

# Blood Moon Rising episode 2

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**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 role playing rules by World of Darkness. This actual plays performed by adults and an adult setting. listener 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 Rita Hanzi. And for tonight's game, I will be your storyteller.

**S** Storyteller Rina 01:00

Greetings everyone and welcome to another episode of the Old Ways Podcasts Vampire the Masquerade chronicle "Blood Moon Rising."leadman rising, I am your Storyteller, Storyteller Rina, and tonight we're going to be doing some vampiric CSI. But first, we have to do our investigator introductions. So, to my right:

**M** Mike (Marcus) 01:23

Yeah, this is Mike, I'm playing Marcus Voss of Clan Brujah, and quite frankly, things couldn't be looking up more.

**S** Storyteller Rina 01:33

Well, let's see what we can do about that. And to Marcus's right:

**J** John (Vince) 01:39

Hi, I'm John and I'll be playing Vince Markevich of Clan Tremere.

S

Storyteller Rina 01:46

And to Vince's right:

T

Teagan (Rahm) 01:50

Hi, my name is Rahm the Shaman, and despite having no real skills, I want to get my fingers into everything.

S

Storyteller Rina 01:58

Well, I'm sure we can give you a few more things to stick your fingers in. And next to Rahm the Shaman, we have:

A

Ali (Katerina) 02:07

I am Ali, and I'm playing Katerina of Clan Toreador, and I'm getting real fed up with your shit already, guys.

S

Storyteller Rina 02:19

Oh, I'm sure there won't be any more for you to get fed up with after this evening's episode. Certainly not. And last but not least, we have:

T

Tiffanie (Alex) 02:30

This is Tiffanie, and I play Alex Giovanni, who doesn't work well with others.

S

Storyteller Rina 02:37

Hmm. I feel like this might be a bit of an understatement after last week's events. Let's see what we can do about solving that problem, shall we? So you all have received your mission from the Prince to investigate the murder of Luther Garibaldi, the erstwhile Sheriff of San Francisco and you have received your calling card, so to speak, with Luther's address and a phone number to call should you have any information to report or need any special assistance. So at this moment, you are all leaving the green room of The Labyrinth underground theater. It is still dark and cold and rainy outside. Are you all proceeding towards Luther's apartment in the Mission District?

T Teagan (Rahm) 03:36

That is an affirmative,

T Tiffanie (Alex) 03:38

I'll probably call my driver and head to the apartment and offer whoever wants too a ride.

J John (Vince) 03:47

Vince was about to ask so he's gonna be like,

V Vince 03:50

Oh, that'd be great. Thanks.

R Rahm the Shaman 03:52

Shotgun!

M Mike (Marcus) 03:53

Yeah, I'll probably drive on my own, so.

S Storyteller Rina 03:58

And Katerina?

A Ali (Katerina) 04:00

No, I'll definitely be on my own also.

S Storyteller Rina 04:03

Alright, so what what car does your driver have, Alex?

T Tiffanie (Alex) 04:09

Um, I would think it's probably like a Lincoln, you know, something bigger, you know? And kind of flashy, but not, if that makes sense. Like it's black. And it's a nice car, but nothing. You know, it's not like decked out in chrome or anything.

S

Storyteller Rina 04:30

It's unnoticeable in how average it is. Alright, so Alex and Rahm the Shaman and Vince get into the Lincoln with Alex's driver. Marcus and Katerina, are you calling Ubers? Are you taking public transportation?

M

Mike (Marcus) 04:53

I likely have my own vehicle, given all of the movement that I have to do.

K

Katerina 04:58

Oh, and I'm definitely taking the trolley.

