

Prelude: Marcus Voss

1:07:55 

S

Storyteller Rina 00:01

Thank you for joining us wherever you are. This podcast episode is brought to you by the Old Ways actual play team. This actual play uses the fifth edition Vampire the Masquerade tabletop roleplaying rules by World of Darkness. This actual play is performed by adults and in an adult setting. Listeners should know that this podcast is intended for a mature audience and will include strong language and mature themes. All content including names, places, events, companies, and so forth that may bear resemblance to entities living, dead, or undead, is strictly coincidental. My name is Rina Haenze, and for tonight's game, I will be your Storyteller.

S

Storyteller Rina 01:00

Greetings and welcome to the inaugural episode of the Old Ways Podcast's Vampire the Masquerade chronicle Blood Moon Rising. I am your Storyteller, Storyteller Rina, and tonight we are bringing you the first of our character prologues to introduce our coterie to all of you, our wonderful listeners. First of all, I'd like to say thank you to our Patreon backers for selecting this campaign as the third story in the world of the Old Ways, and the cast and I look forward to bringing this custom story to life, or unlife, for all of you. So without further ado, I'd like to briefly turn the spotlight towards the subject of tonight's prelude. So Mike, why don't you introduce yourself and tell us a little bit about who you're bringing to this campaign?

M

Mike (Marcus) 01:38

Yeah, absolutely. So my name is Michael Diamond. I am the aforementioned head of the Old Ways, as it were. I am pleased to join the cast of Vampire the Masquerade Blood Moon Rising, and I will be bringing Marcus Voss of Clan Brujah into the fold. Marcus is a man of the people. He is very much someone who has come up through the struggles of both Kindred and Kine for the past, maybe 90 to 100 years or so, give or take. And he has been very much plugged into the pulse of the Longshoreman's union, a very powerful union in San Francisco that has for

many decades struggled against business, and capitalism's demands and Marcus is very much that voice of the people except now, having left the docks, he now works from, we'll say, a different desk.

S

Storyteller Rina 02:38

Excellent. I can't wait to see what kind of unrest and revolution Marcus brings to our game, but for tonight, let's get to know Marcus a little bit. It is just after sunset on an October San Francisco night, so sunset's around 6-6:30pm this time of year. A little chilly with the wind coming off the bay, but that doesn't bother you all too much, and you are awakening for your evening's activities. Where does Marcus rest? Where does he sleep and hide away from the daylight?

M

Mike (Marcus) 03:20

Well, luckily for Marcus, his good paying union job has afforded him many, we'll say advantages. One of those advantages is being able to get housing, and especially in places like San Francisco, at least a semi-reasonable rate. And so he has made a haven out of a near the water's edge warehouse building, which he purchased many decades ago, and has even outfitted it a little bit with, we'll say, several union members who watch over it as a trusted location, an important key meeting spot for late night contract disputes, that sort of thing. He uses that as a base of operations. It's not too far from the union offices at the port, so he's close by in case there are any immediate needs. But it probably is where he finally unrolls himself from from bed. While the Haven is not by any means an extravagant location - Marcus is a man lives within his means. He's also someone who does not genuflect the idea of being a man of the people and then secret away inside some sort of pleasure palace because he's a vampire. He very much walks what he talks. And it is a core concept and characteristic of him is to be true to the message that he's trying to deliver. There's no sense in trying to build a revolution if people find you to be, well, all talk.

S

Storyteller Rina 04:54

So definitely a man of action as well as talk, then.

M

Mike (Marcus) 04:57

When necessary, yes.

S

Storyteller Rina 04:59

So you wake up on this cool evening, you keep the temperature down in your haven for when you awake, and I'd like you to make a Rouse Check. So you're going to roll a d10, and you want to roll a 6 or above to see how your Hunger is doing, how well are you controlling your urges to feed tonight.

M

Mike (Marcus) 05:20

That is an 8.

S

Storyteller Rina 05:23

Alright. So you're still in full control of yourself as you arise into this cool evening. You can hear your friends and your colleagues, the few who you have watching over your Haven, moving around outside your room. You hear some low voices, and just murmurings of people going about the evening's business. So last night, you received an interesting piece of mail in your PO Box. Why don't you tell us what that is?

M

Mike (Marcus) 05:54

Yeah, I received a note from a lawyer, right, a real piece of work, as we would probably call him. On the docks, we might have a couple of other colorful adjectives for a guy like this. But it's pretty clear that he has all of the acumen and all of the reputation of a real snake. And it's clear also that there's going to be some sort of issue, a larger one than there already is. This manufacturer's warehouse docked the pay of 50 of its workers this week, because they participated in a general strike, a general strike I likely gave the silent nod to have happen. I had recently helped this warehouse unionize, and the company is trying to get away with withholding pay for the hours the workers were striking. And we're not interested in any kind of BS contract clauses. They're going to pay, because it's about solidarity. And so last night, I got this card from Riker Remington Radcliffe IV. It's pretty clear just by the name alone that not only is the stick far up in the ass, but it's also bent sideways, because you don't put three Rs in somebody's name and not be a complete cunt. So he's a lawyer. He wants to have a chat around 9pm. He's hoping to work something out. And I probably had been stewing about it for a few hours before I went to bed.

S

Storyteller Rina 07:25

So R4, as he calls himself sometimes when he's trying to sound like he's cool and edgy, has sent you this this note. He didn't put his name on it or anything because he likes to keep it on the downlow, but he does want to meet you tonight. And he intimates that this is something you've done before. So he gives you a meeting place where he's met you for similar discussions in the past. So what is that meeting place?

M

Mike (Marcus) 07:54

So that meeting place is likely a little bit what we'll call an inbetween place, right? So he's not the sort of fellow who's willing to come to my territory. He doesn't want to be anywhere near the docks, right? But what he does and is most willing to do is go to a little eatery not too far, not terribly far. It's a Italian place. It's called Seven Hills. It's upon Hyde Street, closes about 9

and the reason why he probably sets the meeting, as he always has before, for 9 is that he knows that, either through the relationship he has with the business owner, we're able to get a quiet table in the back and not be disturbed after the restaurant closes.

S

Storyteller Rina 08:34

Excellent. So you know exactly where to go. And you have a couple hours to prepare for this meeting and perhaps boost your energy levels, before you go to meet with this cunt of a lawyer. So what would Marcus do before going into the situation? Are you going to feed? Are you going to wait to satiate your hunger until afterwards, lest you rouse the beast so to speak? What would Marcus do?

