Vampires begin to discuss their predicament. They agree that they are in trouble and one of the free Vampires suggests that they should combine all of their blood into one Vampire so that at least one of them can escape to get help. All the unchained Vampires agree that

this is a good idea (as you have just instructed them to do) and one suggests they start drinking from the chained Vampires because they are useless anyway.

Because of your instructions, all the unchained Vampires should agree. With a hungry growl they leap on the one or two chained Vampires and drink their blood away. If your players are good actors, you can scare the hell out of the chained players. The trick is to keep the chained players from getting suspicious beforehand that something funny is going on. If they do not suspect, the reaction will be wonderful.

Once the Vampires finish feeding, they start to feel faint. Realizing that perhaps the drug's effects are not finished, they pass out.

Dialogue

There is no one but the characters in this scene, so any dialogue will be between the characters (there should be a lot of this).

Characters

Nothing new here.

Scene 20: Fire of Despair

Plot

This scene is rather simple. The characters (including the one drained last scene) are all staked through the heart and lie helplessly as the Prince burns his wife's body and madly explains himself. A monologue has been provided for the Prince to speak aloud, but you should feel free to write your own speech. One thing you definitely do not want to do is read the speech straight from the book. Make it look as though you are making it up as you go along and it will flow much more naturally.

Setting

The setting is much like the last scene. None of the characters is now chained, and those who were drained of their blood are restored to two blood points. The door to the dungeon is open and another room much like the dungeon can be seen. A green fire burns in the middle of the floor, and the prince's wife's bloodless body hangs over it, her hair beginning to shrivel and burn.

Merik sits with his back to the opposite wall. He cannot be seen until he speaks. The Vampires will then recognize the voice, although they can only make out an outline of his squatting shape in the darkness. Throughout his speech you can add descriptions of his wife's ~~burning~~ **body** and the horrible stench it makes.



Drama

The characters are staked through the heart so there will be no Drama.

Dialogue

Following is a sample monologue the Prince could give. This is intended as a guideline and you will no doubt think up lots of things to add. Feel free to write your own or change this one to suit your style of play.

"The first person I ever killed enjoyed dying. She was a common harlot. I was so thirsty, I couldn't stop . . . She moaned softly as I drained away her life. She was cold after that, and very pale. I can never forget.

"The second person I ever killed looked at me with a smile on his face. He was a street child. He thought I was some kind gentleman who had heard his pleas and stopped to give him a little money. I didn't know then how quickly a child is finished. Nobody told me. I drained him dry. I can never forget.

"Last week I killed my wife . . . Did you know that? I tore her throat out while she tried to stop me in my lustful hunger. I drank her blood too. I've drunk everybody's blood. Oceans of it. I have slain four hundred and twenty-two humans, and I never forget a face. I didn't realize I had killed

my wife until I found myself lapping up her blood from the sidewalk with my tongue like an animal. I can never forget.

"They will find me. They will hunt me for my crimes and burn me with the cool kiss of the torch. The sweet burning of death. Peace, ah, they will put me to sleep with their torches. Their torches . . . I cannot escape them. They will kill me. Oh, I hope they don't forget."

Characters

Nobody new here except the Prince's wife and you won't need her stats.

Scene 21: The Carnival

Plot

There is little Plot to this scene. The characters discover they are caged up. The Prince has sold them to a carnival and they are in the freak show. This scene should go far to destroying the characters' will and strength of heart. The characters may be able to escape the cage and go on a mad dash through the crowds. But before they can get far, the drug takes effect and they return to a fitful sleep.

Setting

At first the characters can only tell they are in a small cage with barely enough room for them all shoulder to shoulder and not enough room to stand. A black cloth covers the cage, and the sound of a crowd can be heard outside the cage. It sounds like a bar or a party. The Vampires can smell hot dogs and popcorn through the bars of the cage.

Soon the cloth is whisked off the cage, and the Vampires come face to face with a crowd of people staring at them. A tall man in a gaudy suit with a hat and cane is gesticulating wildly at the cage and calling attention to the Vampires' pale skin and pronounced canines. A sign labels the cage "Bloodsucking Freaks" and the cage to the right has a two-headed calf. A bearded lady sits in a chair across from the Vampires with her back to the tent wall and a bad imitation of a dog-faced boy grovels and whines in a cage on their left.

Describe the attractiveness of the crowd. There are small children with their loving mothers and fathers, young boys and girls on their first date and old couples still together. You want the crowd to be filled with all the innocent members of society. This will make the characters' nature that much more painful when it is forced out.

Drama

As soon as the carnival man is finished with his little spiel about Vampires and their horrible nature, he will demonstrate the reality of their condition. He signals to a beautiful assistant who holds up a dog. The dog has been wetted with cow's blood. After a slight gasp from the audience, the



assistant puts the dog in the cage with the Vampires through a little feeding door.

All the Vampires have only two blood points, so Frenzy rolls are required in order to keep from drinking the little dog dry of his blood. No doubt one Vampire will fail and leap upon the frightened animal, digging his fangs into the little body. Several Vampires could fail and end up in a fight over the puppy. The crowd will scream and gasp. Some people vomit while others pass out. The crowd shouts at the characters, calling them monsters, and some even throw bits of food and pebbles into the cage. Soon the crowd flees in little groups away from the freak show.

After this the announcer turns around and gives the characters a wicked smile and smirks at them. Any Vampires who Frenzied could risk Humanity loss. Have any Vampires whom you feel would be profoundly affected by being exposed as an inhuman monster make a Humanity check. Once the characters figure out that this is a hallucination, they may gain their lost Humanity back; that is up to you. Whether a really vivid hallucination could cause humanity loss is up to you and your players.

As the Vampires sit dejectedly in their cage, they begin to feel sleepy and the drug that they had thought had finally worn off captures them in its grim nightmares once again.

Dialogue

The only dialogue in this scene is from the circus announcer and the crowd. Make this as energetic as possible. Describe the Vampires like animals and not like human beings. He will explain to the crowd that the carnival acquired them from a very rich man who said he had caught them himself and had seen them in the act of killing a man. This will make the players remember the prince and will serve to make them think perhaps the drug has worn off and this scene is real.

Characters

You do not need any new characters for this scene. If any fighting does happen, make the hallucinatory people extremely difficult to kill or really easy to kill, depending on which will produce the more shocking effect in your players.

Scene 22: Blood of Innocents

Plot

The characters wake up in their cell again. This scene is not a hallucination (though the players do not know this). None of them are chained nor do they have stakes through their hearts. As the Vampires are trying to figure a way out, the door bursts open and six mortals are shoved in while the prince's Ghouls cover the door with a submachine gun.

The mortals consist of a grandfather, his grandson, two teenage girls and their boyfriends. Each mortal has been given a small cut on their neck and the Vampires can smell

the sweetness of their blood. The Vampires go berserk, kill the mortals and pass out from the effects of the drug.

Setting

The setting for this scene is the same as scene 19. Be sure to vividly describe the excitement the Vampires feel at the smell of blood.

Drama

As the mortals are thrown into the room, some of your Vampires may attempt to escape. The Ghouls at the door have a seven dice to roll when firing their submachine guns, so such attempts are likely to come to nothing. Instead the Vampires find themselves hungry and locked in a small room with six, helpless, bleeding mortals.

Some serious Frenzy tests are now required, because each character has only one blood point left (the carnival hallucination took all night). To successfully resist the urge to drink blood from the mortals, a Vampire must succeed in getting five successes with his conscience dice against a target of 6. The character may spread these successes out over several turns, but any failure indicates the Vampire has gone into an uncontrollable frenzy and will be unlikely to regain control until one of the mortals has been drained of blood.

Such an attack could easily cause Humanity loss once the character realizes what she has done. How to handle this is up to you as Storyteller. Some characters are hard and cold enough not to be bothered, while others could lose Humanity just by observing the event and doing nothing to stop it. Many Willpower points could be spent here by characters trying to avoid the Frenzy.

Even if the Vampires do not Frenzy, they would be wise to drink from the mortals so they have enough blood to make an effective escape. Remember, a mortal is not in serious danger of dying if he still has half his blood pool left, so the Vampires could drink four or five blood points apiece and still leave the mortals alive. Also be prepared for the Vampires to fight among one another as some Frenzy and some do not.

After the characters finish drinking blood they pass out, as the effects of the drug having not completely worn off even yet.

Dialogue

Not much dialogue really. There could be some between the Vampires and the mortals if somehow the Vampires keep from Frenzying. In this case the mortals will huddle in a little group and answer questions in frightened, quavering voices. Note that either of the two teen-age boys could get it into their heads to defend the whole group and end up in confrontation with the Vampires (especially if the Vampires feel they need blood to make a proper escape).

Scene 23: The Horror

Plot

This scene ought to go fairly quickly. You wish to barrage the players with a series of nightmares. Like a nightmare, one flows into the other so the transitions need to seem somehow logical. Thus the first dream ends in darkness and the second dream starts in darkness. With simple similarities between the settings, you can create a surreal effect that can be highly effective.

These little scenes provide few choices for the players, so you do not want to dwell on them too long or the players will get bored. In fact, do not feel that you have to finish this series of scenes we have provided. If the players start to get bored, finish up the little nightmare you are doing and skip straight to Scene 23. Once again, feel free to add your own hallucinations or to remove these altogether and use them as guides for your own nightmare.

Drama

The first setting has each character wake up alone in a cold dark place with just enough room to lie down. There is something lying on their faces. Soon they feel themselves moving and there is a bright light in their faces. The thing on their face is pulled back, and they see that they are in a

morgue refrigerator drawer. A loved one is bending over them and positively identifying them. Allow the characters to protest as they like, claiming they are not really dead, but tell them they cannot seem to move. The drawer rolls closed, and the Vampires find themselves in darkness.

Then the darkness gets a little lighter, and tiny bits of light start to appear in it. Before they can quite realize when the change took place, all the characters find themselves standing together on a hilltop looking at the stars. The hill is covered in gravestones which seem to be dotted about with no apparent order. The graveyard has not been tended in some time and bushes grow right up against tombstones. There are some remains of rotted and blackened flowers on some of the stones, as though from mourners who were long dead.

While the Vampires contemplate their position, corpses start crawling from their graves. This in itself is frightening enough, but soon the fear turns to blind panic as the Vampires start to recognize the faces of past victims. They are silently cursing the Vampires with their rotted lips, and they hold out their fetid necks mockingly as though offering the Vampires a second drink.

The characters will no doubt run, though they may choose to fight (though you should have them make a Courage roll with a difficulty of 8 to do so). The corpses are easily torn apart and destroyed, but their arms and legs do not stop moving even then, and their heads still glare malevolently at the characters. Any characters who decide to fight are doomed to eventually tire and succumb. If the characters run, they start to feel weak (as one sometimes does in a nightmare), and they find they can hardly run at all. Some are captured and must fight for their lives, while others might escape and eventually collapse in exhaustion. All eventually lie down or are knocked on their backs. As they lay there, the moon comes up and the sound of the shambling corpses ceases.

When the characters look around, they see that they lie next to one another on a field in the middle of the country. As they stand up and look around, a distinctive wolfish howl can be heard in the distance. All the Vampires know it is not a true wolf, and they begin to rush off at a run to escape the Lupine. Any Vampire who stays to fight (as some will, realizing that it is only a dream) must make courage tests to do so. If they succeed they may stand, fight and die and thus escape the rest of the hallucination.

The characters are chased through the dark, brooding woods and over barren, exposed fields (use Chase rolls to make the players feel they are doing something). The trees seem to claw at them with their branches, and the animals all seem to stare at them as if they were spies for the Werewolves. The characters top a rise and below them are several pick-up trucks with their fog lights turned on the Vampires. Several Lupine can be seen crouching down near the vehicles they drove while still men.

At this point the bright, blinding light of the fog lights quickly changes into the bright light flooding from the open



door to the Vampires' cell in the basement. The Vampires think they have at last awoken in the basement (where they have really been the whole time) when in fact they are about to enter the final and most horrible dream of all.

Dialogue

Probably only a few panicked comments between players; nothing you need advice for.

Characters

None of the characters in these scenes are real, so you can (and should) alter their stats to suit your purposes. You may well wish to fully play out any battles, so use the sample characters in the *Vampire* book for the Lupine and assume the Zombies are normal humans except they keep moving after they are "killed."

Scene 24: The Darkness of the Light

If one is not able to die is he really able to live?

— Paul Tillich

Plot

The door is being opened by one of the prince's Ghouls. The Ghoul has brought a number of devilish instruments of torture with him on a little cart. The Vampires quickly overpower him, take whatever devices look like useful weapons and flee out of the basement and through a convenient window in the house. The prince's forces are formidable, and they chase the Vampires out of the house and through the streets of Milwaukee. The prince's house appears to be on the very edge of the Milwaukee Outlands.

Now comes a chilling chase through the suburban streets. The characters run through back yards, overpower the few pursuers who catch up to them and keep running. The Prince is never far behind, and every now and again they can hear him shouting orders. Sometimes they can hear the words "Blood Hunt." Eventually the characters are surrounded. They are being quickly pursued, and as they dash down the last street was free from enemies they find their way blocked by ten of the prince's Ghouls.

Now the Vampires face the final death with no hope of escape. Some will prepare to do battle, some will still plan an escape, while others will resign themselves to death. A character's reaction to death tells much about how he lives life. Before the final battle can be joined, one of the characters (after a successful perception test) notices that the sun is coming up very soon.

The sun rises, the prince and his friends are burned beyond recognition as the piercing lances of the sun burn their bodies. The characters are unhurt. They stand alive and well in the full glare of the sun. The glowing beams beat

comfortingly down on their chests and they are warmed. They suddenly get hot as they wake up from their final hallucination and arrive in the last scene.

Setting

The most important aspect of the setting for this scene is the confusion and terror of the chase. The chase will take place in a regular American suburb, so you should have little trouble figuring out what that looks like. Your only problem is to keep the setting from seeming mundane. Nobody has an interesting reaction to a suburb, so you have to endow it with extraordinary properties.

The street lights can leave stark, deep shadows, and a thin fog can make the street lights themselves just little islands of light in a cold, clammy darkness. A barking dog can be as good as a signal fire to the Vampire's pursuers, and a dark cat can make the place all the more sinister. Remind the players that they are in the Outlands where the Lupine have been known to venture and that danger could lurk in any corner, behind any trash can.

Drama

This scene is not real and its conclusion is preordained, so you may feel tempted not to make any die rolls and to simply roleplay the whole thing without taking the prince's forces too seriously. Just add a few more if it looks like the



Vampires are going to win. While this is alright, if you have been doing this through the whole adventure, it will look funny if you have been checking every roll and looking through the list of characters frequently.

You must keep the illusion that this scene is real and not an illusion. If the players come to believe this scene is just an extension of all the other scenes that have gone before it, then the effect will be lost. Pretend you are checking the forces of the prince and you are seeing how many Ghouls are chasing the party at the moment, while all the while you are just luring your players into a false sense of security (or reality, really).

Do not throw everything the Prince has at the party at once. Let them run for some time (perhaps half an hour or more of real time) before the prince and his minions start closing in. Allow the characters the illusion that they are just about to escape, then pull the rug out from under them and allow the despair to sink in as they stand in the middle of an intersection while the prince's men surround them with cars and machine guns.

Dialogue

None to speak of. Another action scene. If you think your players are getting tired of action scenes, you may want to invent your own non-action oriented hallucination to precede this one.

Characters

It is possible the Mask will meet the prince in combat in this scene. Whatever you do, do not use the prince's real powers or Attributes. That would ruin any surprises he might have for the characters in the final battle.

Scene 25: Battle in the Fire

Plot

The characters wake once again in the basement prison of the prince's house. The room is hot just as the sun was hot in their last dream. As the Vampires stand around wondering how to get out, the door is thrown open, a body is tossed into the room and the door is slammed shut. Any Vampires trying to rush the door will meet some heavy gun fire.

The body turns out to be that of Lieutenant Wilks. He has been drained of all but three of his blood points, and he will surely die soon unless he is given some blood quickly. Two blood points will bring him to consciousness and allow him to talk to the characters (as well as make him a Ghoul). He will tell them he knows a way out — only the characters must promise to take him with them. Once they agree, Wilks reaches into his sock and pulls out the key to the cell door. He explains he picked it off the man who brought him here before passing out.

The Vampires and Wilks open the door and run up the stairs only to discover that the house is on fire. To make matters worse, coming down the corridor is the prince and his entourage, including the Lupine that had been working with the Union. The Prince looks surprised but only for a moment. His face twists into a cruel smile and, leaping forward, he orders his Ghouls to attack.

Now begins the final battle in a burning house. The battle is carried outside as the house threatens to collapse, and the Mask kills the prince on his own front lawn. The cops and the fire department show up, but Wilks covers for the characters, saying he was the only one in the building besides Merik and his men. He will have the prince's body taken to the morgue and will arrange to have it quietly disposed of. Wilks does not want Vampires discovered any more than they want to be discovered. Wilks understands that if the Masquerade ever were to fail, the resulting destruction the Vampires would wreak upon the world before they were pulled down would be enormous. Wilks does not want to be responsible for that and, besides, the characters saved his life and he feels he owes them one.

Setting

The Prince's house was once very nice. The walls are adorned with expensive paintings and the couches are plush and soft. Exotic vases display themselves on little tables in the halls and the rugs are thick and soft. But now the building is in flames and all that soft elegance is going up in smoke. The players should feel a sense of elation to see the Prince's worldly wealth so easily ruined.

Remember that fire means death to Vampires. While fire can seem friendly to us as mortals, it is something that inspires immortal terror in Vampires. Even as they rejoice at the destruction of the Prince's house, they should feel the fear of the heat and the smoke. You can also remind them how the heat of the fire feels so much like the heat of the sun that they had so longed to feel. This will remind them of their vampiric condition and of the horrible hallucinations they just got over (though they may think it to just be another).

Drama

The forces available to the prince will largely depend upon the actions of the characters in previous chapters. If the characters killed some Ghouls at the end of Chapter 5 or killed some of the Union gangsters from Chapter 2, then these Kindred will not be available.

The most difficult part of this scene is to ensure the forces of the prince and the Mask are balanced. Remember that the Mask may have very few Blood and Willpower points at their disposal, so you want to make sure the prince does not outnumber the characters by too much. Combat in *Vampire* can be very quick and deadly, so make sure the fight is balanced before you start or you could find it quickly slipping away from you.

The forces of the Prince assume that the characters have managed to kill at least a few of these people. If your players have been particularly unsuccessful or adverse to killing, you must reduce the number at the Prince's disposal. The Prince is mad, so he could easily have killed some of his own followers in paranoid delusion, and this would have frightened others into fleeing.

If the characters were kind to Mr. Venturi from Scene 2 (and they saved his life), then he will choose this time to help the characters. He will turn on the Prince at a crucial moment and begin attacking him. If Mr. Venturi is still alive and well disposed to the players, you can allow the Prince to have a greater numerical advantage. Also realize that Wilks is now a Ghoul. He has drunk blood from one of the characters and he could use his newfound powers to aid the characters at a crucial moment.

Staging a final dramatic battle is a very important part of Storytelling and no amount of advice can substitute for experience. Still, there are things you can do. Throughout the Story, observe the characters and their methods of combat. Powerful Vampires may be controlled by players with poor tactical sense, while weak Vampires may be controlled by tactical veterans. Also note that a Discipline combination that looks really deadly on paper may turn out to be worthless in action. Observe your characters in their battles and you will know how many opponents each one can take and how dangerous they are.

Dialogue

The only dialogue in this scene will be between Wilks and the Vampires. Wilks will explain (whenever the Vampires ask, either before or after the fight) that he got a tip from a witness at one of the murder scenes that led him to the Prince's house. Here he and his partner were captured. His partner was killed, and he was drained of most of his blood and thrown into the cell with the Vampires. While being carried to the cell, however, he managed to regain enough consciousness to pick the pocket of his jailor and come up with the keys to the basement prison.

Characters

The Prince's available forces for this battle in the fire are:

Mr. Venturi from Scene 1

Terence Merik (of course) from scene 3

Union gangers from Scene 7

The Lupine from Scene 7

Any Ghouls that survived Scene 18

Demetri from Scene 18

The character description for Wilks is in scene 6.

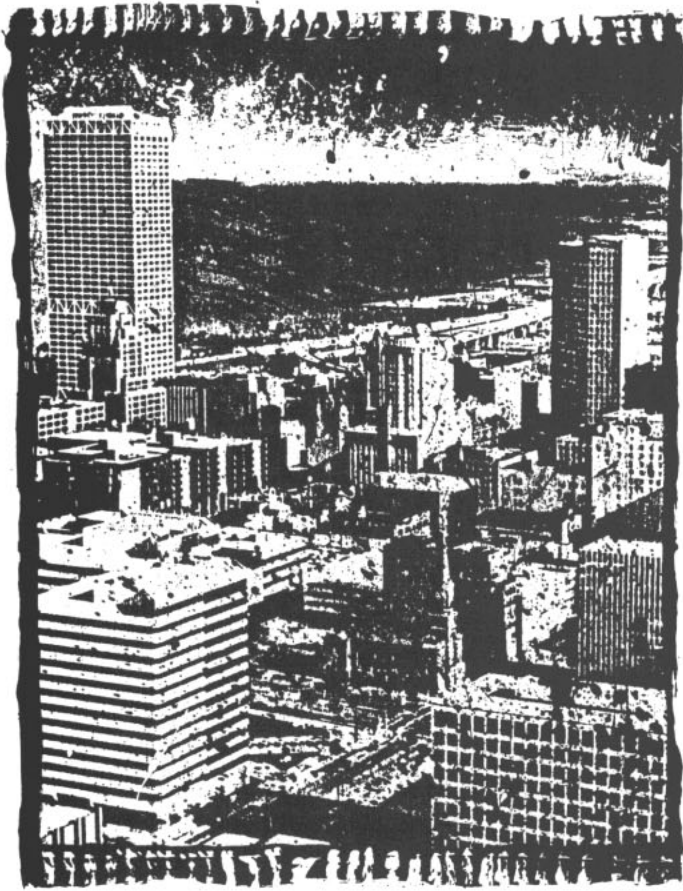
You may choose any number of Ghouls or gangers to come to this scene, but if the Mask has already killed a number of these, they should be rewarded by having fewer to fight here. If, on the other hand, they blew it in the other scenes, they may have to take the damage here by fighting lots of people.

If Mr. Venturi survived and was rescued by one of the characters, he is likely to turn on the prince and his men at a critical moment, having seen the prince go nuts. Wilks can also help a little bit (he is fairly skilled). The only bad guys you have to have here are Terence Merik and the Lupine. Everybody else is optional. If the party is weak, keep the numbers of bad guys low; but if the party is strong, increase the number of enemies accordingly.

Death

This scene can be very dangerous (since Merik set his own Haven on fire), and it could easily result in a death in the Mask (if not several). Depending on your Troupe's style of play, you may wish to alter this scene to insure survival. Or you may wish to give the prince all the forces he would have that survived and allow the characters a "realistic" encounter. While this is likely to result in a party massacre, who knows? Your players may surprise you.☞

Epilogue



After the big fight is over, Wilks (if he is still conscious) gives a silent nod to the characters and runs off towards the road to meet the fire trucks and the police. The Mask may end up trying to stop him, but he will promise to say nothing of them or the other Undead, because he realizes that should the Kindred be exposed, they would slay thousands before they were all killed. Also, Wilks sees that Vampires are both good and bad. He saw that the Vampires police themselves, and he has a great respect for policemen. Finally, the Vampires saved his life, and he could not bring himself to turn them in after that.

In the future, the Vampires can count on Wilks to help cover up for them if they really need it. If they follow up on the relationship, Wilks may even come to them for help on tough cases. Wilks knows only too well how ineffective the police can be in cleaning up Milwaukee, and he would gladly accept help from the Vampires, whose powers and unusual contacts could become handy. Indeed this could lead to a whole campaign where the Mask acts as a dark vigilante group who, with the help of Lieutenant Wilks, spend their time cleaning up the city of its criminal elements.

Clearly this story has started what could become a large Chronicle. The Vampires are now members of a political organization with undefined powers called "The Mask" and this group's first action was to kill their own Prince. This certainly implies a great deal of power in the Mask, and if the characters play their cards right they could end up with quite a bit of power in the end.

Or they could end up dead. Since they have killed the Prince, many Elders will be afraid of them and many Elders will asking the question, "Which one of us is next?" This could lead to a conspiracy against the Mask and assassinations in the night. The characters will have to watch their steps and will have to say just the right things to just the right people in order to walk the razor's edge of power.

All the source material in this book assumes that the Prince is dead and that the Elders are beginning to struggle to see who the new Prince will be. If you want to make Milwaukee a city with a Prince and in a little less chaos, you may wish to have Terence still in power and all the Elders biding their time. If you make Terence the prince (instead of another Elder), you can always use *Psychomachia* to turn the city on its ear sometime. However, another Elder as prince (Parovich the Nosferatu, for instance) could be a very interesting switch. If you are not planning on using the source material as presented, you might want to peruse the character list to see if anybody there strikes your fancy as a likely candidate for Prince.

Good luck. We hope *Psychomachia* gives you inspiration to build your own Milwaukee stories in the Gothic-Punk world of Vampire.☿

Index

A

Airports

- Mitchell International 18
- Timmerman Airport 18

- Akawa 31, 62, 67
- Politics 60

Anarchs

- Coterie Chart 67
- Early history of 15
- Politics 67

- Anastasia 44

Anubi 35

- Decker, Mark 35
- patrol route 18

Assamite

- Badr-al-Budur 57
- Quietus 58

- Austin, Edward 14

B

- Badr-al-Budur 57

Barrens 17

Bars & Clubs

- Arabian Nights 24
- Deadman's Party 24
- Howler 24
- Jungleman 19
- Missing Persons 24
- Peaches and Cream 24
- Soldier Boy 24
- Starscape 24

- Barth 48, 67

- Politics 66

Blood Brothers 67

- Wrecker 32

Blood-Dueling. *See* Kindred: Dueling

Breweries

- Sprecher Brewery 20

Brujah 29

- Akawa 31
- Corbbs 89
- Lars 90
- Politics 62
- Scott, Edward 30
- Wrecker 32

C

Caitiff 33

- Turk 33

- Calvin, Julia 38

Carna 50

- Politics 66

Cemetary

- Graceland 18
- Wanderers Rest 19

Chiclana. *See* Hrothulf: Chiclena (wife)

Churches & Religious Groups

- Church of Isis 19
- St. Mary's 26

Colleges & Universities

- Marquette 19
- Mount Mary 19

Corbbs 89

Country Clubs

- Brynwood 18
- Tripoli 18

The Coyote 69

Coyote, Eye of the. *See* Totems: Coyote: Eye of

D

- Decker, Mark 35, 111

- Politics 62

Demetri 115

Detonas, Louis 49, 109

Dr. Mortius 52

- Politics 66

Drake 95

Dubois, Petre. *See* Hrothulf: Coming of

Dueling. *See* Kindred: Dueling

E

The Eagle 69

Eagle, Talon of the. *See* Totems: Eagle: Talon of

East Side Anarch's Union 26

Edward Scott 30

Elders 65

Esau 41

Eye of the Coyote. *See* Totems: Coyote: Eye of

F

Fire Department 70

- West Side 23

G

Gangrel 35

- Calvin, Julia 38
- Decker, Mark 35
- Gerhieren, Thomas 37

Politics 62
 Gangs
 Blood Brothers 68
 East Side Anarch's Union 26, 68
 The Darkboys 68
 The Dispossessed 67
 Warlords 68
 Gerheiren, Thomas 37
 Ghouls
 Raoul 22
 Venturi, Mr. 80
 Vrasks 19
 Gracis 54, 108
 Early history of 11
 Politics 66
 Psychomachia 108
 Gymnasiums & Health Centers
 Milwaukee Athletic Club 27

h

Horatio 105
 Hospitals & Blood Banks
 Milwaukee Medical Complex 20
 Hotels
 Hilton 20
 Hyatt Regency 22
 Hrothulf 56
 Chiclena (wife) 12
 Coming of 11
 Politics 66
 Hunters
 Urgen, Lisa 96

i

Inquisition. *See* Leopold, Society of

j

Jacob (Esau) 41
 Coterie Chart 73
 Politics 72
 Jason 39
 Politics 63
 Juneau, Solomon 12, 14
 Juneautown 12

k

Kilbourntown 13
 Kindred
 Dueling 14
 stake fights 14
 Kristian 45

L

Lars 90
 Leopold, Society of 26

Libraries & Museums
 Milwaukee Art Museum 26
 Milwaukee Public Library 23
 Milwaukee Public Museum 23
 Lucina 47
 Politics 64
 Lupine
 Drake 95
 Great Migration of 12
 Horatio 105
 New Year's Eve Invasion 14
 Politics 69
 The Coyote 69
 The Eagle 69
 The Mouse 69
 The Mouse Clan 102
 Ulsa 11

m

Magic-Null Zone, Mystery 13
 Malkavian 39
 Jacob (Esau) 41
 Jason 39
 Milo 40
 Politics 63
 Malls & Stores
 Southgate 20
 Marius
 Early history of 11
 Marquette
 Early History of 11
 Mayor's Office 71
 MECCA 22
 Merik, Terence 84
 Early History of 14
 Milo 40
 Milwaukee
 Early history of 13
 Getting Around 9
 Milwaukee County Stadium. *See* Zoos & Parks: Milwaukee County Stadium
 Mood 8
 Mortius. *See* Tremere: Dr. Mortius
 The Mouse 69
 Mr. Venturi 80

N

Newspapers
 Milwaukee Journal 17, 23
 Milwaukee Sentinel 17
 Nosferatu 42
 Anastasia 44
 Demetri 115
 Kristian 45
 Parovich 43
 Politics 64

Raul 46

O

Organized Crime 71

Others 57

Badr-al-Budur 57

P

Parovich 43

Politics 64

Police Department 69

Wilks, Lieutenant James 93

Political Structure 60

Prince Of Milwaukee 84

Psychomachia 93

R

Raul 46

Restaurants

Country Gardens 20

Grenadiers 20

Ken Elliotts 20

Rickson, Lyle 15

Roads. *See* Streets & Roads: Good Hope Road

S

Sabbat 68

Scott, Sir Edward 30

Politics 62

Streets & Roads

Good Hope Road 18

I-94, I-794, I-45 freeways 23

Marquette Interchange 23

North Harbor Drive 26

West Townsend 19

T

Talon of the Eagle. *See* Totems: Eagle: Talon of
The Dispossessed 67

Theatres

Performing Arts Center 27

Theme 7

Toreador 47

Barth 48

Detonas, Louis 49

Lucina 47

Politics 64

Totems

Eye of Coyote 13

Talon of Eagle 13

Tremere 50

Carna 50

Dr. Mortius 19, 52

in Politics 66

Rituals 53

Victor 51

Trials of Death. *See* Kindred: Dueling

Turk 33

U

U.S. Government

U.S. Army Reserve Center 18

Urgen, Lisa 96

Usla 11

V

Ventruer 54

Gracis 54

Hrothulf 56

Merik, Terence 84

Politics 66

Victor 51

Politics 66

W

War Memorial 26

Wilks, Lieutenant James 93

Wrecker 32

Z

Zoos & Parks

Milwaukee County Stadium 20

Milwaukee County Zoo 20

Veterans Park 26

West Milwaukee Park 20

THE CANCER IS
SPREADING

Her breath is weak

*Her lungs are slowly
cut from her*

Her body shakes, helpless

Her skin is flayed open

*Her bones are tainted with
the poisons of war*

Her fever runs hot

*Her spirit flickers like a
candle in the wind*

Gaia is dying.

*Her tormentors stand before
you, unknowing*

They rape Her, your Mother

And now you will avenge her...

Make them pay.

WEREWOLF™

AVAILABLE IN
AUGUST 1992





ASHES TO ASHES

A Story for Vampire

by Stewart Wieck



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*This supplement is dedicated to
Michael Jordan and the 1991 NBA
Champion Chicago Bulls.*

Special, Special Thanks:

Stewart "Tell me if the Bulls win." **Wieck**, who we're sure thought lovingly about this project on his month-long European tour.

Mark "I'm the Boss." **Rein•Hagen**, for coming up with the company sponsored caffeine.

Lisa "It's been a year, two months, sixteen days and eight hours since I had a vacation!" **Stevens**, for working quadruple duty and holding down the fort.

John "You should have seen it **before** I edited it" **Brandt**, for weeding through the sentence fragments, improper grammar, misspellings, obnoxious charts. . .

Nicole "When do we start the intravenous caffeine?" **Lindroos**, for not laughing hysterically when we showed her the summer production schedule.

Doug "Hey, leave me out of this!" **Andersen**, for making the Casablanca Fan Company really come to life.

John "Of course, they're Vampires!" **Cobb**, for his really neat representations of the story.

Josh "Well, why didn't you say he was a Nosferatu?" **Timbrook**, for putting up with all those little communication gaps.

Chris "I'll have it there, don't worry." **McDonough**, for squeezing us into his already hectic schedule.

Travis "Big Daddy Slang" **Williams**, for not leavin' us hangin'. Word.

To the mortals, we appear in all manner of guise. To most we do not seem monstrous, indeed we appear quite human, their own assumptions conceal us from them. However, some see us not as they see themselves, but have the depth of vision to tear away the dross from our faces. They see our ravaged souls born upon our monstrous visage, and know our true name. They see the Beast within and know that we are not mortal. Indeed, they see us as we do not see ourselves. It must be a horrifying world that they live in.

— Killian, Justicar Toreador



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TABLE OF CONTENTS

INTRODUCTION	4
<i>How to Use Ashes to Ashes</i>	4
<i>Roarke's Story</i>	7
CHAPTER ONE: BAPTISM BY FIRE	9
CHAPTER TWO: SUCH TANGLED WEBS	10
<i>Scene One: The Succubus Club</i>	10
<i>Scene Two: Magic at The Cave</i>	14
<i>Scene Three: The Brewery</i>	19
<i>Scene Four: The False Prince</i>	24
<i>Scene Five: Monsters on the Midway</i>	26
<i>Scene Six: Escape</i>	28
CHAPTER THREE: TO THE BREAKING POINT	30
<i>Scene Seven: Dinner Guests</i>	30
<i>Scene Eight: Vacant Haven</i>	32
<i>Scene Nine: Rescued from Victory</i>	37
<i>Scene Ten: The Ghoulie Man</i>	38
<i>Scene Eleven: Potent Blood</i>	41
CHAPTER FOUR	43
<i>Scene Twelve: Downtown Precinct</i>	43
<i>Scene Thirteen: Yellow Journalist</i>	45
<i>Scene Fourteen: The Hunter</i>	47
CHAPTER FIVE	52
<i>Scene Fifteen: Hell's Pasture</i>	52
<i>Scene Sixteen: Attack of the Ram</i>	53
<i>Scene Seventeen: Ceremony</i>	54
<i>Scene Eighteen: Rat Tunnel</i>	55
<i>Scene Nineteen: Showdown</i>	57
<i>Afterword</i>	58
ADVANCED STORYTELLING SECTION	61
<i>Setting the Scene</i>	62
<i>Roleplaying Tips</i>	62
<i>Running a Secondary Story</i>	68
<i>A Final Tip</i>	68
<i>Characters Used by the Players</i>	68
<i>Scene One: At Ease in the Windy City</i>	68
<i>Scene Two: The Trip</i>	71
<i>Scene Three: Settling In</i>	72
<i>Scene Four: The Auction</i>	73
<i>Scene Five: Fool's Errand</i>	75
<i>Scene Six: Pawns in the Game</i>	76
<i>End-Game: The Pawn Gambit</i>	77

INTRODUCTION

Ashes to Ashes™ is the first story supplement for the **Vampire™** storytelling game. Herein you will find the history, events, characters, and game information required to tell a story in the Gothic-Punk world of **Vampire**. The story introduces the characters to the dangerous world of Kindred society in Chicago and gives them a taste of the double-dealing and manipulation so prevalent in the Windy City.

The purpose of this supplement is to help you create a story for **Vampire**, and to continue the Chronicle “Forged In Steel” described in the game itself. Indeed, the first chapter of this story can be considered to be the “Baptism by Fire” example given in the Storytelling chapter of **Vampire**.