S

Storyteller Rina 05:00

Excellent. It takes a little bit to get down to the Mission District, but Alex's vehicle gets there first with Vince and Rahm in tow, and then Marcus will pull up a few minutes later. Not too much traffic this time of night, but the rain does make it a little difficult. Driving-wise, you have to be careful not to slide around, especially on some of these steeper hills. And then Katerina is the very last to arrive by trolley, having to extricate yourself from the crowd of soaking wet humans in their raincoats or those who were caught out in the rain without any preparation. There's a couple of wet dogs just sitting there, panting heavily, as you get off the trolley. But you finally make your way there, at which point the others have already entered the apartment. So the apartment is a ground floor condo. It's old, Luther has probably owned this for quite a while. And it's got a lot of trees and other buildings around it keeps it fairly sheltered. You have to actually, those of you who are driving, you have to circle around a couple times before you can actually find the entrance to the parking lot to drive in and park and then find the find the right door. And his condo is in the back corner, and it's a fairly dilapidated-looking building, nothing super interesting or anything that would catch anyone's attention. And it certainly doesn't look high end or highbrow or anything of the sort. He probably was able to hide out fairly easily here, in this particular particular building. It is number 2, condo number 2. The curtains are all drawn. And the door is shut. Alex, Rahm, and Vince, you get there first.

T

Tiffanie (Alex) 07:11

Yeah, I'll probably try the door.

R

Rahm the Shaman 07:17

They didn't give us a key?

A Alex 07:19  
No.

R Rahm the Shaman 07:22  
That's stupid.

S Storyteller Rina 07:24  
So you try the handle on the door and it's locked. But you hear movement inside.

J John (Vince) 07:32  
As we hear the movement, Vince is like,

V Vince 07:34  
Oh, didn't the prince say that a Jean Valentine guy was here? Or person. I don't know, it's hard to tell.

A Alex 07:42  
They did.

T Tiffanie (Alex) 07:43  
And I'll, like, softly knock on the door.

S Storyteller Rina 07:46  
So you knock on the door. And after a moment, you hear the little click of the porthole where people can look out see who's outside. And then another click and the sound of a door unlocking and it swings open. And there's a tall, lanky, very pale woman standing there. She's wearing jeans and an Iron Maiden t shirt and Converse. She's got very short, close-cropped dark hair and big blue eyes, and she's wearing blue lipstick and has a face full of piercings. And she looks at you with her hands in her pockets and says,

J Jean 08:36  
ID, please.

T Tiffanie (Alex) 08:40  
I will hand over an ID, I guess

T Teagan (Rahm) 08:48  
I'm just gonna say,

R Rahm the Shaman 08:50  
Actually, I'm just here to sell you Thin Mints.

T Teagan (Rahm) 08:53  
I try to push my way past

S Storyteller Rina 08:57  
You feel a very strong, claw-like hand grip your shoulder.

J Jean 09:04  
Ah ah ah. I wouldn't do that if I were you.

S Storyteller Rina 09:10  
And the eyes narrow slightly.

J Jean 09:12  
You must be the shaman. I was told about you. Be a good boy and stay

T Teagan (Rahm) 09:22  
Fine. I acquiesce to that.

J Jean 09:25  
.....

Alright, well I think I know who this is. Oh!

**S** Storyteller Rina 09:29  
And she tilts her head to peer around at Vince.

**J** Jean 09:34  
Ah, you're the new one. Try not to break anything.

**J** John (Vince) 09:39  
He's like,

**V** Vince 09:39  
I'm, I'm 35 years old. I'm not... I'm not an uncoordinated baby.

**A** Alex 09:46  
You're still a baby. It's okay.

**S** Storyteller Rina 09:49  
Of course you're not deer Of course you're not.

**J** John (Vince) 09:53  
Vince puts his hands in his pockets and pouts as he walks faster.

**S** Storyteller Rina 10:01  
With that thin little smile, she lets you in and that's when Marcus pulls up. And Marcus, you've met Jean before. She is the Prince's Seneschal, and so she's been around for a bit. Not as long as Luther had, but she and the Prince have some kind of affinity and so she tends to take things on for the Prince when the Prince is busy elsewhere, and it is a sign of how important things are that Jean is the one watching over this scene.