M

Mike (Marcus) 09:01

Rousing the beast is always a concern to Marcus because he knows the Achilles heel, as everyone does, and I know that when the beast gets roused, it can be very difficult to put back in its cage. And so I think since he woke up reasonably in control, he's probably not looking to feed necessarily. So I think he's probably willing to forego that for the moment. But to get a little energy, I think he'd probably try to get into his normal routine. He'd still want to stop by the Union offices before making his way to the meeting, so, it might be something as simple as perfunctory, because he is what we would call kind of a second shift lead, as far as the union goes. He doesn't actually, the best part for Marcus is he doesn't actually have a real on paper job. He's a figurehead. He's a union contract. So people can contact him if they have an issue, he helps solve those problems in one way or the other. Whether it be you know, dealing with the corporate side or the boss side for the union worker, or if that means getting into somebody's office and getting in their face and having to prove the power of the Union, so be it. And so he'd probably want to keep most of his regular rhythms because even as much as he's a person that can move and change, he's gonna want to know that other things are dealt with and put away before he goes to meet R4, this lawyer who's masquerading as a Star Wars Droid or something like that.

S

Storyteller Rina 10:40

And I'm sure you've thrown that in his face a couple of times.

M

Mike (Marcus) 10:43

Oh, clearly, of course.

S

Storyteller Rina 10:45

So you exit your your bedroom into the main part of this warehouse area, and your team is moving around talking to each other. You have some some people who are working through paperwork on this case for you, they do all of the reading and the cross referencing and everything so that you can go out and do the real active work, so some more like legal

assistants who know the terminology and know what to look for. One of them looks up and waves at you, and this is Greg sitting off in a corner. He's got glasses perched on the edge of his nose, and he's got four or five screens set up, and he is going through all of these documents and PDFs and he waves at you. And he says,

G Greg 11:29

Hey, boss, they're just burying us over here. Just...have you seen how much paperwork they've dumped on me for this? Dear God.

M Mike (Marcus) 11:37

I'll Step over.

M Marcus 11:38

What's the situation, Greg?

G Greg 11:41

Oh, you know how we asked for relevant documentation so we can fight them on this, you know, pre court, so we don't have to necessarily sue them over this?

M Marcus 11:49

Right.

G Greg 11:49

They gave us literally every piece of documentation related to the union contracts, related to contracts in general, like things going back 50 years. And I have to sort through every single goddamn piece of documentation so that they don't try and sneak something in on us. But...
frustrated sigh

S Storyteller Rina 12:09

And he just picks up this large cup of coffee, it's like twice the size of a venti from Starbucks, and he just downs half of it in one gulp and he sets it down. His hands are shaking a little bit.

G Greg 12:22

And I'm going to be up all night, boss.

M Marcus 12:24
Listen.

M Mike (Marcus) 12:26
I look around. Is there anybody else here? That has the legal acumen that Greg does?

S Storyteller Rina 12:32
You have a look around and you see Marie is sitting off in the corner. She's not quite as experienced as Greg, Greg is your your head of the legal section, but she's pretty well trained. She's been working with you for a few years now. So you could pull her in on this from whatever she's working on.

M Mike (Marcus) 12:50
Yeah. I walk over. I tell Greg,

M Marcus 12:53
Listen, just ease up on the coffee a little bit, ok? Keep it under control.

G Greg 12:58
Ok. Ok, ok ok, ok.

S Storyteller Rina 12:59
And he takes another sip, another gulp.

M Mike (Marcus) 13:04
I ease the coffee cup back down, real steady, like keep my hand on the top of it and kind of lock eyes with Greg and say,

M Marcus 13:14
I'm going to get you Marie, and the two of you are going to split the duty. And you're going to get me, you're going to get me what I need in the next 2 hours. I don't need everything. Greg

get me, you're going to get me what I need in the next 5 hours. I don't need everything, Greg. Here's what I need. I need a hole. I need something I can push a truck through. Do you get my meaning?

G Greg 13:33

Yeah, holes, holes. Yes, yes. Ok, holes, I'll look for holes, good at holes, good at holes, good at holes.

S Storyteller Rina 13:38

And he starts twitching a little bit as he's obviously trying to pull the coffee back, but he can't because you've got your hand over it. And then he sets it down. And he starts scribbling. He's ambidextrous, so he's writing with both hands, taking notes on where he should look for the next thing, but he's really intensely focused now.

M Mike (Marcus) 13:56

I walk over to Marie, and I'll say,

M Marcus 14:01

Uh, Marie, what are you working on?

S Storyteller Rina 14:03

Marie looks up at you. She's a tiny petite woman with short dark hair and big dark eyes, wearing jeans and a t-shirt, and she's she's got an iPad in front of her that she's been furiously taking some notes on.

M Marie 14:18

I've been doing that background research on the legal firm that they hired in this case and also on that shark who's who's trying to dock their pay. Can you believe how much their CEO makes, and he's trying to take away pay from people who make \$15 an hour?

M Marcus 14:37

Oh yeah, I can believe that. I can believe it, Marie. It's been going on for literally thousands of years. More to the point though, we have an issue and you are going to be able to help us solve this issue.

M Marie 14:48
Oh, sure, boss. What do you need?

M Marcus 14:51
I need you...

M Mike (Marcus) 14:52
I turn my, tilt my head over to lead her eyes to Greg.

M Marcus 14:59
Greg has had way too much coffee to concentrate. And so while his legal mind might be very sharp and he may be very experienced, I need you to go calm him the fuck down.

M Marie 15:15
I can swipe out the coffee room coffee with decaf.

M Marcus 15:18
We are not losing this fight.

M Marie 15:21
No we damn well aren't. It's a disgrace.

M Marcus 15:26
Listen, I have a meeting I need to be at at 9 o'clock.

M Marie 15:30
Ok.

M Marcus 15:30
You have my number. I want you to call me before 9 o'clock with some type of leverage point that I can make stick. I don't need to know the entire contract details, I don't need to know

every single loophole they're trying to pull. But I need to know one that we have enough legal standing on. I want to know the one they don't want us to know.

M

Marie 15:54

Ok. You want the hole. Yeah, yeah, you want the hole. Ok.

S

Storyteller Rina 15:57

She kind of tilts her head slightly to look at Greg and goes,

M

Marie 16:01

Um, well, I'll get on and I'll help him out with that. Decaf. Decaf.

S

Storyteller Rina 16:09

She's just sort of shaking her head and rubbing her temples a little bit as she cautiously makes her way over to Greg's desk. He has a little sign on the side of his desk that says "approach with caution".

M

Mike (Marcus) 16:20

I bet. I probably should get one of those for the bedroom. So with with those two forces now hopefully working together, she way more stable than he, yeah, I suppose that I would probably get on the phone, too. And while it would be maybe a little irregular, I am going to - unless I would know not to - I'm going to reach out to David Surrey. I'm going to reach out to my Sire and see if there are any, perhaps, pearls of wisdom he may or may not be able to share with me about contract negotiations. Not that I haven't done a bunch, but clearly, these are, this is a pretty important case for us, especially with all of the push now from everything going on shipping right now, it being tight, and us having to deal with a bunch of delays, it's only pressing down on workers and probably only propelling more companies to try to hire scab workers to cut union rights and violate contracts.