Ashes to Ashes is not complete in and of itself; you will have to do some work to get it ready for the troupe. It covers a great many different Scenes, painting them only in broad strokes; it is up to you to add the details or even reconfigure events if you find the need. We have purposely left this supplement with loose ends and without expansive detail. First of all, we wanted to give you an idea of the scope a story can take without overwhelming you with hundreds of pages. Secondly, we wanted to let you tailor your Chicago Chronicle to the specific needs of your troupe.

There are many different ways in which you can use the contents of this supplement, and there are even more paths the players can take through it. You, of course, know best what your troupe’s needs are and how this supplement can best serve them. Some troupes will only be motivated by the opportunity to drink the Blood of an Elder, while others may be more interested in playing the role of an anti-establishment Anarch to the hilt. Still others may prefer to explore the theme of this story in depth, exploring the role of the pawn in every way imaginable. You need to decide what your players require and would prefer and then adapt the story so that it suits them. Once the story begins, you need to be ready to take the players any place they want to go, being sensitive to how the players are reacting to the maelstrom of Kindred society.

You must decide how you want to use this supplement — in a piecemeal fashion, scavenging the ideas that you like for your own stories, or simply changing and adapting minor details to suit your own Chronicle. You do need to change things, we cannot make that point strongly enough. To make this supplement work for you, it must somehow, in some way, become your own. The more you change things, the more you will understand the possibilities and have ideas for things to do while you play it out.

Though **Ashes to Ashes** is a stand-alone product, the background it begins to portray is integral to the Chicago setting

that will be expanded on in the next several books we will release for **Vampire**, especially **Chicago by Night™**.

If you do not intend to be the Storyteller for this tale, then stop reading now. Do yourself this one small favor, and let the Storyteller have the opportunity to put a little mystery into things. Even if you only glance through what follows, you could ruin the story, not only for yourself, but for everyone. You’ll thank yourself later.

How to Use Ashes to Ashes

Like all future stories for **Vampire**, the information found in **Ashes to Ashes** is presented in a very specific format. This format will hopefully help Storytellers refer quickly to sections with information they require as well as making the story more understandable as it is presented one element at a time.

Since we talk of narratives in **Vampire** as “stories,” it’s only reasonable that we present the story information with this format in mind. Therefore, we have divided the entire story into various sections discussed below.

Chapters: These are large sections of the story that describe major portions of the plot. Each chapter will normally involve a series of Scenes that will build to a climax, often a dramatic confrontation. **Ashes to Ashes** has five chapters. However, you can end a game session after the conclusion of any Scene, or whenever it is time to wrap things up. These chapters are provided only to help organize this book and to provide you with an idea of how to divide up the story into game sessions.

Scenes: Chapters are divided into Scenes. These subsections present information for a specific portion of the story. Usually, Scenes are concerned with one of the dramatic unities. Usually, the unity is a place, and the Scene describes everything that occurs at a certain place. However, in certain cases the unity might be time, as some Scenes must take place at a certain time. Scenes are generally divided into a number of smaller sections.

Plot: This section is for the Storyteller’s benefit, as it not only gives an overview of what will happen in the current

Scene, but also gives a glimpse at some of the action that is occurring behind the scenes.

Setting: The area in which the Scene takes place is the setting. A physical description of a building's premises and some of the clues that can be found there are examples of the information that this section will contain.

Dialogue: The conversation between characters is the most important, and often the most dramatic, portion of the story. Therefore, this section describes the information that can pass hands when the characters talk with those controlled by the Storyteller. This section will also tell you how much a character will tell willingly and how much is really known.

Drama: Some Scenes will involve a physical confrontation between the characters and some other force, like a gang of Anarchs or council of Elders. This section describes what is likely to occur during such incidents. Alternately, any information that the Storyteller requires to adequately describe any physical activity (e.g. escaping from a burning building) will be found here. If this section is more integral to the Scene, it will be placed before the Dialogue section.

Characters: Unless a scene is simply about the players' characters wandering from place to place and dealing with inanimate things, a section about the individuals the characters will meet is essential. Look here for some details about such people and Kindred. Game information like Attributes and Abilities for these characters may be found on character sheets printed in the margins of the pages.

The Theme

The characters are but pawns in a game that is far greater than they. By the end of the story, the players should realize this. The players are being used throughout this story by powers beyond their ken, manipulated and used by the Elders. This is the dominant theme of *Ashes to Ashes*; you should try to play it out in whatever way you can throughout the story. Though it is already a dominant motif, you should act it out in your roleplaying and storytelling, and encourage the players to roleplay it out as well. Decide what you think about humans beings as pawns of forces greater than they are and weave your ideas into the web of the story.

On a broader, more philosophical level, this theme concerns the presence (or lack thereof) of freewill. In this complex universe in which we exist, are we creatures of self determination or are we merely atoms that are thrust to and fro by the tides and waves of reality? Though this story is more directly concerned with the manipulation of powerful beings, its

relevance and power is gained from its connection with this immortal theme. Ask yourself in what way you have been directed and programmed by your genetics and upbringing, in what ways you have decided your own course through life, and decide for yourself what was most important.

Throughout most of this story, give the players the illusion of free will (this is easy to do, just see the Story Map section). However, at the end of the story, make it clear to them that they have been used. They are not sure how or why, but they know that in some way everything that they did was part of a larger story, a bigger picture. However, this conclusion is not correct either, though the players should not realize this for some time. The way this story is written, the characters do have some lee-way, some small ability to affect the outcome of things. What they decide to do **does** make a difference. In your storytelling, you should be careful to give the players freedom to do the small things — trail an informant, feed from Ballard's Retainer, or steal a notebook from the Prince's Haven. It is in these small things that free will can be seen. Thus in the end, the theme of story itself should be revealed as illusion — or at least partially (this is one of the primary themes of the game — mysteries within mysteries, illusions within illusions).

Choosing Sides

Though the underlying confrontation dealt with in this story is the struggle between the Princes of Chicago and Gary (and on a deeper level between two warring Methuselahs), there is another conflict the characters may become involved in as well — the shadow-war between the Elders and the Anarchs of Chicago. The players should have the option whether or not they support the Prince and the Elders, or whether they feel that Kindred should exist without such real-world machinations. They must decide if they are Anarchs, if they are the lackeys of the Elders, or if they try to avoid the whole thing entirely.

All of the characters in the group need not have the same outlook (though if they are divided up into two camps, you will need to make sure that they are more loyal to each other than to their political views), but it makes things easier if they do. Coupled with a desire to keep Gary free of the Prince of Chicago's evil hand, the stance the players choose in the Elder vs. Anarch struggle will become a major factor that holds the group together and encourages them to cooperate. This decision will also help create numerous roleplaying opportunities once the characters arrive in Chicago. However, this decision does not need to be made right away, nor does it even need to be a conscious decision. As Storyteller, just make sure the players have made it by the end of the first Chapter. It will be almost impossible for them not to.

The Mood

As envoys from Gary, Indiana to a city where they are unwelcome, the characters in this story should experience a great deal of psychological distress. Primarily, this should be in the form of the terror that permeates the existence of every Vampire. In this story, not only are the characters asked to leave their home ground for a time, but they are also asked to enter “enemy territory.” The goal, then, is to let the characters know fear. The idea, however, is to play with the fear to make the players so familiar with it that they will become careless and succumb in the end.

The characters will be confronted by all sorts of dangers in this story — sunlight, fire (on multiple occasions) and a Hunter. Don’t let your players assume a player’s attitude towards these dangers. That is, don’t let them see the dangers as story elements that must be overcome. Instead, help them see the danger as the Kindred characters would. Self destruction is much more frightening to an immortal than it is to a mortal. If the players do not break from seeing the danger as story elements, then they have succumbed and will pay dearly for it sometime during the story.

Fear is the way we make ourselves careful. However, a Vampire’s existence is filled with fear, and after a while the player will not notice it any more. What you want to do is overemphasize the fear, so that it does not seem as relevant as it once did — and then demonstrate just how relevant it really is. At the start, the fear should seem somewhat silly, even at the Scene at Soldier Field where the characters learn that the Chicago Kindred were not being as helpful as they seemed. By the conclusion of the story, you’ll want the players themselves to be scared. You want to terrify them. Most of all, you want them to understand the fear and realize the mistakes they made because of it — both the mistake of not being afraid enough and the mistake of being too afraid is the direct cause of the danger they are in now. As in most things, it is the careful balance that is most important.

You should have the players make Courage rolls often. If they fail, they might not go into a full Frenzy, but they will certainly feel the immediate need to get away. Just have them constantly making these rolls so that they become inured to them and fear becomes common place. In the end, however, you want the players to realize that in the future, if they become afraid, they should start being careful — very, very careful.

If you are using White Wolf’s **Story Path™** cards while telling this story, you should consider beginning play with the “Things are Not as They Seem” card from the **Path of Intrigue™**.

The Plot

What follows is the plot of **Ashes to Ashes**, or at least one way it can be told. It is unlikely that the story you tell will progress the way it is explained below, and that would be, in fact, undesirable. This plot synopsis is intended to help you understand what is going on, not to tell you how the story should be told. Each troupe will play this story differently — the following synopsis describes only one way in which this story can played out. Alternate story lines can easily be deduced in the Storymap section on page 8.

This linear format is simply the best for presenting a story as complicated as this one. It will help you keep events straight and understand everything that is going on. Your telling of **Ashes to Ashes** will vary substantially from another Storyteller’s approach because of your method and the unique style of your players. Use the facts presented here to tell **Ashes to Ashes** the way you feel it should be done.

Finally, some of the linearity is actually intended. There is more going on in Chicago than is apparent in this story and some of the seemingly random events that take place have a very integral relationship to events that the players and you will learn about in future supplements for **Vampire**. For the moment, trust the elements presented in the story and use them as intended. For example, it might seem a little “programmed” that the Neonate Anarchs Damien and Neon “rescue” the characters before they are able to follow up on vital clues. However, Damien is only responding to the urgings of higher powers who know all the answers and have a precision-like agenda that must be maintained.

We can’t give away what is really going on in this supplement (there is too much risk that a player will read it later on and thereby ruin the point behind the whole Chronicle).

This story actually begins in the Live-Action roleplaying session described in **Vampire**, “Baptism By Fire.” The first scene described below, the party at the Prince of Gary’s, is explained there. The story unfolds as follows:

Chapter One: The characters attend a New Year’s party hosted by the Prince of Gary, Modius. During this party, a letter is delivered from the Prince of Chicago, Lodin, which demands that Modius send the newly Embraced Neonates (the characters) to him, in order to be formally presented and recognized by him. Modius acts like he is outraged, and forces the characters to deliver a reply which ostensibly rejects Lodin’s demands. However, he tells one of the characters that they should present themselves just to keep the peace.

Chapter Two: The next day, the characters travel to Chicago and must take advantage of the only real information about Kindred life in Chicago that they have — Vampires hang out in the Succubus Club. If they go to the club, they meet two

different Vampires: Gengis, who is an Anarch, and Sir, who sides with the Elders. The characters must decide whether they will go to another bar, "The Cave," as Sir suggests, or whether they will attend a secret meeting of the Anarchs in a place called the Brewery. It is possible that they will do both.

At The Cave, after becoming involved in a "bet," the characters learn that they can meet Lodin at the Museum of Natural History later that night. While at the Brewery, they get into some trouble when the meeting is broken up by a Vampire called "Sheriff," who is the Progeny of Ballard, who is in turn the Progeny and right-hand man of Lodin. By this time, the Elders have learned that the Prince of Chicago, Lodin, is missing, and Ballard is now toying with the characters, trying to discover what they know and setting them up as scapegoats.

When the characters go to the Museum to see Lodin, it is actually another of Lodin's Fledglings, Neally Edwards, who they speak with. Once he gets out of them what he can, Neally tells them he is not Lodin, but that they can be taken to where Lodin is if they are at Soldier Field around 5:30 am, where they will be picked up in a helicopter.

If the characters do go to Soldier Field, they are met by a helicopter a little after 5:30, which coincidentally happens to be about the time of sunrise. If the characters do as they are told, they enter the helicopter and flown to a safe Haven for the coming day. If they resist, however, some mortals, armed with automatic weapons, repel down from the helicopter and try to herd the characters into the warren of corridors under the stands. A gun battle may ensue, but as the sun rises, the characters grow more and more sleepy. Eventually, they are either taken prisoner or come of their own volition, and will meet Ballard over dinner at an exclusive restaurant the next evening.

It is possible that the characters will escape, but in that case, they will be contacted by other Kindred of the city and told that they had best meet with Ballard.

Chapter Three: Over dinner, Ballard confronts the characters with their crime — the kidnapping of Prince Lodin. Of course, the characters will deny any responsibility, but Ballard will make a good argument for their guilt. The Neonates came to Chicago to present themselves to Lodin and decided to further the aims of Modius instead. Ultimately, Ballard says that the characters will be killed unless they return Lodin. If they did not take the Prince, then Ballard suggests that they find him immediately.

During their investigation, the characters are allowed to search the Haven from which Lodin was taken. The trail of clues seem to point in a variety of directions, but before they have an opportunity to really pursue the clues, a pair of Anarchs rescue the characters by staking the watchdog Ballard assigned to oversee the characters' movements. The pair also suggests a place where they can safely hole up for a few days.

In what will seem like a bizarre coincidence to the players, the safe-house the Anarchs recommend actually turns out to be the previous home of the Ghoul who **did** kidnap Lodin. However, the police recently raided the place and are watching the building when the characters arrive.

While searching the building after dealing with the guards, the characters learn that the police seized a body here that could very well have been Lodin. They also find a vial of ancient Blood which will bestow additional powers on the characters for a short period of time, but the liquid will also Blood Bind them to a Methuselah in Torpor if three or more sips are taken by a single character.

Chapter Four: Pursuing a new trail of clues that leads through the police and a grocery-store newspaper called "Tell It All," the characters finally determine the current location of the body they feel must be Lodin. However, the Kindred they are about to rescue is not Lodin and the building they enter is home to a dangerous and intelligent Hunter. Once they manage to penetrate his cunningly protected laboratory, they discover the body of a Vampire in Torpor, but it is a Methuselah.

Chapter Five: Once they learn that the Kindred is not Lodin, the characters must continue their quest by falling back on a clue gleaned early in the story. They travel northwest of Chicago, onto a 150 acre track of land where they find the Ghoul and his assembled cultists.

It is here that the characters will have the final showdown with the villain and witness the destruction of the Prince of Chicago.

Roarke's Story

Very important to your understanding of the events and flow of this story is an appreciation for the viewpoint of the major villain, Roarke. Roarke's motivation in this story is one of revenge, but little does he realize that his reasoning is faulty. His clouded perception is explained in **Chicago by Night**.

For over half a century, Roarke was a trusting retainer of Prince Lodin of Chicago. He assisted Lodin in whatever way he could, and in return he received eternal life without the penalty of never facing the sunlight again, and with great monetary comfort, since Lodin was never lacking in the financial realm. However, over time Roarke became aware of the fact that just as he manipulated mortals for Lodin, he was being played for a fool by Lodin. He accepted this as part of the public relations game he was used to playing, but only when a gunman shot him down in London at the behest of Lodin did Roarke realize that the subtle control wielded by Kindred was so much more than he'd ever imagined.

Mortals play games with one another to gain temporal power and earn more money. Roarke could comprehend that, but he couldn't understand the Kindred point of view. Vampires, it seemed, played the same game but with different rules. They considered their power absolute and mortals to be nothing but pawns. When he learned the truth, Roarke became consumed with a desire for revenge.

Never quite sure how he managed to survive the shooting in London, though he has vague recollections of someone feeding him Blood, Roarke moved back to Chicago where he lived in the shadows and waited for a chance to strike back. In the meantime, he had to maintain a constant supply of Blood for himself, so he took up residence in an abandoned 7-11 store and made himself known among the Anarchs. He was willing to watch over them during the day if they would pay him for the service in Blood.

Toward the mid-eighties, one Anarch came crawling into Roarke's home moments after daylight with a strange story about a sleeping Elder he had seen. Roarke never learned more from the Anarch because he entered Torpor and soon thereafter died, but the Ghoul did follow up on the story. Much to his delight he found not just a sleeping Elder, but a Methuselah in

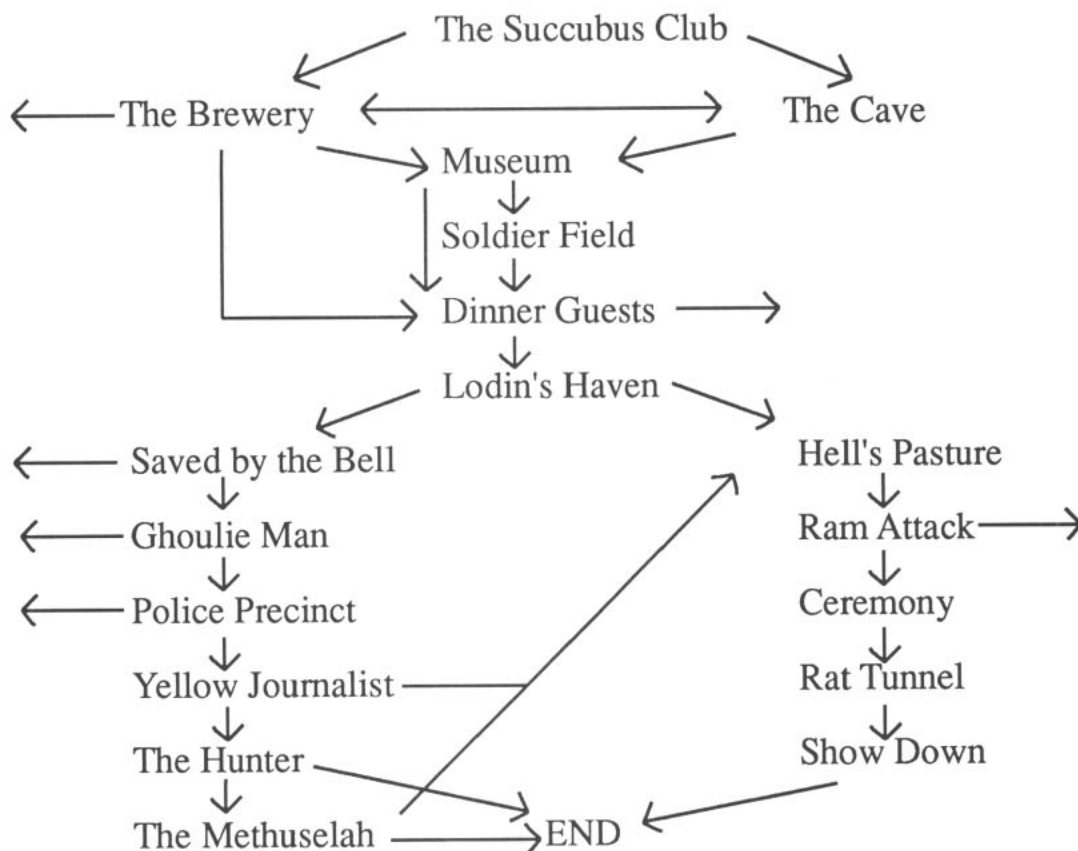
Torpor. Roarke gathered up the body and returned with it to his home. With Blood this powerful, Roarke embarked upon his plan for revenge. But while he thought he was using the Ancient, it was the Ancient who was in fact using him.

Over the next half-decade, Roarke took time to build his base of power and master the abilities that the new Blood opened up to him. With a cult of followers, a fall-back Haven in the middle of the woods, and vast powers, Roarke was ready. On New Year's Eve, he entered the Haven of Lodin and kidnapped the sleeping Prince. Taking him to the forest hideout, Roarke began to use him as a new source of Blood.

Of course, this is only one aspect of the truth, for Roarke may only be the pawn of greater powers.

Beyond describing Roarke's actions, it is difficult to fully explain all that is going on in this story, without describing the entire Chicago Setting, but suffice it to say that that motives of all the primary protagonists in this story have their origin in the great war between the two Methuselchs who control this city.

Story Map



Story Map

The story (as it begins in this supplement) must start at the Succubus club — to have anything happen at all, you must get the characters there the night after the New Year's celebration. From this point, the story can go in nearly any direction, though we provide for only a few alternate directions. If the story ranges too far from the basic plot we have presented here, you are on your own. Only if you are not comfortable with off the cuff stories should you prevent your players from directing the story in awkward directions.

It is not likely that your players will explore every scene described in this supplement, nor should you feel the need to play out every single event. What the players do should indicate what path the characters take through the story, and thus what scenes are played out. If the story ends and the players have skipped over half of the scenes we have described, feel free to use those ideas elsewhere in another story. If you are stuck for something to do, just adapt one of those scenes to the situation at hand.

What follows is a story map, an outline of the nineteen scenes and the way in which they relate to one another. The arrows represent which scenes can follow which scenes, which is of course determined by what the characters do and say during that scene. In numerous instances, you will see an arrow pointing away to nowhere; this indicates that during that scene

it is quite possible that the story could lead in a direction not covered by this supplement. If you do not wish this to happen, you will have to be particularly careful during that scene.

Secondary Story

The publishers at White Wolf also felt that this first story would be an excellent time to introduce players of **Vampire** to some of the Advanced Storytelling techniques described in **Vampire**. In this story, a provision has been made to tell a second story in conjunction with the first. The Secondary Story in this supplement is a type of Flashback (see **Vampire**). More specifically, it is a Villain's Flashback, which means that the characters will assume the roles of characters in the life of the villain of the story, Roarke. In fact, one of the players will even become Roarke!

The use of the Villain's Flashback is completely optional, but we recommend it if you are interested in capturing the most of the storytelling power of the setting in **Vampire**. If you are new to storytelling games, or even roleplaying games, you may feel that your players will be confused by constantly switching roles, but don't give up on the idea of using the Flashback until you give your players a chance to try it out. It can be an extraordinary experience, don't pass it by out of trepidation.

CHAPTER ONE: BAPTISM BY FIRE

This chapter has already been described in the Storytelling chapter of the **Vampire** storytelling game, see page 245. This chapter concerns a party that the Prince of Gary, Modius, is hosting on New Year's Eve and all the bizarre events which occur during that night. They range from chasing Sullivan Dane (a witch-hunter) to sharing an Embrace with Modius's beautiful, mute Neonate. How-

ever, the night ends with the characters charged with delivering a letter to the Prince of Chicago. In order for this story to have its full depth and for its plot to be sensible, you should begin with this chapter or with an equivalent story created by you which can impel and motivate the characters and players in the same manner.

Forasmuch as it hath pleased Almighty God of his great mercy to take unto himself the soul of our dear brother here departed, we therefore commit his body to the ground; earth to earth, ashes to ashes, dust to dust...

— Prayer Book, *Interment*

CHAPTER TWO: SUCH TANGLED WEBS

This chapter concerns the search for Lodin, requiring that the characters have a burning desire to find Lodin, the Prince of Chicago. The reasons for this can be nearly anything, but if you started this story with the "Baptism by Fire" story included in **Vampire**, the path is already marked for you. Everything else in this story is written from the standpoint that the characters were asked or coerced by Modius, the Prince of Gary, to go to Chicago to deliver a letter to Lodin (as well as to present themselves to him for acceptance into the community of Kindred). If that is not the case and the characters are in Chicago for other reasons, then you will have to modify Scenes and dialogue to make everything work out.

Scene One: *The Succubus Club*

Plot

The characters leave Modius' party and return to their Havens for the remainder of the night. Some may wish to spend that time in search of blood. Modius makes it clear, however, that they must leave for Chicago at the crack of night the next evening. When they awake, the characters must meet at some spot and travel to Chicago. It's likely they'll ride in a vehicle owned by one of them. If not, then you may allow them to use the 44' Bentley owned by Modius — a very old limo (one of those with an open cab for the chauffeur). The trip to Chicago will be marked only by a desolate view of the Wastelands and will not take much longer than 25 minutes.

If they have not already considered it, it will likely dawn on one of the characters that they have no idea where the Prince of Chicago dwells or even how to contact him. The only information they have is that the Succubus Club is where some of the Kindred of Chicago "hang out." All of the Lake Shore Kindred have either visited or at least heard of the Succubus Club, an establishment rumored to be owned by a Vampire. Wise characters will look for Kindred at locales in Chicago they are known to haunt.

Thus, the characters find themselves in a hostile city with only the barest clue on how to proceed. The bulk of this scene involves the characters' interaction with two different

Radio Trivia

If you feel that the players need some incident to jump-start their roleplaying, then you can play this out on the car ride. As the players drive towards Chicago, the radio is on and it is time for the Six O'clock Trivia.

If you really want to do it right, take five minutes sometime prior to playing and tape a short segment in your best Disk Jockey voice (or tape a real trivia contest off of the radio). Give a final traffic report, announce that Trivia is coming up soon, play a song, and finally get to the Trivia.

The question can be anything you desire, but an example is provided below. The idea is to make the trivia question forbode peril and in some way reflect upon the theme or mood of the story.

Sample question: Well folks, here's the question of the day. For \$100, who was the director of the FBI who authorized the illegal surveillance of Martin Luther King?

Answer: J. Edgar Hoover.

Any player who actually knows the answer can just shout it out and rib his fellow characters about winning the radio contest. Otherwise, have players roll Wits + Acting. The character with the most successes shouts the answer out first, though any who succeed can claim that they knew the answer as well. If there is a tie for most successes, the characters shout the answer simultaneously and can argue for several minutes about who said it first.

(Here's another one, if nobody knew the answer to the first one. Question: "On Her Majesty's Secret Service" had a new actor cast as Bond. Now, for \$100, who is this Australian actor? Answer: George Lazenby.)

Vampires: one a member of the establishment, "Sir," and the other an Anarch, "Gengis." The characters must decide which faction they will side with in the dispute they are involved in, and thus decide what route they will take through the story. It is possible that they will befriend both characters and thus be able to interact with both factions.

No matter what, the characters should be able to eventually find either Sir or Gengis — if need be, one or the other can be found nearly anywhere in the city. If the characters strike out in unrealistic directions, the meeting will be delayed until they get their act together. If they follow either Vampire, he will

lead them to the Succubus Club. Alternately, characters with a high Auspex score may simply “search” for Kindred by expanding their awareness.

Setting

The location of this Scene is somewhat open-ended, as the characters may decide to go nearly anywhere in Chicago. We assume that the characters will be going to the Succubus Club. If they go elsewhere, you are on your own, but you can probably adapt the events of this Scene to fit the new situation. They may meet Sir or Gengis nearly anywhere, so describe the alley or deserted street where the encounter takes place as you desire.

The Succubus Club is a very exotic setting; it is known as one of the trendiest but weirdest clubs in Chicago. Imagine a large, trendy dance club located in an old brick warehouse, stylish but somewhat brooding. Though it has been completely refurbished, some of the wooden beams and brick work on the inside have been retained. There are a number of different balconies on all sides, a maze, a huge central bar, an on-site art gallery, a number of side bars, three hanging dance floors, and a VIP lounge. This is the sort of place where The Cure, Velvet Underground, and Laurie Anderson is played, and where the predominant style is black-dyed hair and black clothing, contrasted with pale skin. Some Punks and Yuppies also hang out here, especially those who like to be part of the “Art scene.”

This evening, the club is practically empty. After all, the parties were the night before (New Year’s Eve); only the hard core clubbers are out tonight. The dance floor is filled with only a dozen people gyrating to wild music. You should play some sort of progressive rock at this point. It should be something that’s moody but still somewhat danceable; The Cure, R.E.M., or even XTC would be good.

Slam dancing on the dance floor is Gengis, along with his gang of three mortal friends. All of them are dressed in outlandish costumes, mostly black leather and studs. They are tangling wildly with another in the center of the dance floor, dancing far too fanatically for the pace of the music, and pushing aside the others who are out on the floor. They are clearly out of place, but they don’t really seem to care.

Surrounding the central dance floor are a number of booths and tables; only a few are filled. All of the central tables are empty. In one of the wall-side booths is a party of four men apparently enjoying themselves quite a bit. Three of them are lawyers out for a night on the town and still dressed in their suits. The fourth, dressed somewhat differently, is Sir. He has been paying for as many drinks as his mortal friends desire. The drunk men hardly notice what’s going on. Sir will not react well to a large group of Kindred and if confronted openly, this feeling of being threatened may translate into not helping them at all. Most Kindred take the Masquerade very seriously, and since this is Sir’s hang-out, he feels especially protective.

Dialogue

Communication with either Sir or Gengis is the main purpose of this scene. The characters must at some point engage either or both of them in conversation. Each character is described below, as are their likely interactions with the player characters. Keep in mind, however, that neither of them like the other. Both of them come to the Succubus Club often, and their conflicts have been growing sharper and sharper; among the Kindred, they are the only two present this night. Sir almost considers the club his private Domain, while Gengis believes it to be the proper hang-out for the Anarchs. Though the other Anarchs aren’t here tonight, he still believes it to be their “turf” and he hopes to drive Sir off of it. When the characters come in and begin to talk to one of them, the other will soon come over. Unless their antagonism can somehow be mitigated, it could escalate into a full fledged fight, even a break in the Masquerade, for which, of course, the characters would be blamed.

Though Gengis is in the midst of his dancing, he is still extremely cognizant of whatever else is happening in the Club. His high Auspex is a great assistance. If the characters stand near the dance floor, he will notice them, and after a time will come over to speak with the “brothers.” Gengis has never seen them before, so he is curious as to their origin. He assumes that they are Anarchs, unless they are dressed very conservatively.

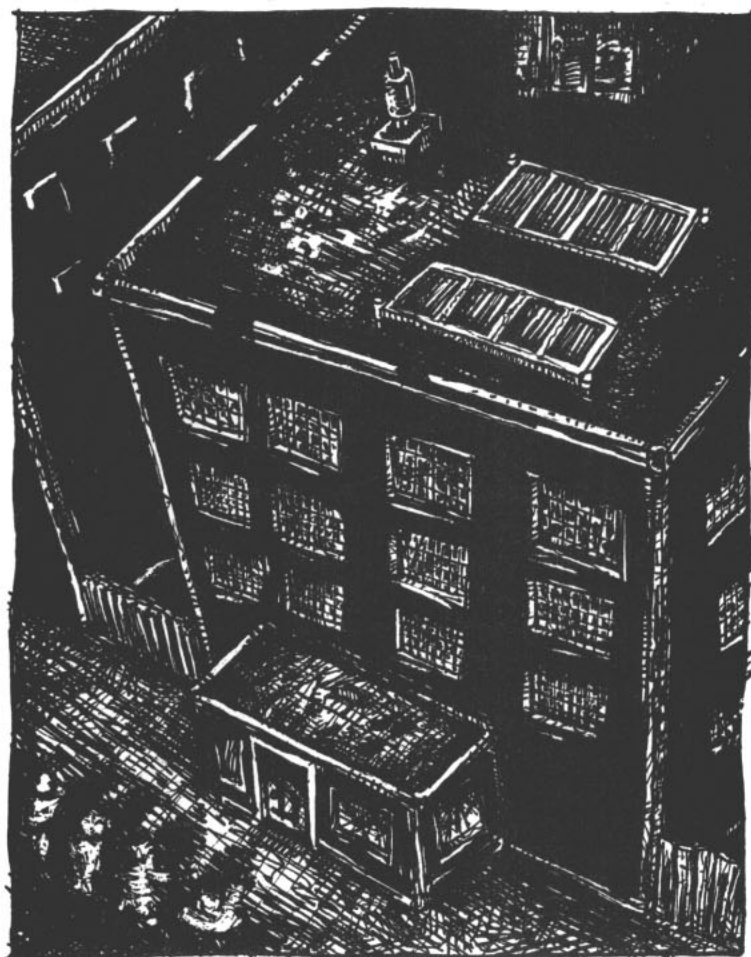
After talking with the characters for a time, he will try to convince them to come to a meeting held latter on, a meeting of the Anarchs. He will act very conspiratorially, bringing one character over to the side where no one else can hear. Gengis will begin by getting them to promise “not to tell anyone else” about what he is going to tell them, especially not “that conceited piece of admiralty slime.” Unless the characters promise, he will not tell them anything else. What he does tell them seems to suggest that the Anarchs are having a clandestine meeting, so as to organize against the Elders. Gengis mentions an Elder, named Ballard, whom he calls “the bully-boy of Broadway,” as well as an Ancilla he calls “a bastard who calls himself Sheriff.” Whatever he says to the characters will in general be very confiding. If asked about why the Anarchs want to rebel, he spouts off some angry complaints about not being able to create Neonates, Anarchs getting knocked off, and the Elders pushing their weight around.

In the end, Gengis tells them that the meeting is held in the Brewery on North Clark. He explains how you have to use the fire-escape on the building next door, a restaurant called Daley’s, and then jump from that roof to the roof of the brewery. He assures the characters that they will be welcome, and can get the “inside track” on what is going on in the city. “You won’t make it without us.” The meeting is at 3 a.m. and he offers to guide them there, if they hang around the Succubus Club for a while. He can possibly be convinced to accompany them to The Cave (see below).

The characters will immediately notice Sir if they wander around the Club, simply because his clothing is so incongruous. If they look at him directly, he will stare back, and after a time will motion one of them to come over to his booth. Sir will not feel comfortable if surrounded by a large group of Kindred, even in a public place like the Succubus Club. Therefore, Sir will push one of the drunk men out of his booth and onto the floor to make room for one character to sit next to him and talk. Sir would prefer this character to be female.

Sir will prove to be a very helpful person, though he is slightly intoxicated and even more egotistical than normal at the moment and characters will have to be patient when dealing with him. He will offer his new companion the opportunity to indulge in the delicious, inebriating blood of the men at the booth. Eventually, though, he will settle down to answering the character's questions as best he can.

Once he discovers that the Neonates desire to meet Lodin, Sir laughs and says, "Nobody gets to meet Lodin, he never sees anyone anymore. In fact, no one has seen him in a year." This is not true, but Sir believes it. If the characters ask more he simply says, "You've got to see Neally, then he'll talk to Lodin for you."



Because of his carousing, Sir is far out of the power structure of the city — though his age would indicate otherwise — and he doesn't really care. This means, of course, that he will be unable to give the characters any solid information. Though an Elder technically, he is about as "in the know" as any Anarch. In the end, he is only capable of directing the characters to a hotbed of information he does know about — a hole-in-the-wall club called The Cave. He can provide directions and will tell them to, "Ask for Horace, speak to him and he'll tell you how to get in touch with Neally."

Drama

In a place often rowdy with revelers like the Succubus Club, there are any number of opportunities for drama. A young man may feel that a character is eyeing his girl-friend just a little too much, there might be a dance contest that could be easily won by a Vampire (though not so easily if Gengis takes part), or perhaps obviously under-aged characters are carded and have to sly their way past the bouncer.

The drama could even extend to the talk with Sir. Consider this — a group of drunk fraternity brothers in an adjacent booth have been watching Sir for the last hour or so. They have little tolerance for cultural and social ideas other than what they consider the norm, so they are disgusted every time he sees Sir "kiss" one of the other men at the Vampire's booth. Of course, Sir is drinking blood, but the brothers do not consider that a possibility.

They are content to fume and talk angrily among themselves about the situation, but when an attractive woman (the player character intent on questioning him) sits down next to Sir, one of them loses his handle and tries to rescue the poor woman from the Kindred's clutches.

The characters could easily get thrown out of the Club by a bouncer, or at least the bouncers might try to do so. The fracas with the brothers could easily wash over the whole Club, engulfing many in the violence. If the characters use any of their powers, and do so in an obvious manner, Sir will take notice and report it to the Elders. The characters will answer for breaking the Masquerade later.

Characters

Only two Characters of import are likely to be met during this Scene. If both Sir and Gengis are scared off by the characters, then some new Kindred will have to be located to tip the characters to The Cave or the Brewery. One possibility is "Peaches" Dorsett. Peaches is described fully in *Chicago by Night*, but for now accept that she is one mean gal. Her small stature won't scare many, but her quickness and high Celerity will. Her boss is Ballard and he will use her to find out as much as he can about the characters.

Sir Henry Johnson

Apparent Age: 33 (Born: 1825)

The Embrace: 1858

Generation: Tenth

Clan: Toreador

Description: Sir Henry is a fairly large, dark-complected man, and while there is an air of dignity about him, it's painfully obvious that he over-indulges in almost all areas of his life. Only rarely is he not flushed red with an overfill of blood.