**M** Mike (Marcus) 10:45  
Certainly. It's, it would be as if the Prince is claiming domain over the house.

**S** Storyteller Rina 10:52  
Exactly. So it's it's a very big deal to see Jean standing there at the door waiting for you.

**M** Mike (Marcus) 11:03  
So I walk up to her and say,

**M** Marcus 11:07  
Good evening, Seneschal.

**J** Jean 11:09  
Marcus. Still causing trouble?

**M** Marcus 11:13  
There's always troubled to be caused somewhere. Although trouble is not my aim this evening.

**J** Jean 11:19  
Oh, yes. The Prince said you'd be coming, and well, I have to say I approve. I think something strange is going on with this one. I know we've got an -

**S** Storyteller Rina 11:34  
S he points with her thumb in into the interior where Alex, Rahm, and Vince are -

**J** Jean 11:39  
So I know we have the Hecata in there. But sometimes you just need good old brute strength.

**M** Marcus 11:47  
You know, the strength of Clan Brujah is far from simply brute, but I appreciate your compliment.



**S** Storyteller Rina 11:57  
She smiles.

**J** Jean 11:59  
Oh, yes. Well.

**S** Storyteller Rina 12:03  
She narrows her eyes a little bit; she looks at you and tilts her head.

**J** Jean 12:08  
Something something weird's happening, Marcus. The Prince has been on edge. Can you feel it? The whole city feels it.

**M** Marcus 12:23  
Clan Gangrel, both Country and City, have felt it recently.

**J** Jean 12:29  
Yes, I heard they were leaving. And that's not a good thing either. I don't like all of these things happening all at once. The disappearances, everything, it's just like we're all waiting for something to happen. The Prince feels it too. Do you feel it?

**M** Marcus 12:48  
I feel like waiting has always been our kind's problem. We're so used to being able to wait and to wait and patience, when it wears thin, wears thinnest in my clan first. And so I am doing my best, Jean, to hold on to my patience for this one. If I may, do you have any idea why the Prince would choose me to investigate such a thing?

**J** Jean 13:19  
You saw Luther before he died.

**M** Marcus 13:24  
I did.

J Jean 13:25

All of you. And the Prince wanted one of you, one of your clan, there. You have your skills, Marcus. We've had to use your skills and those of your friends and acquaintances many times. There's things that you can do, there's people you can talk to, there's rage you can unleash that the rest of us can't. And honestly, Luther liked you. He'd spoken to the Prince about you.

T Tiffanie (Alex) 14:10

Can I hear this conversation? I'm not using Auspex but I was just wondering if I could hear it.

S Storyteller Rina 14:18

Let's see if you can hear this conversation. So I'd like you to give me....Awareness plus Stealth. Awareness plus Stealth. 2 Successes, ok. So I think with 2 Successes, because you've already gone in and it's been a couple minutes, you hear the low voices, and you can tell that behind you they're having a conversation, but you can't quite pick up what they're talking about.

S Storyteller Rina 14:43

I look at Jean and say,

M Marcus 15:07

I understand, of course. I have certain methods and contacts. These are not unknown to the Prince, clearly. And Luther was a fair Sheriff, especially to many of our kind. He understood that the city can be a volatile and frustrating place, especially for those of us whose blood runs hot.

J Jean 15:37

Of all the Sheriffs I've seen in my time, I think he was the best. Don't tell anyone I said that.

S Storyteller Rina 15:47

She smiles.

M Marcus 15:49

Of course not. If I may?



**M** Mike (Marcus) 15:51

I gesture to the door.

**J** Jean 15:53

Please enter.

**S** Storyteller Rina 15:56

And as you walk in, Katerina comes trudging up through the rain, after having gotten off at the nearest trolley stop. Jean looks at you, Katerina. You don't know who this is; you've never met Jean. But she looks you up and down and says,

**J** Jean 16:16

There's this thing the humans called Uber. I've heard it's very effective for not getting soaking wet and for getting to places quickly.

**K** Katerina 16:27

Yes, but I am not a fan of too many strangers.

**J** Jean 16:35

Suit yourself.