S

Storyteller Rina 17:21

Right. You had to pull David in actually on unionizing this particular group, because the warehouse was in fact hiring a bunch of workers who they could pay under the table, specifically undocumented workers and a few other people. So they've been hiring mostly people like undocumented workers and people who are so desperate for the funding that they're they were scared to unionize. And so you had to pull in David to help you out on this particular case, so he's already fairly familiar with it. So you can you give him a call. It rings for a few minutes. You have to call again - you're not sure if he's awake yet or not - before he finally answers.

D David 18:08
Well, what? Speak up Marcus? What?

M Marcus 18:17
Sire,

M Mike (Marcus) 18:18
I say in a very firm tone.

M Mike (Marcus) 18:21
I am going to be meeting with a lawyer connected to the company we're working on the dispute with tonight. And, uh, I have my people here working on the contract portion of it, but my concern is that they're going to try to pull something here last minute to try to continue using these non-union workers, or continue to try to refuse to pay the workers because they weren't working during a strike.

D David 18:51
Hm, yes, read about it in the papers. They got R4 on it? That twat.

M Marcus 18:59
Yeah, yeah, they have their Star Wars droid working their angle.

D David 19:02
Talks like a robot too. Hate that guy. Let me see. I talked to Alex and I got some information for you on that. One second.

S Storyteller Rina 19:14
You hear this loud sort of crashing noise, sounds like he tripped over a table or something, and you hear *cursing, muffled noise* in the background. And then you hear the rustling of papers. And he says,



D David 19:31

R4, Riker whatever the fuck his name is. So I did a little bit of digging after we got the Union together, this group. R4 had a mistress who disappeared last month very suspiciously.

M Marcus 19:50

Really?

D David 19:50

You know, I've got that Giovanni kid, Alex, feeding me some stuff, just so I can keep abreast of what's going on and yeah, it was really, really suspicious stuff. She was there and then she was gone. Supposedly went to visit her mother.

M Marcus 20:07

I've heard that story before.

D David 20:09

Yeah. Been looking out for possibilities of where he might have dumped a body. But uh, he has a way of making problems disappear. And it sounds like she was going to go to his wife.

M Marcus 20:23

I see.

D David 20:26

So, I know it's nothing legal you can use but,

S Storyteller Rina 20:31

He pauses, he ruffles through some more papers.

D David 20:34

I don't think he's the sort of person who would take kindly to the idea of someone informing his wife. What do you think? Might give you some leverage if we can't find anything legal to stand on.

M Marcus 20:49
I tend to agree. Do you have a name on her?

D David 20:54
Yeah, we have a Nina Velashnikov or something. Something Slavic. I'll text it to you. I can't pronounce these stupid Slavic names. Why can't they have something normal?

M Mike (Marcus) 21:09
I shake my head. I don't say anything. *laughs*

D David 21:12
Well, let me know how you get on with it. I hope it helps. That seems like a real nasty piece of work, that one.

M Marcus 21:19
Yeah. That said though, maybe before the meeting with R4, I'll make a quick stop and see Nina.

D David 21:34
You should. Well go out and get 'em. Smash the capitalists!

S Storyteller Rina 21:41
And you hear a loud crashes his actual phone, because he has a landline, slams down into the receiver.

M Mike (Marcus) 21:48
I flinch. Ok, so I'm gonna do some - I'm going to wait for his message - and then I'm going to do some really quick searching to try to get a location on Nina because I have a fun idea now.

S Storyteller Rina 22:00
Ok.

M Mike (Marcus) 22:01
Potentially fun.

S Storyteller Rina 22:03
A text message comes through after about 5 minutes. He has a cell phone but it's like one of those old Nokia flip phones that you have to hit each key three or four times to get the right letter.

M Mike (Marcus) 22:15
T9 texting.

S Storyteller Rina 22:16
Because he he refuses to upgrade your to your capitalist technological bullshit. Says it's just how they control the people, through technology.

M Mike (Marcus) 22:27
He's not wrong.

S Storyteller Rina 22:27
Yes. So. But he does text; you get a Nina Velashnikov coming up, so you can research there.

M Mike (Marcus) 22:36
Yeah, I really just want to just hit all of the major social stops at this point, not just via the internet, right. So clearly the first place I'm going to go, if she's his age, or roughly there, she's probably got a Facebook profile. Because obviously, nobody uses Yellow Pages or White Pages anymore. Although it wouldn't be completely out of character if Marcus found himself somewhere looking, like back at his house, like looking for a phone book, just because it's the way his brain would still think, just to see if there's anything else. And if I will see if I can get a ID on where she might be.

S Storyteller Rina 23:12
So I'd like you to give me a roll for this. You're gonna give me Investigation + Intelligence, so you're gonna roll 4d10s. And it's a normal basic level of difficulty because it's the internet and you're very good at this. So let me know how many Passes you get.

M

Mike (Marcus) 23:34

Ok, so target number is what, 7 or higher?

S

Storyteller Rina 23:36

6 or higher.

M

Mike (Marcus) 23:37

6, 6 or higher. I have 3.

S

Storyteller Rina 23:41

Ok, so that's a very good success there. You're able to find some things fairly quickly. Nina appears to be a former model. It looks like she's, you know, very tall and leggy, tends to wear very short dresses, has long blonde hair and big blue eyes. Very sharp angular Slavic features. She's got this very doe-eyed way of looking at the camera that plays off a combination of innocence and sexiness that many people would find appealing. And seems she aged out of modeling a little bit, never quite made it to supermodel status, but you find her instagram with a ton of pretending not to be posed but very definitely posed photos of her on a yacht, and in a Jacuzzi, and whalewatching at a party, all sorts of all sorts of pictures. It seems she got out and about quite a bit and you do find her Facebook profile. It is public because she is a public figure, or likes to consider herself one, and you see a lot of mentions of a mystery man. She calls him "my gentleman".

M

Mike (Marcus) 24:55

Oh, my, your gentlemen. Well, ok, so I'm going to try to get an idea based off of her Instagram, and based off her Facebook, likely because Facebook people tend to post their, at least depends on their age bracket, tend to post more personal things to their Facebook than their Instagram, depending upon how old she is. I'm going to try to get an idea based off of the location of her posts about where she might frequent.

S

Storyteller Rina 25:20

She does do location tagging in her Instagram posts, and also on Facebook. She wants people to know where she is, so she can be seen. And you see that she frequented a winery, with a little restaurant, an Italian restaurant attached to it, close to Chinatown, just a little bit up from Chinatown. And she talks about going for walks in Chinatown afterwards with her gentlemen. "So he treats me to wine and to fine pastas. And then we go and we have the fortune cookies in Chinatown and he is just so romantic." You can almost hear her voice as you read these posts.