Demeanor: Cavalier

Nature: Bon Vivant

Notes: In his day, Sir Henry Johnson was an enterprising and highly-decorated English naval captain, but in recent years, he has given in completely to his Nature. Only now truly certain that he is indeed immortal, Sir, as he asks others to address him, feels that there is little reason to maintain the charade of his Demeanor. Because of what he once was, he instinctively sides with the Elders in the conflict that divides the city. Sir's only problem is that he has a tendency to become sloppy in his feeding and living habits. While he has yet to do anything to draw extreme attention to himself, Ballard is familiar enough with Sir to know that he has done wrong. Using this information, he has persuaded Sir to send the characters to Horace at The Cave.

Roleplaying Tips: Speak with a nasal tone when you first speak with someone, but unless you can do it well, skip the British accent. Keep your back straight, your manner forceful, and do nothing that would endanger your honor — but every once in a while, wobble a little bit from the alcohol you have imbibed, and let the players see a glimpse of your degeneration just before the Scene ends.



Gengis

Apparent Age: 19 (Born: 1948)

The Embrace: 1967

Generation: Twelfth

Clan: Brujah

Description: With a shaved head, a dagger tattoo just above his right ear, and a safety pin in his nose, it is readily apparent that he is out in left field.

Demeanor: Visionary

Nature: Conformist

Notes: Gengis is one of the biggest supporters of the Anarchs — he rebels impulsively and reflexively. Created in the late sixties, he was one of the first punks and has never given up that style of appearance. Gengis hates Elders and is staunchly pro-Anarch. There is nothing he likes better than a good fight.

VAMPIRE™			
Sir			
Attributes			
Physical		Social	
Strength	●●●●●	Charisma	●●●●●
Dexterity	●●●●●	Manipulation	●●●●●
Stamina	●●●●●	Appearance	●●●●●
Mental		Wits	
Perception	●●●●●	Intelligence	●●●●●
Abilities			
Talents		Skills	
Acting	●●●●●	Animal Ken	●●●●●
Alertness	●●●●●	Drive	●●●●●
Athletics	●●●●●	Etiquette	●●●●●
Brawl	●●●●●	Firearms	●●●●●
Dodge	●●●●●	Melee	●●●●●
Empathy	●●●●●	Music	●●●●●
Intimidation	●●●●●	Repair	●●●●●
Leadership	●●●●●	Security	●●●●●
Streetwise	●●●●●	Stealth	●●●●●
Subterfuge	●●●●●	Survival	●●●●●
Knowledge		Advantages	
Bureaucracy	●●●●●	Disciplines	●●●●●
Computer	●●●●●	Backgrounds	●●●●●
Finance	●●●●●	Virtues	●●●●●
Investigation	●●●●●	Conscience	●●●●●
Law	●●●●●	Self-Control	●●●●●
Linguistics	●●●●●	Courage	●●●●●
Medicine	●●●●●	Other Traits	
Occult	●●●●●	●●●●●●●●●●	
Politics	●●●●●	Humanity	
Science	●●●●●	●●●●●●●●●●	
Disadvantages		Willpower	
●●●●●		●●●●●●●●●●	
Combat		Blood Pool	
Weapon	Difficulty	●●●●●●●●●●	
		Experience	
		●●●●●●●●●●	

Attributes: 7/5/3 Abilities: 13/9/5 Disciplines: 3 Backgrounds: 5 Virtues: 10 Freebie Points: 15 (7/5/2/1)



He has not yet recognized his own immortality, but is little concerned with his own safety. Though he would never admit it, not even to himself, he is very much a conformist (though to punk and Anarch values) and always wants to follow the group. If he thinks of the characters as being "cool," he will want to follow and emulate them, and after a time will seek guidance and advice from the person whom he considers to be the leader. If a character comes across as a powerful leader, Gengis will instantly and naturally fall into his or her orbit.

Roleplaying Tips: Slowly nod your head whenever you are in character and narrow your eyes. Speak forcefully, but never directly about the subject at hand.

Scene Two: Magic at The Cave

Plot

Following the advice and directions of Sir, the characters locate and enter The Cave. At first, they do not locate any other Kindred, but after interacting with the bartender and patrons, the characters soon learn that Horace, the owner, is in the back "taking care of business."

In the time between the characters' arrival at The Cave and the time they are admitted to see the owner, Horace calls Neally (one of the Prince's Neonates) and lets him know that the Gary Neonates have arrived, while the bartender, Fred, delays the characters. Neally has told Horace to call when the Neonates arrive at the bar and has told him to send them to the Natural History Museum so that they can meet with "Lodin." When the characters go back to see Horace, they may become involved in a bet, the nature of which is discussed below.

Setting

The Cave is not a very hospitable place and it is certainly nowhere near as popular or frequented as modern clubs like the Succubus Club. Though in the downtown area of Chicago with a street-front entrance, The Cave is a bar for blue-collar types and is a favorite hangout for construction workers. It is normally quite empty except for a few regulars, and that's just how the owner likes it. The Cave is not a money maker for Horace — it serves as a cover.

No other clubs or bars are near The Cave, so the entrance is dingy and dirty; the flickering neon sign is easily overlooked. The "street-front" property of The Cave is no more than this one door, behind which is a long, dark hallway that leads to the bar proper. A heavily barred electronics store takes up most of the front of this building. The hallway is sparsely

VAMPIRE™			
Gengis			
Attributes			
Physical		Social	
Strength	●●●●●	Charisma	●●●●●
Dexterity	●●●●●	Manipulation	●●●●●
Stamina	●●●●●	Appearance	●●●●●
		Mental	
		Perception	●●●●●
		Intelligence	●●●●●
		Wits	●●●●●
Abilities			
Talents		Skills	
Acting	●●●●●	Animal Ken	●●●●●
Alertness	●●●●●	Drive	●●●●●
Athletics	●●●●●	Etiquette	●●●●●
Brawl	●●●●●	Firearms	●●●●●
Dodge	●●●●●	Melee	●●●●●
Empathy	●●●●●	Music	●●●●●
Intimidation	●●●●●	Repair	●●●●●
Leadership	●●●●●	Security	●●●●●
Streetwise	●●●●●	Stealth	●●●●●
Subterfuge	●●●●●	Survival	●●●●●
		Knowledge	
		Bureaucracy	●●●●●
		Computer	●●●●●
		Finance	●●●●●
		Investigation	●●●●●
		Law	●●●●●
		Linguistics	●●●●●
		Medicine	●●●●●
		Occult	●●●●●
		Politics	●●●●●
		Science	●●●●●
Advantages			
Disciplines		Backgrounds	
Celerity	●●●●●	Allies	●●●●●
Presence	●●●●●	Herd	●●●●●
Presence	●●●●●	Resources	●●●●●
	●●●●●		●●●●●
	●●●●●		●●●●●
		Virtues	
		Conscience	●●●●●
		Self-Control	●●●●●
		Courage	●●●●●
Other Traits			
●●●●●		Humanity	
●●●●●		●●●●●●●●●●	
●●●●●		Willpower	
●●●●●		●●●●●●●●●●	
●●●●●		□□□□□□□□	
Combat		Blood Pool	
Weapon	Difficulty Damage	●●●●●●●●●●	
		□	
		Experience	
		□	

Attributes: 7/5/3 Abilities: 13/9/5 Disciplines: 3 Backgrounds: 5 Virtues: 10 Freebie Points: 15 (7/5/2/1)

decorated, but what it does display is very interesting. Every couple of feet, on both sides of the fifteen foot hallway, hangs an antique door knocker. There are several lions and grotesque gargoyles, but also some very exotic ones, such as mermaids.

At the end of the hall is a swinging door with a squeaky hinge. Behind the door is the single, dingy room that makes up the bar area. Roughly circular, the room is damp, dark and the ceiling is crisscrossed with metal beams. The floor is bare concrete. It honestly looks and feels like the interior of a cave.

A couple of high-backed wooden booths are along one wall, but the majority of the seating is at tables. The bar along the near wall is small but well-stocked. The two bartenders, Fred and Maureen, are a study in opposites. Fred is a large, burly man with a few gray hairs, while Maureen is a buxom beauty in her later thirties. She's feisty, while he's calm with a deadpan voice.

A couple of the tables will be full at almost all hours, any night. In groups of two or three, the customers enjoy the quiet atmosphere and the chance to get out of the house and hang out with their friends. While these men are not Kindred, their auras are generally white, so characters may confuse them for Vampires at first.

Any macho-type characters will be offered a seat at one of the tables. Intellectuals or "whimps" will be ignored in hopes that the offending person will depart. The men are courteous to women, especially pretty ones, and will buy them drinks to get them to stay in the bar just so that they can continue to ogle them. They flirt with Maureen, but leave her alone if any other women are in the bar.

On one of the tables lies a copy of a rag newspaper called the "Tell it All" (a lot like the Weekly World News). Just mention this to the players, but don't go into any detail. Having this newspaper here is just a thematic setup for the discovery of the front page clipping in Scene Ten. This issue has the same story — "Bloodless Animal Man Seized By Police" (see page 40 for a copy of it).

There are a couple of doors in the room other than the entrance. One leads to the sole bathroom (no separation of the sexes here), while the other opens to another hallway. There are three other doors here. One leads to the owner's office where there is little of interest. The other side room is the supply room. Cases of soda, piles of napkins and the like are in here.

The door at the end of the hallway opens to a large, nearly empty stock room. Normally, this is where Horace holds his secret meetings, but when the characters arrive, the large table has been pushed aside to make room for Horace's fun (see *Drama*). The room also contains a large, iron-bound trunk, a bookcase with reference manuals like encyclopedias, a small refrigerator/freezer and a microwave oven.

Dialogue

There are a couple of different people the characters can speak with here. Any conversation with the customers



should be idle small-talk, though if they have been confused for Vampires, then you might decide to make the exchanges very cryptic.

Maureen is not too interested in talking, though she will take time out to flirt with anyone that the regulars don't like — it's her way of getting back at them. A very dignified or reserved character is the best subject for her attention; she loves a challenge. However, Fred's the one the characters really need to chat with. Unlike the other mortals in The Cave, he knows about the secret life of his boss, that he is a Vampire. Fred doesn't know much about Kindred intrigue, though, and will assume that the characters are Anarchs on the run in Chicago. Once he realizes they are Vampires, he presses a secret button to let Horace know they have arrived. He'll try to delay the characters for a while, giving Horace time to make the phone call to Ballard, but he will eventually point the characters down the hallway. If the characters get out of hand or they begin to pester him, Fred will relent immediately. He will not lead them; he'll just say to go to the end of the hallway. Incidentally, Fred is too Vampire-wily to be easily tricked into looking into someone's eyes to be Dominated. In fact, if any character tries something like that on him, Fred will protest, "You better think twice Anarch. Horace wouldn't appreciate it."

The majority of communication in this Scene takes place with Horace and his guests in the rear room of The Cave. After the excitement has passed in the room (see *Drama*), Horace will gladly talk to the characters about the Prince and how they



can find him. He will refuse to talk business until the fun is over, wishing to give Ballard time to decide what to do.

Although it's pretty obvious to one as politically acute as Horace, the Vampire will attempt to verify that the characters are indeed from Gary. He will talk to them a little about how dangerous it is for them to be in Chicago without protection. If they show him the letter from Modius, Horace will only laugh and say, "Do you think his word carries any weight here?"

However, Horace explains that he'll get in touch with Prince Lodin and see what he can do. He'll usher them into his office and call Neally once again. After consulting with Neally, Horace passes the phone over to one of the characters. They speak with Neally who identifies himself as Lodin, and tells them to meet him at the Field Museum of Natural History at 3 a.m. He says "Just tell the guard that you have come to see me and he'll let you in."

Horace advises that they lay low for a while, but that the Prince will not wait long, so they had better be on time.

When the characters first meet Tyrus or any of the other bikers, they may assume that they are Anarchs. However, after speaking with them for a time, it should be obvious that the bikers support Lodin and hold fairly conservative views. If the

characters appear to be Anarchs, the bikers will be very dismissive and patronizing, sharing little jokes about the "posers."

Drama

If played correctly, the drama in this Scene will catch the attention of the players very quickly. It will make them realize that they are in an exotic world where bizarre things beyond their ken and control can occur.

Hopefully, the characters are more than a little annoyed by the time Fred gives the go-ahead for them to go back and see Horace (and remember that Fred does not accompany them back). The door to Horace's meeting room is not locked, so one of the characters might storm in even before Fred tells them. The sight that greets such anxious characters is very unsettling.

The room is filled with a group of very tough looking bikers, all of them Undead. They do not notice the characters who have come in — they are far more interested in something else. In the middle of the floor are two other Vampires, Horace and Ehrich (see below). Ehrich is lying prone and Horace is on his knees. Just as the door swings open, Horace pounds a wooden stake through Ehrich's heart. Ehrich convulses, spits a little blood, but then becomes motionless.

When Tyrus notices the intruders, he quickly turns to force them out, closing the door behind them. However, Horace calls after the characters and asks Tyrus to let them back in.

With the large wooden mallet in hand, Horace stands over the prone Ehrich. He apologizes for starting without his "other guests," and will offer them a chance to involve themselves in the wager. The bet is as follows: Ehrich contends that he can escape from the steel banded trunk at the far end of the room in less than two minutes **despite having a stake through his heart**. Horace says he knows it's preposterous since Vampires cannot move once they have been staked. Tyrus and the bikers are the ones who brought Ehrich here and they all want to bet on him.

The characters may wish to become involved — they may wager either way, though if they decide to put their money or mouth behind Ehrich, one or two of the players may notice Horace's grimace. Betting against this Vampire is not the way to impress him or get him on your side. He has no recourse if a loser refuses to abide by the bet, but Horace will refuse to talk with the Prince as discussed in *Dialogue* above until all obligations have been met. The bikers will reluctantly give odds of 3-1 on Ehrich if pressed and will take any combined bet of up to \$5,000.

Once all wagers have been made, Ehrich will be dragged into the trunk, which is then padlocked. The characters may inspect Horace's placement of the stake if they wish, though they will find it is dead center through the heart. Tyrus

A black and white line drawing of a man's head and shoulders, facing right. The man has short, wavy hair and is wearing a patterned garment. The drawing is signed 'MCNXC1-V' in the bottom right corner.

The three characters at The Cave and the biker gang are the only Kindred of this Scene.

Roleplaying Tips: Be smooth and slick in your words and body language and never let yourself be surprised by anything.

Ashes to Ashes



Ehrich Weiss (Harry Houdini)

Apparent Age: 52 (Born: April 6, 1874)

The Embrace: 1926

Generation: Eleventh

Clan: Tremere

Description: Ehrich was very fit and muscular as a mortal, and his physical prowess has been greatly enhanced since his Embrace. Short and stocky, Weiss is a bundle of musculature who also has phenomenal agility and stamina. His short, dark hair is wavy and beginning to grey.

Demeanor: Survivor

Nature: Trickster

Notes: The greatest escape artist of all time lives on as a Vampire. Even for a Tremere, Weiss (he now prefers to go by his original name) has strange powers. He hasn't told anyone exactly how he performs the amazing stake trick, so many believe it is just that — a trick. During the height of his career, Weiss was approached by a slightly off-center Tremere Vampire who felt certain that Weiss was imbued with great magical powers. In order to alleviate problems that would be caused by his sudden disappearance, Weiss decided to fake his death after accepting the Tremere's offer of everlasting life.

Roleplaying Tips: Always keep a straight face, though sometimes you will flash a quick grin.

Tyrus

Apparent Age: 42 (Born: 1620)

The Embrace: 1662

Generation: Seventh

Clan: Gangrel

Description: Tyrus is a heavy built, unattractive and very hairy man, covered with tattoos. His slightly misshapen head gives him a baneful, malevolent appearance. Possessing a dark humor and a willingness to heighten his aura of evil, he wears black leather and a horned helmet

Demeanor: Bravo

Nature: Director

Notes: Tyrus was one of the first Vampires made in Britain's American colonies. Created in the wilderness of Maryland in 1662 because of his essentially wild nature, he has since roamed across the continent, making his home wherever he pleases. He fell in love with motorcycles and the freedom they represent shortly after they were introduced, and recently began making more Gangrel in order to complement what he believed a biker gang should be.

VAMPIRE™			
Erich Weiss			
Attributes			
Physical		Mental	
Strength	●●●●●	Perception	●●●●●
Dexterity	●●●●●	Intelligence	●●●●●
Stamina	●●●●●	Wits	●●●●●
Social		Abilities	
Charisma	●●●●●	Talents	
Manipulation	●●●●●	Acting	
Appearance	●●●●●	Alertness	
		Athletics	
		Brawl	
		Dodge	
		Empathy	
		Intimidation	
		Leadership	
		Streetwise	
		Subterfuge	
		Skills	
		Animal Ken	
		Drive	
		Etiquette	
		Firearms	
		Melee	
		Music	
		Repair	
		Security	
		Stealth	
		Survival	
		Knowledge	
		Bureaucracy	
		Computer	
		Finance	
		Investigation	
		Law	
		Linguistics	
		Medicine	
		Occult	
		Politics	
		Science	
Advantages			
Disciplines		Backgrounds	
Auspex	●●●●●	Contacts	●●●●●
Dominance	●●●●●	Allies	●●●●●
Thaumaturgy	●●●●●	Mentor	●●●●●
1. Mind	●●●●●	Status	●●●●●
2. Flames	●●●●●		●●●●●
Other Traits		Virtues	
●●●●●		Conscience	
●●●●●		Self-Control	
●●●●●		Courage	
●●●●●			
Combat		Health	
Weapon	Difficulty Damage	Bruised	
		Hurt	
		Injured	
		Wounded	
		Mauled	
		Crippled	
		Incapacitated	
Blood Pool		Experience	
●●●●●			

Attributes: 7/5/3 Abilities: 13/9/5 Disciplines: 3 Backgrounds: 5 Virtues: 10 Freebie Points: 15 (7/5/2/1)

Roleplaying Tips: Threaten and bully. Use your intimidation all the time, not always simply to get results, but simply out of habit.



Scene Three: The Brewery

This Scene is almost exactly like the example of play, found on page 159 of the Drama Chapter in **Vampire**. The characters arrive at the abandoned brewery and meet a number of different Anarchs there. However, they are also surprised to find that Juggler is the one who called the meeting, and is speaking (Juggler is a character whom they met at Modius' party, and is described in the Chronicle Chapter of **Vampire**, page 217). Part of the way through the meeting, they are interrupted by a Vampire calling himself "Sheriff," who tells them all to leave. He and his men have spread gasoline on the roof so that if any trouble starts, they can light it up and destroy the building and all the Vampires in it. Sheriff is so certain of their cowardice that he is willing to risk being trapped inside the inferno himself (he also considers it worth the risk if he can impress Ballard who is waiting in the restaurant next door).

By this point in the story, the Venture of Chicago know that Lodin is missing and Ballard has learned that the characters are in town (Sir contacted him immediately after they left the Succubus Club). In his mind, this is all very suspicious (Ballard has long hated Modius) and he has taken it into his own hands to find out if the Anarchs are behind the missing Lodin. Even though he realizes that they might not be guilty (and you must decide what he comes to believe), he takes this as a chance to eliminate a number of the Anarchs. Lodin has long held him back from such inflammatory actions, but now that his boss is gone, Ballard feels free to employ his own “solutions.” The night of chaos is about to begin, open war has once again come to Chicago.

VAMPIRE™

Tyrus

Physical

Strength.....●●●●●

Dexterity.....●●●●●

Stamina.....●●●●●

Social

Charisma.....●●●●●

Manipulation.....●●●●●

Appearance.....●●●●●

Mental

Perception.....●●●●●

Intelligence.....●●●●●

Wits.....●●●●●

Talents

Acting.....●●●●●

Alertness.....●●●●●

Athletics.....●●●●●

Brawl.....●●●●●

Dodge.....●●●●●

Empathy.....●●●●●

Intimidation.....●●●●●

Leadership.....●●●●●

Streetwise.....●●●●●

Subterfuge.....●●●●●

Skills

Animal Ken.....●●●●●

Drive.....●●●●●

Etiquette.....●●●●●

Firearms.....●●●●●

Melee.....●●●●●

Music.....●●●●●

Repair.....●●●●●

Security.....●●●●●

Stealth ~~Woodlands~~.....●●●●●

Survival ~~Woodlands~~.....●●●●●

Knowledge

Bureaucracy.....●●●●●

Computer.....●●●●●

Finance.....●●●●●

Investigation.....●●●●●

Law.....●●●●●

Linguistics.....●●●●●

Medicine.....●●●●●

Occult.....●●●●●

Politics.....●●●●●

Science.....●●●●●

Disciplines

~~Animalism~~.....●●●●●

~~Celerity~~.....●●●●●

~~Empathy~~.....●●●●●

~~Presence~~.....●●●●●

~~Telepathy~~.....●●●●●

Backgrounds

~~Contacts~~.....●●●●●

~~Fame~~.....●●●●●

~~Status~~.....●●●●●

.....●●●●●

.....●●●●●

Virtues

Conscience.....●●●●●

Self-Control.....●●●●●

Courage.....●●●●●

Other Traits

~~History~~.....●●●●●

.....●●●●●

.....●●●●●

.....●●●●●

.....●●●●●

Humanity

●●●●●○○○○○

Health

Bruised ☐

Hurt -1 ☐

Injured -2 ☐

Wounded -3 ☐

Mauled -4 ☐

Crippled -5 ☐

Incapacitated ☐

Combat

Weapon	Difficulty/Damage

Blood Pool

●●●●●○○○○○

Experience

Attributes: 7/5/3 Abilities: 13/9/5 Disciplines: 3 Backgrounds: 5 Virtues: 10 Freebie Points: 15 (7/5/21)

If the players are too familiar with this Scene (as it is described in the **Vampire** rulebook), be sure and change it enough so there is enough suspense and new territory to explore. Use their familiarity against them by changing the plot enough to shock and surprise them.

Setting

The brewery is an abandoned building, oddly out of place in an otherwise fairly well kept inner-city neighborhood. It is three stories high, made of brick and is very run down. The only entrance available is on the roof — all the windows are bricked up, and all the other doors are heavily chained and boarded up. Inside is a maze of rafters, open ladders and brewing equipment. The third story is all empty, having once been the offices of the brewery; the dust is inches thick in some spots. The second story doesn't really exist, for it is really an extension of the first floor, with pipes and the upper reaches of the vats extending up into it. The first story has only one large open area, and that is surrounded by three enormous wooden vats. It is here that the meeting is taking place.

By the time the characters arrive, a number of Vampires have already congregated. Some are on the floor sitting on old wooden kegs or hand carts, but most are hanging from the rafters or crouched on top of the vats, looking down on the proceedings. There are only twelve Anarchs here, but in the shadows, it may seem like many more. A delicate looking boy is playing a guitar in a corner of the open area, an even younger boy standing behind him (Damien and Neon). All the others are quietly speaking with one another or listening to him play. Damien is very good at "picking" on a twelve string guitar and the characters will hear the delicate notes of his elaborate finger work when they first enter the building.

Dialogue

The first person the characters will likely speak with is the guitar player, Damien, who will be important in the story later on. Once he has finished playing his song, he will stand up, pass his guitar to Neon, walk over to the characters, and stand above them for a moment saying nothing. He knows that they are "new" and wants to learn more about them, but wants to find out what he can with his own eyes before he starts talking. Finally, he will blurt out to one of the characters some sort of innocuous question, like "Why do you wear those silly shoes, they are a year out of date." Before the character can answer, he will continue, "I thought only dorks wear those shoes anymore." Preferably you can pick some sort of body feature or accoutrement that has already been mentioned and used in the story, thus playing on some sub theme that has already been created.

Once the characters have responded to his strange statement, Damien will introduce himself. "My name is Damien, and I'm here to make sure no strangers are attending our show.

You got anyone to speak for you?" If Gengis is present, he will speak for the characters and Damien will accept his word, otherwise the characters will have to do some fast talking to be allowed to remain at the brewery. After this, Damien will continue to ask strange and inscrutable questions of the characters, and will answer the characters' questions in turn. Keep in mind that Damien is not hostile, he is just curious in a very child-like fashion. Make Damien's personality an enigma to the characters and try to get them curious about him — he will be important to the story later on.

Finally, after the characters have had a chance to make themselves comfortable, a silence will fall over the room. Damien will stand up and melodramatically ask everyone to look at the person to their right and left, and if someone doesn't know who that person is, to eject them from the room. Some Vampires present are bound to accuse the characters of being spies, but Damien will immediately stand up and vouch for them. No others spies will be discovered, and finally Damien will announce "The time for uprising has come, we can wait no more. Coming from Gary to tell us about it is our glorious war leader, Juggler!" Leaping from the second floor and grabbing one of the rafters, the Vampire who calls himself Juggler swings on it for a moment and then leaps into the room. It is likely that the characters have met Juggler before, at Modius' party in Gary, but it is not likely that they realized he is the leader of the Anarchs in Chicago as well.

Juggler has called this meeting in yet another attempt to organize the Anarchs into a cohesive group. Not all of the Anarchs present will agree with Juggler and this Scene should serve as a good chance for the players to continue to make their decision about whether or not they support the idea and role of the Elders (discussed in the Introduction in "Choosing Sides"). Juggler claims that they have nothing to fear, that the laws of the Camarilla protect them, and that Lodin himself has forbidden the other Elders from acting against them. Damien will be outraged by the disrespect in these comments and has to be restrained by a few words from Juggler. When you have played this line out as much as you can, suddenly interrupt the proceedings with the arrival of "Sheriff" (aka Belthazar).

Just as Juggler is getting into the debate, Sheriff walks into the center of the room. He had been listening in the shadows for some time and had decided that enough was enough. He brings with him one of his henchmen, another one of Ballard's Neonates, but leaves his Ghoulish retainer on the roof of the nearby restaurant.

Before dispensing Ballard's evil brand of justice, "Sheriff" will speak threateningly to the assembled Neonates. See the example in the Drama Chapter of **Vampire** for examples of what he might say and do. The best idea is to simply play him out as nastily and arrogantly as you can — he intends to intimidate these "Anarch cowards" into submission.

When "Sheriff" talks to the Anarchs, he pretends to simply be interested in breaking up their meeting, however his ulterior motive is to discover if any among them has found out

that Lodin is missing. He will fish for information by saying such things as, "Great change is afloat" and "It was a silly plot, you know." This combined with his innate threats and compulsive posturing should get the players to think of him as a dangerous psychopath. It is his intention to set fire to the building whether or not the Anarchs are suitably passive or not — Ballard wants them all dead.

Action

A great deal of interesting and dramatic action takes place in this Scene. Not only must the characters deal with the dangers presented by Sheriff when he and his men are inside (and outside) the brewery, but tensions could also rise to a dreadful pitch as the Anarchs talk among themselves (see Dialogue).

At the slightest provocation, Sheriff threatens to order the building set on fire, but in fact he has no control over it. If he is not the first person to emerge from the building, then the retainer on the roof of the restaurant will throw the torch.

Though Sheriff behaves and speaks with great arrogance, if he believes that the Anarchs could actually do something to cause his retainer to throw the torch, he will immediately fall apart. He will beg, threaten and agree to almost anything in order to save his own life. All he wants to do is be the first to leave the building, but of course, once he does, he will immediately jump for roof of the restaurant and yell for the retainer to throw the torch.

In order to outrace the flames, each character will need to accumulate 5-10 successes (depending on how many others are in front) by rolling Dexterity + Athletics (difficulty of 8). This indicates that they have run across the roof and leapt to one of the nearby buildings.

Characters

Sheriff is a character who reappears in various sections of this story (including the Flashback). Use the information presented here to properly roleplay him when the characters interact with him. The men with Sheriff are mere mortals, so look in *Vampire* for information about such individuals.

Sheriff (Belthazar)

Apparent Age: 35 (Born: 1834)

The Embrace: 1869

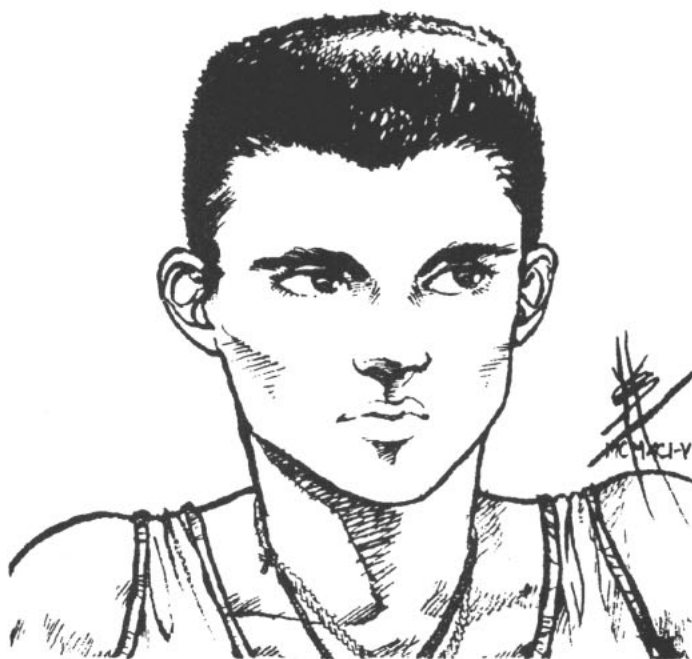
Generation: Tenth

Clan: Brujah

Description: Sheriff is slightly overweight and speaks with a comical Southern accent whenever it suits him. All those who have dealt with him know that a sinister, cruel man lies beneath this apparent jocularity. He customarily dresses in a suit, though he always wears cowboy hats.



VAMPIRE™															
Balthazar															
Attributes															
Physical		Social													
Strength.....●●●●●	Charisma.....●●●●●	Mental													
Dexterity.....●●●●●	Manipulation.....●●●●●	Perception.....●●●●●													
Stamina.....●●●●●	Appearance.....●●●●●	Intelligence.....●●●●●													
		Wits.....Wily													
Abilities															
Talents		Skills													
Acting.....●●●●●	Animal Ken.....●●●●●	Bureaucracy.....●●●●●													
Alertness.....●●●●●	Drive.....●●●●●	Computer.....●●●●●													
Athletics.....●●●●●	Etiquette.....●●●●●	Finance.....●●●●●													
Bravado.....●●●●●	Firearms.....●●●●●	Investigation.....●●●●●													
Dodge.....●●●●●	Melee.....●●●●●	Law.....●●●●●													
Empathy.....●●●●●	Music.....●●●●●	Linguistics.....●●●●●													
Intimidation.....●●●●●	Repair.....●●●●●	Medicine.....●●●●●													
Leadership.....●●●●●	Security.....●●●●●	Occult.....●●●●●													
Streetwise.....●●●●●	Stealth.....●●●●●	Politics.....●●●●●													
Subterfuge.....●●●●●	Survival.....●●●●●	Science.....●●●●●													
Advantages															
Disciplines		Backgrounds													
Domination.....●●●●●	Herd.....●●●●●	Virtues													
Auspex.....●●●●●	Resources.....●●●●●	Conscience.....●●●●●													
Polite.....●●●●●	Status.....●●●●●	Self-Control.....●●●●●													
Fortitude.....●●●●●	Never.....●●●●●	Courage.....●●●●●													
Celerity.....●●●●●															
Other Traits															
_____ ●●●●● _____ ●●●●● _____ ●●●●● _____ ●●●●●		Humanity●●●●●●●●●● Willpower●●●●●●●●●● Blood Pool●●●●●●●●●●													
Combat●●●●● <table border="1"> <tr> <th>Weapon</th> <th>Difficulty</th> <th>Damage</th> </tr> <tr> <td> </td> <td> </td> <td> </td> </tr> <tr> <td> </td> <td> </td> <td> </td> </tr> <tr> <td> </td> <td> </td> <td> </td> </tr> </table>		Weapon	Difficulty	Damage										Health Bruised ☐ Hurt -1 ☐ Injured -2 ☐ Wounded -3 ☐ Maimed -4 ☐ Crippled -5 ☐ Incapacitated ☐ Experience	
Weapon	Difficulty	Damage													
Attributes: 7/5/3 Abilities: 13/9/5 Disciplines: 3 Backgrounds: 5 Virtues: 10 Freebie Points: 15 (7/5/21)															



Demeanor: Conniver

Nature: Curmudgeon

Notes: Among the Anarch he prefers to be known as "Sheriff" but his real name is Belthazar and this is what he is known as among the Elders. As soon as he arrived in a rebuilding Chicago a few years after the end of the Civil War, ex-plantation owner Jeremy Collins became a part of the city. After a number of successful years building a protection racket he was turned into a Vampire by one the Anarchs of the city. He was eventually accepted by the new Prince of the city, Lodin, and became the assistant of Lodin's neonate, Ballard. The new Prince saw in Jeremy a strong-arm who would be willing to enforce the policies of the new organization. Taking the nickname Sheriff, Jeremy has ever since been a strong supporter of Lodin and Ballard and has served him in many capacities. Taking the name Belthazar for a short time during the Cold War years, Jeremy served as one of Lodin's Eyes (watchers of various regions of the city), and thus he is privy to a great deal of information concerning the control of local politics that Lodin has established.

Roleplaying Tips: Be pushy, taking up as much of character's physical space as possible. Let your arrogance and malevolence show in your voice. Speak with a slow southern drawl.

Damien

Apparent Age: 14 (Born: 1954)

The Embrace: 1968

Generation: Sixth (!)

Clan: Brujah

Description: Though he seems young, Damien's early Generation makes him extremely potent. He has pitch-black hair and wide eyes that seem to absorb everything that goes on around him. His clothing is always of the latest fashion and is invariably ostentatious and utterly without taste. He talks and acts big, but the core of undeveloped youth is still within him.

Demeanor: Gallant

Nature: Child

Notes: Damien is a man trapped in a fourteen-year old boy's body, who has gained an enormous amount of confidence after living as a Vampire for over twenty years. He was Embraced in the late sixties by a Brujah of a very early Generation who is in fact one of the most powerful of the Primogen in Chicago. Taken from his home, his Sire performed the Embrace in a stupor and did not stick around to help the young boy through the trauma of the experience. He still has not been presented to the Prince, so Damien knows little about the society of Elders except what he has been taught by constant persecution. Sheriff seems to have it in for him and will go to any length

VAMPIRE™			
Damien			
Attributes			
Physical		Social	
Strength	●●●●	Charisma	●●●●
Dexterity	●●●●	Manipulation	●●●●
Stamina	●●●●	Appearance	●●●●
Mental		Intelligence	
Perception		●●●●	
Intelligence		●●●●	
Wits		●●●●	
Abilities			
Talents		Skills	
Acting	●●●●	Animal Ken	●●●●
Alertness	●●●●	Drive	●●●●
Athletics	●●●●	Etiquette	●●●●
Brawl	●●●●	Piercing	●●●●
Dodge	●●●●	Melee	●●●●
Empathy	●●●●	Music	●●●●
Intimidation	●●●●	Repair	●●●●
Leadership	●●●●	Security	●●●●
Streetwise	●●●●	Stealth	●●●●
Subterfuge	●●●●	Survival	●●●●
Knowledge		Other Traits	
Bureaucracy	●●●●	MTV Trivia	●●●●
Computer	●●●●		●●●●
Finance	●●●●		●●●●
Investigation	●●●●		●●●●
Law	●●●●		●●●●
Linguistics	●●●●		●●●●
Medicine	●●●●		●●●●
Occult	●●●●		●●●●
Politics	●●●●		●●●●
Science	●●●●		●●●●
Advantages			
Disciplines		Backgrounds	
Celerity	●●●●	Contact	●●●●
Presence	●●●●	Status	●●●●
Dominance	●●●●	Mentor	●●●●
	●●●●		●●●●
	●●●●		●●●●
	●●●●		●●●●
Virtues		Other Traits	
Conscience	●●●●	Humanity	●●●●
Self-Control	●●●●	Willpower	●●●●
Courage	●●●●	Blood Pool	●●●●
Health		Experience	
Brained	☐		
Hurt	-1 ☐		
Injured	-2 ☐		
Wounded	-3 ☐		
Mauled	-4 ☐		
Crippled	-5 ☐		
Incapacitated	☐		
Attributes: 7/5/3 Abilities: 13/9/5 Disciplines: 3 Backgrounds: 5 Virtues: 10 Freebie Points: 15 (7/10/21)			

Roleplaying Tips: Act much tougher than your appearance might suggest — you swing your weight around as much as possible. Don't take gruff from anyone without giving some back. You always try to pick up the women whom you meet and nobly ignore it when they reject you.

Apparent Age: 7 (Born: 1984)

Generation: Twelve

Description: Neon has the body of a small boy, years old. He has uncombed brown hair and a face that perpetually laden with fear and surprise.