**S** Storyteller Rina 16:37

And she gestures for you to enter with everyone else. So you can go into the apartment. The doorway opens into a combo sort of living room and kitchen. So off to your left, there's this living room space, which is where you all are now. And then there's a fairly small kitchen off to the right, it's tiny, but that wouldn't have bothered Luther too much. And it looks like it hasn't been refitted since the building was put up in the 70s. Again, probably wouldn't have bothered him all that much. But the living room is actually fairly well outfitted, it's very tasteful. There's a couch, a couple of fairly nice reclining chairs. There's a large screen TV that is on mute currently but appears to be playing a football game. And he's decorated the walls with some hunting trophies. It looks like there's some antlers and various other various other items that hunters would decorate, say, a lodge with. But he hasn't gone the route of over-cluttering. So it's actually fairly nice for what you'd expect from a Gangrel. He's shown a great deal of restraint here. The carpet is very thin, but it's a dark sort of green color, and the rest of the floor appears to be hardwood. So there is a hallway going straight through this bisected living

room and kitchen area, and there appears to be just two doors and maybe a closet down at the end of this hallway. And so Jean closes the door, locks it, comes in, and sticks her hands in her pockets.

J Jean 18:47

Alright, gang. Well, it's not a pretty sight. Just going to tell you that. Made me a little queasy, didn't think I could feel that way anymore, to be completely honest, but it's upsetting. So just be careful.

S Storyteller Rina 19:11

She looks at you, Vince.

J Jean 19:13

Don't break anything. We've left the body here. Not what we would prefer to do. But -

S Storyteller Rina 19:23

She nods at you, Alex.

J Jean 19:25

- With your special skills, The Prince said that you might need to make use of the remains. So please...

S Storyteller Rina 19:37

And she closes her eyes for a minute.

J Jean 19:39

Just please be respectful.

S Storyteller Rina 19:44

And she actually looks a little shaken now that she's in here talking to all of you. She was calm and confident at the door, but now that she's talking to you about Luther, you can all sort of feel the discomfort and the unease.

J Jean 20:06

I will not go in with you. It's not a large room. But I will stand out here in the hallway and answer any questions you have. I am not experienced in crime scene investigations or anything of that sort. But I was first on the scene, so to speak. So, as far as we know, I was the first one here and I've been the only one here other than the Prince. So whatever questions you have based on what you see what you find, I will do my best to answer, alright?

S Storyteller Rina 20:51

And she points down the hallway.

J Jean 20:57

The door on your left is his room. That's where we found him. The door on the right is the washroom. Maybe you'll find something in there. I haven't touched it. And then there's some kind of linen closet or something in the in the very back at the end. Again, I have done my best not to touch anything. So here we go.

S Storyteller Rina 21:26

And she gestures down the hallway with her long, bright blue fingernails.

T Tiffanie (Alex) 21:36

I will head straight in.

S Storyteller Rina 21:40

Okay, so Alex is going first.

T Teagan (Rahm) 21:43

And of course I'm following.

S Storyteller Rina 21:47

Ok, so Alex and Rahm.

M Mike (Marcus) 21:50

Yeah, I definitely need to see the scene itself

mean, I definitely need to see the scene itself.

**S** Storyteller Rina 21:54  
And Katerina?

**A** Ali (Katerina) 21:56  
I'll definitely be going in, just to really get a lay of what the room overall looks like.

**J** John (Vince) 22:08  
Same with Vince. He needs to see this, to see if there's any physical differences between a vampire heart and a human one.