M Mike (Marcus) 26:02
I'm going to try very hard not to typecast her. It's not necessarily her... I mean, do I feel like she's a transplant? Do I feel like that's the situation, like she came from Eastern Europe, and America is her second home?

S Storyteller Rina 26:17
That's what it sounds like, based on her her grammar and her syntax.

M Mike (Marcus) 26:22
Yeah. I try not to judge people by the way that they talk because everybody communicates a little bit differently. But that said, yeah, I'm gonna go check out the restaurant, at least, I'll get in the car and drive over there. I'll let my people know to keep working. And I'll be in touch.

S Storyteller Rina 26:43
Greg is chugging down another large coffee. But you see Marie just give you a slight wink, as you walk off. They keep working on on their various screens and tablets.

M Mike (Marcus) 26:55
Oh boy. Yeah, he'll be passed out soon. That come down off that much caffeine is going to be pretty vicious for Greg.

S Storyteller Rina 27:02
He'll have quite the caffeine headache in the morning.

M Mike (Marcus) 27:04
Indeed. Yeah, we'll we'll check out the restaurant and the local area. And I'll keep an eye on her Facebook or Instagram, as I go, to see if there are any other updates.

S Storyteller Rina 27:16
So as you're you're driving downtown, traffic is kind of bad, especially if you get stuck in one of the hilly areas. But you know, you're used to it after so many years living in San Francisco, so it's not too difficult for you. But you have a lot of time to think about what you're going to say to R4 in your meeting with him very shortly. What kind of music does Marcus listen to? Or does he listen to any music in the car?

M

Mike (Marcus) 27:44

Now, he probably does listen to music, he has a fairly wide range. I think that his musical tastes probably start around like the 50s and 60s at this point, 1950s and 1960s, if only because a lot of the stuff that he probably listened to when he was eventually turned has probably just aged out to the point where it's just not, it's not appealing as much anymore. Maybe some of the old jazz numbers and this stuff like that might be interesting. But that's not the feel that he's probably looking for tonight. So he's probably cycled the fuck way forward, and is probably listening to either probably the...it could be the Doom soundtrack, just because he's trying to get amped up and get excited about what's going to happen. Or it could be something like Alice in Chains.

S

Storyteller Rina 28:36

A really interesting mix of music playing there. But you keep an eye on Nina's social media profiles, and nothing comes up. And as you're thinking through all of this, and you get stuck at a red light, with that really good roll you had earlier, you make a connection that she hasn't posted on her Facebook or her Instagram for 2 weeks.

M

Mike (Marcus) 29:04

Maybe she has gone. Ok, well either way, I'll probably check the restaurant out just because I want to see...I want to put eyes on the place and see if she's visually there. Maybe she's not posting. I don't have access to her phones, so obviously, I can't do anything technical in that regard, or get it to somebody who could. I would be perfectly fine with going in there and showing the maitre'd or the even the hostess, or whoever they might be depending on the fanciness of the restaurant, her picture and say hey, have you seen this person?

S

Storyteller Rina 29:33

Alright, so you finally make it to the to the restaurant. The parking lot is really full. It's one of those trendy little winery with with the restaurant and probably takes a few weeks to get a reservation.

M

Mike (Marcus) 29:48

Right.

S

Storyteller Rina 29:49

But since you're not planning to eat there, it doesn't bother you all that much, but it does take you a few minutes to find a place to park. It's designed to look like a cozy little Italian place, like maybe off in the foothills of Italy somewhere.

R Rina Haenze 29:49
It's got vines all over the outside. It's very artfully decorated. It's called Giuseppe's.

M Mike (Marcus) 30:05
Ok, sure.

M Mike (Marcus) 30:12
Teacup dinner plates are \$85 apiece. And...yeah.

S Storyteller Rina 30:17
Yes, that kind of place exactly.

M Mike (Marcus) 30:19
I already hate this place.

S Storyteller Rina 30:20
Yes, it is definitely very artistic but also very pretentious, especially for someone like Marcus. So you can walk in; there's no people sitting around waiting for a table. It's not that kind of joint; you show up when you have your reservation and you get seated immediately. But on the inside, it's a lot fancier than the outside: white tablecloths, really fancy chandeliers on one side of the dining side and then you have this really cozy looking winery on the other side of the wine bar. The two sides don't quite work together, but people seem to be enjoying it. There is a very tall person in a tuxedo standing behind a podium flipping through a book, probably an appointment book - this is the kind of place that still uses books, not computers - and making some notes, and they do not look up as you approach. What is Marcus wearing into this this fancy restaurant?

M Mike (Marcus) 31:19
Oh yeah, so he probably is not wearing anything at all fancy. He is likely dressed in...he's not a slob by any means, he knows that even though he even though the Clan maybe get might get put down a little bit for having anything close to normal style points, at least acceptable by culture, that's really not what he's into anyway. He is a Kindred of kind of a specific theme, I think. So he probably wears a black shirt. He probably wears either a, like a black button up or a collared shirt. Not buttoned up all the way because he has to sometimes look semi-presentable. He probably has a leather jacket over that, not a biker jacket by any means, but

like a leather jacket over that. And yeah, probably probably something like flat black pants. Not dress slacks by any means, not khakis, but something he could potentially get dirty if he had to.

S

Storyteller Rina 32:19

So definitely doesn't suit the vibe of this place.

M

Mike (Marcus) 32:22

No way.

S

Storyteller Rina 32:23

So the maitre'd does not look up as you approach. You just sort of stand there for a couple minutes before they realize you're not going anywhere. And they finally look up at you.

M

Mike (Marcus) 32:36

There's no fucking way Marcus stands there for a couple of minutes.

S

Storyteller Rina 32:39

Alright, a few seconds. *laughs*

M

Mike (Marcus) 32:43

That's not his style.

S

Storyteller Rina 32:45

You walk up to the maitre'd who does not look up as you approach. What does Marcus do?

M

Mike (Marcus) 32:51

Is there a jar of or a container of Italian after dinner mints?

S

Storyteller Rina 32:57

Yes, of course.

M Mike (Marcus) 32:58

I stick my whole fucking hand in there. And then I put like the handful I have like in my pocket and take one out, and then slowly peel the wrapper off of it.

S Storyteller Rina 33:09

The maitre d finally looks up as you do this, and you can see the widening of their eyes as they just sort of look down their nose at you.

M Maitre'd 33:18

Can I help you?

M Mike (Marcus) 33:21

You got any more mints?

M Maitre'd 33:23

Don't you think you've taken quite enough?

M Mike (Marcus) 33:26

I dunno, they're pretty tasty. Listen fuckstick, I need you to look at this.

M Mike (Marcus) 33:29

I take out the phone and I open up Nina's picture.

M Marcus 33:33

Have you seen this woman? It's really important.

S Storyteller Rina 33:36

He just looks at you past the picture on the phone.