Nature: Child

Roleplaying Tips: You are very quiet and will only talk to Damien, and even then only in a whisper. Give yourself very big and fearful eyes, and never ever relax.

A black and white sketch of a young woman with short, spiky hair, looking upwards with a surprised expression. She is wearing a necklace and a small earring. The signature 'MC MICHEL-V' is visible in the bottom right corner.

VAMPIRE™

Neon

Physical

Strength 00000
Dexterity Slippery 00000
Stamina 00000

Social

Charisma 00000
Manipulation 00000
Appearance 00000

Mental

Perception 00000
Intelligence 00000
Wits 00000

Talents

Acting 00000
Alertness 00000
Athletics 00000
Brawl 00000
Dodge 00000
Empathy 00000
Intimidation 00000
Leadership 00000
Streetwise 00000
Subterfuge 00000

Skills

Animal Ken 00000
Drive 00000
Etiquette 00000
Firearms 00000
Meloe 00000
Music 00000
Repair 00000
Security 00000
Survival 00000
Stealth 00000

Knowledge

Bureaucracy 00000
Computer 00000
Finance 00000
Investigation 00000
Law 00000
Linguistics 00000
Medicine 00000
Occult 00000
Politics 00000
Science 00000

Disciplines

Celerity 00000
00000
00000
00000
00000

Advantages

Mentor 00000
00000
00000
00000
00000

Virtues

Conscience 00000
Self-Control 00000
Courage 00000

Other Traits

00000
00000
00000
00000
00000

Humanity

●●●●●●●●●●

Health

Bruised ☐
Hurt -1 ☐
Injured -2 ☐
Wounded -3 ☐
Mauled -4 ☐
Crippled -5 ☐
Incapacitated ☐

Combat

Weapon	Difficulty	Damage

Willpower

●●●●●●●●●●

□□□□□□□□□□

Blood Pool

●●●●●●●●●●

Attributes: 7/5/3 Abilities: 13/9/5 Disciplines: 3 Backgrounds: 5 Virtues: 10 Freebie Points: 15 (7/5/27)

Scene Four: The False Prince

Plot

As part of the continuing run-around that Ballard is giving the characters, an imposter will meet and talk with them at the Field Museum. The imposter, Lieutenant Neally Edwards, will pretend to be Lodin and will carry on a conversation with the characters. He will talk earnestly about the message they have from Modius in an attempt to determine exactly what they want.

Ultimately, Neally will reveal that he is not the Prince of Chicago, but confirms that he will clear them for a talk with Lodin himself. However, the place and time of the scheduled meeting will not be to the liking of the characters.

Setting

The Field Museum of Natural History in Chicago is located on the shore of Lake Michigan. It's a huge and impressive stone building, surrounded on all sides by large parking lots, roads and nearby Lake Shore Drive. The museum is certainly closed to the public at 3 a.m. The museum is protected by night security, but the guards are all under the control of the Elders of the city and Neally has let them know to expect guests. Though Elders can often be found wandering the dark halls of the museum at night, no one is there this night. Most of them are at the Opera or Theatre, or have stayed home, sensing that something dangerous is in the air. This place is officially part of the Elysium and is therefore off limits to any sort of Kindred conflict on pain of Blood Hunt (of course, the characters aren't likely to know this).

Make sure you get across the ambiance of the deserted museum. Its spooky corners, the weird shadows, the lofty ceilings, the hollow echoes, the heavy marbled floor and Doric columns. This is what will give this Scene most of its atmosphere.

As planned, Neally ("The Prince") is waiting for the characters by the huge display of a mastodon's reconstructed skeleton. This display is in the first floor lobby and should not be hard to locate. Other areas of the museum contain displays of rocks and gems, stuffed modern mammals in their natural terrain, volcanoes, Native Americans, mummies, dinosaurs and more. A McDonald's can also be found in the museum.

Dialogue

Once they locate the mastodon skeleton, the characters also find Neally Edwards and may speak with him. He is standing with his back to them and seems to be looking up at a gigantic mural of the evolution of man. He will begin to speak

with his back still turned to them and will turn around only after a few minutes, which will make his youthful visage quite apparent. Remember to always refer to Edwards as "The Prince" until his cover is blown — just say "the Prince this" and "the Prince that" and they'll fall for the hoax — hook, line and sinker. If the characters don't realize it on their own, Neally will eventually tell them that he is not really Lodin near the end of the conversation. However once his masquerade is revealed, he is very nonchalant about it and tells them that he pretended to be Lodin in order to protect his Sire from impostors and those who would simply waste the time of the Prince.

Neally will prefer to speak with a Ventrue character, and after that a character from the Tremere Clan. He will not trust anyone who is aggressive and will bother to speak only with the calmest and most straightforward of the characters.

The conversation before this unveiling will likely revolve around Neally's questions about why the characters are in Chicago. He will be very curious about Modius and his state of sanity, and will ask some very pointed questions about him. Gently probing the whole time, Neally seeks to gain as much information about the characters and the situation in Gary. He will use every trick and deception in the book in order to get more out of the characters. Neally is very concerned about the disappearance of Lodin (it puts him and the rest of his Lodin's Brood in a very precarious situation) and seeks to use the characters to both garner information about Lodin's disappearance — he will quickly realize that the characters didn't do it, but still thinks that somehow they must be tied into the whole strange situation. However, Ballard made it clear to Neally just before this meeting that they must be sent to him, via pickup at Soldier Field, for interrogation. Thus, even if the characters are really obnoxious during this meeting, Neally will okay a face-to-face with the "real" Prince.

However, the characters will not appreciate the full circumstances of the meeting. Neally tells them they must go to Soldier Field and wait on the 50-yard line. Just before dawn, they will be picked up in a protected helicopter and flown to a safe place to rest. The helicopter method is dangerous, Edwards agrees, but it is a way to make sure they cannot harm the Prince since they'll be sleeping. Edwards will appear incredibly insulted if the characters mention fearing for themselves while they sleep in strange surroundings. The Lieutenant simply responds that if they cannot trust the hospitality of the Prince, then they have no right to speak with him at all. If he likes the characters, Neally will tell them not to worry, and may even offer to go with them, as a way to secure their safety. If they have been arrogant and combative, he will order them to meet the helicopter and threaten them with dire circumstances if they don't. "This is our city and we control every street, don't attempt to disobey the word of the Prince."

Drama

The only drama required of the characters in this Scene is breaking into the museum. Of course, all the characters have to do to enter the building is approach the front door and knock. When a guard comes, all they have to say is something like "We're here to see the Prince" or "We need to speak with Lodin." However, it is likely that the players will try to break in or fool the guards in some way. Breaking in won't be easy, though certainly the security systems are not as good as the ones on the Art Museum (dinosaur bones aren't worth as much as Picasso's paintings), they aren't easy to crack either. If the characters show any of their powers to the guards, such as Domination, the guards will let them in immediately, knowing them to be one of the "masters."

Characters

The only character of importance in this Scene is Neally Edwards, the Prince imposter, and he is described below. The guards should not be considered as retainers of any one Vampire, but as being heavily Dominated by a number of different Elders and conditioned to never speak about what they see at night. Indeed, these guards are so well conditioned that they forget each morning everything strange that they witness the previous night. This museum is one of the most favored retreats and meeting spots of the Elders, and they maintain it well.

Neally Edwards

Apparent Age: 33 (Born: 1863)

The Embrace: 1896

Generation: Eighth

Clan: Ventrue

Description: Neally is a tall, somewhat slender man. Before being Embraced, Neally was prematurely balding, though he wears a high-quality and well-fit hairpiece that hides this fact. He typically dresses in a double-breasted suit and wing tips — his appearance is as impeccable as a TV host.

Demeanor: Architect

Nature: Traditionalist

Notes: A very reliable servant of Lodin with only moderate ambitions of his own at the present — Neally is a perfect subordinate for the Prince. Since Neally is also intelligent, Lodin can trust him with important and complicated missions. Neally does not deal much with the world of mortals any more. He is usually too busy performing business for Lodin to do much other than Feed every couple of nights. Imagine Neally to be Lodin's chief bureaucrat, though he is officially a Lieutenant. Neally is the leader of Lodin's current group of Fledglings (Ballard is a member of Lodin's first group, created



VAMPIRE™			
Neally			
Attributes			
Physical		Social	
Strength	●●●●●	Charisma	●●●●●
Dexterity	●●●●●	Manipulation	●●●●●
Stamina	●●●●●	Appearance	●●●●●
		Mental	
		Perception	●●●●●
		Intelligence	●●●●●
		Wits	●●●●●
Abilities			
Talents		Skills	
Acting	●●●●●	Animal Ken	●●●●●
Alertness	●●●●●	Drive	●●●●●
Athletics	●●●●●	Etiquette	●●●●●
Brawl	●●●●●	Firearms	●●●●●
Dodge	●●●●●	Medic	●●●●●
Empathy	●●●●●	Music	●●●●●
Intimidation	●●●●●	Repair	●●●●●
Leadership	●●●●●	Security	●●●●●
Streetwise	●●●●●	Stealth	●●●●●
Subterfuge	●●●●●	Survival	●●●●●
		Knowledge	
		Bureaucracy	●●●●●
		Computer Science	●●●●●
		Finance	●●●●●
		Investigation	●●●●●
		Law	●●●●●
		Linguistics	●●●●●
		Medicine	●●●●●
		Occult	●●●●●
		Politics	●●●●●
		Science	●●●●●
Advantages			
Disciplines		Backgrounds	
Dominate	●●●●●	Resources	●●●●●
Fortitude	●●●●●	Influence	●●●●●
Presence	●●●●●	Status	●●●●●
Empathy	●●●●●		●●●●●
	●●●●●		●●●●●
	●●●●●		●●●●●
		Virtues	
		Conscience	●●●●●
		Self-Control	●●●●●
		Courage	●●●●●
Other Traits			
Combat		Humanity	
Weapon	Difficulty Damage	●●●●●●●●●●	
		Willpower	
		●●●●●●●●●●	
		Blood Pool	
		●●●●●●●●●●	
		Health	
		Bruised ☐	
		Hurt -1 ☐	
		Injured -2 ☐	
		Wounded -3 ☐	
		Mauled -4 ☐	
		Crippled -5 ☐	
		Incapacitated ☐	
		Experience	

Attributes: 7/5/3 Abilities: 13/9/5 Disciplines: 3 Backgrounds: 5 Virtues: 10 Freebie Points: 15 (7/5/2/1)



years and years ago). Thus, he is of high Generation, but is very young in years and has had little practical experience.

Roleplaying Tips: Play with your imaginary (or real) tie while you speak, and cock your head very slightly while you listen to others speak. Though you may speak softly, you do not allow yourself to be interrupted — you simply keep talking if someone else begins to speak. You are a powerful Kindred, a member of the illustrious Ventrue Clan. Though you do not flaunt your power, you will not tolerate disrespect either.

Scene Five: *Monsters on the Midway*

Plot

This is the end of the road for the characters in this chapter. It could be the end of the characters as well. The whole point of the night is to make it strike home to the characters just whose turf Chicago is. Neally couldn't get the "confession" out of the characters, so Ballard wants to scare it out of them.

A helicopter will arrive a few minutes prior to dawn. Ballard's goal is to scare the characters so that he can better question them as to Lodin's disappearance — the Kindred of

Chicago and Gary have long been at odds, so it is logical to suspect them. Besides, Ballard knows it might be handy to have scapegoats for the disappearance of Lodin in case things start to get ugly. The burns they receive will be a constant reminder of his dominance. He would like it if they got inside the helicopter just moments before they were burned, but he believes that one or two burns will make them even more amenable to his threats.

It is likely that some characters will refuse to get on board the helicopter — though Ballard does not expect it, you should. It would be classic roleplayers behavior. In such a case however, Belthazar will order his men to open fire and take any action necessary to capture them. The characters are stuck and it is not likely they can escape, but then again, if they had wanted to escape, they wouldn't be at the stadium just before morning in the first place

Even if the characters escape the football stadium, they will be in dire straights. If they don't have their own transportation, then they will be trapped in the stadium where they will certainly be found by security or Belthazar's men during the day.

Setting

Just south of the Field Museum along Lake Shore Drive is Soldier Field, the home field for the awesome, Central Division Champion, Packer-stomping Chicago Bears. Like any other football stadium, Soldier Field is huge. It's an old structure and unlike some modern football stadiums, Soldier Field is not domed. The football field is open to the sky (and the sun!) and the grass is real, not astroturf. It is not hard to imagine what it is like, just watch a game on TV some Sunday afternoon in the Fall and you'll get the idea.

Dialogue

Though words might be exchanged, for the most part there is no one to interact with in this Scene, it's all drama.

Drama

After several Scenes of being lulled into a false sense of security within Chicago, the characters will now learn how truly dangerous a city it can be, especially for Neonates from Gary who resist the will of the Elders.

The characters may enter the stadium any number ways. The easiest methods involve breaking down an entrance door or scaling the outside wall of the stadium. Either of those two methods will require successful rolls, but neither should prove much of an obstacle to an appropriately muscled or talented character. There are two security guards watching the stadium that will try to scare away the characters. The Vampires should have little trouble taking care of the guards before

support is called in. However, if the characters kill the guards, you should have them make a Humanity roll (use Conscience, difficulty 7).

If the characters are willing to heed the instructions of Neally, they will wait on the 50-yard line of the football field for a helicopter to pick them up and take them to see the Prince of Chicago. Assuming the characters arrive early enough, they should have time to choose their positions in the stadium.

Dawn on this morning comes at 5:59 a.m., but don't tell the characters the exact time. If they are still on the field or in the open when this time comes, then they will begin to take damage from the sun. However, they will have every reason to believe that they will be safe. A few moments before dawn, a large helicopter will fly from the east (Lake Michigan) and hover over Soldier Field. The helicopter is a Chicago Police copter and has an enclosed portion in the rear where the characters will be protected from sunlight. The helicopter will slowly circle the interior of the stadium until all the characters (as accounted by Edwards) are on the 50-yard line. A loudspeaker from the copter will announce this requisite before it will land.

If the characters do not resist the invitation to board the copter at the last moment, then there will be no problems. Dawn will break just as the copter sets down and the characters will have to withstand a round of indirect sunlight as the landing takes place. The copter will land, a side door will slide open, and the characters will be allowed on board. They will then doubtlessly fall asleep quite quickly as day has come and they will awaken the next evening in a room on soft couches from where they will be driven to meet Ballard for dinner at Daley's as discussed in Scene Seven. If a character tries to stay awake, simply have Belthazar attempt to Dominate them and make them sleep, or have Neally come in and tell them to relax.

However, if the characters do not take advantage of the invitation, especially after they see about six SWAT men inside the copter, then the copter will lift back into the air as the SWAT men repel to the ground. Ballard has given strict orders that the copter is not to be endangered. The men are actual SWAT officers and they are all armed with automatic weapons.

The characters are now stranded in the middle of a football field in the light of the rising sun, facing six well-armed men. The nearest cover is a large tunnel on the north end of the stadium that allows access to the player locker rooms and administrative offices. From mid-field, this is a 70 yard run. Each character will sustain damage from the sunlight every round until he reaches this cover. It requires 14 successes on a Dexterity + Athletics roll to succeed (difficulty of 6).

The sunlight should become slightly more deadly every passing round. Remember that characters will have less dice to roll as they take damage and will thus move more slowly. If a straggler is completely immobilized, the others will have to decide whether or not to go back for their comrade. If they decide

it is too risky, you may require Courage rolls to avoid going into Frenzy over purposefully leaving a companion to the agony of the sunlight.

Once the characters have reached the safety of an enclosed area, they will still have to deal with the gunmen (it's unlikely that many characters will battle the gunmen on the open football field). It would be foolish, however, to try to leave the city during the day, so the characters will have to find some place to hole-up until nightfall. Soldier Field is as good a place as any, though they will need to be wary of the security guards, especially if the guards were encountered earlier in the chapter.

You should refer to the Willpower and Humanity sections of the rules to determine how long the characters will be able to remain conscious in daylight. They had better be able to successfully execute their plan before they all fall asleep.

As long as the characters are simply defending themselves and only shooting back in self defense, no Humanity rolls are required.

Characters

No other Kindred will be met face-to-face in this Scene. Refer to **Vampire** for information about the gunmen (use the statistics presented for SWAT officer).



Belthazar is in constant radio contact with the chopper, and with two police cars outside of the Stadium, just in case the characters attempt to leave.

Scene Six: Escape

Plot

If the characters manage to escape the danger on Soldier Field, then Ballard's men will have to pursue them. If this means that the characters are frantically driving away from Soldier Field in a limousine, then the helicopter pilot will pursue the car. A lone gunman who remained in the helicopter will then attempt to shoot out the tires of the vehicle. If this is successful, the characters will once again be contacted via the loudspeaker and given an opportunity to seek refuge in the copter.

If the characters get away, there are any number of ways to get the players involved in the story again. However, you will have to work something out yourself, as the potential actions of the characters are too numerous to predict here.

The players will almost always try to contact the Anarchs if they escape from Sheriff. The Anarchs will assist the characters in whatever way they can, and try to get the characters to find Lodin for them (so that they will gain power). Damien and Neon may find the characters and decide to help them out.

To make things easy, you can simply have the characters captured by the police and brought to meet with Ballard, which is Scene Seven. It would be simple to capture sleeping Kindred as well, though they would have a chance to wake up.



Setting

This Scene is a short follow-up to Scene Five, so it takes place near Soldier Field. The exact circumstances of the characters will depend on their mode of travel and escape from the attack on the football field.

Dialogue

Again, you will have to judge any attempts of the characters to communicate with their pursuers based on the action of the moment. Keep in mind that Ballard's men are under orders to return with the characters, so they will make great efforts to rescue the characters if such becomes necessary.

This Scene should demonstrate to the characters Ballard's control over the city, though the Anarchs may be a source of refuge.

Drama

If the characters somehow manage to escape the events at the stadium, then they have several options. They are most likely going to leave the city, but their absence in such a case will be short-lived. Modius will do everything in his power, including issuing dire threats of Blood Hunts, if the characters flee the city. Once they return to Chicago after such an excursion, the characters should hear from some source (i.e. any Kindred they meet in the city) that they have a standing dinner invitation with Ballard at Daley's.

Drama in this Scene will proceed as the actions of the characters dictate, and it can vary widely. Follow your instincts and make this Scene as fast-flowing and exciting as possible.

Characters

The pilot of the helicopter is more than likely a Ghoul in Ballard's employ named Derek (see the Flashback at the end of this story for game information if it is required). Derek currently has two Blood Points in his system. The last gunman is another SWAT Officer, though his Dexterity Attribute is 4.

*Thy beauty shall no more be found;
Nor, in thy marble vault, shall sound
My echoing song: then worms shall try
That long preserved virginity;
And your quaint honour turn to dust;
And into ashes all my lust.
The grave's a fine and private place,
But none I think do there embrace.*
— Andrew Marvell, *Upon Appleton House*

CHAPTER THREE: TO THE BREAKING POINT

This chapter concerns the detective work of the characters, as they attempt to deduce the location of Lodin and the names of his kidnappers.

Scene Seven: Dinner Guests

Plot

Assuming that the characters were captured at or near Soldier Field, they will be brought to a restaurant called Daley's as dinner guests of Ballard. It is even possible that this Scene will occur directly after the Brewery Scene.

If the characters did get on board the helicopter, tell them that they fall asleep and awake the next morning, each in a sumptuously decorated room. After being given time to prepare for dinner, they are loaded into a limo and driven the 8 blocks to the restaurant. If they really want to try anything, go ahead and let them, but make it clear that not only would it be a bad idea but that they might as well wait it out and see what's coming.

Over dinner, Ballard will explain the position that the characters are in — he blames them for the disappearance of the Prince of Chicago and demands that they immediately release him. Ballard doesn't really believe this, but he is in a tight spot, and this is his easiest out. He could become a suspect himself so he prefers to have easily controlled scapegoats to ensure that he is not blamed. However, halfway through the meal, Neally Edwards walks in and tells Ballard that the Primogen have learned of Lodin's disappearance and want a search to begin. He suggests that they use these "Neonates from Gary" to find him. It's the old "good cop, bad cop" routine, and it should be pretty obvious to the players.

Setting

Oddly enough, the characters are returned to a site near an earlier mishap. Daley's, the restaurant where this Scene takes place, is next door to what little remains of the brewery from Scene Four. Daley's is a very exclusive establishment. The clientele is upper-class and social manners are at a premium

here. The Maître d' is extremely proper, but will immediately know who the characters are and why they are here. He will attempt to give those men without ties and jackets such accoutrements which he has in the cloak room, but will not know what to do about women who are not properly dressed. However, he will eventually let them all into the dining room even if they are not in proper attire (though this will draw many stares from the other customers).

After the characters arrive, they are taken by the Maître d' to a large table in almost the exact center of the place. Above the table is a skylight (it has been replaced if previously broken) and starlight sprinkles into the room. At the table is an enormously, grossly fat man — an obese Kindred. This is Ballard, and obscene amounts of food have already been placed before him, indeed the table is covered with dishes of different varieties of food, many of them scraped clean (a fact that will be obvious to any character with a Perception of 4 or more).

Drama

Ideally no action should break out in this Scene, though a fight is certainly possible. If the characters do force a confrontation with Ballard, then it will be the last mistake of their troubled existences. Ballard has plenty of retainers stationed throughout Daley's, including his lackey Belthazar. These retainers will work to keep Ballard safe and will probably attack the characters, though that is not their primary orders — protecting Ballard is. Police will be summoned immediately by the Maître d', but Ballard will not press charges and asks that Daley's does not pursue the matter either. He will pay for all damages.

The characters, however, will be punished. Such a break of the Masquerade is inexcusable and the players will have to learn that such is not accepted within Kindred society. Ballard will request a Blood Hunt, and in the absence of the Prince, will call a meeting of the Primogen. The next night, at the Opera, they will meet and will more than likely call the Blood Hunt unless the characters are very crafty talkers. The players' characters will be targeted by every Kindred in Chicago and eventually someone will succeed. If the characters leave Chicago, they will still be hunted. An outright attack in the sight of mortals is an affront that none will allow. The rest of your Chronicle will become one of chase and pursuit until the

characters are ultimately killed. The characters will be blamed for Lodin's disappearance as well, and no attempts will be made to find him.

Dialogue

The conversation begins friendly enough, but it is soon clear that Ballard has a grim future in mind for the upstarts from Gary. In a very matter-of-fact manner, he explains how the Prince of the Chicago is missing — kidnapped from his own Haven — “somehow, you creatures entered his Haven during the day and ripped off the steel door.” How or why someone could pull off such a feat is a mystery, but it is clear that the Kindred of Gary have much to gain by it. It's such a shame that those audacious enough to kidnap the Prince must be eliminated, but there really is no choice. At this point, Ballard becomes haughty and seems quite pleased to have the Neonates from Indiana here. The Prince's disappearance so soon after the characters “invaded” Chicago turf must be no coincidence — they are at fault and must pay.

Ballard will patiently listen to explanations from the characters that they know nothing about the disappearance of Lodin, but when they are finished he will only laugh and say, “You young ones must be crafty to be able to kidnap Lodin at all, but I'm afraid your quick tongues will not get you out of this trouble.” Slowly, they will have to piece together the story that 2 days ago, Lodin was taken from his Haven during the day while he slept, but it is thought that he is still alive.

Any statements (or pleas or threats) from the characters protesting their innocence fall on deaf ears. Even if the characters did not commit this act, their mere presence demands “justice” be meted out by this Lieutenant, let alone the coincidence that they were in town when the Prince was abducted. Ballard fully intends to make the Neonates pay.

About halfway through the conversation, Neally comes into the restaurant and sits down near Ballard. He announces that he has told the Primogen about the disappearance of Lodin and that the characters must be freed to look for Lodin. “If we look for him ourselves, everyone will know that something is up. Since it is the Primogen's will to keep this information to themselves for a few days at least, we have that long to find him before suspicions are raised. We have no other choice.”

In the end Ballard, agrees and allows Neally to let the characters go. However, he is very concerned that word might leak out about Lodin. He tells the characters “I will destroy you with my own hands if any among you speak to anyone about this fact. No one must know about the disappearance of Lodin, do I make myself clear?”

Any one of the Ventrue Clan (and of moderate to good standing within that Clan) will be treated with grudging friendliness by Ballard. They will not be directly threatened and Ballard will embrace any move they make to separate them-

selves from the other characters. However, he will require this character to tell him all that she knows and to support him against the other characters.

Remember, Ballard is an incredibly huge man, so he talks with a very low voice, and as he is not in the least kindly disposed to the characters, he will come across as cruel and threatening. He will tell them that they will serve as fine scapegoats, even if they are not the guilty ones.

If the characters persist in denying that they ever kidnapped the Prince, then Ballard will angrily explain that even if they did not, they are being blamed. If the characters don't have Lodin, they had best find out who does or where he is by the same deadline. Ballard will eventually relate that Lodin was snatched from one of his Havens in a downtown condominium.

During the conversation, a waiter will tend to any needs the characters have. Though he already has several empty and some partially full plates in front of him, Ballard will ask that the table be cleared and he will eat again with the characters. The characters, who should know that Kindred are unable to keep anything but blood in their system, may try to shirk ordering any food, but Ballard will prove how serious he is on maintaining this part of the Masquerade when the waiter first arrives with a bottle of wine the Lieutenant ordered before the characters arrived. Ballard will request that one of the characters taste the wine for him. Ballard will glare accusingly at the characters until the taste is taken and he will cause a scene if the character continues to refuse. “Remember our game,” Ballard will remind the character.

When the wine is tasted or later when the food is ordered, the characters will have to spend a Willpower point in order to keep from vomiting the food. When the waiter is not nearby, Ballard will ask any characters who do not eat if they would rather be slain tonight. The characters may note that Ballard has absolutely no trouble shovelling the food away. The grossly fat giant has been eating like this for years and no longer needs to spend Willpower to keep it down. Later on, he too will need to disgorge the food, but he can retain it within his cavernous stomach for hours on end. Never, ever let the players in on this, but rather make them think that he somehow digests it — don't give away his secret, it will make him less monstrous.

As the dinner is about to conclude, and after each character has been forced to spend at least three or four Willpower to eat enough food to maintain the Masquerade in Ballard's eyes, the Lieutenant introduces Belthazar, a Kindred who will accompany them as they recover Lodin. If they have been at the Brewery, they will have met him already, but he would have called himself Sheriff there.

If the characters request it, and what other possible lead do they have to follow, then Ballard will give Belthazar permission to take the characters to the downtown Haven of Lodin to begin their search. After granting such permission, though, Ballard will add, “As if you didn't already know where he is. Do not play



your game past tomorrow night, Neonates.” Once this has been agreed upon, the characters are released in the care of Belthazar and are free to begin their investigation. “If you don’t return him to us, we will hunt you down no matter where you are. The Primogen have given me that much authority at least.”

Characters

Details of Belthazar are related in Scene Three, though only sketchy information concerning Ballard is presented. This Lieutenant will be dealt with primarily in the the upcoming sourcebook *Chicago by Night*.

Scene Eight: Vacant Haven

Plot

During this Scene, the characters will have the opportunity to gather clues concerning the disappearance of Prince Lodin. The characters are given an opportunity to explore and examine the Haven of the Prince of Chicago. Due to the circumstances that follow, they will be unable to follow up on any of the clues, but later in the story, the opportunity to put this knowledge to use will arise. One retainer was killed during the attack and the body has not yet been moved, the only other retainer, Natasha, is in shock and it will be difficult to question her.

Belthazar should grate on the character’s nerves during the entire visit here. He will never suggest when speaking to them, he will only demand. Also, since he considers himself an Elder, he will constantly talk down to the characters (unless one of the characters is a Ventrue, in which case he will treat them with reluctant respect). It is important for the story that the players begin to despise Belthazar, but you need to make it clear that it would be a very bad idea to harm him.

We explain exactly how Roarke was able to kidnap Prince Lodin, so use that information to answer the questions of the players. You are encouraged to add any details of your own and may even decide to throw in a red herring or two. Who knows what the characters could discover while given free run of a Prince’s Haven. This may be a once-in-a-lifetime opportunity for them, and it’s a plot device that you shouldn’t ignore. Perhaps there is something in one of the files in his work study that could lead to a future story, or perhaps there is a file on one of the characters . . .

Setting

The Haven is currently unoccupied. It is a luxury apartment on the third highest floor (107th) of the Sears Tower

in Chicago. Lodin has used this space as a Haven periodically for the last couple decades and earlier on he renovated it to suit his needs. The indoor plaza is vast and spectacular, and the elevators going up are all double-decker. Five police officers patrol the atrium to Lodin's Haven and allow the characters to enter only because Belthazar is with them. They know nothing about what has occurred here, but have been stationed here constantly since the Ventrue first learned that Lodin was missing.

There are nine rooms in all and they cover the entire space of the floor, except for the elevator shafts (in the northeast corner) and a long hallway that runs along the whole eastern side of the floor (this means there are no windows in the apartment from the east, so the rising sun is less likely to catch the Prince as he hurries for cover in an emergency).

The layout is extremely regular and consists of three rows of three rooms each. The basic design is a ring of eight rooms surrounding a central secured area in which Lodin actually sleeps. This central room is actually a tightly-sealed, steel reinforced vault with a seven ton door and a time lock that can be activated only from the inside. Entrance was once only possible with the proper combination but now the door lies on the ground, torn partly from its hinges.

The nine rooms that make up Lodin's Haven are the following:

- **Entry Chamber** — a highly-decorated room with furniture of the variety not intended to actually be used. Expensive and original paintings line the walls, most of them of the Renaissance painters.

- **Dining Room** — a table large enough to seat ten dominates this area. The table is always completely set and the dinnerware is exquisite — real silverware, priceless European crystal, etc. However, close examination shows the table cloth to be full of dust and the silverware and plates here to be flawless, complete without chips or scratches (and thus obviously, they have never been used).

- **Kitchen** — Lodin doesn't need to eat, but his retainers do. They were free to stack the pantry here as they desired.

- **Library** — a large reading library and wonderful stereo system outfit this room. It can also be used as a conference room. There are five phones available, each on a different line.

- **Retainers' Room** — a bedroom and living area for Lodin's current retainers. Lodin doesn't often use this luxury apartment for extended times, but this area is spacious enough to comfortably accommodate six grown men.

- **Office** — this area is Lodin's working area while staying here. The shelves and cabinets are primarily empty, but some documents of interest are kept here. Among these records is information about the Havens of some of the more prominent members of the Chicago Kindred. This room also contains the sole entrance into the central vault. On the wall are two original Rembrandt's, but only a character familiar with art history would recognize them as such.

A dead body of a man lies hunched over the desk, sitting in the leather chair, a bullet through his head. There is blood all over the carpets.

On a side table there is an ornate chess set, with stylized playing pieces carved of ivory and what seems to be ebony. It is set up in a game, at a point called the "end game." Beside it is a letter post marked from London with a short handwritten message inside, written in what appears to be a woman's hand. It states, "Here is one I thought you might be interested in, black's move, mate in four. Can you see it, dear custos?" It is unsigned. If you have any chess aficionados in your troupe, you might wish to actually set up the game with your own chess set to let them try to figure out the chess puzzle — see the diagram on page 79 for a description of the piece layout.

- **Security Room** — From this room, Lodin's retainers are able to monitor the pictures from cameras that are in every room of the luxury apartment. Also, one of the security specialists in Lodin's employ managed to connect the equipment in this room with the security cameras throughout the entire building. All of the video tape from the cameras is kept on shelves here for a period of six months, after which it is recycled. One retainer is always on duty at the cameras, and by using the Discipline Dominate, Lodin has deeply set the suggestion for all guards to be very attentive while on duty. By placing such retainer-related areas on each side of his own work space, Lodin better ensured his own safety.

- **Game Room** — Lodin never forgets that his retainers require entertainment, so he makes sure that this room is outfitted with the very best in modern entertainment equipment. Arcade games, a pool table, and a satellite-connected television are just some of the items. The decorations are extremely garish, with many beer and plane posters stuck haphazardly on the wall.

- **Vault** — Finally, the vault itself. As impossible as it may seem considering the apparent strength of the door, the vault has been ripped open and the door is ajar, so the characters will be able to enter. While the interior of the vault is as spacious as any of the other rooms, there is very little in here. A huge waterbed sits in the center and it's obvious that the floor has been reinforced to withstand the weight. A private phone, two pairs of manacles on the wall, some personal memorabilia, and an IBM computer system round out the contents. The manacles are an emergency measure to use in case Lodin was ever forced to survive a siege of the apartment. Two mortals would be locked in with him and they would be replenishing sources of sustenance. Near the vault door is also a panel of sophisticated machinery that can be manipulated to lock the vault door from the inside and override any commands, no matter how valid, from the outside to enter the vault.

Sitting on a shelf at the head of the bed is a pendant with a huge tooth hanging at the end. The “tooth” is actually made of black onyx. The chain is made of silver and looks very old. (This pendant is magical and it allows anyone wearing it over their heart to sense what the person holding its twin is doing — the other pendant is currently worn by the Methuselah found in Scene Fourteen.

The Kidnapping

The best way to introduce this Scene to you is to explain the steps by which Roarke was able to pull off the seemingly impossible kidnapping of the Prince of Chicago. Even if he was able to get up to the apartment and past the guards, how was he able to overcome Lodin himself? This explanation is very important when characters begin to use Auspex (the spirit’s touch) to determine who last held certain objects and what they were doing at the time.

Roarke had one big benefit on his side when he set out to kidnap Lodin — two of the retainers on the Prince’s staff were old friends of his from way back when Roarke was a retainer of Lodin as well (see the optional Villain’s Flashback for more details). Since one of them had turned into a security expert, Roarke suspected that she would be on duty in the Security Room during the day, when Lodin was most vulnerable. It was a gamble, but it paid off.

Once inside the building, Roarke made his way to the hallway of Lodin’s floor while under the cover of his Obfuscate powers. Suddenly appearing and looking into the camera in the hallway, Roarke spoke to the person who he knew was watching him. He asked to be let into the Haven because he had some vital information to tell Lodin. He said he had been undercover for many years now, and had finally made a breakthrough. Roarke’s great Presence powers helped to disarm the observer of any suspicions.

Natasha, who was at the security console, had not seen Roarke since he disappeared in England. She allowed him come in so he could wait for Lodin to awaken the next day. Once inside, or rather once face-to-face with his old friend, Roarke used his powerful Dominate Discipline to force Natasha to return to her duties, turn off the cameras inside the apartment and in the hallway, and to not turn them back on for another hour.

Once again, using his powers of stealth, Roarke slipped into Lodin’s office room and shot Julian Curry who was sitting in Lodin’s leather arm chair smoking a cigar. None of the other retainers were in the Haven at the time. Roarke then returned to the vault door, fully summoned the vast powers he had gained from the Blood of the Methuselah, and ripped the vault door open.

Lodin began to rouse due to this commotion, but he was too slow in waking. Roarke was upon him in a flash. Physically restraining Lodin, he was able to make eye contact. It’s unlikely that any Ghoul could Dominate a Kindred, but when that Ghoul carries Fourth Generation Blood . . .

After collecting the tapes from the Security Room that would contain pictures of him, Roarke left with Lodin under his arm. Safe from being further recorded until he left the hallway, Roarke invoked the Discipline of Obfuscate once again before entering the elevator. He then traveled down and out of the building without being noticed.

Investigation

The search of the Haven should accustom the players to the many forms of investigation that are open to them as Kindred. Not only can they make use of their Abilities like Security and Computers to gain clues, but they can also put the Discipline of Auspex to excellent use to divine more Kindred-related information.

Some of the clues they can find are detailed below, but others will have to be inferred from the story of the kidnapping (see above). Obviously, some tapes will be missing when the characters look in the Security Room. The retainers are available for questioning and they will be as cooperative as possible in an attempt to gain leniency when/if Lodin is returned. Perhaps he won’t kill them all.

- **Dead Body** — If anyone with Investigation closely examines the body, it can be seen that the body was shot from a fairly close distance (the wound is very large) with a high calibre pistol. A cigar can be seen clutched in the body’s hand and it appears to have burned a fairly large hole in some papers on the desk (papers concerning some stock investments and bank accounts). Blood has run down from the head and is covering the man’s body and covers the floor around the desk, but by this time it is mostly dried. His wallet will reveal the dead man’s identity (See the information on Julian Curry on page 66). The body has been dead for some time now and has begun to stink.