**S** Storyteller Rina 22:17  
Alright, so you all traipse down the hallway to the door. It's your normal white sort of paneled door with a brass knob and it's closed, so you'll have to crack it open. And Alex and Rahm are at the front, so you see this first and Marcus, you're the tallest, so even behind them, you can see over Vince and Katerina. Yes, basically you're sort of stretching up a little bit. The door swings open to absolute carnage in here. The first thing you see as the door swings open is the blood on the wall, the wall right in front of you. Just off to the side of the bed, which is pushed off into a corner, there is a bloody quarter moon on the wall with blood dripping down. And as your eyes follow this down to the ground, you see Luther...or what's left of him. He is stretched out on the ground in his collared shirt and rumpled slacks. No coat because he was inside, but his shirt is torn open and covered in in blood. His neck just sort of stops and there is a gap and then you see his head. It has been completely sawed through, and in his outstretched right hand, he is clutching at what you assume, based on the bloody cavity in his chest, is his own heart. There is vitae and blood and gore everywhere

**M** Mike (Marcus) 24:47  
So, fresh or not? For clarity, fresh or not?

**S** Storyteller Rina 24:52  
It's as fresh as you would expect a 24 hour corpse to be

**M** Mike (Marcus) 24:59  
Ok. So, so not what I would consider food.

**S** Storyteller Rina 25:04  
No.

**M** Mike (Marcus) 25:04  
The clarity there being very important to someone like me.

**S** Storyteller Rina 25:08  
Yes, yes. It does not stir your hunger because it is not fresh enough.

**M** Mike (Marcus) 25:19  
Yeah, I probably, I know that from, at least from the discussion at The Labyrinth slightly that Alex's focus is going to be on the body and doing what they need to do to it. But I am far more interested in kind of staying where I'm at, just perceiving the room with my eyes and trying to figure out, you know, Luther was the type of person who was a... maybe not willing combatant, but an educated one. And so for someone to come in here and do this to him, and it's clear it was done to him, one would have to be stronger and faster than the Sheriff. And that while that's not impossible, it would take quite a beating to do something like that. So what other marks did they leave in the room? That's probably what Marcus is just trying to visually look for and not foul the room or get in the way of what Alex needs to do.

**S** Storyteller Rina 26:28  
So give me an Investigation plus Intelligence roll. I think for you that's going to be 4d10.

**M** Mike (Marcus) 26:40  
Roll the dice. Um, ok, so I have 2 and one of them is a 10.

**S** Storyteller Rina 26:50  
Ok, so with that, as you're looking around, keenly taking in the scene, you've seen bloody death before of course, you've caused very violent bloody death and you're able to take in a lot of things very quickly. And what you see is there is what looks like a massive knife, it was almost obscured by the door, from his left hand, his left hand is almost reaching out towards it. It is a big blade, almost like a carving knife. And it is coated in blood. You're able to sort of peer around the door, you find that it's not difficult, but you poke around a little bit more and you see his his footprints, maybe, in the carpet, sort of trod into the carpet in the blood. If you look at his shoes and we'll say that you do with that, with that 10, they look like the same shoe prints in the blood pooled on the floor. The curtained bed that you assume he slept in is

undisturbed; he had not gone to bed at this point. And that leads you to assume that he was murdered at night, since he had not just risen and he had not gone back to bed. But there's something about the way his right hand is holding the heart that disturbs you.

**M** Mike (Marcus) 28:49

Ok. Is it the way the fingers are clutching it?

**S** Storyteller Rina 28:55

It's that the fingers are curled around it and the nails seem to be sinking almost into the into the flesh. It does not look to you, again with that 10, it does not look to you as if someone placed it there.

**M** Mike (Marcus) 29:19

Like he ripped his own heart out.

**S** Storyteller Rina 29:22

You're not certain, but the way he's holding it, it would be very, very difficult for someone to place it there and then press dead fingers into it.

**M** Mike (Marcus) 29:39

Ok, yeah, thanks. I begin to think.

**S** Storyteller Rina 29:44

So Marcus is wandering around, crouching, looking at things and doing his investigation.

**T** Tiffanie (Alex) 29:52

I'm going to walk up to the head and place my hands on the forehead and I want to use Fatal Precognition, which helps tell how a corpse died. And I have to roll Resolve and Oblivion and I got 2 10s.

**S** Storyteller Rina 30:23

You'll need to do a Rouse check, because you're intentionally rUsing your blood to bring out your powers, so also roll a single d10, and you want a 6 or higher.