M Maitre'd 33:40

M Maitre'd 33:40
I'm afraid we don't serve people here without a reservation. You may wish to try coming back. We are quite full at the moment.

M Mike (Marcus) 33:51
I look around at the tables.

M Marcus 33:52
I wouldn't eat this food. What is this, frozen spaghetti?

S Storyteller Rina 33:55
You hear the sharp intake of horrified breath.

M Maitre'd 33:59
We make our pasta fresh every morning from scratch. How dare you?!

M Mike (Marcus) 34:04
Is that what you tell these people they get? You can get that for \$8 at the store down the street, guaranteed.

M Mike (Marcus) 34:10
I look at one of the customers.

S Storyteller Rina 34:11
The customer is a young man, a nervous looking young man sitting with another young man about the same age at the table. Looks like he's got a small ring-sized box hidden under his plate. He just looks at you wide-eyed, a little shocked.

M Mike (Marcus) 34:27
I wink at him and mouth the words "congratulations".

S Storyteller Rina 34:31

He just shakes his head and mouths "thank you?"

M Mike (Marcus) 34:35

I turned back to the maitre'd now.

S Storyteller Rina 34:37

The maitre'd is just shaking almost with rage a little bit.

M Maitre'd 34:42

You must leave the premises immediately. You do not have a reservation,

M Marcus 34:46

I'm not eating, so I don't need a reservation. Calm down and act like a human being for a second. There's a girl, she's been missing for 2 weeks. It's really important that you pay attention. She used to come here all the time.

M Mike (Marcus) 34:57

So since it doesn't cost me a thing I'm going to get the maitre'd's attention for absolute certainty with Awe.

S Storyteller Rina 35:05

Right, so the maitre'd is shaking a little bit and flushing slightly red and looking around, but they can't help but look at you and be drawn to you. And they are making eye contact and their eyes glance down at the phone and then look back at you, and you definitely have their attention. So I would like you to make make a Persuasion + Charisma roll, so that's going to be 4d10 And it's going to be a moderate difficulty here because you did just insult this person.

M Mike (Marcus) 35:45

I have 2 Successes. A 7 and an 8.

S Storyteller Rina 35:47

Ok. It's enough. It's enough in this case. They look begrudgingly down at the phone, and it takes a second, but you see them tilt their head and this little questioning sort of crease around the eyes

the eyes.

M Maitre'd 36:09
Yes. Ms. Velashnikov. She...

S Storyteller Rina 36:15
They flip through their book.

M Maitre'd 36:16
She was supposed to be here yesterday, her usual 7pm, she didn't show up. It's never happened before. Missing, you say?

M Mike (Marcus) 36:30
I'm very concerned about her. Is there anybody in the area that might know where she is?

M Maitre'd 36:38
She used to come in with a "gentleman".

M Mike (Marcus) 36:43
Do they fucking air quote me?

S Storyteller Rina 36:46
The maitre'd doesn't physically do air quotes, but you can hear the air quotes around the word gentleman.

M Mike (Marcus) 36:52
I smile. So, I know I've dealt with R4 before, right?

S Storyteller Rina 36:58
Yes, you have.

M Mike (Marcus) 36:59
So I give a brief description of him.

M Maitre'd 37:02
Yes. The very fancy suits. And no socks with his shoes.

S Storyteller Rina 37:09
They look very disapproving.

M Maitre'd 37:11
Yes, that sounds like him. I don't know his name, but he did come in with her several times.

M Mike (Marcus) 37:17
Alright, thank you. Listen, I appreciate your time. And thanks for the mints.

M Mike (Marcus) 37:23
I turn around.

S Storyteller Rina 37:26
You hear just sort of a rifling of papers as the maitre'd tries not to look flustered as they flip through their book and try to look busy. And then in the background, you hear "Yes!" from the couple at the table. And cheering from several people around them.

M Mike (Marcus) 37:46
I put one of those Italian mints in my mouth, just to get the taste for a second, before likely getting back to the car and spitting it out.

S Storyteller Rina 37:54
Definitely. So you get back to your car. It's getting close to your time to meet up with R4.

M Mike (Marcus) 38:02

That's where we're going.

S

Storyteller Rina 38:03

Alright, so you're heading to the eatery?

M

Mike (Marcus) 38:05

I am, but I want to stop, just make one very brief stop. And I want to stop and get gas. I don't need to gas my car. But I'm going to stop to get gas.

S

Storyteller Rina 38:15

Alright. I like where this is going. So you stop, and I assume you keep a gas can in the back of your car for such purposes?

M

Mike (Marcus) 38:25

Oh, yeah. Probably several.

S

Storyteller Rina 38:27

So you're easily able to pick those up. There's enough power outages that happen and have happened over the summer that people are used to customers coming in and getting gas for their their generators. So no one looks at you twice as you fill up a couple cans of gas at the station before you drive off.

M

Mike (Marcus) 38:48

Excellent. And then I head to the meeting.

S

Storyteller Rina 38:49

Ok, so you go to the meeting. As you pull into the parking lot, which is pretty empty, except for a couple of vehicles that probably belong to staff and then R4's very, very ostentatious Humvee, which is an absolutely ridiculous vehicle to drive in San Francisco. But R4 has driven a new one every year for the 5 or 6 years you've known him. It's very ostentatiously parked in front, and you get a *ping* message on your phone from Marie.

M

Mike (Marcus) 39:23

OK.

S

Storyteller Rina 39:24

It says, "Greg passed out. Did find this clause." And she types in this section from a legal document that essentially says that the only reasons to dock someone's pay in this particular warehouse, this is from several years ago, is based on reports of misbehavior from the foreman or repeated complaint lodged with HR and she says that this was buried really deep in one of their HR documents from six years ago. It was never revised. And it was one of the clauses they put in after they had some some issues with maternity leave and docking people's pay 6 years ago. She leaves that for you and says "Anything else? :) "

M

Mike (Marcus) 40:12

"No, Marie," I type back. "Thank you." I then ask, "do you like Italian food?"

S

Storyteller Rina 40:18

"Oh, yeah, I love Italian food."

M

Mike (Marcus) 40:20

"Okay, sit tight."

S

Storyteller Rina 40:22

"Sweet!!!" And then your phone goes silent.

M

Mike (Marcus) 40:25

Yeah, I put the phone on silent. I get kind of adjusted a little bit. And then so this, this Humvee that sits outside the restaurant, how publicly viewable is it?

S

Storyteller Rina 40:36

You see it when you pull into the parking lot, but there's trees and bushes and several public art installations around this area. So you can't really see it from the streets. You pull in and you see it, but otherwise you wouldn't notice it was there. It's one of the reasons he chooses this eatery.

M

Mike (Marcus) 40:58

Sure. Well, I will go inside and have my meeting.