- **Computer in the Vault** — if booted up and investigated (Intelligence + Computers (difficulty 9) to crack the pass codes), something that will take at least ten minutes since the machine has an 80 MB hard drive that is full of various programs and files, the character may roll Wits + Computers (difficulty 6) to learn one bit of information of their choice before Belthazar notices them and declares the computer off limits. For example, the character could say he found a file that lists the Generation and Clan of many of the Kindred of the city. The number of successes rolled determines how much of the information the character saw and remembers.

- **Admiral Tournay’s Journal** — this distinctive, leather bound book was originally purchased by Lodin at an auction in

London (see the Flashback) and contains notes kept by a British Admiral in the days leading up to World War I. Tourney was a prominent member of society, but he was also a respected member of Arcanum. The journal mostly disappointed Lodin because it did not fully relate how much this organization might know about Kindred, but by referring to it, the characters at least have an opportunity to learn of an organization (the Admiral simply refers to it as "A") which believes that Vampires, magic and the like do exist.

Lodin added a final note on the last page of the journal that reads as follows: "Dedicated to Roarke, a fine retainer who sacrificed his life to bring me a book of worthless value."

- A general but careful search of the entire apartment can reveal to a character skilled in Investigation that only one man entered the Haven and kidnapped the Prince. This amazing deduction requires an Intelligence + Investigation roll at difficulty 8. The clues for this include the way the furniture was thrown around and the scuffs in the carpet.

- Someone who examines the machines in the Security Room will be able to determine by checking various internal system clocks that the cameras inside the Haven and in the outer hallway were turned off for about an hour the night of the abduction. This requires a Perception + Security roll (difficulty 6).

- Anyone who questions Natasha must roll some combination of Social Attribute and appropriate Talent to get her to open up. She feels miserable about her failure and though she does want to help, she is too morose to be much good. The difficulty of this roll depends on the approach the characters decide to take. An honest approach means a difficulty of 6, while a brutal advance like Manipulation + Intimidation means a difficulty of 9.

As far as Natasha is concerned, the night passed uneventfully. She was in the Security Room all night and cannot account for what happened. She will deny that the surveillance equipment was turned off if this information is presented to her, though she will agree with that conclusion after examining the equipment herself.

Kindred who use Dominate to question Natasha will have no better success, though at several points in her train of thought she will repeat a thought twice. This lapse represents the deletion of her memory by Roarke and the brain's attempt to hide it from her. For example, Natasha may recount a dream she remembers in which she opens a door to enter a dark room and then opens a door to enter a dark room. The power of Roarke's Dominate is too great for her to hope to break through and recover the lost or blocked memory.

If the characters are getting along nicely with Natasha, then Belthazar might pipe in and let her know that the players are the ones responsible for kidnapping Lodin. Even if the characters can convince her how unlikely this is, she will be very suspicious of them and somewhat angry that she befriended them.

- A single typed sheet of paper has been neatly set on one corner of Lodin's desk. The sheet is a report from Edward Neally to Lodin concerning some activity in a wooded area northwest of Chicago that smacks of Satanism. "In and of itself," reads the report, "this isn't a problem. However, two Elders who claim Auspex power have spoken to me of the matter and relate that they have detected indications of 'mystical' powers there." A map of the Chicago area is underneath this sheet of paper, and a section of what seems to be woods to the northwest of the Chicago area is circled in red. It would be easy for the characters to find their way there.

Lodin has marked the sheet with the letters FLI, "For Later Investigation."

- Finally, there is a folder full of information about the Anarchs of Chicago that a character searching Lodin's work study can find with a Perception + Bureaucracy roll (difficulty 5). The material is filed in one of the cabinets. Mostly, the material discusses some of the recent problems that Lodin attributes to the activity of the Anarchs. Some of the activity is noted as perhaps breaking the Masquerade. The information is being noted in case any of the individuals discussed prove more troublesome later. Thus, a pattern of behavior could be indicated to a visiting Justicar. There is an interesting note scrawled on one of the printouts in Lodin's handwriting that says, "When will they stop? Can their activity mean anything but my eventual demise?" This note is written on a sheet noting the first word the Prince received on the meeting that would later occur at the Brewery. Finally, a character may find a sheet that notes that a troublesome Anarch, who calls himself Damien, has moved into Johann's Haven. "A member of my enemy's camp moving in with one who purports to be neutral? What can this mean?" asks Lodin's note.

As noted above, Auspex may also be used to gain some information. Here are some examples of what the characters might divine:

- Roarke expended a massive amount of extremely potent Blood to gain the strength to rip the vault door open. Any Kindred that uses her Auspex Discipline in that area will be pummeled by the power expended on that spot. If the same character uses Auspex in Scene Eleven near the spot where the body of the Methuselah was discovered by the police and gains a moderate number of successes both times, then she will be able to determine that the power is of the same "flavor."

•Also, a character who scores four or more successes on an Auspex roll when inside the vault may actually be able to gain a fuzzy picture of Roarke entering the room and subduing Lodin. The trail will lead to the elevator, but at that point, even the best Auspex will not be able to keep the scene from fading as that's where Roarke reasserted his Obfuscate Discipline.

Dialogue

The only conversation in this Scene other than that between the characters is the abrasive and abusive speech of Belthazar, and their questioning of Natasha.

If you notice that one of the players is having a hard time involving him or herself in the conversations of the other characters, then take the player to the side and play out this short side-plot. Tell the player that the phone rings and his character is nearest to it.

Now you need to concoct some wrong number fiasco to irritate and frustrate the player. The caller could simply be looking for someone (e.g. Ken) and has the wrong number, or you can perpetrate a huge hoax to bewilder the player. If you decide to use the simple wrong number method, then make sure

that the caller doesn't give up, but keeps calling back and insisting that she has the correct number. Try to excite the previously reserved player into a shouting match over the phone. That will loosen the player up in a hurry.

Alternately, you can have some fun at the expense of the player's sanity. The caller might use some very peculiar code words when the player answers and then wait for the appropriate coded response. The caller is merely some underling for an unknown crime ring trying to pass along information as he was directed to do. The only number he has is Lodin's and he will try to call over and over to prompt the correctly coded response. The man might become desperate (does his life depend on passing along the information?) and cry in fear to the character, but the man will absolutely not pass along the information without the correct code. Play it up as long as it's fun.

Premonition

As the characters leave the Haven and ride the elevator down to the ground floor, turn to the player who did the least in the Haven and had the least fun and describe to them the following premonition: "As you ride down in the elevator, a wash of nausea comes over you and images begin to fill your mind. You feel like you are falling, falling, falling. Do you resist the visions, or do you give in to them?" If the character resists, tell them only that they see a cave with light shining in overhead and then let them regain a Willpower point. If the character does not resist, tell them the following, "You are deep in a pit or some sort of hole dug into the ground — the rock is cold underneath your feet. Far above your head, you see a light from a hole in the ceiling — it is the only entrance to this cave. As you look around you into the rest of the cave, you hear something behind you and as you turn around, you see this horrible shape charging toward you. Before you can protect yourself, you are struck down and feel yourself slowly being torn apart, limb by limb. The image fades as you desperately attempt to escape this ferocious beast and preserve your life in the face of a vicious onslaught." Try to evoke as much fear as you can in your description. Later on, in Scene Eleven, this will become important (in that scene you will want to make sure that this character, one way or another, goes down into the pit — however you should manipulate, not force).

Characters

The players will be introduced to no new major characters in this Scene. The retainers are described in the Flashback, see page 60.



Scene Nine: *Rescued from Victory*

Plot

This Scene is a stop-gap measure to keep the story going if the characters get stalled and don't have any clues to follow. It serves to introduce them to some events that have taken place behind the scenes thus far. The net result is that the characters are pulled off course by a major red herring, but as with most events in this story, this does not happen by pure chance.

A thorough search of the Prince's Haven should consume most of the remainder of the first night, so when that is nearing completion, Belthazar recommends that everyone remain in the Haven during the coming day.

The next night, the players' first impulse may be to return to The Cave and talk with Horace about possible Anarch involvement in the disappearance of Lodin. Try to make them feel the pressure of the deadline and Belthazar will incessantly remind them that their immortal lives are on the line if Lodin is not returned by the end of the next night. Keep the pressure on by making him more and more of an jackass.

Essentially, if the characters get stalled, simply introduce them to this Scene. At some time during the night, the characters will be saved by those enterprising Anarchs, Damien and Neon. This "rescue" could come as soon as one of the following happens in the story: 1) the players decide to follow-up on the information about the Satanic cult, 2) they leave The Cave after talking with Horace, or 3) the evening is running out and the characters are on their last legs, and they have no idea of what to do next. Rescue comes when Damien attacks and stakes Belthazar, an event that should generate cheers from the players if Belthazar has been played to the hilt.

If the characters do not take advantage of this opportunity to remove themselves for a short time from the watchful eye of Belthazar, then allow them to proceed as they desire. However, at the late hour that it is likely to be, Belthazar will refuse to allow them to follow the lead concerning the Satanic cult as it is outside of the city and Belthazar cannot allow such a trip this close to the deadline. If they wish to investigate it, then he suggests that they have another talk with Ballard who is enjoying a very late night repast at Daley's. Ballard's actual decision is up to you since this eventuality is outside the scope of the flow of this story, but it is most likely that he will try to capture the characters and then follow up on that lead himself. Once he discovers that the Prince is indeed there, he will release any characters who agree to taste his Blood.

Setting

The locale where this Scene takes place will be different for every Storyteller's story (see below). Therefore, you will have to provide details about the setting based on where the characters are when you implement it. The best location is perhaps The Cave, since Anarchs frequent that area.

Drama

As soon as one of the triggers listed above has occurred, no matter where the characters are, they will be visited by Damien and his sidekick, Neon. Just as the characters are enduring another one of Belthazar's long-winded speeches about how they had better just take him to Lodin immediately or they risk missing their deadline, ask everyone to roll Perception + Alertness (difficulty 5). From behind Belthazar, Damien sticks his head around a nearby corner and tries to discretely draw the characters' attention. Any character who does not roll at least two successes does not also see the finger Damien has over his lips asking for silence and draws attention to the fact that something is behind Belthazar.

Of course, the characters may decide to point Damien out even though he is obviously asking for quiet. In such a case, or if one of the characters inadvertently draws Belthazar's attention to him, Damien will duck away and wait for a few moments to see what happens.

Roll Wits + Alertness (difficulty 6) for Belthazar if he is alerted to Damien's presence. With three successes, he sees Damien when he whirls around. Belthazar will thereafter be unable to be taken by surprise by Damien and Neon, so the two Anarchs will need the help of the characters in order to stake Belthazar. Otherwise, he laughs at the characters for jumping at shadows and says, "The deadline's not on you yet, but you've got the right idea, Neonates."

Damien will continue to try to get the jump on Belthazar to stake him, even if the characters end up working against him by pointing out his location. Sooner or later, he will not show himself to the characters and stake Belthazar solo. Neon is just along for the learning experience and will not get involved unless Damien is in danger.

If the characters seem to be resisting his offer of assistance, even after he shows them the stake and points to Belthazar, then he will assume that they are simply too scared of the Elders of the city to act. That's why he won't give up until they are saved.

If Damien is able to take Belthazar by surprise, then allow him to automatically stake the fiend. If he must make an outright attack on the Kindred, then he must pound the stake through normally. In the latter case, as he struggles with Belthazar, he will shout to the characters, "We are here to rescue you. Rise up and smash the oppressors!" At this point, if the characters

assist either Damien or Belthazar, they can swing the victory either way, so they have a decision to make. This is the big question of the story — do they throw in with the Anarchs or do they side with the Elders?

Dialogue

Following the staking of Belthazar, if successful, Damien will speak excitedly and try to explain things to the characters while on the move. “Let’s talk in the car while I take you to a safe place,” he will recommend. Neon will stay behind in a nearby alley or other secure place where he is under strict orders to guard Belthazar and not look into the Elder’s eyes.

Damien will attempt to explain to the characters that they are just being used in a game of the Elders and that their actual fate is of little consequence to Ballard or any other Elder. Therefore, he knew he had to rescue them. Since daylight is only a few hours away, however, he recommends against trying to get out of the city now. In fact, he suggests that they hide *inside* the city for about a week and let things blow over. Once Ballard has found a new plaything, they’ll be safe. “Besides,” he says, “they’ll be hunting Neon and I for a while, so that will take some of the heat off of you.”

Ultimately, though, Damien will admit that the characters won’t be safe until the Prince is recovered, so if they have any idea where he might be, then they should continue looking.

Damien says they can choose their own place to hide for the night, but he knows a very safe place, though he does add that no one has used it in several years. Damien knows of a man who will watch over Kindred during the day in return for a vial full of blood (Damien calls him a “Ghoulie man”). He’s smart enough to never drink the blood of any one Kindred more than twice, so Damien thinks that the Ghoulie man probably still has his free-will. Little does Damien know that he is actually pushing the characters further into the intrigue simply by directing them to his “Ghoulie man,” for this man is actually Roarke. Damien will say, “This guy is the best — he’s saved me twice! If he doesn’t answer, just go in and wait till he returns.”

Damien will provide an address for the Ghoulie man but says he’s worried about Neon and wants to get back to him right away. He says as he departs, “After all, he’s only a few weeks old.” Of course after this, if Belthazar survives (which he will unless the characters make sure otherwise), he will be driven to find and kill them all. Belthazar will be the character’s most dire enemy for many stories to come.

If the staking was not successful, Damien will run away screaming, “You traitors!” From this point on, Belthazar will have new respect and trust for the characters (though he will still be a bastard) and Damien will become their longtime enemy. The characters will no longer be suspects for the kidnapping of Lodin, but the Elders will request that they continue with the investigation, since they are still in the best

position to remain unnoticed by the other Kindred of Chicago. Additionally, the characters will never be welcomed among the Anarchs. In the upcoming war caused by Lodin’s disappearance, that will be a major penalty.

Characters

The two young Anarchs, Damien and Neon are both described in Scene Three: The Brewery.

Scene Ten: The Ghoulie Man Plot

Probably on the run from the Elders of Chicago, the characters arrive at Roarke’s old headquarters, expecting to find a man willing to guard them during the day in return for a little blood. However, they find police officers on watch in the place. Hopefully interested in finding out what’s going on here, the characters will enter the building by force or subterfuge and discover that this may actually be related to the disappearance of the Prince.

The characters should find the newspaper clipping in the room where the police officers are resting and investigate the basement that’s blocked off by the huge slab of stone. When the characters do make their way to the basement, move on the next Scene.

Setting

The address or directions that Damien gives the characters takes them to property in one of the poorer sections of Chicago. While the area is residential, the directions are to a run-down commercial lot where a 7-11 used to operate. The paint has been stripped off of the building and the large glass windows have been knocked out and replaced with a wooden wall. It’s not a pleasant sight.

A police patrol-car is parked behind the building. It’s out of view so it’s less likely to be seen and damaged by the residents of the area. After the police raided the building and discovered the “corpse” in the basement, they decided it best to leave a couple officers on watch in case any more cultists show up. Most of the loose material in the building was cleared out by the police.

The door to the place is in the center of the wooden wall. Behind the door is a short corridor that goes halfway through the building before ending at a door and “T-ing” left and right. The door opens into a large but practically empty room.

This is where Roarke held his services to Satan and created a cult-like environment by displaying his personal power to win the hearts and minds of those who attended.

To the left are a number of doors that open into small rooms that are full of worn mattresses and rotting dressers.

To the right there are three doors — one on each side of the hallway and another at the end. The door on the right opens into a small room that the two police officers on watch have converted into an office. They don't have much equipment with them, but there is a radio, pen and paper, small table, several chairs, flashlight and a newspaper clipping tacked on the wall. The door on the left leads to the square room that was Roarke's personal quarters. This room is in much better repair and startlingly cleaner than elsewhere in the building.

The door at the end of the hallway appears to have once been locked by a huge padlock and the door itself is reinforced with metal, but the lock has been cut by the police. Inside is a smallish room. The only feature of note is a square section in the middle of the floor that appears to be some sort of trapdoor to a

basement. The police have already hooked up a little mechanical winch and pulley to the iron handle on the trapdoor, which is a huge chunk of solid stone and is immensely heavy (Strength 6 required to lift it). There is also an extinguished lantern still in the room from when the police did their work. The stone cap has not been replaced so the entrance to the cellar is open.

Drama

There are two basic ways that the characters can approach entering Roarke's abandoned headquarters. The easiest and quickest way is to simply batter down the door once they learn there are policemen inside and overwhelm the mortals. In such a case, you will have to decide whether or not one of the officers has a chance to call the police station and alert other officers that there is a problem. If the call is made, then additional police will arrive within ten minutes. If the characters



don't realize that the call has been made and then proceed to investigate the basement, they could find themselves trapped and surrounded. You will have to judge how the story continues if this occurs.

During the search of the headquarters, the characters will be able to find very little of interest other than the large block that's been moved aside for easy entrance to the basement and the newspaper clipping the officers have tacked to the wall. The clipping will quickly attract the attention of any who see it as the headline reads, "Bloodless Animal Man Seized by Police." The police hung it up as a bit of a joke about what they found here, though they are concerned with how the reporter got news of the body when the department requested that no one talk about it.

The news article is from a yellow journalism dominated rag similar to the "National Enquirer" that is published in Chicago. Called the "Tell it All," the paper is usually nothing but hype and ridiculous exaggeration. For once, they got it partially right.

Dialogue

The characters are most likely to try to fast-talk their way past the police. When the characters first approach the door of the building, they may not even realize that there are police inside if the rear of the building was not inspected and the squad car found.

There is a sliding peephole on the door that a police officer will use to see who's outside. As he walks to the door, though, he might call out, "Is that you, Bob?" He will see that it obviously is not, and he will be wary of the characters unless they are nicely dressed. Otherwise, he'll assume they live in the neighborhood, or if they are dressed like punks, he'll assume they are members of the cult not taken during the initial raid. This officer and his reactions to how the characters are dressed will set the tone for the entire encounter.

BLOODLESS ANIMAL MAN SEIZED BY POLICE

by star reporter Scottie Cartwright

Despite an attempt to cover-up one of the most fascinating police raids in years, west-side district officers captured a very strange corpse in a recent raid. But this star reporter caught the police red-handed in this cover-up. Or he would have if the corpse hadn't been completely drained of blood.

Even though this reporter was armed with the information of very reliable sources, which shall remain nameless, Police Chief George O'Malley of the west-side district refused to corroborate the story. When asked about the incident, and specifically how the officers in charge of the case were proceeding with the investigation, Chief O'Malley refused to comment.

However, this star reporter refused to cease burrowing toward the heart of the matter and gained some more information from police insiders. The date the corpse was seized has yet to be released, but reports indicate that the body had

absolutely no blood in it! The insiders refused to speculate, but dedicated readers of The Truth will know without hesitation that this must be the work of vampires!

Further information about the body revealed that the as yet unidentified man had extremely hard, almost petrified skin, in the words of an informant, and had several features indicating that the man was obviously a cross-breed between a snake and a wolf. My informant further reports that the body was fully naked, except for a strange saber-toothed pendant. The tooth was 3 inches long!! Most startling was reportedly his four canine incisors, two along the top and two more along the bottom. Much yet needs to be learned about this mystery, and this reporter is determined to get to the bottom of it.

If you have any information on the origin of this body, please contact either the police or this reporter at the "Tell It All" offices - just call (404) 292-1819.

If the characters are nicely dressed, they will have a better chance of tricking the officer using Manipulation + Subterfuge. If fooled by a plausible story, the officer will invite the character(s) in.

If the officer thinks the characters are from the neighborhood, then he will scare them away, "Get the hell out of here or I'll show you what pain is all about." If hassled, he'll say, "Would you rather have cult maniacs or policemen in here? Now move along."

However, if the officer thinks the characters are returning cultists, he will try to take them into custody with the help of his partner. If there are a lot of characters, then the partner may call for help as mentioned above before moving to help the officer at the door.

Characters

The only characters in this Scene are the policemen and information for such mortals can be found in *Vampire* (p. 187).

Scene Eleven: Potent Blood

Plot

In this Scene, the characters learn that the body described in the article they just read was very likely found here. They will probably think they have stumbled onto the solution of their troubles! Since Lodin wore a sabertooth pendant similar to the body in the story, they will probably draw the conclusion that he was here until the police raided the building. But they're wrong, of course. The Methuselah who was the source of Roarke's power for so long and the source of his current troubles was seized here by police. The block of stone was placed over the basement trapdoor by Roarke to make sure that members of the cult would be unable to descend to that area.

While here, the characters will gain an impression of the power of the Kindred they are dealing with, and may find the vial of Blood that Roarke hid as an emergency supply. Hopefully, after arming themselves with the discoveries made here, the characters will pursue the leads and attempt to locate the body they believe to be Lodin's.

Setting

Though this Scene still takes place inside Roarke's old headquarters, the kinds of events are substantially removed from interacting with mortal police officers. The action takes place in a room that can only be reached by dropping through an opening in the ceiling that is normally covered by a very heavy stone block.

The room is squarish and about fifteen feet wide. The ceiling is rather high (twenty feet) so this means a significant drop is involved from above the reach the floor. On the floor in the back corner is a dusted outline of where the police found the body referred to in the article by Scottie Cartwright. The only furnishing in the room is a straight-backed wooden chair and a low table that holds a small assortment of chemistry equipment like beakers, test tubes and pipettes. The equipment is well-organized but none of the containers hold any substances.

It will be difficult to find (Perception + Alertness difficulty 8), but there is also a stone drawer recessed into the wall away from both the chalk outline and table. Without a light source, the characters will completely overlook the drawer even if they can see in the darkness. The drawer pulls out smoothly and contains a rolled up satin cloth. The cloth protects an extremely valuable resource—a vial of old, very old, Blood! It is potent Vitæ indeed.

Drama

The first obstacle the characters face is getting down into the basement. This is not a difficult chore for most Kindred, especially those with the Potence Discipline. Characters should roll Strength (difficulty 4) in order to break their fall. Two successes are needed for a complete success. With only one success, the character will take a level of damage only if currently injured (she wrenches the hurting area some more).

The major action of the Scene (except when arguments break out when the characters find the vial of Blood) occurs when a Kindred attempts to investigate the area where the body of the Methuselah was found with Auspex. The incredible power of the Methuselah has permeated the area and it will overwhelm any character who opens his senses up to it so completely. The net result is that the character loses control and enters Frenzy. The Frenzy is of the rage variety and the character will attack the nearest being.

The other interesting item which requires a response from the characters is the vial of Blood that they may find in a stone drawer. The description of the unveiling of the Blood is extremely important and you must concentrate to pull off this part of the story. Basically, you must describe the Blood inside the vial in such a way that it sounds delicious, not only to the characters, but the players as well. Lower and soften your voice and comment on the Blood's glistening, ruby red color and how its thick juices roll invitingly back and forth in the vial as a character examines it. The raw power of the Kindred who wept this Blood is obvious and very seductive.

Every character who sees the vial, and what Kindred wouldn't want to look at such a delicacy, must roll Self-Control (difficulty 6) or immediately grab for the vial and try to gain it so a taste can be taken. Characters with less than three Blood

Points will automatically succumb to this temptation and you may even decide to penalize characters who are not full of blood by increasing the difficulty of the roll. Another general brawl will break out among the characters if a couple characters fail this roll.

The penalty may be worse for any character who drinks of the Blood. Much of this is left to your interpretation of the character's reasons for drinking the Blood, but if you feel it was done solely for the pleasure of tasting it or a desire to gain power, then the character must roll for Humanity loss. Any character who grabs the Blood and drinks the entire vial should automatically lose a point!

The Blood is indeed amazing and is certainly worthy of desire. A single taste of the liquid will restore an entire Blood Point. If larger amounts of the Blood are ingested, then not only will the character regain up to ten Blood Points, but the character will also gain a temporary increase in a Discipline. The vial contains about three large swallows of Blood and one such gulp is required to gain this temporary increase. This amazing increase will occur in the character's most advanced Discipline, though a Discipline may not be increased over five this way. In such a case, the next highest Discipline will be heightened by one. This higher level of ability will fade away as soon as the character falls below a level of four Blood Points. Multiple swallows will increase a like number of Disciplines by one point.



If the entire vial of Blood is imbibed, then the character will experience an explosion of power within her body and enter Frenzy unless Courage (difficulty 7) is rolled. As noted above, the character will also lose a point of Humanity. The benefits of doing this, however, are extraordinary. Not only will the character gain temporary increases in three Disciplines, but her current Blood Pool will temporarily increase to fifteen. These extra points in the Blood Pool will fade at the rate of one per day. Each time the character loses a Blood Point due to the passage of time, one of these additional Pool points is lost instead. If the point was currently full of Blood, then the Blood is lost as well.

It is very important to keep track of how many times each character drinks the blood in this vial. Though the Methuselah from whom it comes is in Torpor, the Blood Bond that may form could cause complications later in the story.

It is the attack of individuals in Frenzy on the others in the cellar that was the object of the Premonition described in Scene Seven: Abandoned Haven. Tell the player who had that Premonition that they feel *déjà vu*, that for some strange reason they recognize this hole, that this is "THE PLACE!" Hopefully, you can give it away just an instant before one of the other characters (who drank from the vial) frenzies and attacks the character.

Dialogue

There is no conversation in this Scene to speak of, except among the characters themselves (hopefully there will be a lot of that).

Characters

No additional characters are encountered in this Scene, though a character who scores a phenomenal success (5 successes) while using *Auspex* on the chalked area may realize that the power of the Kindred who rested there had been "asleep" for a long, long time and is therefore probably not Prince Lodin.

CHAPTER FOUR: KING'S GAMBIT

Scene Twelve: Downtown Precinct

Plot

Once the characters learn that the body that was found in the “Ghoulie man’s” headquarters was seized by the police, they may decide to pursue the matter to see how much information they can piece together. The news reporter, Scottie Cartwright, who wrote the article found in the previous Scene may be sought for questioning as well. Scottie is dealt with specifically in the next Scene, though the characters may well decide to seek clues there first.

If you really want your players to experience this Scene, you can finagle things so that the police somehow pick up the characters and bring them down to the precinct for “questioning.” Smart characters will not break the Masquerade by resisting. However, this can be a bit manipulative. The best idea is probably to subtly insert the idea of going to the precinct through your banter with the players. Hints that you give them (as long as they are not obvious) are frequently picked up by the players and employed without them ever consciously realizing what they did. You will be amazed by what you can get your players to do in this manner.

The most important piece of information that the characters can learn from the police is the current status of the body that was seized. Ultimately, they will uncover the location of the body and continue their investigation. There is an additional bit of puzzling news that the characters may happen upon as well. Basically, they will be unable to determine who exactly ordered that the cult headquarters be raided in the first place. That should start them thinking!

The characters will learn that the body of the Kindred they probably assume to be Lodin has been turned over to a “medical specialist” by Special Agent Shepard of the Chicago FBI. The extent to which you wish to involve Shepard in the story and his connection with Kindred the characters already know is completely up to you. In this story, he is never actually encountered, but as ever, you are free to alter this.

Setting

Set the Scene with a description of a typical police station, varying it depending on the time of night that the characters arrive. Squad cars are pulling in and out; calls for back-up will send one, two or more cars screeching out into the streets with sirens blazing; off-duty officers hang around the parking lot recounting any interesting events of the day; and men and women are hauled into custody.

The police precinct that organized the raid on Roarke’s headquarters is in the heart of a poor section of the city, but the presence of the station has cleaned up the streets within a couple blocks. Outside this area, crime is commonplace.

Drama

The effectiveness of the characters’ entrance into the police station is up to your discretion, but a forceful entry is absolutely the wrong way to do it. The characters are in enough trouble if they are already on the run from the Elders because of an escape from Belthazar. Ballard wants to use them as scapegoats so he has little need to capture them again. Their escape and attempts to hide in the city only make Ballard’s job of showing them as guilty that much easier. However, no Kindred of the city, not even the Anarchs, will tolerate such a horrendous break of the Masquerade. Therefore, there should be no physical confrontations in this Scene.

Dialogue

Instead of force, the characters must use their Social Attributes and Disciplines to make their way around the station. They can pose as news reporters or even police officers if they are skilled enough in Disciplines like Obfuscate and Dominate.

If they do this successfully, then they will eventually be able to find their way to the officer in charge of the raid, Lieutenant Brick. Depending on how complicated you desire this information gathering Scene to be, you may either allow Lt. Brick to be on duty very late and therefore be accessible to the characters, or they may have to visit him at home where he’s probably sleeping the night away in his house with his wife and children. Better yet, they may have to come up with a good enough story to get the night duty sergeant to call Lt. Brick up

and get him to come down to the station in the middle of the night.

Lt. Brick will not willingly speak about the body and will not even admit that a body was seized. If a character brings up the article from "Tell It All," Brick will only laugh and tell the characters that they shouldn't believe everything they read. He will be very officious and demand to see identification from the characters if they claim to be with a newspaper, etc. In any event, they will have to get tough with Lt. Brick in order to learn anything.

If the characters are able to either Intimidate Brick or use Disciplines like Dominate or Presence, then he can relate the following details:

- Captain Wallabash ordered that the raid take place. Though the police had been aware for some time that cult-like activity had been going on in the building, the lack of solid proof and the failure of an undercover agent to penetrate the organization did not give the police a chance to investigate more thoroughly.

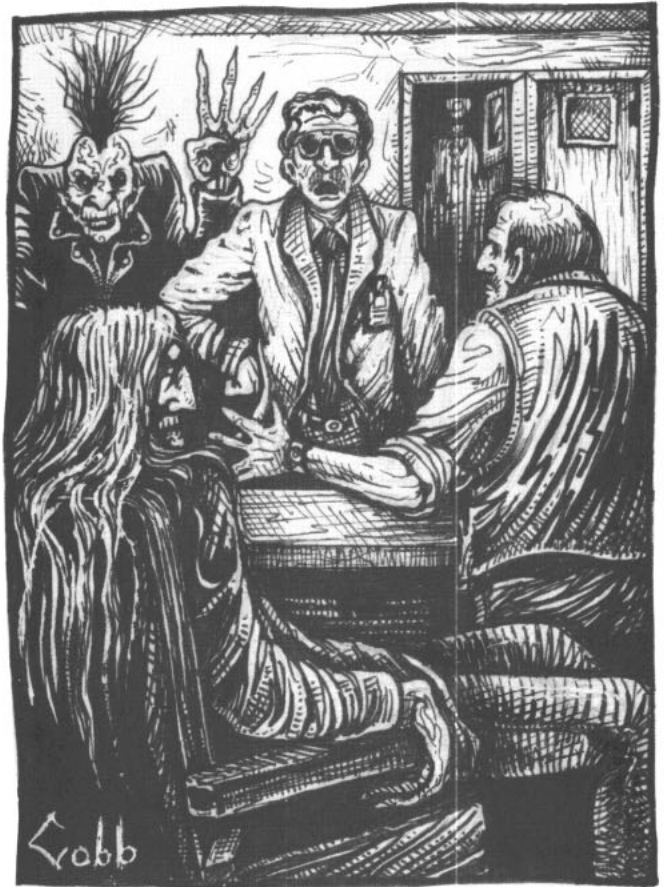
If the characters follow up by speaking with Captain Wallabash for any reason, they will learn that he ordered the raid after receiving notification from Lt. Brick that they had solid evidence of unlawful activity by the cult. Obviously, these two explanations do not jive, but no amount of further investigation will reveal anything further. Unfortunately for the characters, both men are telling the absolute truth.

- During the raid, Brick and his men rounded up seven cultists. The men and women were arrested, but they refused to talk to the police or the court appointed attorney. To the dismay of all involved, all seven men and women were found dead the following morning in their various and widespread cells. They seemed quite normal in their manner of dress, but after being around them for a time, more and more weirdness emerged.

- No worthwhile evidence or information was uncovered during the raid (other than the body, of course), so Lt. Brick decided to keep a few men posted at the place in case other cultists returned. This is also why they tried not to let the news slip to the media.

- The body they discovered was gruesome at best. Hard as stone and completely drained of blood, the man seemed to have been dead for quite a while, but decay had not set in, so they presume that he had been in cold-storage or the like until very recently. The hospital never had the opportunity to perform an autopsy on the body before the Feds got ahold of it.

Brick explains that a local FBI agent named William Shepard gained custody of the body when he showed that the dead man was a kidnap victim several years ago. The Lieutenant



learned just today that the Special Agent had the body transferred to some sort of medical specialist for a complete examination. He does have an address for the facilities of the specialist.

Even if shown a picture of Lodin (who knows where they could get such a thing!), Lt. Brick would be unable to identify the man they found. The only description he can give is, "He was hard like a stone and bloodless, just like that article said."

Around the station, one of the characters, one who hasn't done anything for a while, will overhear a conversation among 3 police officers. They are talking about things like "How stiff the body was. Like a damn lump of stone." and "Yeah, but that's nothing anyone outside the force would believe, except perhaps those kooks over at the 'Tell It All.'"

Characters

Treat Lt. Brick as any other mortal police officer, but he's a large man so his Strength is 4. He's also sharp-minded (Wits 3) and strong-willed (Willpower 8).

Scene Thirteen: Yellow Journalist

Plot

The characters are likely to follow up on Scottie's article "Bloodless Animal Man Seized by Police" by contacting the author directly. As indicated below in the *Characters* section, Scottie could become a regular in your Chronicle, so have fun playing him this first time. If need be, Neally can approach the characters at some point in the story, or the characters can notice the story while walking past a street side newsstand. It isn't hard to find the offices of the paper; they are located on the edge of downtown.

With Scottie's help, the characters can piece a few clues together. If "persuaded" to talk with them or if they exchange information, Scottie will relate information including identifying the leader of the cult as Roarke. The most important thing to accomplish in this Scene, however, is to establish that the cult gathering northwest of the city may be important. Hopefully, the characters will decide to pursue more immediate clues first, like checking out the "medical specialist."

If it seems likely that the characters will not speak with the police and instead jump at the hint that the cult activity may be something important, then you may decide that Scottie has knowledge of where the body is currently. His sources at the police station could easily have passed this information along to him. In fact, he may give the characters a camera so they can photograph the body when they go to check on it. How hard you push the characters in this direction should depend on how much you desire to use the "specialist" in your story.

Finally, this encounter with Scottie Cartwright should show the characters just how close some mortals are to figuring out the truth behind the Masquerade. Though many details are hazy and some of the facts themselves are wrong, a few key slips by Kindred could brighten the picture considerably.

If you really want to have the characters go through this Scene and they aren't headed in that direction already, all you have to do is get a copy of the "Tell It All" into their hands — they won't be able to **not** see the cover story.

Setting

The offices of "Tell It All" are shockingly nice. Though the newspaper is a rag, the organization that owns the paper is top-notch. The paper has a floor of its own in a downtown office building, and the offices are decorated in the latest styles. Large plants and inspiring colors help establish a mood of cheer.

Scottie Cartwright is a night-owl, so if the characters simply come to the office looking for him, they will find him

hard at work on another "brilliant piece of investigative reporting." In a harsh juxtaposition with the orderly offices of the paper, Scottie's office is a whirlwind of paper piles, a half eaten donut, computer disks, and letters from both angered and delighted readers. It is a truly disgusting mess, especially in contrast with the rest of the office.

Drama

There is no need for show-stopping action in this Scene as Scottie is more than willing to talk with the characters. In fact, if the characters open up to him, the talk would easily constitute the most coveted moments of the writer's life.

Dialogue

When the characters first walk into Scottie's office, the writer will at first mistake them for some of his many footpads who he pays for interesting bits of information. "What do you have for me?" he'll ask. When he learns that the characters are here on their own business, he'll gladly listen to their story and prepare himself to help them out. Not for a moment will he be frightened of the characters, unless they become violent and actually mess him up a bit. If they insist, Scottie will consider



any conversation to be “off the record.” Scottie doesn’t take this practice seriously, but if the characters really let him in on Kindred secrets, then he will not write about it until he learns more.

Scottie is a fast talker and has tricked more than one person into saying something that they later regret. Anyone involved in a conversation with Scottie must roll Wits + Alertness (difficulty 6) to avoid letting some secret fact slip out. A character that fails the roll must answer the question, “What is the thing you would least like to tell Scottie right now?” The number of successes rolled will lower the urgency of the information spilled, but three successes are needed to resist completely. Better yet, do it completely through roleplaying — it is very difficult to do it right, but by setting the Scene correctly, it will be easier to get the players to drop their guard, at least at the start.