T Tiffanie (Alex) 30:37  
Not going to go well. I got a 3.

S Storyteller Rina 30:41  
Sweet, ok, so you are successfully able to bring your powers to bear. But as you do so, being surrounded by all of this blood, even though it's not living, or even possessing the vitae powers of a quote unquote living vampire, the blood, the smell, everything around you, as you're bringing your deep focus into this, is stirring in you. And even that, that meal you had on your way to see the Prince, that bag of blood you grabbed out of the fridge, it's feeling like maybe that wasn't enough and you start to feel a little gnawing bite inside your gut. So please take 1 point of Hunger. But you did roll double 10s which is a Critical. So what are you attempting to do with this with this power? What does it let you do? And what are you trying to learn?

T Tiffanie (Alex) 31:47  
So the vampire must be able to see or hear their target. So which you know, touching it. So I become paralyzed in place and a vision plays out before me. And it says I won't be able to act in any physical or social interaction.

S Storyteller Rina 32:24  
What are you trying to get? A vision of his moment of death?

T Tiffanie (Alex) 32:29  
Yeah, I want to know if he saw his attacker, and what caused his injuries.

S Storyteller Rina 32:42  
So you all see Alex reach forward and touch Luther's forehead, and then you see them almost completely freeze. It's like they are frozen in time at that moment. You don't see them twitch or blink or anything. Their eyes are just open and cold and staring ahead of them. And I'll give you your vision in a moment, Alex, but while this is happening, Rahm, Katerina, and Vince, you can all enter the room now that the two tall people are out of the way. So Alex is kneeling next to the corpse, Marcus is prowling around looking at various pieces of evidence. What are the three of you doing? Let's start with with Katerina.

K Katerina 33:36  
Well, I'm gonna take a look around the room and like, I'll acknowledge the bed. Is there anything else directly in this room where he might have kept personal papers?

**S** Storyteller Rina 33:55  
Ok, so give me again Investigation plus Intelligence.

**K** Katerina 34:03  
That's 3 Successes, with 1 of them being a 10.

**S** Storyteller Rina 34:08  
Ok. So you see as you're moving around, there's a closet in the wall that's got like a screen, a wooden screen in front of it and you can move the screen aside and you find a safe, one of those fireproof safes, under his clothes. And so you're examining the safe, maybe you can figure out how to open it. Rahm, what are you doing?

**T** Teagan (Rahm) 34:37  
Rahm's watched way too many CSI shows; NCIS, stuff like that. So the first thing Rahm's going to do is recall that Luther gave him his phone number. He doesn't recall whether it was a landline or a cell phone. So the first thing they're going to do is attempt to text the number in the hope that if it is a landline, I should get a message back saying "this is a landline" and then I'll know to look for one. So what kind of response do I get to texting that phone number?

**S** Storyteller Rina 35:18  
I like that. So give me Awareness plus Intelligence.

**T** Teagan (Rahm) 35:27  
Understood. Let's see here. Uno, dos, tres, quatro. Ok, so I'm gonna roll, so I'm gonna roll for right, 4 dice. Ok, so let's see.

**S** Storyteller Rina 35:41  
Ok, so you have 1 Success on that roll. So with that 1 Success, you hear a faint ringing somewhere, like a beep, like an incoming text message sort of sound, but it's not in this room.

**R** Rahm the Shaman 35:58  
Ok, I want to go look for that.

**S** Storyteller Rina 35:59  
Ok, so you're gonna leave the room and go look for where you heard the incoming text message.

**T** Teagan (Rahm) 36:07  
Absolutely. I'm interested in his tech, I'm interested in his phone, and I'm interested in his internet.

**S** Storyteller Rina 36:12  
Ok, so you go out. Jean kind of looks at you quizzically with one raised eyebrow, but she just shrugs and leaves you to it. So Vince, what are you doing?

**J** John (Vince) 36:25  
Alrighty. Vince, is, well, he's looking at all the blood.

**V** Vince 36:34  
Wow, that's almost as much blood as the time I watched him, as the time I watched Garibaldi kill a guy.