S Storyteller Rina 41:03

Alright, you walk into this eatery. It's much more your style than the wine bar and Italian eatery you were at before; it's got plain simple family-style tables in most of it, a few smaller tables in back corners for people who wish to be alone, and checkered tablecloths folded up neatly since they're at closing hours. It smells like freshly baked bread in here - they're probably baking for the next day already - and low lighting, fairly dim, it's quiet and they have some low jazz music playing quietly in the background as you walk in. The waitstaff appear to have left except for one person who appears to be taking dishes into the kitchen in the back. And again, there's probably someone baking bread back there and getting ready for the next day. But off in a corner, leaning his chair back, like tipping it back so that his head is almost against the wall, You see the long and lanky form of Riker Remington Radcliffe IV, also known as R4 in his own mind. He is very tall and thin, he wears a very well-tailored suit in a very garish green with a skinny tie. He's wearing black loafers with no socks, and he very, he's got the kind of scruffy hair that he thinks makes him look like he just rolled out of bed, but you can tell that he's put a ton of gel and probably an hour of work into making it look like that. And he's got a very flashy Rolex that he's ostentatiously checking as you walk in. And he looks up as as you come in.

R R4 42:51

Ah, Marcus, my old friend, punctual as ever.

M Mike (Marcus) 42:56

I probably stifle slightly my disgust, not all the way, but I look at him and say,

M Marcus 43:05

Skinny ties are like an 80s thing. Did you not get the memo?

S Storyteller Rina 43:10

He laughs a bit uneasily.

R R4 43:13

Oh, but they're back in! The 80s are all the 2020s again now, haven't you heard?

S Storyteller Rina 43:21

And he adjusts his tie and looks pleased with himself.

M Mike (Marcus) 43:24
No. I really didn't have a chance to hear because I've been too busy trying to figure out why you were trying to prevent a bunch of good union workers from getting paid properly.

R R4 43:35
Marcus, Marcus.

S Storyteller Rina 43:37
He shakes his head.

R R4 43:37
Talking business before you even sit down.

S Storyteller Rina 43:40
He nods his head towards the chair across from him and pours a very middle range bottle of wine out. Red wine.

R R4 43:50
Wine?

M Mike (Marcus) 43:50
Oh, you know, I just had some actually. I'm alright. Thank you.

R R4 43:53
You know, I think you're a bit more of a stick in the mud than you'd like to lead on, Marcus. You never seem to drink. Always suspiciously drunk before we meet. That's very suspicious.

S Storyteller Rina 44:03
And he chuckles a little bit.

M Mike (Marcus) 44:05
Maybe I just know the right parties.

S Storyteller Rina 44:07
He looks puzzled, like he's not quite sure if you insulted him or not.

M Mike (Marcus) 44:10
That's okay. So you said you'd like to work this out?

R R4 44:14
Oh, I'm sure we can come to some kind of arrangement. I mean, there's no reason we have to go to court over this, is there?

M Mike (Marcus) 44:22
Let me ask you something.

R R4 44:23
Yes?

M Marcus 44:23
Do you do like getting paid less than you're worth? I bet that doesn't happen to you, does it?

R R4 44:33
Of course not. I know what I'm worth.

S Storyteller Rina 44:35
He chuckles again.

M Marcus 44:36
Right. Of course you do. You spent a long time, right? At least, a lot of investment, a lot of

hours, figuring out what you want to do and purchasing all that time into creating...

M Mike (Marcus) 44:49

I kind of gesture in a large sweeping motion.

M Marcus 44:54

Whatever it is you have, you've spent time into that, just like these people have spent time working. They deserve to get paid correctly. And they have the backing of the Union. And I, I know, you know what that means. And the entire reason the strike was called, the entire reason is because if we're not willing to stand up for 1 worker being abused, let alone 50, then what does solidarity even mean?

R R4 45:26

Well, Marcus, I understand what you're coming from. And really, it's quite noble all the work you do and everything, you're quite good at all the speeches and all that. You really should have been a lawyer, you would have been wonderful at giving a giving a speech in court. I could see your opening monologue now. But really, my hands are tied here, old man. I mean, they weren't working during hours they were supposed to be working. I don't get paid for hours where I don't do my work when I'm supposed to be working.

M Marcus 45:58

I mean, I don't believe that for a second. You're a lawyer. You bill by the hour, whether you're drinking a martini or when you're filling out paperwork.

S Storyteller Rina 46:06

But when I'm drinking martinis, I'm doing it with clients and doing work for them. So it's all work in the end, you see.

M Marcus 46:12

sarcastic Sure.

R R4 46:13

But standing outside with picket signs and chanting, and all that sort of thing, is not the work that these people were contracted for. So I'm sorry, but there's really nothing I can do there. I mean, you shouldn't get paid for work, you don't do.

M

Marcus 46:26

You do have the copies, then? You have all you have all the copies then, of the official Human Resources complaints against them, right?

R

R4 46:33

The what?

M

Marcus 46:35

You've got, you've clearly got that. You'd have to have that, you'd have to have that and all the write ups the foremen would have had to do for belligerent activity at the job site. Yes, you'd have all that documentation, because you would know that if you didn't have that, and you try to come to us without paying the union workers as you're supposed to, you can't find them in violation of a previous contract agreement without having all that in place. See, here's the problem. The only reason you want to talk, the only reason, is because you know that you're up the creek on this one. And you're gonna, before you leave tonight, you're going to beg, you're going to beg me not to take you to court.

S

Storyteller Rina 47:16

He just sort of tilts his chair back forward, so that he's sitting normally, and he leans forward on his elbow, and cups his chin in one hand.

R

R4 47:29

I don't know what you think you've got, old man. But you've got a lot of nerve talking to me that way. I could crush you. You know that right? I could crush you and that entire "union" that you work for. We've got the power, Marcus. All your little agitating, and your little strikes, don't really do anything. You make yourself feel better, but we know who's really got the power here, don't we? Now why don't you be a good boy and just let this one go and go back to your little labor office and go off to some other little warehouse and set up your cute little unions and tell people you're doing good things for them, and make them feel better about the work that they're doing. And try not to disrupt the status quo. It never goes well for people like you.

M

Marcus 48:32

Really.

M

Mike (Marcus) 48:35

Rina, do I know whether or not Riker is human?

S

Storyteller Rina 48:39

I'd say you've worked with him so much at this point that you're fairly certain he is. You've seen him pictures of him out in the daytime. So he's definitely not a vampire. But you don't know if he works for any vampires or anything like that. But he himself appears to be human.

M

Marcus 48:59

You know, we have a saying. And that is you really only test the union strength once. And if that's what you're willing to do, I think you're gonna find we're more than up to the challenge.

R

R4 49:13

Really. I think what you're going to find is that people want to get paid and feed their children and keep their jobs more than anything else. You come in with all your talks of making a ripple, of causing a wave, of disrupting things, but people want security, Marcus, and that's what we give them. And if they don't have that anymore, if they have the prospect of not having it anymore, they'll leave you behind.