The problem in dealing with Scottie is that the characters will never be able to convince him that they were “joking about being Vampires.” He’ll believe the most far-fetched tales and then search for more information.

In the end, Scottie will try to make a deal to trade information. The characters do know some things that would interest him beyond revealing that they are Vampires. Primarily, he would like to hear about the “mystical activity” northwest of the city. However, he will be satisfied with other bits like the mix-up between the police captain and lieutenant about who ordered the raid.

Scottie has a plethora of important information that he can provide the characters. This includes the following, though he will make things up if he is trading information on a one-for-one basis and has run out of things to say.

- The leader of the cult whose headquarters was raided by the police recently is named Roarke. While the details are sketchy, it seems that he had lived in the gutted 7-11 for several years before forming the cult. An odd assortment of individuals is purported to have gone in and out of the building in these pre-cult days.

- Roarke’s cult has also extended to a region northwest of the city. The police don’t seem to know about this yet, but the cult members have gathered in this area a few times in the past for celebrations and festivals. If the characters tell Scottie about the purported “mystical activity” there, the writer will tell them that he’s going to check that out very soon.

- He can describe what little (“little” unless you decide to change things as discussed in *Plot* above) he knows about the body that the police found. Basically, he can only reiterate that what he wrote in his article is the truth. The body truly was hairy and had nary a drop of blood in it. However, Scottie will admit that he has no basis for the conclusions that he drew about the origin of the body, though he suspects that he was right about the wolf.

Characters

Scottie Cartwright, though a hack-writer, does have several contacts and secret sources throughout the city. He could very well become a regular character in your Chronicle. If you want him to become a regular, you’ll need to arrange it so that at least one character becomes fond of Scottie and target your roleplaying of him so that he becomes the pet of one particular character. He would make an excellent dependent character, someone who is always tagging along and getting in trouble.

Scottie Cartwright

Age: 32 (Born: 1959)

Description: A tall slender man, Scottie can be gruff and grouchy, but he’s actually courteous to those he respects or knows well. He typically wears very comfortable clothing like slacks and a sports shirt, though he does have clothing for other situations (press conference, outdoor jaunt, etc.) stored in his office.

Demeanor: Deviant

Nature: Judge

Notes: Scottie (as he prefers to be called) is a dedicated writer, though the subject and style of his writing is somewhat suspect. Struggling in his writing career shortly after graduation from college, Scottie originally accepted this job to make a little money. However, over the years, the work has absorbed his interest and Scottie now believes too much of what he writes. He still thinks of himself as a college student, and has the same enthusiasm, naivete and honor. He will never reveal sources who have asked to remain anonymous and will always keep “off the record” conversations off the record. However, the characters will have to make it clear that everything they say is “off the record” or they will likely read about it in the next week’s paper.

Have fun playing Scottie. He’s always on the lookout for a story and since he looks for evidence of the occult in everything he does, he could become a foil for comedy and levity in your story. For example, if he’s Dominated by the characters, he may use a point of Willpower to shake it off and ask the Kindred with great interest and admiration, “Did you just do to me what I think you did? Do it again, I’ll tell you anything!”

Roleplaying Tips: Make your eyes as big as you can. Pretend that you are scribbling down notes whenever a character says anything even remotely interesting. Talk as fast as you can, and interrupt people’s sentences if you have already figured out what they are going to say.



Scene Fourteen: The Hunter

Plot

If the characters are on the trail of the body that was seized by the police, then they will end up here sooner or later. This building is owned by an occult investigator turned Hunter named Michael Standdown. He gained possession of the Methuselah's body when Special Agent Shepard managed to have it turned over to him. Shepard said that the body was that of a kidnapping (a Federal crime, so Shepard was authorized to step in) victim and would be turned over to a "specialist." Fortunately, Michael did have some medical degrees, so the ruse was easily pulled off.

With the equipment that had been delivered so conveniently just a month before, Michael Standdown began an examination of the body of what Shepard claimed was a Vampire. Slowly, Michael has come to agree. Though he had believed in the occult since his pilgrimages, Michael had never had such proof to examine so closely. It shook him a little.

In this Scene, the characters will probably kill Michael Standdown and either recover the body of the Methuselah or believe that it is destroyed in a fire. If the body is saved from the flames, then you must refer to the following section for details of the recovery.

Setting

Along the very northern part of Chicago proper, only a couple blocks inland from sparkling Lake Michigan (in the Gothic World, anyway), is the old stone warehouse where Special Agent Shepard's "medical specialist" works. The building is three stories high and the entire structure is owned by Michael Standdown. The large windows of the bottom two floors are painted over so curious people won't snoop around, but the top floor's frames have been refitted with new windows. Michael feels more comfortable in his new line of work with a lot of sunlight wherever he lives.

The top floor of the building is a personal living apartment, equipped with most modern conveniences. The middle floor holds all of Michael's testing equipment. This includes an assortment of medical devices up to and including a Catscan machine. The bottom floor has always been made to look like a warehouse. Since the building stands in a commercial district, this helps camouflage Michael's headquarters. Also, the loading dock, interior elevator and pallet-mover came in very handy when the medical equipment arrived recently.

VAMPIRE™		
Scottie Cartwright		
Attributes		
Physical	Social	Mental
Strength ●●●●●	Charisma ●●●●●	Perception ●●●●●
Dexterity ●●●●●	Manipulation ●●●●●	Intelligence ●●●●●
Stamina ●●●●●	Appearance ●●●●●	Wits ●●●●●
Abilities		
Talents	Skills	Knowledge
Acting ●●●●●	Animal Ken ●●●●●	Bureaucracy ●●●●●
Alertness ●●●●●	Drive ●●●●●	Computer ●●●●●
Athletics ●●●●●	Etiquette ●●●●●	Finance ●●●●●
Brawl ●●●●●	Firearms ●●●●●	Investigation ●●●●●
Dodge ●●●●●	Melee ●●●●●	Law ●●●●●
Empathy ●●●●●	Music ●●●●●	Linguistics ●●●●●
Intimidation ●●●●●	Repair ●●●●●	Medicine ●●●●●
Leadership ●●●●●	Security ●●●●●	Occult ●●●●●
Streetwise ●●●●●	Stealth ●●●●●	Politics ●●●●●
Subterfuge ●●●●●	Survival ●●●●●	Science ●●●●●
Advantages		
Disciplines	Backgrounds	Virtues
●●●●●	Fame ●●●●●	Conscience ●●●●●
●●●●●	Contacts ●●●●●	Self-Control ●●●●●
●●●●●	Resources ●●●●●	Courage ●●●●●
●●●●●	●●●●●	
●●●●●	●●●●●	
Other Traits		
Writing ●●●●●	●●●●●	
Photography ●●●●●	●●●●●	
●●●●●	●●●●●	
●●●●●	●●●●●	
●●●●●	●●●●●	
Combat		
Weapon	Difficulty	Damage
Humanity		
●●●●●	●●●●●	
Willpower		
●●●●●	●●●●●	
Blood Pool		
●●●●●	●●●●●	
Health		
Bruised	☐	
Hurt	-1	☐
Injured	-2	☐
Wounded	-3	☐
Mauled	-4	☐
Crippled	-5	☐
Incapacitated		☐
Experience		
Attributes: 7/5/3 Abilities: 13/9/5 Disciplines: 3 Backgrounds: 5 Virtues: 10 Freebie Points: 15 (7/5/21)		



Drama

Almost anytime of the night that the characters come to investigate the “medical specialist,” Michael will be up late working. His noisy machinery and equipment draws the least attention during the night when any other proprietors of the commercial area are at home in bed.

The first obstacle the characters must overcome is breaking into the building, preferably without alerting Michael. The Hunter does switch on some formidable defenses after sundown. Special Agent Shepard personally acquired and installed some of the more sophisticated defenses.

First, before he starts to work, Michael seals himself off on the second floor. The elevator is parked on the second floor and the doorways from the stairwell are blocked with electrified barred gates. These gates may be bent to allow passage, but five successes on a Strength roll (difficulty 4) are required. Additionally, anyone attempting the feat will automatically be reduced to Mauled status. Only Potence will help resist this damage.

Additionally, the roof and the entire bottom floor will be laced with laser beams that will set off a silent alarm on the second floor that will alert Michael. The roof is also reinforced with sheet metal making it nearly impossible to enter that way, at least without immediately alerting Michael. Again, depending on the extent to which you wish to involve Special Agent Shepard, Michael may alert him at any sign of trouble (he’s across the street in an apartment, waiting for any unexpected visitors). Characters with Red Eyes (level one Protean Discipline) will be able to see the laser beams and avoid them. Such a character may also help other characters circumvent them. Roll Manipulation + the other Kindred’s Dodge (difficulty 6) — three successes means that she was able to talk her friend through the beams.

If the characters enter the bottom floor and sound the alarm, they will have walked into a death trap as dangerous as any medieval castle. Metal barred gates, as described above, will slide into place over the sole entrance to the bottom floor to block any retreat. Then, Michael will converse with the characters by means of a two-way speaker in the corner of the fake warehouse. He will try to establish who they are, and if not satisfied, or if he learns they are Vampires, he will move on to the next stage of the trap — he’ll open a trap door on the floor of his second story lab and drop a flaming lighter. The boxes immediately below the trapdoor hide flammable containers of gasoline (the characters can smell these when they are in the room with a Perception + Alertness roll at difficulty 6 or automatically if they possess the level one Auspex Discipline Heightened Senses).

Caught in the inferno that will ensue in a warehouse full of empty cardboard boxes (all marked “Ceiling Fan”) and perhaps their second bonfire of the story, the characters will

discover one reason this story is called "Ashes to Ashes." Since the building is made of stone and the walls have been treated with an anti-flame element provided by Shepard, Michael has no concerns about the fire spreading to the rest of the building. Besides, there is a sprinkler system that he can activate. Wily players may be able to use these sprinklers to save themselves if the recessed nozzles are noticed.

If (and probably when) the characters eventually make their way to the second floor, Michael will be waiting standing by a table. Lying on the table is the body of the Methuselah, though it is wrapped in a black plastic body bag. Since it is wrapped, of course, the characters will have no idea that it isn't Lodin. Michael holds a small, but highly-powered, crossbow in each hand. The characters should eye the wooden shafts warily.

Even more dangerous to the characters is a specially designed light that illuminates a fifteen radius around Michael and the table on which the Methuselah rests. Putting his incredible mind and scientific talents to work, Michael has managed to design a light that simulates the effects of the sun on Vampires. Of course Michael had an advantage over other Hunters who have sought just such a thing — he had the body of a Vampire to experiment with! Any characters who enter the light will be struck by what is effectively direct rays of sunlight, though the strength of the rays is only about 50% of normal. The first character who attempts to cross into this lighted area without knowledge of what the light can do must roll Self-Control (difficulty 5) or enter Frenzy. Also, after the characters do know the destructive potential of the light, they must roll Courage (difficulty 6) every turn they are in the light or be affected by Fear and refuse to go near the light again.

It is possible to shoot the light bulb out or even pull the plug on the machine, but of course Michael will shoot any person who makes a move to do so. Michael is very cool, calm and collected with the defense of his laboratory — he has run this scenario over and over again in his mind. In his voice however, it is possible to detect the grip of tension and fear.

Michael will make a last stand here and will aim his crossbow bolts for the hearts of the Vampires. Refer to the Drama Chapter in *Vampire* for details on the number of successes, etc, required in order for Michael to impale a character. He will attempt to remain within the circle of light so that Kindred cannot engage him in close combat.

Dialogue

Michael Standdown will feel threatened and certainly endangered with a number of Kindred nearby, but he will talk to the characters if they make such overtures. Conversation will accomplish nothing for them, though. If the characters wish to gain possession of the body, then they will have to go through Michael.

Conclusion

If the characters manage to defeat Michael Standdown and open the body bag, they will quickly realize that this is not Lodin. The Kindred they have recovered seems to be of Eastern Mediterranean descent, not the European blood of Lodin. Where the sun lamp had shone, his skin is very red and is slightly burned in places, but on the whole he looks in good shape.

In the process of opening the body bag, it would be very easy to touch the body. Roll a die secretly, a 1-4 indicates that the character did touch the body, unless the player makes it very clear that she is being careful. This is important only because of the Vampire's potent powers of Domination which allow him to Dominate others through touch — eye contact is not necessary. For the purposes of the story, it can be assumed that all those who touch the body are immediately under the temporary control of the Ancient. (Though if want to make rolls, have those who touch the body make a Willpower roll with a difficulty of 9. Three successes are required to fully break free, anything less than that indicates total Domination.)

Pass a note to the player shortly after you note that they have been Dominated, but do not do so in such a way as to arouse the suspicions of the others. A private meeting where you can explain things in detail usually is the simplest for the players, but



unfortunately it can arouse the most suspicions. Tell the player that they are under the control of the Ancient and that they must carry out his wishes. They understand that he wishes for the others in the group to touch him as well and that the player should try to trick the others into doing so. Tell them further that you will take away Willpower if they do not do this properly (“You’re struggling against his Dominance —that isn’t easy”) but that you will reward them with one experience point if they succeed (to be assigned to Manipulation or Subterfuge). Eventually, if the Methuselah’s plan goes correctly, all of the characters will have touched and come under his control — though perhaps the last remaining character will have to be restrained and carried to the waiting body before all of them are so Dominated.

The sleeping Methuselah is wearing a simple, silver and onyx necklace with some strange engravings on it (Egyptian hieroglyphs). The onyx is shaped in the form of a tooth (it is the mate of the one found in Lodin’s Haven). If a character attempts to remove it, assume they touched the body unless the player makes it very clear that she is not doing so.

If any of the characters has been Blood Bonded to the sleeping Methuselah, then that character’s player won’t have much of a say about what is done from the very start. That character will immediately do everything in his power to get the other characters to touch the body of “Lodin” — give them the note just as you would the player whose character touches the Methuselah.

Once he controls all (or at least most) of the characters, the Ancient one will command the characters to take him to a certain place to rest and continue his sleep through the Torpor (it is a secret location in the middle of the Wasteland in Gary). The characters will promptly forget about where they took the Methuselah, and in fact the characters will not remember even making a trip. The net result will be the characters being unable to account for their whereabouts during a period of a couple hours and the sudden absence of the Methuselah. Since the characters won’t even remember what happened, there is no need to enumerate what they had to go through to place the body wherever it is that the Methuselah wanted to go.

After the last character touches the Methuselah, the next thing they know is that they wake up in the middle of the Wasteland and that Damien is moving toward them. If questioned why he is there, he simply says that he got a phone call from someone “who you don’t know about yet” to come here because the characters were in desperate straights. He will then try to persuade them to continue to pursue Lodin — if need be he will be able to provide them with a few clues or can even lead them to the forest headquarters of the cult. The person who controls Damien wants the characters to find the cultists — that fact should be fairly clear to the characters.

If the characters manage to escape the Scene with the body of the Methuselah and with their free wills intact, then the question arises, “What do we do with this guy?” You will have to determine for yourself what happens next — the world is a large and dangerous place, especially with a Methuselah’s body — make it as interesting as possible.

VAMPIRE		
Michael Standdown		
Attributes		
Physical	Social	Mental
Strength.....●●●●●	Charisma.....●●●●●	Perception.....●●●●●
Dexterity.....●●●●●	Manipulation.....●●●●●	Intelligence.....●●●●●
Stamina.....●●●●●	Appearance.....●●●●●	Wits.....●●●●●
Abilities		
Talents	Skills	Knowledge
Acting.....●●●●●	Animal Ken.....●●●●●	Bureaucracy.....●●●●●
Alertness.....●●●●●	Drive.....●●●●●	Computer.....●●●●●
Athletics.....●●●●●	Elusiveness.....●●●●●	Finance.....●●●●●
Brawl.....●●●●●	Firearms.....●●●●●	Investigation.....●●●●●
Dodge.....●●●●●	Melee.....●●●●●	Law.....●●●●●
Empathy.....●●●●●	Muscle.....●●●●●	Linguistics.....●●●●●
Intimidation.....●●●●●	Repair.....●●●●●	Medicine.....●●●●●
Leadership.....●●●●●	Security.....●●●●●	Occult.....●●●●●
Streetwise.....●●●●●	Stealth.....●●●●●	Politics.....●●●●●
Subterfuge.....●●●●●	Survival.....●●●●●	Science.....●●●●●
Advantages		
Disciplines	Backgrounds	Virtues
.....●●●●●	Contacts.....●●●●●	Conscience.....●●●●●
.....●●●●●	●●●●●	SelfControl.....●●●●●
.....●●●●●	●●●●●	Courage.....●●●●●
.....●●●●●	●●●●●	
Other Traits		
Search.....●●●●●	●●●●●	
.....●●●●●	●●●●●	
.....●●●●●	●●●●●	
.....●●●●●	●●●●●	
Combat		
Weapon.....●●●●●	●●●●●	
.....●●●●●	●●●●●	
.....●●●●●	●●●●●	
.....●●●●●	●●●●●	
Health		
.....●●●●●	●●●●●	
.....●●●●●	●●●●●	
.....●●●●●	●●●●●	
.....●●●●●	●●●●●	
Willpower		
.....●●●●●	●●●●●	
.....●●●●●	●●●●●	
.....●●●●●	●●●●●	
Blood Pool		
.....●●●●●	●●●●●	
.....●●●●●	●●●●●	
.....●●●●●	●●●●●	
.....●●●●●	●●●●●	
Experience		
.....●●●●●	●●●●●	
.....●●●●●	●●●●●	
.....●●●●●	●●●●●	
.....●●●●●	●●●●●	

Attributes: 75/3 Abilities: 139/5 Disciplines: 3 Backgrounds: 5 Virtues: 10 Freebie Points: 15 (7/5/2/1)



Characters

Michael Standdown is the Native American Hunter whom the characters must overcome in this Scene if they wish to retrieve the body of the Kindred they believe to be Lodin. The Methuselah is described in detail in **Chicago by Night**. For now, simply assume that the "Black King" is extremely powerful and beyond the ability of the characters to harm.

Michael Standdown

Birth: 30 (Born: 1961)

Description: Michael is a full-blooded Native American. He wears his dark hair long, and though very proud of his heritage, he doesn't make any effort to dress in "Indian" clothes. Blue jeans and jackets are quite alright with him.

Demeanor: Loner

Nature: Director

Notes: Intrigued by the shamanic heritage of his own people, Michael Standdown became very interested in the occult at an early age. Perhaps his own innate sensitivity to such things contributed to this desire as well. In any event, Michael wandered North America and some of the Orient in his mid to late twenties searching for "places of power." He left behind Johns Hopkins and what his family considered to be a promising career as a physician, but what he found converted him forever to an unshakable belief in the occult. He has spent the last ten years as a sort of occult investigator. Since many people have expectations of mystical powers from Native Americans, Michael found it easy to market himself in his chosen profession.

About six months ago, Michael was contacted by Special Agent Shepard of the Chicago FBI. Shepard asked if Michael would like to collaborate and Michael readily agreed. They were introduced by another Witch-Hunter, Sullivan Dane. Just over a month ago, Shepard arranged for a lot of medical equipment to be shipped to Michael's building. Michael isn't sure how Shepard made the arrangements, but he suspects it was illegal so he doesn't want to pry too deeply.

*The beaten road
Which those poor slaves with weary footsteps tread,
Who travel to their home among the dead
By the broad highway of the world, and so
With one chained friend, perhaps a jealous foe,
The dreariest and the longest journey to go.*

— P.B. Shelly, *An Exhortation*

CHAPTER FIVE: CHECK AND MATE

Chapter five is the concluding chapter of this story.

Scene Fifteen: Hell's Pasture

Plot

The characters will probably come to this area shortly after reorganizing following the attack on Michael Standdown. The clue in Lodin's office mentioning this place and/or Scottie Cartwright's mention of it should make it seem to be a potential location for Lodin's body. And they're right. Roarke did bring Lodin here since his other headquarters in Chicago had been raided and claimed by the police.



During this Scene, the characters must simply travel to this area and begin to look around. The land is fairly inaccessible — it's a fifteen minute walk from the nearest road, though jeeps and other 4-wheel drive vehicles can make the overland trip — and characters will have to carefully plan how they will travel here and provide for their safety in the event that they cannot return to Chicago by the time the sun rises.

While they wander around the land, but before they begin to strike for the heart where the amphitheater is, the characters will meet Scottie unless their previous encounter with him left him unable or unwilling to follow up on a story here.

Setting

This is a small copse of woods about an hour northwest of Chicago. The land is owned and maintained by Roarke. This land is exclusively private and is used for ceremonies and other celebrations, the sole purpose of which is to continue to make Roarke look strong to his followers. This is the area that the characters must penetrate in order to confront Roarke and retrieve Lodin.

This is a sizable chunk of land, about 50 acres all told. The property is mostly a flat, wooded area, but there are rocky regions near the center. By following a sort of gully down into the rocks, one emerges in a natural, earthen amphitheater. This feature is the main reason Roarke chose it for his cult's ceremonies. It allows him to be in the amphitheater and direct the action while the cultists either listen or perform as per his commands.

Drama

You might have the characters mistake a crouching and hiding Scottie Cartwright for a sentry waiting to pick them off, but in general there will be no trouble in this Scene. There's enough of that coming later! The idea is for the characters to scout out the terrain and to plan their next action — likely an attack.

Dialogue

The characters may talk at length with Scottie if they desire, but unless they use Disciplines or outright force, the journalist will refuse to go back without first getting his story. The characters may have some questions for Scottie, but unless they revealed a lot of information to him earlier, Scottie is very curious about what the characters are doing out here.

Characters

Scottie Cartwright is described in Scene Thirteen.

Scene Sixteen: Attack of the Ram

Plot

The characters will meet a byproduct of one of the ceremonies that Roarke performs twice a year to impress the cultists. Since any creature can be fed Kindred Blood and become more powerful, and since the ram is very symbolic of Satan, Roarke customarily creates a ram "Ghoul" and sets it free to rampage around the area. The cultists, in a flurry of mad behavior, give chase to the beast and kill it so they can return to the amphitheater area, drink its blood, and then roast it as the high point to a grand feast. By drinking its blood they thereby gain some of the Vampire blood, and thus a modicum of mystical power and potential.



This huge and powerful ram will crash through the characters, pause to rip them up a bit, and then dash off again. If the characters are thinking quickly and truly desire to make a stealthy entrance, then they had best not kill the ram. Otherwise, the cultists, and shortly thereafter Roarke, will know that there are intruders nearby.

The ram has the freedom to roam wherever on Roarke's land that it desires, but since Roarke Blood Bonds it when the Blood is fed to it during the ritual (he feeds it tiny amounts on two earlier occasions), the powerful Ghoul is able to keep the ram from straying too far.

Setting

The characters are still on Roarke's land, but they, and maybe Scottie as well, have begun to make their way toward the center. They hear a cry go up in the distance, and about three minutes later a monstrosity comes charging at them.

VAMPIRE™			
Cultists			
Attributes			
Physical		Social	
Strength	●●●●	Charisma	●●●●
Dexterity	●●●●	Manipulation	●●●●
Stamina	●●●●	Appearance	●●●●
Mental			
Perception		●●●●	
Intelligence		●●●●	
Wits		●●●●	
Abilities			
Talents		Skills	
Acting	●●●●	Animal Ken	●●●●
Alertness	●●●●	Drive	●●●●
Athletics	●●●●	Etiquette	●●●●
Brawl	●●●●	Firearms	●●●●
Dodge	●●●●	Melee	●●●●
Empathy	●●●●	Music	●●●●
Intimidation	●●●●	Repair	●●●●
Leadership	●●●●	Security	●●●●
Streetwise	●●●●	Stealth	●●●●
Subterfuge	●●●●	Survival	●●●●
Knowledge			
Bureaucracy		●●●●	
Computer		●●●●	
Finance		●●●●	
Investigation		●●●●	
Law		●●●●	
Linguistics		●●●●	
Medicine		●●●●	
Occult		●●●●	
Politics		●●●●	
Science		●●●●	
Advantages			
Disciplines		Backgrounds	
Discipline	●●●●	Background	●●●●
Discipline	●●●●	Background	●●●●
Discipline	●●●●	Background	●●●●
Discipline	●●●●	Background	●●●●
Discipline	●●●●	Background	●●●●
Virtues			
Conscience		●●●●	
Self-Control		●●●●	
Courage		●●●●	
Other Traits			
●●●●●●●●●●			
●●●●●●●●●●			
●●●●●●●●●●			
●●●●●●●●●●			
Combat			
Weapon	Difficulty	Damage	
Humanity			
●●●●●●●●●●			
Willpower			
●●●●●●●●●●			
Blood Pool			
●●●●●●●●●●			
Health			
Bruised ☐			
Hurt -1 ☐			
Injured -2 ☐			
Wounded -3 ☐			
Mauled -4 ☐			
Crippled -5 ☐			
Incapacitated ☐			
Experience			
●●●●●●●●●●			

Attributes: 7/5/3 Abilities: 13/9/5 Disciplines: 3 Backgrounds: 5 Virtues: 10 Freebie Points: 15 (7/5/2/1)

Drama

Though the ram is large, it moves very quietly and quickly through the woodland. The chasing cultists must track the beast, for it does not give away its presence with grunts and growls. Characters should roll Alertness + Perception (difficulty 7) to even notice that the ram is coming. If no one detects it, then the ram will dash from the woods and absolutely smash into and trample one of the characters (double the beast's damage dice when it connects on a full running charge like this). The victim of the attack should be treated as if surprised.

After this wallop, the ram will remain for several rounds and combat all of the characters. Describe the immense and powerful beast carefully as it dishes out pain. Its eyes roll and its nostrils flare as it dances around, looking for the opportunity to spring into a character. After a short time, or at the latest when the pursuing cultists begin to draw near, the ram will attempt to escape, hopefully running through a character in the process.

Dialogue

None but the screams of frightened characters when the ram first shows how fearsome it truly is.

Characters

The ram has been fed with Blood from Lodin, a Seventh Generation Vampire. As part of the ritual that Roarke performs on the ram as it drinks the blood from him, the Physical Attributes of the ram are wildly increased.

The Ram

Strength 6, Dexterity 3, Stamina 6, Brawl 3, Alertness 3, Dodge 2, Athletics 2, Potence 1, Celerity 1, Fortitude 1. The horns cause aggravated wounds and provide three extra damage dice, even when removed from the ram and used as a weapon. However, they break and become worthless after any botch.

Scene Seventeen: Ceremony

Plot

Depending on how quickly the characters move to the heart of Roarke's woodland estate, they may be able to enter this area before the cultists catch and kill the ram Ghoul. If so, when they first enter the edge of the clearing, they will see Roarke standing on the amphitheater floor some 40 yards away. He will

also see them and make a dash into the tunnels behind the amphitheater (see the next Scene for details). This is the most likely course of events, though the characters may be afraid of being discovered if they continue inward while dozens of cultists and a mad ram race around the forest.

Otherwise, the characters will arrive as the cultists are cooking the ram. In this case, the Vampires will either have to battle their way through or sly their way around the revelers to reach Roarke. In any event, it's likely that Roarke will note the presence of the characters and cut his speech short to flee into the tunnel.

Setting

Near the center of the woodlands is a rocky region that descends below ground level and actually extends into a short network of tunnels in the back of an earthen amphitheater. In front of this amphitheater is an open area where about three dozen members of Roarke's cult have gathered.

In the center of the area is a large bonfire perhaps a little too close to a massive tree. From one of the tree's stout branches hangs the ram that the characters ran into last Scene. It has been gutted and is roasting over the intense heat of the flames. The cultists are in complete disarray as they laugh and joke among themselves. All of them are dressed in tattered robes and ornate hoods, and are armed with clubs and some carry machetes as well. Soon, all of them will feast on the ram and thereby gain the Blood of Lodin and become Ghouls for a time.

Drama

If combat breaks out between the cultists and the characters, refer to the following information for game information about the fanatics. If Roarke so commands, they will sacrifice their lives in order to stop the characters.

Each will have one or two points of Kindred Blood, probably used on their Strength or Dexterity. Thus it is better if the characters attack before the cultists feast rather than after.

The characters can sneak around the majority of the cultists and therefore have to dispatch only a few before pursuing Roarke if they are successful with Dexterity + Stealth rolls (difficulty 4). It's a relatively easy process because of the chaos and darkness.

Whatever happens, try to see to it that Roarke gets enough of a head start to logically be able to accomplish the tasks outlined in the next Scene.

Dialogue

If the characters do not arrive until after the cultists have killed the ram and have gathered to cook and devour it, then they will be privy to part of a speech from Roarke. If the characters linger in the area while Roarke speaks, then roll

Perception + Alertness (difficulty depends on how close the characters are, use your discretion) to sense the presence of Kindred. "Some among you are not our kind," he'll shout. "Destroy those who attempt to subvert you from the only true path!" Roarke then flees into the tunnel. The maddened cultists will then run in all directions in search of the intruders, who they will wildly attack until ten of the cultists are Incapacitated. Treat them all like normal mortals, armed with clubs and knives. If they have feasted on the ram, increase their Strength or Dexterity by a few points to simulate the effect of Lodin's Blood on their bodies.

Roarke should gain such a roll anytime one of the characters move a great distance or moves closer to him. He will succeed sooner or later.

If the characters are not noticed because they remain far enough away, then they will hear Roarke's mad diatribe. He speaks of how they have been forced from the city by those who will yet believe. He speaks of the true path and how he is the harbinger of truth. And finally, he speaks of sweet revenge against an old enemy who dared to challenge his power (many of the cultists know that Roarke was away punishing someone who had strayed from the true path while the headquarters was raided by the police — obviously, if he had been there, then the police would have been stymied).

Characters

Information for a typical cult member is provided on a character sheet (see the insert).

Scene Eighteen: Rat Tunnel

Plot

During the ceremony, when Roarke realizes that there are Kindred present or if the characters enter the amphitheater before the ceremony takes place, he will hurry down these tunnels and prepare for the ultimate showdown with the characters. As he reaches the rat-room, where he has kept Lodin staked on the floor in plain and terrible sight of the malicious beasts that could pull the flesh from the Prince's helpless body, Roarke opens all of the cages before dashing through the rough door.

Meanwhile, the rats, which have been going crazy the last several days over the intoxicating smell of Lodin's blood, scurry for his body. The huge numbers quickly begin to consume the Prince, who cannot even scream the pain he must feel. In the process, each and every rat in the room gets a taste of Lodin's blood and they are transformed into the most horrendous assemblage of beasts ever. They all become Ghouls.

When the characters enter the room, the rats all smell the additional blood that awaits their greedy tongues. The pack charges.

A final note: It is up to the characters whether Lodin lives or dies in this Scene. However, if you plan to keep pace with the ongoing story that will be presented in the first several **Vampire** products from White Wolf, he needs to live. But then again, the chaos that results in Chicago during the absence of a Prince would be an excellent plot element. In the upcoming **Chicago by Night**, it is generally assumed that Lodin has lived. You've got to decide if you want to take it easy on yourself and make sure he lives, or let the responsibility lie in the players' hands.

Setting

An opening in the rear of the amphitheater leads to a short network of tunnels that Roarke has set aside for his personal use. No other cult member dares to enter this area.

Roarke does not use the space back here for important personal matters, rather it serves mostly as a storage area for a variety of props that Roarke utilizes to make his shows even better. Not that Roarke really needs props to demonstrate that he has powers, but the Ghoul has been smart throughout his recent existence and has not used his precious supply of Blood for sideshow antics. The empowering of the ram and a few simple magic tricks have served quite nicely.

After a jaunt down a short tunnel, the characters will arrive in a smallish grotto where this material is stored. The tunnel continues through the grotto and after sloping downward, a larger room is reached. Unless they are making a great deal of noise among themselves, as the characters near this area, they will plainly hear the squeaking of rats. When they reach the room, it will be evident that there is a very large number of rats and they are all swarming in the center of room.

Along the walls of this room are scores of large cages with closely spaced bars, obviously the cages where the rats were kept. On the opposite side of the room, beyond the swarming rats, is a roughly cut wooden door that is shut.



Drama

Since the combat between the characters and the Rat-Ghouls involves a mass of opponents and not single assailants, we will have to step outside the suggestions for combat given in the Drama Chapter in **Vampire**. There's an additional wrinkle as well — the rats are not really interested in killing or damaging the characters, though doing so would help them achieve their goal. No, the rats are really most interested in the Blood of the characters, and the Vampires will have to be careful in this encounter or their Blood Pools will be seriously depleted.

Assume that there are at least twenty rats per character. In a single round of combat, a character will be able to grab, smash or otherwise kill a number of rats equal to the number of successes on a Wits + Brawl roll (difficulty 5). If some rats are still attacking the character after this maneuver (and there definitely will be for the first several rounds), then compare that number to the character's Dexterity + Celerity or Stamina + Fortitude (player's choice). The amount by which the number of rats exceeds the character's Attribute + Discipline total is the number of dice that you should roll (difficulty 7). The number of successes is the number of Blood Points that the character loses due to the numerous bites of tenacious rats. When the character has run out of Blood Points, the rats will continue to rend the character at the rate of one Health Level per round.

Characters should roll Courage (difficulty 6) when they are initially swarmed by the rats. A failure means that the character is too afraid to defend himself until a Willpower point is spent to regain composure. Until the Willpower is spent, the character will be damaged as outlined above except she will gain no attacks against the rats.

Conclusion 1 (You want Lodin to die) — The characters won't see it until the rats spread out to attack them as well, and the figure will probably be unrecognizable when they do get a clear view, but it was the staked body of Lodin that the rats were swarming over. All that will remain when the characters get a look is a skeleton with a stake through its rib cage and a few chunks of flesh yet clinging to its bones.

Conclusion 2 (You want Lodin to live) — The characters need to destroy all of the rats who are covering them, and then take off the 15 who are attacking Lodin in seven turns, or else he is so consumed that there is nothing left of him. Otherwise they rescue him before Final Death, but he is still in Torpor and in very bad shape (though he will return to full health in short order — somehow he obtained the Blood of an Ancient).

Obviously, this is a very dangerous encounter for the characters. In the early part of the conflict, when the number of rats is so great, the characters are all bound to lose several Blood Points. However, as the fight goes on, the characters will be able to clean up the rats without sustaining much additional damage.

Dialogue

While it may seem amazing, it is actually possible to communicate with these rats. Characters with the Discipline Protean may attempt to communicate with some of the animals, though the difficulty should be at least 8 and probably 9 since the rats are in no mood to stop for small talk. With the level two Protean ability Call of the Wild, a character will actually be able to disperse the rats if he can succeed at difficulty 10!

Characters

There are no new characters in this scene

Scene Nineteen: Showdown

Plot

This Scene takes place in the same room as the battle against the Rat-Ghouls. After releasing the rats that Roarke has bred here for several years, he hurries out of sight into the room beyond the wooden door. Here is the smallish room that Roarke has used as a Haven since the beginning of his permanent stay here (he likes to think that he is a real Vampire and sometimes does sleep out the day). He quickly downs the emergency supply of Blood (8 points) that he drained from the Methuselah and prepares to enter the fray outside.

In this room are stored 4 rams horns which have been cut off of the old rams (all of them are magical and capable of causing aggravated wounds).

Roarke throws the door open, watches as the characters are overwhelmed by the Rat-Ghouls and then in plain sight of everyone, he transforms into a rat himself and disappears into the swarms of the beasts. He has no interest in being made a victim of the rats as well, and at this point, they will not attack one of their own kind. The story ends when Roarke is slain.

Drama

At this point in the contest between Roarke and the characters, the Ghoul figures that he has little chance of escaping the characters on foot, so he decides to attack when the odds and numbers are more to his liking, i.e. he has dozens of rats helping him.

After joining the battle as a rat, Roarke will choose to attack the character who seems to be handling him or herself best against the rats. Roarke will viciously attack this character and the character will definitely know when he has been attacked by a "normal" rat and the one that is truly Roarke.

Once the characters have gotten the rats under control, but before they are totally free of the inconvenience, Roarke will spend another Blood Point and shift back into human form to use his Dominate powers on one of the characters. Therefore, when the characters are ready to assault him en masse, Roarke will have at least one ally. He is carrying a ram's horn which he had secreted in the room, and will use it to try to stab the characters who get too close to him.

From this point on, you must get into the mind of Roarke and plan his tactics in whatever manner best suits the situation. He will be smart and cunning, it will not be easy to out-think him though it should be possible. Make sure you do not make him as omniscient as you are as the Storyteller.