M

Marcus 49:49

You know, the tactics never change. The tactics never ever change, right? Solidarity is based on a principle that you don't understand. And that is we're willing to put ourselves at risk to protect other people. And I don't think you understand what that means. I think what your people are concerned with is the fact that if the union doesn't work, they don't make any money. And what we're concerned with is making sure that the worker who works gets paid what they're supposed to.

S

Storyteller Rina 50:29

There's always another chain of workers lining up outside the door, waiting. There's a supply shortage, Marcus, there's so many people desperate for work. I could tell the boss to fire everyone in that warehouse, for cause, and we could find cause and you know it, and we'd be able to fill it up again the next day. We'll always find people who want to work. And that's your problem.

M

Marcus 51:04

Maybe, but it's not an unsolvable one. I tell you, what, how about I pick up my phone, and I put, we'll say 500 trade unionists strikers on your doorstep? Why don't we put you on the front page of the San Francisco Chronicle. And then, when we turn the heat up real hot, we'll make sure that the papers asked where Nina is. Because she hasn't seen in a few weeks, has she?

S Storyteller Rina 51:44
He actually turns pale. You can just sort of see all the color leaching out of his face.

R R4 51:52
What do you...what do you mean?

M Marcus 51:53
Oh, you didn't like that.

S Storyteller Rina 51:55
She went to visit visit her mother. That's all.

M Marcus 51:57
Of course she did. I'm sure she did. I'm sure she went to visit her mother. I'm sure that the San Francisco Chronicle or many of the other papers around here have more than enough people. They could inquire about where her mother is. And they can give her a call. Or maybe I'll call for her.

M Mike (Marcus) 52:14
I lean forward on the table, probably enough to put fingerprints into the table. Because I imagine Marcus is getting a fairly agitated at this point.

S Storyteller Rina 52:26
Yeah, if he's getting agitated, I'd like you to give me a Willpower roll.

S Storyteller Rina 52:30
Sure. And because of your Bane, you're going to subtract 1 from that.

M Mike (Marcus) 52:38
Such is life.

S Storyteller Rina 52:40
Or unlife, in your case,

M Mike (Marcus) 52:42
That's actually a fantastic roll. That's 4 Successes.

S Storyteller Rina 52:45
So you hold it together, despite every instinct in you wanting to rip the tongue out of this smug motherfucker's face. But you can see his fingers digging into his palms as he just rests his hands on the edge of the table. And he says,

R R4 53:04
I'm sure there's no need for such hostilities, old man. Or such nasty rumors. We can work something out, I'm sure.

M Marcus 53:22
You're right. You can pay 50 workers the right amount that they're missing, you can make them whole. And just so we're clear, you can find a new struggle. Because as I said, you're going to beg me to settle.

S Storyteller Rina 53:46
Well, yes. So I will speak to the company and I'll send you our offer in the morning.

M Mike (Marcus) 53:59
I get up to reach over the table, and I grab him by the suit. And I'm going to walk him out the kitchen door directly.

S Storyteller Rina 54:06
He struggles a little bit, like trying to pull away, but your grip is far too tight. And he is not a very strong man.

R R4 54:16
What are you doing, you moron?! Let go of me!

What are you doing, you moron? Let go of me.

M Mike (Marcus) 54:22
I get to his Hummer with him. And I will put him up against it.

M Marcus 54:27
I said BEG.

M Mike (Marcus) 54:31
I am going to attempt to be very scary, to prove a point.

S Storyteller Rina 54:36
So I want you to give me Intimidation and add your Manipulation to that, so that's going to be 4 for you. And because he's already frightened of you, it'll be a basic success.

M Mike (Marcus) 54:55
Oh, thank goodness. So that's 1. Ok.

S Storyteller Rina 54:58
Well, 1 is what you needed because he was already frightened and because of your tactics and maneuvering him outside. He just, he looks at you and his hands start shaking and you can feel beneath the suit, you can feel his heart rate accelerating, and it's intoxicating to you, the fear that you've installed in this man.

R R4 55:31
Ddddddd...dddddd....don't!

S Storyteller Rina 55:32
He finally manages to sputter out.

M Mike (Marcus) 55:34
I open up his car door. And I know that the truck is probably locked. But I'm going to open it

anyway.

S Storyteller Rina 55:43
He looks at you wide-eyed.

M Marcus 55:44
Get in.

S Storyteller Rina 55:46
And he stumbles backwards, like shaking. And I'm going to ask you to make another Willpower roll here because of that heartbeat and that fear and that rising, rising dominance in there.

M Mike (Marcus) 56:01
Sure, down 1d10, I assume.

S Storyteller Rina 56:04
Yes, of course, because of your Bane.

M Mike (Marcus) 56:06
Okay. I have 2 10s so far. So 2 10s and I don't know if 10s reroll or not in V5.

S Storyteller Rina 56:17
In this case, it just means everything works the way you want them to because you didn't get 3 10s. Alright, so he is petrified. And with the two criticals, you can hear his heartbeat ringing in your ears, like even as he pulls away from you. You can't feel it in your hands, but you can still hear it and you can smell the fear and the stench of the sweat seeping through his expensive shirt as he stumbles backward and into the car. And it's intoxicating. It's even better than the finest vintage of alcohol you ever drank when you were still human. It just it fills you with power. And with rage. He says

R R4 57:04
Yes, yes, yes. Whatever you want, old man. Yes, of course.

S Storyteller Rina 57:11
And he pulls himself into the car.

M Mike (Marcus) 57:14
I'm going to put my, just because I like flirting with living dangerously, I'm going to put my hand, especially my thumb on his carotid artery. Because I want to feel the pulse going through his body. It's not enough for me to simply smell the fear. Like, as an alley cat predator, like, this is the best part for me. And I don't even know necessarily that I want to feed off of him. But I want that raw animal emotion. And I want to be able to feel what my what my ears are hearing.

S Storyteller Rina 57:49
So you reach out and you grab his throat and you put your fingers on that artery and you can feel how fast his his heart is racing. You can feel the sweat beneath your fingers. And you can lean in. And you can see just how dilated his pupils are. He's looking up at you. And his whole body is shaking. He's like,

R R4 58:14
What the fuck *are* you man?

M Mike (Marcus) 58:18
And I say,

M Marcus 58:19
Beg me.

R R4 58:21
Just dddd...don't... I'm sorry.

S Storyteller Rina 58:29
And all the pretense, that ridiculous accent that he puts on, his posh tones or his attempt at posh, it all just sort of drops away.

R R4 58:40

I'm sorry. I'm, I'm sorry. Don't, please, please don't hurt me. Don't hurt me. Don't hurt me.

M

Marcus 58:48

You're going to settle.

R

R4 58:53

Settle? Yes, yes. Anything. Anything.