Dialogue

You may allow the characters to converse with Roarke after the death blow has been struck or after all of his Blood Points have been spent and his true age slowly catches up with him and he finally expires. The aging starts very slow, almost imperceptibly, but it gradually picks up speed until the point where he is losing a year a second. Roarke will speak freely with the characters, but use this as an opportunity to only hint at some things that you might include in your Chronicle. Do not hand the characters outright the information they may seek.

At any point following the characters' dispatching of the rats, Roarke will be willing to talk truce, especially if the characters explain that they are only searching for Lodin and are not out to avenge the ex-Prince. If the characters will be satisfied with picking up what remains of Lodin and leaving, then Roarke will count himself lucky. He will immediately vacate the Chicago area, leaving behind any cultists who are still alive.

Characters

Roarke, the villain of this story, is described here. Be sure not to confuse this information about Roarke with that provided in the Villain's Flashback for the Roarke of twenty years ago.

Roarke

Human Birth: 1875

The Embrace: Ghoul since 1908

Description: Once a very well-groomed man, Roarke is a frightening sight at 6'5", now that his hair is long and wild. His eyes also betray that a bit of his sanity has perhaps been lost in recent years.

Demeanor: Martyr (changed in recent years)

Nature: Fanatic (changed in recent years)

Notes: See the Introduction and the Advanced Storytelling Section for a wealth of information about Roarke.

Afterword

There are many different ways in which this story can be concluded. Everything depends on what the characters do and how well their actions work. Therefore, it must be you who judges what will happen after the end of Scene Nineteen. However, there are some general guidelines we can describe as well as a few rewards and penalties to discuss.

First of all, if the characters are able to rescue Lodin, they will have made a very powerful ally who owes them a BIG favor. Imagine having a Prince on your side. Indeed, he may offer to make some of the characters his bodyguards (requiring a Blood Bond of course), which would go against the decree of the Primogen (who do not wish Lodin to have anyone Blood Bound). But after what has occurred, he feels confident of getting away with this. Such a post would involve immense status, impressive powers and some interesting responsibilities (see the Chronicle concept: "Brood of a Prince" in *Vampire* for details). If the characters do not accept this offer, they still are much better off than they were when they began the Chronicle.

VAMPIRE™			
Roarke (villain)			
Attributes			
Physical		Social	
Strength.....	Charisma.....	Perception.....	
Dexterity.....	Manipulation.....	Intelligence.....	
Stamina.....	Appearance.....	Wits.....	
Abilities		Mental	
Talents		Skills	
Acting.....	Animal Ken.....	Bureaucracy.....	
Alertness.....	Drive.....	Computer.....	
Athletics.....	Etiquette.....	Finance.....	
Brawl.....	Firearms.....	Investigation.....	
Dodge.....	Melee.....	Law.....	
Empathy.....	Music.....	Linguistics.....	
Intimidation.....	Repair.....	Medicine.....	
Leadership.....	Security.....	Occult.....	
Streetwise.....	Stealth.....	Politics.....	
Subterfuge.....	Survival.....	Science.....	
Advantages		Knowledge	
Disciplines		Backgrounds	
Fortitude.....	Mentor.....	Conscience.....	
Presence.....	Herd.....	Self-Control.....	
Obfuscate.....	Resources.....	Courage.....	
Other Traits		Health	
Celerity.....	Humanity.....		Brutised ☐
Domination.....	Willpower.....		Hurt -1 ☐
Combat		Wounded -3 ☐	
Weapon	Difficulty	Mauled -4 ☐	
		Crippled -5 ☐	
		Incapacitated ☐	
		Experience	

Attributes: 7/5/3 Abilities: 13/9/5 Disciplines: 3 Backgrounds: 5 Virtues: 10 Freebie Points: 15 (7/5/21)

If Lodin dies, things may be more serious. If they report to Ballard or Neally immediately, the site of Lodin's death can be investigated and the characters themselves will be exonerated. However, it is very possible that Belthazar will still be seeking revenge (if the characters helped Damien) and the best they can expect is to be escorted back to Gary and told never to return (until the next crisis at least). If they helped Belthazar, the characters will be welcome in Chicago and Ballard (the new Prince) will allow them to present themselves to him and be made part of Chicago's Kindred.

No matter what, the characters will be allowed to retain the ram's horns as well as whatever information they scavenged in Lodin's Haven (which can turn out to be quite valuable). Simply knowing the names of Havens of many of Chicago's Kindred is reward enough for this story.

Experience points should certainly be assigned after the conclusion. You may also wish to allocate additional points. This can be based on who did the most to solve the mystery, which character did the best in combat, or who saved everyone else's bacon in a major way. Don't be too general, for what rewards you give now will set the precedent for future rewards, but if the players do well, make sure they feel good about it.

There are many elements of the plot you may want to weave into future stories, particularly the potential enmity between Belthazar and Damien, and the Dominance exerted by the sleeping Methuselah. Indeed, if the characters still possess Lodin's pendant, the Methuselah will be able to keep an active eye on them and may call on them to return to him some day. If at all possible, he will try to get the characters to drink his Blood again until they are Blood Bound to him. He understands the importance of capable pawns.

At this point, it is up to you to continue the Chronicle. There are any number of directions you can take it. Just make sure you pick a route the players seem interested in. You may wish to purchase **Chicago by Night** to get a better idea of what the Byzantine politics and twisted Kindred of Chicago are like. Additionally, elements of this plot will be progressed further in a future supplement, **Dust to Dust™**.

I am ashes where I was once fire.

— Lord Byron, *To the Countess of Blessington*





Gobb 1991

ADVANCED STORYTELLING SECTION (OPTIONAL)

The Villain's Flashback; where the flames of revenge are stoked

NOTE: This portion of *Ashes to Ashes* does not have to be played in order to enjoy the story. This secondary story is presented for use by those Storytellers who would like to gain the most impact out of the storytelling technique employed by White Wolf in *Vampire*. See the introduction to this story for more information.

This chapter of the story is the first use in a published *Vampire* product of a secondary story. These types of stories were discussed in *Vampire*, and include such techniques as Parallel stories and Flashbacks. Such a story is meant to be told in conjunction with the main story and players will control characters completely different from those they control in the regular, or primary, story.

In the main story of *Ashes to Ashes*, players take the role of Vampires struggling for their lives in Chicago. In this secondary story, they will portray mortals who are Retainers to a Kindred. These characters do not have to be created by the players unless there are more than five players. The five characters provided in this chapter have been specifically tailored for use here, though it will be a relatively simple matter for you to make room for other characters. If you have fewer than five players, then allow the players to pick from the characters offered, but make sure that someone plays Roarke. Yes, this is the same Roarke that plays a major role in the primary story of *Ashes to Ashes*.

This secondary story is a Villain Flashback (flashback: "the interruption of chronological sequence in a literary or theatrical work by interjection of events of earlier occurrence"). Therefore, the events of this chapter have already taken place in the world of *Vampire*, but the characters still play through the story. It may seem confusing, but it's not. It's like those parts in books where the author cuts to another scene to let the reader know more of the background of the events that have already been presented. For example, in such a flashback, we may discover that the novel's main character is from a family with a history of mental illness. Later in the book, when the protagonist begins to act a little strange, the reader knows a possible source for that behavior.

In the secondary story, the players not only have a chance to meet Lodin, the Prince of Chicago, but they will also learn why Roarke hates Lodin so deeply. When the characters discover that the "Ghoulie man" of the primary story is Roarke, they might feel some sympathy for him and his obvious quest for vengeance against Lodin. Plus, imagine how the players will react to the player controlling Roarke in the secondary story when they all learn that Roarke is the enemy in the primary story. Smile knowingly when Roarke is "killed" near the end of the secondary story and the players wonder how he could possibly be the enemy. This will only contribute to the misconception that he is a Vampire.

The main purpose of any secondary story is to lend strength to the theme of the primary story. As the theme of *Ashes to Ashes* concerns itself with double-dealing and intrigue, the true hallmark of Vampire society, this flashback will accentuate such schemes by blatantly showing the characters that they are pawns in a much larger, and perhaps largely insignificant, game.

The difference lies in the fact of the players' knowledge of the manipulation. In the primary story, as discussed in the Theme section at the beginning of the book, the behind-the-scenes manipulations occur without the characters even realizing that it is going on. The conclusion of the secondary story, however, will show them without mirrors that they are the playthings of other, greater beings, and perhaps infer to the players that the same is possible of their real characters.

The fun in this secondary story is two-fold. First, as in all such stories, the players have a chance to play a completely new character. This is a character that they have not developed or even encountered in previous play, so the players should not feel constrained to play the characters in a certain way. It's spontaneous roleplaying.

The second part of the fun is the dichotomy between the hidden and blatant intrigue. If players understand that the purpose of a secondary story is to highlight the theme of the primary story, then imagine how befuddled they will become when they are so obviously used in the secondary story. How, they will begin to ask themselves, are we being manipulated in the primary story? The paranoia created is immense and the players will start looking over shoulders and questioning the

motives of everyone they meet. That's how it should be in **Vampire**, especially in Chicago.

Setting the Scene

In this secondary story, the players assume the roles of Retainers (as per the Background Trait) of Lodin, the Prince of Chicago. They are completely loyal to Lodin, and though they have all been dominated by him at one time or another, they have come to gain quite a bit of free will. Inform the players immediately that they will absolutely not be allowed to take actions against Lodin. Those who become Prince know well who can be trusted, and the characters of the players are definitely trusted.

All of the characters are mortals, the kind of servants Vampires require for daytime protection. Since Lodin will be taking an international journey during the story, the help of such mortals becomes even more important. This is especially so considering Lodin's unwillingness to utilize the services of Kindred who offer safe passage around the world. Lodin's basic

idea is, "Who wouldn't want to see the Prince of Chicago meet Final Death. I can trust no one but those close to me to see me safely to my destination." He will say as much to the characters.

This Flashback is to a time a little more than twenty years ago; 1969 to be specific. The chaos of the Democratic National Convention in the city is only a year gone, but the 1970's will soon heat up. Watergate is a fiasco waiting to happen. In the world of **Vampire**, Kindred were involved in the political convention debacle, but did they have anything to do with Watergate? That question is not answered in this book, but it is that kind of atmosphere this Flashback is set in.

Not much of the story takes place in America, but you might take some opportunities to populate settings with hippies and war-protesters. In fact, you will note that one of the characters is a bit of a hippie herself.

Characters

Presented here are details of the five characters that are presented for use by your players. Game information is presented in the standard character sheet format.



Roarke

Apparent Age: 33 (Born: 1875 (Ghoul since 1908))

Description: Roarke is giant of a man as he stands 6'5". His body is lanky, but his movements are athletic and well-coordinated. His brown hair is nicely trimmed and Roarke general makes an effort to appear well-dressed.

Demeanor: Conformist

Nature: Plotter

Notes: A businessman in a still regrowing Chicago at the turn of the century, Roarke found success representing the industrial interests of the city to areas across the country. He was good at playing hardball, and at using bribes to get projects done, his skills made him a very rich man. It was during his repping of one particular client, Lake Michigan Tools and Hardware, that Roarke caught the attention of a man who would completely change his existence. Lodin, the new Prince of Chicago, was the owner of the company and he saw that Roarke's obvious people skills and long-term planning proficiencies could be of great use to him. Roarke has been with Lodin ever since. He is the leader of Lodin's Ghouls, and works hard to serve Lodin in whatever manner is required. For a long time you were Lodin's contact with the Police department, but when your contact died (the chief of Police) Lodin began to use a different means of controlling the police — you would love to figure out how he does it.

The Others: You respect the abilities of Natasha, struggle to keep Derek in line, call upon Julian's advice frequently, and have a soft spot in your heart for Amber.

Roleplaying Tips: Speak clearly and firmly, and make sure that your voice always carries the tone of authority. Leadership comes naturally too you, but it is still something you have to pay attention to if you want to be any good at it. You have the nervous habit of strumming you fingers.



VAMPIRE™

Roarke (flashback)

Attributes

Physical	Social	Mental
Strength ●●●●●	Charisma ●●●●●	Perception ●●●●●
Dexterity ●●●●●	Manipulation ●●●●●	Intelligence ●●●●●
Stamina ●●●●●	Appearance ●●●●●	Wits ●●●●●

Abilities

Talents	Skills	Knowledge
Acting ●●●●●	Animal Ken ●●●●●	Bureaucracy ●●●●●
Alertness ●●●●●	Drive ●●●●●	Computer ●●●●●
Athletics ●●●●●	Etiquette Street ●●●●●	Finance ●●●●●
Brawl ●●●●●	Firearms ●●●●●	Investigation ●●●●●
Dodge ●●●●●	Melee ●●●●●	Law ●●●●●
Empathy ●●●●●	Music ●●●●●	Linguistics ●●●●●
Intimidation Violence ●●●●●	Repair ●●●●●	Medicine ●●●●●
Leadership ●●●●●	Security ●●●●●	Occult ●●●●●
Streetwise ●●●●●	Stealth ●●●●●	Politics ●●●●●
Subterfuge ●●●●●	Survival ●●●●●	Science ●●●●●

Advantages

Disciplines	Backgrounds	Virtues
When absent ●●●●●	Mercy ●●●●●	Conscience ●●●●●
<u>Fortitude</u> ●●●●●	Status ●●●●●	Self-Control ●●●●●
<u>Patience</u> ●●●●●	Contacts ●●●●●	Courage ●●●●●
<u>Pretzel</u> ●●●●●	●●●●●	

Other Traits

_____ ●●●●●

_____ ●●●●●

_____ ●●●●●

_____ ●●●●●

_____ ●●●●●●●●●●

_____ ●●●●●●●●●●

_____ ●●●●●●●●●●

Combat

Weapon	Difficulty	Damage

Humanity

_____ ●●●●●●●●●●

_____ ●●●●●●●●●●

_____ ●●●●●●●●●●

_____ ●●●●●●●●●●

Willpower

_____ ●●●●●●●●●●

_____ ●●●●●●●●●●

_____ ●●●●●●●●●●

Blood Pool

_____ ●●●●●●●●●●

_____ ●●●●●●●●●●

_____ ●●●●●●●●●●

Health

Bruised	□
Hurt	-1 □
Injured	-2 □
Wounded	-3 □
Mauled	-4 □
Crippled	-5 □
Incapacitated	□

Experience

_____ ●●●●●●●●●●

_____ ●●●●●●●●●●

Attributes: 7/5/3 Abilities: 13/9/5 Disciplines: 3 Backgrounds: 5 Virtues: 10 Freebie Points: 15 (7/5/2/1)



Amber

Age: 22 (Born: 1947)

Description: The archetypical hippie, Amber's waist length, dirty blonde hair occasionally needs the help of an iron to keep it straight. Her cornflower-blue eyes are the highlight of a rather homely face. Her habitual look of wonder leads many to believe that Amber is naive, a fact which she often uses to her advantage.

Demeanor: Hedonist

Nature: Conformist

Notes: You met Lodin while at the Woodstock Music Festival. He was quite the trip. His manner of speech and old-fashioned clothing clashed with the tie-dies and flowers everyone else was wearing. Yet you were inexplicably drawn to him. You were most amazed at his display of physical prowess, catching Pete Townshend's guitar when the musician threw it into the crowd at the end of the show. For some reason, you have stuck with him ever since, taking care of him as his personal attendant and hostess, and providing him with blood now and then, in emergencies. Lodin takes good care of you though too — you like that, he supplies you with whatever you need (though he has cut back a lot on the drugs, except on nights when he's in the mood for it). Someday, you'll probably move on, but why mess up a good thing? Life's much too short and youth definitely doesn't last forever, unless you get a drink of a Vampire's Blood every now and then.

Lately, you have begun to deal with some of Lodin's political as well as personal affairs. You have an affinity with people and can use your innocence to get them off guard and in more of a mood to deal. When Lodin wants to get some information out of someone or needs them softened up, he turns to you.

The Others: You and Derek get along very well — for a while you even slept together. Even though that is now in the past, you are the best of friends and conspire together about the others frequently. You fear Natasha, since she is much too cold for your taste. You certainly don't understand her. You like to tease "poor Julian" because he gets flustered so easily, but you rather like him despite his pompousness. You can't help but feel sorry for him as well. Recently you read a letter sent to him by his sister (well it was just laying around) and found out that he had been disowned by his mother. You don't understand Roarke but follow his lead in everything — he's in charge. In times of crisis, you turn to him instinctively — he is your pillar of strength.

Roleplaying Tips: Underplay your role and work on the subtleties. Arch your eyebrows when you question what someone says, but don't contradict them. When you think you are best person for a job, step right in and take over. You only seem like a flake because that puts you at an advantage.



VAMPIRE™			
Amber			
Attributes			
Physical		Social	
Strength	00000	Charisma	00000
Dexterity	00000	Manipulation	00000
Stamina	00000	Appearance	00000
		Mental	
		Perception	00000
		Intelligence	00000
		Wits	00000
Abilities			
Talents		Skills	
Acting	00000	Animal Ken	00000
Alertness	00000	Drive	00000
Athletics	00000	Etiquette	00000
Brawl	00000	Firearms	00000
Dodge	00000	Melee	00000
Empathy	00000	Music	00000
Intimidation	00000	Repair	00000
Leadership	00000	Security	00000
Streetwise	00000	Stealth	00000
Subterfuge	00000	Survival	00000
		Knowledge	
		Bureaucracy	00000
		Computer	00000
		Finance	00000
		Investigation	00000
		Law	00000
		Linguistics	00000
		Medicine	00000
		Occult	00000
		Politics	00000
		Science	00000
Advantages			
Disciplines		Backgrounds	
When shown	00000	Mentor	00000
Fortitude	00000	Influence	00000
Poison	00000		00000
Presence	00000		00000
		Virtues	
		Conscience	00000
		Self-Control	00000
		Courage	00000
Other Traits			
Seduction	00000	Humanity	0000000000
Intrigue	00000	Willpower	0000000000
	00000	Blood Pool	0000000000
	00000	Experience	
Combat			
Weapon	Difficulty Damage		

Attributes: 7/5/3 Abilities: 13/9/5 Disciplines: 3 Backgrounds: 5 Virtues: 10 Freebie Points: 15 (7/5/21)



Derek

Born: 29 (Born: 1940)

Description: At 6'5", Derek stands above most men. His Italian heritage makes him a natural with the ladies. Almost everyone loves Derek's good-natured grin and easy-going manner.

Demeanor: Gallant

Nature: Conniver

Notes: Derek moved to Chicago in the early 60's, after a tour of duty in Korea, where he flew helicopters for a M*A*S*H unit. Soon after he arrived in the Windy City, Derek became a regular at Daley's. It was there that he met Lodin. When Lodin needed a pilot for a midnight flight to New York, he sought Derek's services. Since then, Derek has used his skills to get Lodin into and out of many places, from St. Louis to Gary. For his part, Derek likes Lodin, and besides, the pay is great and the excitement level high.

He is a risk taker above all else, and needs the constant stimulation of risking his life. It's that which gets him in the most trouble with Lodin, who believes caution is the better part of valor.

The Others: You and Amber get along very well. For a while you slept together, but you quickly bored of it (she's not good looking enough for you to stick around). You are still friends though. You lust after Natasha and hate her for her aloofness. You come on to her every chance you get — if you can't sleep with her, at least you can make her squirm. Roarke is the boss, but you always make it clear to him that you are your own boss by doing things your own way. You think that Julian is a coward and chastise him for it every chance you get — you just hate whimps.

Roleplaying Tips: You are a hot dog, and love the excitement and exhilaration of danger more than anything else. Constantly shoot off your mouth and do things without thinking. However, always let Roarke reign you back in.

VAMPIRE™		
Derek Gallen		
Attributes		
Physical	Social	Mental
Strength ●●●●	Charisma ●●●●	Perception ●●●●
Dexterity <u>Steady</u> ●●●●	Manipulation ●●●●	Intelligence ●●●●
Stamina ●●●●	Appearance ●●●●	Wits ●●●●
Abilities		
Talents	Skills	Knowledge
Acting ●●●●	Animal Ken ●●●●	Bureaucracy ●●●●
Alertness ●●●●	Drive ●●●●	Computer ●●●●
Athletics ●●●●	Etiquette ●●●●	Finance ●●●●
Brawl ●●●●	Firearms ●●●●	Investigation ●●●●
Dodge ●●●●	Melee ●●●●	Law ●●●●
Empathy ●●●●	Music ●●●●	Linguistics ●●●●
Intimidation ●●●●	Repair ●●●●	Medicine ●●●●
Leadership ●●●●	Security ●●●●	Occult ●●●●
Streetwise ●●●●	Stealth ●●●●	Politics ●●●●
Subterfuge ●●●●	Survival ●●●●	Science ●●●●
Advantages		
Disciplines	Backgrounds	Virtues
<u>When ghoul</u> ●●●●	<u>Mentor</u> ●●●●	Conscience ●●●●
<u>Fortitude</u> ●●●●	<u>Ally</u> ●●●●	Self-Control ●●●●
<u>Patience</u> ●●●●		Courage ●●●●
<u>Auspex</u> ●●●●		
Other Traits		
<u>Pilot (helicopter)</u> ●●●●	Humanity ●●●●●●●●●●	Health
●●●●		Bruised ☐
●●●●		Hurt -1 ☐
●●●●		Injured -2 ☐
●●●●		Wounded -3 ☐
●●●●		Mauled -4 ☐
●●●●		Crippled -5 ☐
●●●●		Incappeditated ☐
Combat		
Weapon	Difficulty	Damage
Blood Pool ●●●●●●●●●●		
Experience		

Attributes: 7/5/3 Abilities: 13/9/5 Disciplines: 3 Backgrounds: 5 Virtues: 10 Freebie Points: 15 (7/5/2/1)

Julian Curry

Age: 36 (Born: 1933)

Description: Julian stands 5'6" tall, and is slightly overweight. His thinning hair makes him look much older than he really is — that and his affection for molehair cardigans.

Demeanor: Director

Nature: Plotter

Notes: Julian Curry takes care of all Lodin's financial affairs. He met Lodin through his former employer, Chase Manhattan Bank, who took care of Lodin's finances until Lodin stole Julian away from them. Lodin offered him a far greater salary and fairly substantial side benefits — immortal life. He is proud of his education and upper class upbringing, and much of his pride stems from his family status. However, that is also a sore point for him, since he began to work with Lodin, he has not seen his family and recently he was disowned by his mother. This is a secret he is reluctant to share with anyone.

The Others: You and Natasha get along very well — you respect her and she respects you in return. She is someone whom you and Lodin can trust. A lover of classical music, you despise Amber's and Derek's addiction for "rock and roll." During the day, you clash constantly over what to play — of course at night, Lodin insists upon classical, so at least part of the time you get what you want without a fight.

You obey Roarke's orders explicitly, but insist upon private council with Lodin later when you disagree with what you have been told to do. You jealously hoard your time with Lodin and pride yourself on the relationship you have built up with the man you adore.

Roleplaying Tips: Carry yourself with the utmost in dignity and restraint. No matter what happens, you never lose your cool. You are somewhat pompous and don't feel a reluctance to let people know what you think of them.



VAMPIRE™			
Julian Curry			
Attributes			
Physical		Social	
Strength	●●●●●	Charisma	●●●●●
Dexterity	●●●●●	Manipulation	●●●●●
Stamina	●●●●●	Appearance	●●●●●
		Mental	
		Perception	●●●●●
		Intelligence	●●●●●
		Logic	●●●●●
		Wits	●●●●●
Abilities			
Talents		Skills	
Acting	○○○○○	Animal Ken	○○○○○
Alertness	●●●●●	Drive	●●●●●
Athletics	●●●●●	Etiquette	●●●●●
Brawl	●●●●●	Firearms	●●●●●
Dodge	●●●●●	Melee	○○○○○
Empathy	○○○○○	Music	●●●●●
Intimidation	○○○○○	Repair	○○○○○
Leadership	●●●●●	Security	○○○○○
Streetwise	○○○○○	Stealth	○○○○○
Subterfuge	●●●●●	Survival	○○○○○
		Knowledge	
		Bureaucracy	●●●●●
		Computer	●●●●●
		Finance	●●●●●
		Investigation	○○○○○
		Law	●●●●●
		Linguistics	●●●●●
		Medicine	●●●●●
		Occult	●●●●●
		Politics	○○○○○
		Science	●●●●●
Advantages			
Disciplines		Backgrounds	
When ghoul:	○○○○○	Mentor	●●●●●
Fortitude	●●●●●	Resources	●●●●●
Reflex	●●●●●		○○○○○
Domination	●●●●●		○○○○○
		Virtues	
		Conscience	●●●●●
		Self-Control	●●●●●
		Courage	●●●●●
Other Traits			
○○○○○		Humanity	
○○○○○		●●●●●○○○	
○○○○○		Willpower	
○○○○○		●●●●●○○○○○	
○○○○○		○○○○○○○○○○	
Combat		Blood Pool	
Weapon	Difficulty Damage	○○○○○○○○○○	
		Experience	
		○○○○○○○○○○	

Attributes: 75/3 Abilities: 13/9/5 Disciplines: 3 Backgrounds: 5 Virtues: 10 Freebie Points: 15 (75/2/1)

Running a Secondary Story

As this is the first secondary story White Wolf has printed, and since it's unlikely that you have run this sort of additional story in the past, you may be interested in some tips about how to proceed.

The most important thing about telling more than one story is the pacing. Learning how to pace one story, as discussed in *Vampire*, can be a daunting task in itself. Now, you need to coordinate two stories, and that's at least twice as hard. The trick is knowing when to change from one story to other. In some cases, like when the secondary story is a Parallel story, this is simple. In such a story you just need to mirror the events of one story in another.

For instance, in one of the examples cited in *Vampire*, a group of high school students out for a drive happen upon an old mansion. This mansion, years later, is also the site of the climax of the story concerning the Vampire characters. So when the high school students arrive at the house, you would immediately shift to the Vampires and tell that story until those characters arrive at the house. Then shift back and allow the high school students to enter the house and look around. Continue to pace the parallel story in such a fashion.

The secondary story in *Ashes to Ashes*, however, is a Villain Flashback. This kind of story is a little harder to coordinate with a primary story because it calls for more decision-making on the part of the Storyteller. Instead of being able to respond to obvious cues and shift to the other story, it will be your call when to make the shift — there are no hard and fast rules.

Throughout the text of the secondary story are some suggested points when the shift can be made between the primary and secondary stories. These suggestions are made based on the projected pacing of the story. Your story is likely to flow differently than any other Storyteller's because your players are unique, so simply make the shift whenever you consider the moment to be climatic. For example, when one of the players' Vampire characters in the primary story uses the Auspex Discipline in the hidden basement of Roarke's old hideout, you may want to shift immediately. The players will then eagerly wait for details of the clues they expect you will tell them when you return to the primary story. Little do they know that the Vampire who used Auspex will be going into a terrible Frenzy. That's effective use of shifting between stories.

The model to use when shifting between stories is almost any good novel that changes perspectives from character to character. Most writers inevitably choose to shift to the perspective of another character in the novel when a tense moment has arrived. To see this technique put to excellent use,

we suggest reading *Carrion Comfort* by Dan Simmons. Besides, chess plays a major role in this book just as it does in this secondary story, and it's a Vampire tale.

A Final Tip

This secondary story is much shorter than the primary story. Of course, this only presents another pacing problem. When do you begin the secondary story and where in relationship to the primary story should it end? Since the secondary story opens in a Haven of Prince Lodin, we recommend that you begin this story immediately prior to the Vampire characters' inspection of the Haven. While this gives the stories a suggestion of being Parallel, the players may later realize that it is a Flashback.

Also, we recommend that the secondary story be concluded sometime around the time that the Vampires in the primary story retrieve the body of the Methuselah from the clutches of Michael Standdown. While there is not enough space in this publication to go too deeply into the politics and intrigue of Chicago (check out *Chicago by Night* for that), this timing of the conclusion should give you and the players something of a hint about what's to come. There is a very big game being played in Chicago, and who is who's dupe is very hard to determine.

Characters Used by the Players

Listed on page 62 are statistics for the five suggested mortal characters for use in this secondary story. As noted above, only one of these characters must be played, so if you have fewer than five players, then make sure that one of them assumes the role of Roarke. You will need to create additional characters if you have more than five players. Use these five as guidelines when creating such characters.

Scene One: At Ease in the Windy City Plot

This is a very simple Scene. The only thing of true importance that must happen is Lodin's announcement that the characters will accompany him on an overseas trip the following night. Otherwise, use the suggestions listed below to keep play

moving and allow the players to become comfortable with their new characters.

Lodin will uncharacteristically spend the entire night at the Haven. He simply desires to rest before what he refers to as a very important journey. Don't let on to the players how trivial the journey really is.

One of the main goals of this Scene should be allowing the players some time to get accustomed to their new characters. It can be difficult, though rewarding, to suddenly play a character other than your normal one, let alone one that you did not create, so give some grace time here. One even more important thing — don't let the players get frustrated with the new roles. If you see that your players are unable or unwilling to play this secondary story, then just don't use it. As noted in the introduction, the story is complete even without the Flashback; the secondary story simply provides a little extra depth to the Theme.

One technique that might help the players get into their roles more quickly is playing the earlier parts of this Scene using Live-Action roleplaying. You may recall that this same technique was recommended at the beginning of *Baptism by Fire* when the players were Vampires for the very first time. If the technique worked well then and your group enjoys Live-Action roleplaying, then you should definitely employ it here. In Live-Action roleplaying, players can use body language to accentuate the words of their character. Especially if the character played has a strong personality or a personality quirk like the mortals of this secondary story, Live-Action roleplay can speed the process of familiarity. If a character always cocks her head when she speaks, then it will help if the player is allowed to do this as well when speaking for her.

There are several bit parts that you can play to help the players become comfortable with the characters. Listed below are some ideas, but feel free to add any of your own.

Setting

This story opens in one of the Havens of Prince Lodin. This Haven happens to be the very same one from which Lodin will later (chronologically, not in terms of how events are presented in this story) disappear. See page 33, for details of the layout of this Haven. In general, the Haven is not any different in this story. It will be neater here, and the Vault door will still be intact.

The characters have free reign of the place with one exception — they may not enter the central vault area in which Lodin sleeps. It is from within that Lodin conducts his most secret business, the kind he cannot perform, even in front of those he absolutely trusts. It is simply too likely that some other Kindred could get control of one of the characters and pry information from him or her.

Begin the secondary story with a bang by having the vault door open

However, you should give the players a moment to look over their new mortal characters before asking them what they are doing to entertain themselves in the luxury suite. Basically, let them have whatever they want here. Remember, they are the private bodyguards of the Prince of Chicago, a Vampire who happens to have quite a few mortal connections as well. Make note of the details of any equipment that Roarke might be using so you may make effective use of this in the primary story. Also, have Lodin join Roarke in whatever he is doing if that's possible. For example, if Roarke decides that he would like to be playing pinball, Lodin will challenge him to a game. Then allow the Vampire characters in the primary story to find a mangled pinball machine in the suite Lodin destroyed years ago after the events of the secondary story took place. He demolished it out of anguish, but don't let the players know that.

Dialogue

• **Parcel Delivery:** This part of the story may be told before or after Lodin has informed the characters of the trip to London. It all depends on how well-prepared you desire the characters to be when they have to make decisions concerning shipping the package. Without knowledge of the trip, they will be more prone to make a mistake that will anger Prince Lodin.

Herman, the doorman of the building, rings Lodin's suite and informs whomever answers that there is a large package in the lobby for delivery to Mr. Lodin. He says the delivery man is requesting a signature for the package and though Herman would normally just sign for such items "this is such a large package" that he thinks someone should check it out.

One or more characters should go down to the lobby to check this out. When they get down there, they will find an impatient, and somewhat rude, delivery man trying to get Herman to sign for the package. As the characters arrive, the delivery man is threatening to just reload the package and attempt redelivery tomorrow when "the staff may be a little more cooperative."

Herman will be very relieved to turn the situation over to the characters. The delivery man ("Harold" according to the name stitched on his uniform) will try to get a quick signature for the package so he can leave. After all, it's late, this is his last delivery of the day, and he wants to go home.

The characters will hopefully take some time to examine the package before they sign anything. The parcel is indeed very large. It's about seven feet long, three feet high, and three feet wide. Hopefully, players will realize that a box this size could contain a coffin. Actually, the content is not a coffin, but it is a large, sealable box that Lodin intends to use on the upcoming trip.

Alert characters will notice that the delivery label has two addresses on it. One is the billing address, which is the

address of the suite, while the other address is a warehouse at O'Hare International Airport, the true delivery address. Unless a player specifically announces that he or she is looking at the label, they must roll Perception + Bureaucracy (difficulty 5) to notice the two addresses and realize the mistake that has been made.

If the delivery man is requested to take the package to O'Hare, he will flatly refuse, saying that it is not on his route. Besides, he points out, the package has priority delivery and was shipped via air delivery from Oregon for delivery today. With a successful Appearance + Intimidation (difficulty 8) a character can "convince" the delivery man that a trip to the airport would be in everyone's best interest. However, such a heavy-handed technique should not be used in front of Herman. Alternatively, you may give the characters a chance to trick the delivery man into taking the package to the airport by using Manipulation + Subterfuge.

If Lodin has already awakened by the time the delivery man arrives, then the characters can go to him for instructions. He will be very upset about the confusion (in his mind, such mishaps threaten the Masquerade) and demands that the characters see that the package is delivered to the airport, even if they have to hail a taxi, stuff the parcel in the trunk, and take it themselves.

The most important dialogue that must take place in this Scene is between Lodin and the characters. The Scene should begin before nightfall so therefore before Lodin will awaken, but soon after he is up, Lodin will explain that everyone must prepare for a trip to London. The Prince demands that nothing of this trip be mentioned to anyone, for it is very important that it remain a secret.

While Lodin truly does desire the trip to be a secret, the repercussions of someone discovering the trip or even the nature of the Prince's business is not nearly as dire as you should make it seem. The more ominous the reason for the journey, the more foolish the players will feel when the nature of the business is revealed in Scene Six.

Drama

You, and no doubt the players, will recognize Sheriff from the primary story. The players will dislike him there as well. While a significant amount of time (in mortal terms) has passed between the times of the two stories, if statistics for the Kindred are needed, just refer to the primary story.

After the players have had a chance to settle into their new roles, it's time for a little action to liven the scene up a little bit. First, make sure that Lodin is busy doing something on his own.— maybe he has returned to his vault to attend to private matters. Then interrupt whatever is going on by loudly rapping on the table to simulate a knock at the suite's door. Try to startle the players. Anyone who speaks through the door to the caller will be met by a very surly, antagonistic man demanding to be let in. It's a Kindred and he has business with Lodin.

The characters should roll Intelligence + Etiquette (difficulty 4) to recall that Lodin does not like to be disturbed while in his vault. In fact, he does not appreciate being bothered while at a Haven at all, though this Haven is his most accessible and public one. Also, an Intelligence + Security roll (difficulty 6) will allow a character to recognize the Kindred as one of Lodin's Eyes, personally appointed individuals who keep watch over various parts of the city, wary for more trouble from the Anarchs. After the uprising of Anarchs during the Democratic Convention, Lodin is being very careful. However, the Anarchs are chaffing at being overseen by these Eyes, so it is a practice that Lodin will faze out in another year.

Normally, the characters would have no trouble at all recognizing anyone this close to Lodin, but this particular Eye, named Belthazar (as Sheriff was known at this time— see Scene Three of the primary story), keeps watch over the upper class districts of the city. It's a cushy assignment and requires little work on Belthazar's part. Anarchs rarely cause trouble in that area of the city, so the characters have had little need to pay this particular Eye any notice. Those who pay attention to their job, though, will certainly recall even details like this.

Belthazar will not tolerate being mistreated by any of the characters, for they are mere mortals. If one of them yells at him at the door, then the Kindred will slug the character in the stomach and move on by. If that blow is landed, there will at least be doubt in the victim's mind that the previously unknown guest is a Vampire.

As Belthazar walks into the suite, he mumbles angrily under his breath. The characters will catch such comments as "some crazy Malkavian bitch" and "just like her crazed kind not to ask for permission." He demands to speak with the Prince, but after perhaps losing control for a moment when he first arrived, the Kindred will not cause further harm to the mortals. After all, he realizes, it's not good policy to hurt those the Prince relies upon. However, he will defend himself against attack or retaliation. Once things have settled down, he insists that his business is urgent and commands that Lodin be informed he is here. If pressed for details, he will explain that he feels strongly that an unauthorized Embrace was delivered in the city.

If one of the characters goes to Lodin with news of the visitor, the Prince will at first tell the character to be silent and that he will be out in a moment. Lodin is inside finalizing plans for his chartered plane for the trip to London. After he completes that (about five minutes later), he emerges and immediately admonishes the character for disturbing him. The only defense the character has is to mention the unsanctioned Embrace. If the character either did not glean that detail from Belthazar or does not mention it, then he or she will be punished for the duration of the story by having to do all the dirty jobs.

If the Embrace is mentioned, then Lodin will become very interested and praise the character for the wise judgement call to let him know. Lodin will then speak privately with Belthazar in the library. Despite their best intentions not to overhear the conversation (sure!), the characters will hear

Belthazar shout in exasperation a couple of times. “How can you allow her, or anyone, to get away with that? Everyone knows that you of all Princes are most severe on this count!”

In the end, Belthazar will storm out of the suite again, mumbling under his breath, “Owes her something, he says. Phahhh, owes her nothing.” Lodin will return to the vault.

Depending on how often you desire to shift back and forth between stories and how violent the encounter with Belthazar is at first, you may decide that this is a good time for a shift back to the primary story. However, if a relatively short amount of time has been spent in this story, then you should probably continue with this story for a while longer.

Characters

As noted above, base Belthazar on Sheriff’s stats from The Brewery Scene of the primary story. The delivery man will be nothing out of the ordinary, but he is anxious to get home. Be sure to play up this impatience when dealing with the characters.

Scene Two: The Trip

Plot

This Scene is fairly straight-forward. It simply details the trip across the ocean. Of course, no journey is completely safe, as the characters will realize if they notice the driver tailing them to the airport and when they find the bomb that has been planted on-board the plane. Someone obviously knows that Lodin is leaving Chicago. However, the ease with which the bomb is found may scare the players even more than the possibility of exploding over the Atlantic. Is someone just taunting them? Yes.

Unless absorbed with other duties, like flying the jet or looking for more bombs on the plane, the Retainers will be commanded to get some sleep. Lodin needs them to be fresh and alert during his stay in London to make sure that they watch over things even more thoroughly than usual.

Setting

This Scene is one of constant transition. The characters won’t spend a great amount of time in any one location; instead, they will leave the luxury suite for O’Hare Airport and from there journey on a chartered plane to Heathrow Airport outside London. Descriptions of these locales are extremely important in terms of the story. To give the characters a feeling for the mood of this portion of the story, you might describe the dark,

rainy night environment as they chauffeur Lodin to the airport. Be sure to mention the heavy air traffic as they near the airport and then describe how signs direct the driver to an area away from the main hustle-and-bustle area of departures to the chartered international flights zone.

Lodin has chartered a jet for the trip. Since two of the characters are trained pilots, one or both of them will be responsible for flying the plane. Assuming the characters handled the situation properly in the last Scene, the package that the delivery man attempted to deliver to the suite will be waiting in the structure that houses the plane. It has not been loaded.

From O’Hare, the pilot will fly the plane to Heathrow. A flight plan has already been scheduled by Lodin. The fact that Lodin has taken time to perform such mundane duties should only heighten the players’ feelings of the secrecy of the London business.

Because the plane leaves Chicago in the early evening, the characters arrive in London around 7 a.m. the next morning. Everything that happens after arrival is the topic of later Scenes.

Drama

The first bit of action occurs in this Scene as the characters are en route to the airport. The driver and any other players who announce that they are watching may roll Perception + Alertness (difficulty 8) to notice that they are being followed. Alternately, refer to the Drama chapter in **Vampire** for details on how to add a little excitement to such tailing sequences. If the other driver (Heath Quinn) is noticed and Lodin’s driver tries to lose him, then Heath will give chase until he feels the characters are setting him up for capture. He knows where Lodin is going. For more details about Heath, see Scene Four.

The only other bit of pulse-pounding excitement occurs at the airport when the characters will hopefully discover that a bomb has been planted on board the plane. Anyone who makes a security sweep of the aircraft may roll Perception + Security (difficulty 4) to detect the bomb. Two successes are necessary or the character notices the device but passes it over without realizing that it is actually a bomb. On the other hand, anyone who checks over the aircraft thoroughly prior to take-off (something one of the pilots should) will automatically find the bomb. It’s very obviously out of place and almost draws attention to itself. Say as much to the players, but let them draw their own conclusions.

Don’t worry for your story if the bomb is not found. It’s defective and will not explode anyway. If the bomb is found, then this fact may be determined by a character with a Security of four or more. It looks like the firing mechanism is corroded and will not set off the explosion. The characters may simply feel that whoever planted the bomb must be inept.

Lodin, of course, will be very concerned when told of the bomb and he will immediately despair over the fact that someone must know of his trip. Assuming there is still time before the scheduled departure date, Lodin will insist that his Retainers bring the two men overseeing airport operations in the building to him. The Prince will then thoroughly interrogate them with his Dominate powers, but he will be unable to find any memories relating to the bomb. Before he is done, of course, Lodin will make sure neither man remembers anything of the “interview.”

Even though it turns out to be not much of a danger after all, the discovery of the bomb is a good time for a shift back to the primary story.

Dialogue

As the airplane nears the British Isles and Lodin is preparing to go to sleep, the Prince will gather those Retainers who are not busy either piloting the plane or unpacking his protective box. He says that he must give them details about what they are to do during the coming day while he is defenseless and asleep.

First, he hands them a packet of information and materials. This packet has a map of Greater London, hotel reservation information including a request for special handling for a large package, twenty \$1000 bills, twenty \$100 bills and a pamphlet about an auction. The auction is dealt with in more detail in Scene Four, so look there for more information.

After any questions have been answered about these matters, Lodin decides to turn one of the characters into a Ghoul for a short time in case there is trouble in England during the day. All of the characters have already been Blood Bonded to Lodin, so it won't make much difference who takes the Blood. However, for the sake of beginning to draw some attention to him, Lodin should pick Roarke. Lodin will transfer two Blood Points to the character. The character will also temporarily gain the Discipline Dominate and may use it for as long as he or she has both of the Blood Points supplied by Lodin.

Finally, Lodin desires permission from the Queen of London (a Kindred, you know) to Feed before he arrives the next night for his meeting with her. Lodin provides a phone number and requests that the characters take care of this matter with the Queen's Retainers. This simple matter is dealt with in the next Scene.

Characters

There are no additional characters of importance in this Scene. Since it's unlikely that the characters will detect the person tailing them to O'Hare, that character will be completely detailed in a later Scene.

Scene Three: Settling In

Plot

The characters must oversee Lodin's arrival in London. They will have to deal with a customs official with a few too many questions and then make sure that everything is squared away at the hotel. Once in the hotel, the characters can make the call to the Queen's Retainers as Lodin requested. Some of the events in this Scene may be too boring to play out in detail (especially details of getting to the hotel and checking in), so in the interest of the story, you may decide to narrate these sections instead of actually requiring the players to roleplay through them.

Setting

This Scene begins as the chartered jet is cleared for landing at Heathrow International Airport. The airport is about twenty minutes by train outside of London and like all things English and European in the world of **Vampire**, ascribe a sense of old world elegance to them. The dawn is particularly bright, the people especially courteous and proper, and the buildings amazingly beautiful.

From the airport, the characters should go directly to the hotel that is expecting them. Since the reservations began on the previous day, there will be no problem checking in this early in the day.

The characters will have to cart around the large box in which Lodin sleeps. The container is relatively light and Lodin is not a big person (thank goodness Ballard's not inside!), so the problem is more one of encumbrance. The best bet for the characters is to simply rent a vehicle at the airport and drive to the hotel in London. Using the maps Lodin provided, the driver won't get lost unless he or she fails an Intelligence + Drive roll (difficulty 4).

Drama

Unless something unforeseen occurs at the airport during the proposed customs inspection, there should be no conflict in this Scene. Heath doesn't show up again until Scene Four, so the characters will have little need to use violence.

Dialogue

After the jet lands and is directed to the appropriate hangar, the characters may begin to disembark. The crew at the airport will make all of the arrangements for the storage of the

plane for the three days of Lodin's stay in London. They promise that it will be refueled and ready to go by the scheduled departure time.

Then the characters will make the acquaintance of a gentleman who evidently had a very bad night — the customs official. This is where Lodin, and by extension the characters, pays for not using one of the established transport services available to Kindred. These services have ways to arrange for certain well-paid and slightly Dominated inspectors to be on duty when certain travelers and luggage arrive. Harvey seems to be a very kind man, for he is well-spoken and mannerly, but he will absolutely insist on examining every single piece of luggage that is on the jet. He'll be especially anxious to look through the large wooden "chest" in which Lodin peacefully sleeps.

Harvey is a sharp and fairly incorruptible man and he will not tolerate any backtalk from the characters. He will ask them to walk through a metal detector and then stand at least ten feet away from the luggage while he goes through it. The characters are the first arrivals of his shift and Harvey feels like combing their belongings closely.

Harvey will notice, for instance, that there is an extra suitcase of clothing. As he goes through the suitcases, he will ask each time who it belongs to. By poor happenstance, and for good drama in the story, Lodin's suitcase should be the last one he puts on to his table. Whoever quickly claims that it is his (a woman had better not make the claim) will then be subjected to clothing size comparisons and questions as to why the character didn't pack all of his socks in one place. Assuming the characters slip through this situation with a good lie or two, Harvey will smile and glance at Lodin's box.

Now is a good time to shift back to the primary story. Leave the players worrying about what is going to happen as the customs official moves toward the box.

If you decide to continue the Scene or when you shift back to this story, inform the characters that they are inside a large, open building, the mid-morning sun is slashing through the high windows to completely illuminate most of the inside area. The characters will have to act quickly to save Lodin from a lot of pain and perhaps destruction. Their best bet is for the one who received Blood from Lodin to attempt Dominating the official. The man is very difficult to coerce (Willpower 7) so the player had better roll well. In fact, if the characters have severely antagonized the official, then the man will spend a point of Willpower to resist the absurd idea that he let the characters go on their way. Of course, another Dominate attempt will be against difficulty 6, but there is always the chance of failure.

Alternately, the players may decide to employ trickery and manipulation to convince the official not to look in the box. Since such an approach perfectly fits with the theme of this story, the characters will actually have a chance of succeeding. With a successful Manipulation + Subterfuge roll (difficulty 8), a character can convince the official that the box has special

clearance by request of the United States government, and the character will even be able to provide a completely bogus sheet of paper that is for some reason accepted by the official as verification of this request.

If the characters are simply unable to prevent the box from opening, then they will have to quickly explain how it could possibly be locked from the inside. Some fast-talking and a mention of a special magnetic lock (and reference again to the U.S. government's request) may be enough to pull this off.

While the characters are basically required to succeed in the Scene (after all, we all know that Lodin survives for over twenty more years, at least), you should work to make the encounter as tense and nerve-wracking as possible. Force the characters to treat the official with the same degree of manipulation that the players will later realize is being perpetrated on their own characters.

The other important item of discussion in this Scene occurs when one of the characters calls the number provided by Lodin. A warm, masculine and very British voice will answer the phone and say, "Your business, please?" The character should make a request in the Prince of Chicago's name for Lodin himself to Feed prior to attending this evening's meeting with the Queen. With no further ado, the man on the other end will say that her Highness gladly extends such permission to her very welcome guest. There is only one stipulation — please do not Feed in the theatre district.

Characters

If you need game information for Harvey, then simply assume all Attributes are two except Perception, which is four. Also, as noted above, he has a Willpower of seven.

Scene Four: The Auction

Plot

The characters are likely to be divided into two groups during the bulk of this Scene. One group is likely to remain with the sleeping Prince Lodin in the suite of the hotel. This suite is a sumptuous place, but it is not quite as private as Lodin prefers. It is on the 20th floor of a 22 floor hotel and public elevators will reach this level.

The auction that the other characters will attend takes place in a small shop just off of Picadilly Square. Remember to appropriately describe Gothic London. The fog is thick especially at night but even during the day, the gong of Big Ben can be heard throughout the city, and even some horse-drawn taxis may still be operating.

The auction house is a handsome place and has a very definite Old World atmosphere — wooden floors, dark interior, real silver eating utensils, drinking goblets, etc. During a brief lunch, all the guests may enter a viewing area where all items for auction are displayed under glass cases. After lunch, the auction itself begins. The event is held in a large but cozy room that will quickly fill with smoke.

After checking into the hotel and taking care of any mundane needs they might have, the players must decide what to do about the auction that Lodin has bade them to attend. The auction begins at 11 a.m. and lunch is served to all who attend. They had better not leave Lodin unguarded, so they will have to divide their numbers. Hopefully, Roarke will go to the auction. His expertise in the occult should make him the obvious choice to insure that the item that Lodin desires is authentic.

While some of the characters attend the auction, a Ghoul attacks Lodin's hotel room in an attempt to slay the Prince. This is not actually an attempt on Lodin's life, so if no one was left behind to guard the Prince, then the attack will not take place, though obvious signs of an attempted forceful entry will be left behind. The idea here is that Lodin and his bodyguards feel as if they have been targeted.

At the auction, the characters will make bids on the obscure journal that Lodin has expressed an interest in. Actually, the book is full of notes kept by Admiral Tourney, a member of the Arcanum, an organization described in *Vampire* that fully believes that the occult exists. Just as the players are about to successfully purchase the book, a new bid is entered by Heath Quinn. However, Heath does nothing but draw attention to himself and he does not bid on the book any further.

Drama

A short time after some of the characters have left for the auction, a Ghoul partner of Heath Quinn prepares to attack the Prince's suite. Though the fight will be dangerous for the mortal characters, they will be able to drive the monster off. As noted above, the Ghoul is only interested in the pretense of an attack, so he will retreat when it seems likely that he will be defeated.

If there are characters still guarding the Prince, and the Ghoul will know if this is the case, then the monster will wait until an opportunity presents itself to enter the suite stealthily. The Ghoul's best option is to wait until the characters order lunch. Then he can knock out the waiter who brings the food from the kitchen and take his place. In such a case, the Ghoul will act normally until he is either discovered or until he is ready to leave. He will attack the character who tries to tip him.

If no characters stay behind to guard the Prince, then the Ghoul will simply wait until all is clear and batter the suite door a bit. As soon as he cracks the frame or door itself, he will depart, as if he was interrupted in his attempt to get inside.

Dialogue

The only discussion that is important to this Scene of the Flashback is the characters' bidding at the auction. Lodin expects that the cash he has given the characters will be enough to purchase the book. He's wrong. But when the characters realize that they are running short of cash, you can remind them that most of them have memorized information about a Swiss account Lodin has set up. The characters in the know recall not only the account number, but the series of passwords required to utilize the account's funds as well. Since Lodin stresses how much he desires the journal, the characters will hopefully use this account to pay for the book. They should call the bank after the auction and request an immediate transfer of funds.

Before or after dining, but prior to the auction, the players may inspect the items that are available. Everything is stored in glass cases until the auction begins, but when they see the book, they can read a couple of entries. Much of the information details naval maneuvers made during the days leading up to World War I, but a very interesting entry begins on the very bottom of the right hand page. It says "Mail delivery finally caught up with us today and the men were much cheered as usual. My greatest delight, though, was a memo from A relating that another fragment of the so-called Book of Nod has been" before reaching the end of the page.

Such a journal as this is not a special commodity in the eyes of most mortals and will therefore go for a relatively low price. The characters can thank their lucky stars that the Arcanum did not learn of this auction, or else they would stop at nothing to keep the information it contains out of the public eye. Of course, the fact that it falls in the hands of a Kindred will ensure that no other mortal ever learns of its secret, but the Arcanum would cringe to learn that the monsters they hunt for have learned some of the puzzle pieces they have put together.

However, a semi-famous English admiral was the author of the book, so some naval buffs are attending to purchase the book to add to their collections. Bidding for the book will begin at 2,000 pounds sterling. The characters have been instructed to purchase the book no matter what price they have to pay. The naval historians will make counterbids against the characters, but they will slowly give up as the price increases. All but one will stop at 5,000 pounds, though even this stalwart will relent at 8,000 pounds.

Just as the characters are about to gain possession of the book ("going . . . going . . . a new bid from the gentleman in the lavender tie!), Heath Quinn will enter a bid. He slipped in following the lunch and viewing period, so the characters will not notice him until he bids. The characters may recognize him as the man who tailed them to the airport in Chicago. The bid that Quinn enters is outrageous. He will bid triple whatever the characters last offered. When the characters look in his direction to view their new competitor, Quinn will only smile at them.

Quinn will make one counterbid after the characters to up the ante, but he will not pursue the book any further. His goal,

that of showing himself dramatically to the characters, does not require the purchase of the book. Quinn does have the money to buy the book, so the characters will be in hot water with Lodin if they let Quinn purchase the book.

A limousine waits in front of the auction building for Quinn, so it will be almost impossible to follow him. If the characters do attempt to pursue him, then Quinn will use the lead that his waiting car should afford him to slip out of the limo after rounding a bend. The limousine driver will then lead the characters on a merry chase.

If, and hopefully when, the characters purchase the book, they will have to arrange for the wire transfer before the auction house will turn the book over to them. The manager of the auction will explain this policy but will volunteer to leave someone here through the night that will be contacted as soon as the money is received. The manager explains that unless there are problems with the transfer, the characters can pick up the book anytime after 7 P.M.

Characters

The Ghoul

Age: Unknown (Born: perhaps very long ago)

The Embrace: none, five Blood Points in system

Generation: Blood from 3rd Generation!

Description: This Ghoul is the servant of a very, very powerful Vampire, and certainly his appearance reflects this fact. He is very dashing, strikingly handsome, and extremely fit and muscular. His excellent physique alone will give the characters a run for their money when they fight him, let alone the Blood which flows through his veins.

Mr. Quinn, for all the trouble he causes Roarke, is a mere mortal. But he is, however, very good with a rifle, and not too bad behind the wheel of a car either.

Scene Five: Fool's Errand

Plot

The characters return from the auction house empty-handed (they must wait for the wire transfer to go through) and rejoin their comrades who successfully fended off a Ghoul presumably intent on destroying Lodin. The Prince will then prepare for the rest of the trip. Since the hotel is obviously not safe, Lodin will have one of the characters call the Queen of



VAMPIRE™			
The Ghoul			
Attributes			
Physical		Social	
Strength	●●●●●	Charisma	●●●●●
Dexterity	●●●●●	Manipulation	●●●●●
Stamina	●●●●●	Appearance	●●●●●
		Mental	
		Perception	●●●●●
		Intelligence	●●●●●
		Wits	●●●●●
Abilities			
Talents		Skills	
Acting	○○○○○	Animal Ken	○○○○○
Alertness	●○○○○	Drive	●○○○○
Athletics	●○○○○	Etiquette	○○○○○
Brawl	●●●●●	Firearms	●●●●●
Dodge	●●●●●	Melee	○○○○○
Empathy	○○○○○	Music	○○○○○
Intimidation	●○○○○	Repair	●○○○○
Leadership	○○○○○	Security	○○○○○
Streetwise	○○○○○	Stealth	●○○○○
Subterfuge	○○○○○	Survival	●○○○○
		Knowledge	
		Bureaucracy	○○○○○
		Computer	○○○○○
		Finance	○○○○○
		Investigation	○○○○○
		Law	●○○○○
		Linguistics	○○○○○
		Medicine	○○○○○
		Occult	○○○○○
		Politics	○○○○○
		Science	○○○○○
Advantages			
Disciplines		Backgrounds	
When ghoul:	○○○○○	Mentor	●●●●●
Fortitude	○○○○○	Resources	●●●●●
Endurance	●●●●●		○○○○○
Clarity	●●●●●		○○○○○
			○○○○○
			○○○○○
Other Traits			
○○○○○		●●●●●○○○○○	
○○○○○		●●●●●○○○○○	
○○○○○		●●●●●○○○○○	
○○○○○		●●●●●○○○○○	
Combat			
Weapon	Difficulty	Damage	
Humanity			
●●●●●○○○○○			
Willpower			
●●●●●○○○○○			
Blood Pool			
●●●●●○○○○○			
Health			
Bruised		☐	
Hurt		-1 ☐	
Injured		-2 ☐	
Wounded		-3 ☐	
Mauled		-4 ☐	
Crippled		-5 ☐	
Incapacitated		☐	
Experience			
○○○○○			

Attributes: 7/5/3 Abilities: 13/9/5 Disciplines: 3 Backgrounds: 5 Virtues: 10 Freebie Points: 15 (7/5/2/1)



London's Haven again and request permission to join her there until secure arrangements can be made.

Then Lodin will command Roarke to go pick up the journal at the auction house and join him at the Queen's Haven. Lodin will forget to provide the address of the Haven unless one of the characters prompts him. Another character should check out of the room, though Lodin insists that the reservation be maintained so the room can be used as a last-ditch fallback in case of an extreme emergency. The Prince and the remainder of the characters will then depart.

Setting

The events of this Scene take place once again at the auction house near Picadilly Square. Refer to Scene Four and recall any embellishments you added so you can detail this setting at night.

Drama

Storytelling games are the best when the Storyteller presents a setting or provides information and allows the characters to react to it with free-will. However, this Scene of the Flashback includes an event wherein you must simply dictate the action and allow a character no chance to escape from his predicament. Basically, Roarke must be killed when he returns to the auction house.

This sort of forced action can only be excused because this character is not actually a player's real character. Something like this should never be done to a player's true character.

After leaving the auction house, Heath Quinn circled around to make sure that he escaped the characters, but then he returned to the auction house to wait for whichever character would return to pick up the journal. He waits in the shadows across the street with a high-powered rifle.

Quinn will allow Roarke to enter the auction house and pick up the journal. A gentleman will be waiting just as the manager had promised earlier in the day. Only if the characters did not arrange for the wire transfer will there be a problem. When Roarke exits the house, Quinn will fire the specially-silenced rifle. One shot through the heart will kill Roarke, but he won't die until Quinn walks up to him and has his say. Quinn says, "Lodin said he would send you out on your own sometime during this trip. I just had to wait for the right time."

Alternately, you may play this Scene a bit further and allow an actual confrontation to take place. Let Roarke's player feel as if he put up a valiant effort if you desire, but remember that in the end Quinn must persevere. If the players complain, quickly explain that they are replaying history and history cannot be changed. Roarke was killed in the late 60's so he must die in this story.

VAMPIRE™		
Heath Quinn		
Attributes		
Physical	Social	Mental
Strength.....●●●●●	Charisma.....●●●●●	Perception.....●●●●●
Dexterity.....●●●●●	Manipulation.....●●●●●	Intelligence.....●●●●●
Stamina.....●●●●●	Appearance.....●●●●●	Wits.....●●●●●
Abilities		
Talents	Skills	Knowledge
Acting.....●●●●●	Animal Ken.....●●●●●	Bureaucracy.....●●●●●
Alertness.....●●●●●	Drive.....●●●●●	Computer.....●●●●●
Athletics.....●●●●●	Etiquette.....●●●●●	Finance.....●●●●●
Brawl.....●●●●●	Firearms.....●●●●●	Investigation.....●●●●●
Dodge.....●●●●●	Melee.....●●●●●	Law.....●●●●●
Empathy.....●●●●●	Music.....●●●●●	Linguistics.....●●●●●
Intimidation.....●●●●●	Repair.....●●●●●	Medicine.....●●●●●
Leadership.....●●●●●	Security.....●●●●●	Occult.....●●●●●
Streetwise.....●●●●●	Stealth.....●●●●●	Politics.....●●●●●
Subterfuge.....●●●●●	Survival.....●●●●●	Science.....●●●●●
Advantages		
Disciplines	Backgrounds	Virtues
When ghoul?.....●●●●●	Contacts.....●●●●●	Conscience.....●●●●●
Fortitude.....●●●●●	Mentor.....●●●●●	Self-Control.....●●●●●
Presence.....●●●●●	Resources.....●●●●●	Courage.....●●●●●
Other Traits		
Pilot	Humanity	Health
.....●●●●●	●●●●●●●●●●	Bruised..... ☐
.....●●●●●	●●●●●●●●●●	Hurt.....-1 ☐
.....●●●●●	●●●●●●●●●●	Injured.....-2 ☐
.....●●●●●	●●●●●●●●●●	Wounded.....-3 ☐
.....●●●●●	●●●●●●●●●●	Mauled.....-4 ☐
.....●●●●●	●●●●●●●●●●	Crippled.....-5 ☐
.....●●●●●	●●●●●●●●●●	Incapacitated..... ☐
Combat		
Weapon.....Difficulty.....Damage	Willpower	
Rifle.....8.....6	●●●●●●●●●●	
	Blood Pool	
	●●●●●●●●●●	
	Experience	
		
Attributes: 7/5/3 Abilities: 13/9/5 Disciplines: 3 Backgrounds: 5 Virtues: 10 Freebie Points: 15 (7/5/21)		

After this dramatic Scene, you might consider switching back to the primary story. Then you can return later and complete the Flashback and leave the powerful Scene that ends the Flashback floating in the players' minds. The players will obviously wonder later how their foe can be Roarke when he was slain in this encounter over twenty years ago. Don't give the characters any clues, but for your own sake, we'll tell you that there is a deeper game going on here than the blatant manipulation of the characters by Lodin. Quinn, though not a Kindred himself, has a vial of Blood from the same Kindred that created the Ghoul that attacked in Scene Four. This Blood is fed to Roarke in time to save the man, but the small quantity is not enough to awaken Roarke. He sleeps semi-conscious until Quinn is able to return to his master with Roarke.

Dialogue

No lengthy discourse takes place in the scene beyond the ad-libbing that you should do at the auction house.

Characters

Heath Quinn, described in Scene Four, is the important character in this Scene.

Scene Six: Pawns in the Game

Plot

In this final Scene of the Flashback, the characters follow Lodin as he hunts for blood in order to be well prepared for his meeting with Lady Anne. He then continues on to the meeting and directs the characters to drive him to the outskirts of London where the Queen has a mansion (one of her Havens) where she greets important guests. As Prince of Chicago, Lodin certainly qualifies as important.

After facing death and struggling through many hair-raising situations in the preceding Scenes, the characters discover just how trivial Lodin considers this visit to London. If done correctly, the players will feel used and perhaps a little betrayed.

Before Lodin visits Lady Anne, he commands that he be taken somewhere to feed. He will propose an early evening stage show before proceeding to the Queen's mansion. This is just a twist to make sure the players are awake. Hopefully, they will explain that Feeding in the theatre district was strictly prohibited, though all other areas are fair game.

Setting

This Flashback story concludes as the characters arrive at the major Haven of the Kindred who controls Greater London, Lady Anne. She is known as the Queen, but that is simply the name they use for Prince in these parts when the Prince is female. One event occurs on the way to the Haven, but you may choose a setting of your choice for it (see below). Imagine the largest, darkest gothic mansion and add some more to it. A tall, rusting iron fence surrounds the place and shadowed gargoyles crouch on the roof. Ivy valiantly climbs the walls of the manse and the yard is overgrown in general.

Though luxurious, even the interior of the Haven has a definite smell of age. However, the ancient air is not that of decrepitude but of an antique. Everything looks perfectly functional and is spotlessly clean, but characters will gain an unmistakable sense of the history of the building.

Drama

This Flashback is relatively non-combat oriented because it is set within a story that has a fair degree of physical confrontation. However, if you need some excitement to spice up the trip to Lady Anne's then something with Lodin's Feeding can go awry. It's easy to stage such off-the-cuff events during sessions of **Vampire** when the players are edgy in the first place. Chase and pursuit can often dominate an entire evening, story or Chronicle.

Perhaps Lodin is overseen from a high window as he feeds and the man who witnesses the event calls the police. A patrol is in the area and responds before the characters are able to get Lodin out. Bobbies (English policemen) in cars and later on horseback will pursue the characters until lost in the narrow streets of the city. Drive rolls should have difficulties of at least two higher than normal because the driver must negotiate streets where you drive on the left side.

Dialogue

Soon the characters arrive at Lady Anne's Haven. Lodin will be greeted at the door by a gentlemen named Pershing who has the carriage of the stereotypical butler. Pershing will pay absolutely no attention to the characters but will fawn over Lodin. In fact, the characters may note as soon as Pershing opens the door that they become nonentities to Lodin as well. He will not speak to them, mention them or otherwise respond to their presence. In his mind, they did their duty — they got him here. Now, he's done with them until he needs them again. Plus, he's in the Haven of the powerful Queen of London. He can't afford to show any concern for mortals when being scrutinized by such a potential ally.

Hopefully, the characters will be at a complete loss when they suddenly are no longer the center of attention of Lodin or the story. If any of them makes a move to go somewhere or say something, Pershing will put up a halting hand without even looking at them and continue his business. Not until Lodin has been shown to a reception room will Pershing return and deal with the characters. The butler will show them to a game room where they can amuse themselves until commanded by Lodin.

As they walk down a hallway, though, the characters will catch a snippet of conversation between Lady Anne and Lodin. If the characters stop, to listen to more, Pershing will realize what is happening and will begin to cough to cover the conversation.

Anne: So, Prince Lodin, I'm very glad you have arrived. Did you encounter any problems during your journey?

Lodin: None, my Lady, that troubled me to any degree.

Anne: Excellent. Well, then, what is your business with me?

Lodin: No business. I just thought to challenge you to another game of chess. I rather fancy I have made a breakthrough concerning the use of pawns.

Characters

Information about characters like the Queen of London can be found in later supplements for **Vampire** like "The Old Ones." The only person the characters will interact with to any major extent is Pershing, the "secretary" who spoke with the characters during any phone conversations early in the story. Pershing is simply a mortal and requires no special attention. His Nature and Demeanor are **Loner** and **Caretaker**, respectively.

End-Game: The Pawn Gambit

Herein lies the true tale behind the events of this story. However, one should not hope to understand all that happened until one knows the characters involved. The match continues on, despite the results of the story. Neither will resign until one or the other of them is dead. Such is the enmity of the ages. Such is the game of the Ancients.

They had been playing the game for some time, though they had never played on even ground. The Black King had long been on the run, fighting a defensive game against the White Queen and her arrayed forces. He only had a few pawns left as well as a single bishop and knight, while she possessed two rooks, a bishop, two knights and of course herself — a powerful, formidable and newly awakened Queen. Despite the uneven

odds, he always managed to escape capture, forever delaying and postponing the end of the contest. The Black King was clever and devious, and far more subtle than the White Queen. Given time, he could convert a pawn to a queen, one powerful enough to combat the White Queen directly. But time was running out. The game's end was drawing near and many of the most powerful pieces had already been taken off the board. Even in the end game, however, upset is possible. It is invariably fraught with peril, for those who know that, only if they take risks, can they hope to win.

Thus the Black King began one of his greatest gambits. His attack would become renowned among the Ancients for its grace and cleverness. Through the treachery of one of the Queen's pieces, a lowly pawn, he was able to capture one of her most powerful pieces, the King whom she used to rule many of the others in her camp. Taking the captured White King and hiding him far from the center of the board, the Black King was able to create panic among the most powerful pieces on the White Queen's side. If his absence became widely known among all of her pieces, as it must inevitably, given time, it would destroy her hold over them.

The White Queen immediately began a campaign to discover where her King had been taken. Though she knew him to be alive, she was not able to detect where he was. The enemy had taken her king in check, but was not able to pin him down in a mate. She grew desperate and sent her pieces out in search of her King, spending much energy suppressing the news of his disappearance as well.

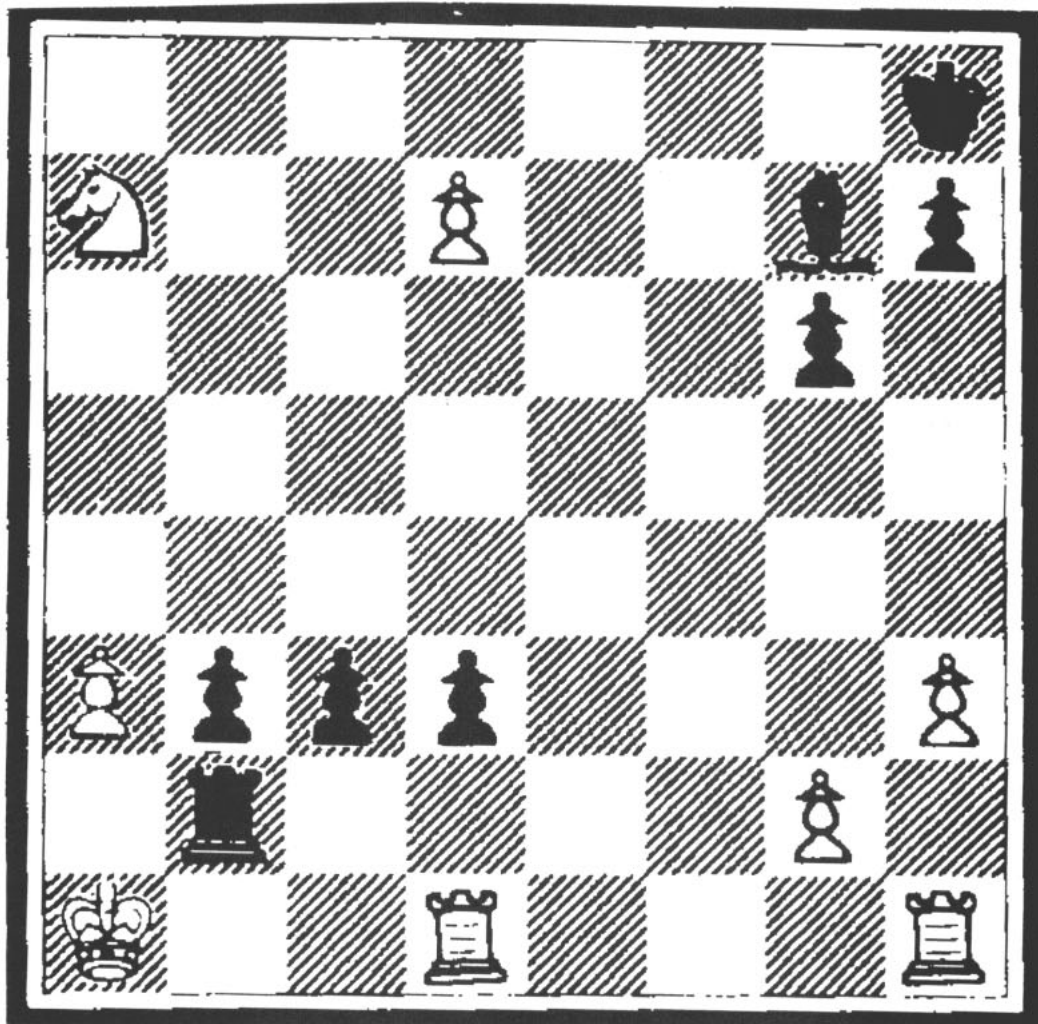
The Black King's next move was to bring forward five of his pawns, new pieces who he had only then brought into play. These pawns he intended to not only become involved in the enemy camp, but to rescue the King as well. In such a way could he place his own pieces in the enemy camp. Though he would lose this game, in the next game, he would be in a greater position of power — and the White Queen would be none the wiser and all the more arrogant. He could not be sure his pawns would succeed, but even if they did not, he would still keep the King in check, thereby keeping White off balance.

However, through the greatest stroke of luck, the White Queen was able to find where the Black King had been forced to hide himself, and was able to use one of her pawns to put him into check (after all, he was very weak and had been forced to use himself as an active piece in the game). Though she was not able to harm him herself, she had been able to thwart a portion of his plan, or so she thought. She placed him in the care of pieces outside of her control, thinking to keep him out of the fray and hoping that she would have time latter to deal with him directly.

Here is where the story must end, for the conclusion depends upon the actions of the pawns. The Black King must try to use them to rescue himself (for he cannot risk revealing any of his most powerful pieces), yet in order to win this game, they must still carry out their task and break the check on the White King. The White Queen is not sure of the depth of the game that

her opponent plays, but she is powerful and her reach is long — there is little which she cannot influence. For as long as she is not cognizant of the type of game the Black King plays, he has hope, but once she realizes what he is doing, she will be able to thwart every move and the pawn gambit will fail.

The Black King always worked with the tools of treachery, and if his gambit succeeds, he will have more moles planted in the enemy camp. When the time of final reckoning draws near, they could prove to be most useful. The White Queen will be in for a surprise, as shall the pawns.



The Chess board is the world; the pieces are the phenomena of the universe; the rules of the game are what we call the laws of Nature.

— T.H. Huxley, *A Liberal Education*

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