M

Mike (Marcus) 58:58

Good. I lift my hand just for the moment but I'm going to leave it probably near for two or three of my "heartbeats". And then I'll just kind of pull back.

S

Storyteller Rina 59:15

And you can smell the stench of urine as a wet patch spreads across the front of his trousers and he just, he's almost crawling backwards on his hands trying to pull away from you over to the driver's seat as quickly as he possibly can and but he's shaking so badly it takes him a couple minutes to pull himself entirely inside the vehicle.

R

R4 59:40

What the fuck, man? What the fuck?

M

Mike (Marcus) 59:43

t I'm gonna shut his passenger door that I originally had opened. But before I do so, I will say,

M

Marcus 59:51

Have a nice night.

M

Mike (Marcus) 59:53

And I'm going to give him a somewhat, not Kindred smile, but a very toothy smile as I do so.

R

R4 1:00:01

Jesus fucking Christ.

S Storyteller Rina 1:00:04

And the door slams shut, and within a couple minutes you hear that ridiculous engine revving up and he is tearing out of the parking lot. He almost runs over the curb in his haste to get out.

M Mike (Marcus) 1:00:18

I go back to the restaurant. I pok my head in the kitchen door and out of my wallet springs a few \$100s to the chef or to the head cook, whomever it might be, and I ask them for a tray of whatever leftovers they might have because I have some good union workers who need some food.

S Storyteller Rina 1:00:38

They look very surprised for a moment till they realize it to you because they've seen you come in a couple times before.

C Chef 1:00:46

Sure. Sure thing, Mr. Voss, right away. We got some caprese, we got we got some pizza we got....you want everything?

M Marcus 1:00:55

Whatever you've got.

S Storyteller Rina 1:00:56

Ok. So they put together some some various pastas in takeaway containers, there's a couple pizzas and some antipasti and there's even a few cups of tiramisu and a few other things. They package them all up and hand them to you.

M Mike (Marcus) 1:01:11

Wonderful. I thank them each in kind and head back to my car.

S Storyteller Rina 1:01:16

As you get to your car, I would like you to roll Awareness.

M Mike (Marcus) 1:01:26
Ok. Awareness, just flat Awareness or?

S Storyteller Rina 1:01:31
Just flat Awareness.

M Mike (Marcus) 1:01:33
Ok. If it's still a standard difficulty is 6, it's 2.

S Storyteller Rina 1:01:39
Ok. You've got 2 Successes?

M Mike (Marcus) 1:01:41
Yep.

S Storyteller Rina 1:01:42
Alright. So you put your hand on the door, or you reach to put your hand on the door and you realize someone's in your car, in the passenger seat.

M Mike (Marcus) 1:01:56
Ok. I set the Italian food on the top of the car and I open my driver side door.

S Storyteller Rina 1:02:05
A small man, with very fox-like features, small beady eyes and very sharp cheekbones and very fiery red hair, turns his head to look at you. And you recognize this man. He's one of your own kind, different clan, but this is Luther Garibaldi. This is the sheriff, the Prince's righthand man. And Luther is sitting in your car. And he's looking at you. And he smiles this sort of predatory smile. Luther is a Gangrel, one of the city Gangrels. He's been around for the last 30-40 years. And he just does this slow, almost sarcastic clap.

L Luther 1:02:58
Well handled there. Marcus. Oh. gonna have to clean up that mess though.

...when handled there, Marcus, uh, gonna have to clean up that mess though.

M Mike (Marcus) 1:03:07
I look back

L Luther 1:03:09
Well, not now. Not now. But he's gonna need some taking care of, I think, after this little...whatever it is you have going on with him.

M Marcus 1:03:25
We're just making sure that we're protecting the rights of our union laborers. You understand that, right, Sheriff?

S Storyteller Rina 1:03:30
He smiles again, that sort of predatory smile. And do you get in the car? Do you lean in closer? Are you just keeping a distance from him?

M Mike (Marcus) 1:03:41
Um, I mean, I think any vampire, especially Brujah clan members, probably have a healthy respect for the sheriff, so I'm probably going to stay right where I am.

S Storyteller Rina 1:03:57
He turns slightly to look at you and he goes,

L Luther 1:04:01
Got a message for you, Marcus. Clan's out.

M Marcus 1:04:06
What do you mean?

L Luther 1:04:07
I mean, they're going. Gone. I'm staying right here. I got my job to do.

S Storyteller Rina 1:04:14

As he's turned to look at you under the the the street light, you can see he's got dark what look like almost shadows under his eyes. And he looks a little tired. Not quite as sharp as he normally does.

L Luther 1:04:29

I know you've got some of them working down at the Union. Got a couple of them hanging down at the dock sometimes. But you won't be seeing them anymore. They're going. They're just out.

M Marcus 1:04:43

Why? Why are the Gangrels leaving?

M Mike (Marcus) 1:04:49

I'm probably genuinely, I'm genuinely concerned.

S Storyteller Rina 1:04:52

He takes a deep "breath". He pulls out a cigarette and he looks at it forlornly. He usually keeps a packet with him. He shakes his head and puts the cigarette back in the packet and slides it back into his coat.

L Luther 1:05:07

They say something's coming. I don't know what. But the Clan got real spooked. Some of the country ones came in, had a little chat with some of the leadership. There was a fight. Don't worry, I sorted it out. But something definitely spooked them. And they're going. Told me to come with them, but I got my job to do. You understand.

M Marcus 1:05:33

Yeah, of course. You have to keep order. Especially with all of the rabble.

M Mike (Marcus) 1:05:37

I smile.

S Storyteller Rina 1:05:38
You see his fangs glisten.

L Luther 1:05:42
I don't like it, Marcus. I'm only here telling you this because I'm doing you a favor. I know you got some friends in the Clan. They didn't want to go without telling you but whatever spooked them, spooked them bad. A few of them already started leaving before. They talked to some...Malkavian who gave them prophecies, doom and gloom, all that. I didn't think much of it. But whatever they're hearing made all of them just up and leave. They're gone.

M Marcus 1:06:16
Great. What does the Prince have to say about it?

L Luther 1:06:21
Well, that's the real question now, isn't it? They keep their own counsel. But we're looking into it. Let's say you'll be seeing me around, doing my own work.


M Mike (Marcus) 1:06:39
I have no doubt.

L Luther 1:06:40
Catch you later.

S Storyteller Rina 1:06:43
And Luther steps out of the passenger seat of your car and puts a fedora on his head - he's always affected a fedora the entire time you've known him - and he shoves his hands in his pockets.

L Luther 1:07:00
Buh-bye.

S Storyteller Rina 1:07:02



And that is where we will end tonight's session. Thank you, Mike, for joining us tonight. And thank you to our listeners. I hope you've enjoyed our introduction to Marcus Voss of Clan Brujah. Please join us next week for our next prologue. And in the meantime, have a good night. It's not safe out there in the dark.