**J** John (Vince) 36:45  
So he's gonna walk around the body and try and figure out, is all this blood his? Did he manage to do any blows to his enemy? If he managed to do a blow, I've got a plan, if there's blood, but yeah, there's just so much.

**S** Storyteller Rina 37:07  
Oh, it would be a little difficult for you to tell just by looking at it whether it's Luther's or someone else's. You could try collecting some samples that you could take back and analyze.

**J** John (Vince) 37:20  
Oh, I don't I don't need to leave. I've got blood sorcery on my side.

**S** Storyteller Rina 37:27

Storyteller Rina 37:27

Excellent. So what would you like to do with your blood sorcery, Mr. Markevich?

J John (Vince) 37:36

My plan is to try and find any trace of what I'd be fairly certain were his enemy's...is his enemy's blood. And then I would like to use A Taste for Blood to determine the source of that blood.

S Storyteller Rina 37:54

How would you go about determining what is Luther's blood and what is not?

J John (Vince) 37:58

Well I'm pretty sure the blood, that's mostly his. See, I'm like, oh, Vince doesn't know about that knife yet. So yeah, I'm just gonna examine and look for a place where I could even begin to guess that he wouldn't might have... you know, a sign that oh, there's like a scratch in the on this table corner or something like that. But then I'm like, everything's sprayed with blood, for God's sake.

S Storyteller Rina 38:33

Yeah, as as you're looking around, like, with the exception of the bed, which with the curtains drawn around, it does have some blood splashed on it, like the furniture's knocked over. You almost tripped over an end table that had a couple books on it, and a Sports Illustrated magazine, which is now on the ground. It looks like it's been trampled. The chest that held, you assume, Luther's clothes and things has also been thrown across the room. There are clothes scattered around. It's a little difficult to discover anything in this kind of chaos. But if you would like to try, you can give me Investigation plus Intelligence. But I'm going to tell you this is going to be a very difficult roll.

J John (Vince) 39:23

Yeah, I'm kind of figuring that. I'll try it anyway.

S Storyteller Rina 39:28

So let's see what you're able to figure out.

J John (Vince) 39:33

5 Successes. Yeah!

Goodness. So with 5 Successes, you can't find anything that doesn't look like it came from one person. It is carnage and blood is splattered everywhere and furniture all turned over. And you'd swear that the only blood in here is Luther's. You'd have to do tests and maybe go to the lab and so on to confirm it. But everything looks consistent, it smells the same to you. So while you're figuring that out, Alex is having a vision. So Alex, your eyes go kind of cold and hard, and everything around you becomes hazy. You can't smell the blood anymore, you can't see anything at the moment. It's just this sort of mist. And you can just feel the cold dead flesh beneath your fingers, as the mist forms out of his corpse and surrounds you. And you wait for a moment until the mist fills the entire room. And then you begin to see shapes appearing in the haze. And the room reforms itself around you, slightly foggy, almost semi-transparent. But you can see there's the bed in the corner with the hangings. The wall next to it is bare for the moment. There's the dresser over there, still standing. But you hear a feral scream of rage behind you. And you've never heard anything like this before. It is so primal and so animal, you can't even begin to form the words in your brain to describe what it is you're hearing. And then you see Luther, still with his head attached, but he is crouching at the end of the bed, in his collared shirt, his slacks. He's on his hands and knees, with his face towards the ground, and he appears to be shaking. And it takes you a second to realize this scream, this, this primal sound, is coming from him. And the shaking gets worse and worse. You see his fingers digging and clawing into the carpet. And his body begins to tremble as if it's trying to rip itself apart. And then he goes wild. His head snaps up, and there is nothing human in those eyes. You can almost feel them looking at you as if through the mists of time. Luther Garibaldi can somehow see you. And you know that's impossible. But you can't help but feel it, just the intensity and the rage in those eyes. And his head starts shaking back and forth like a dog wrestling with a piece of meat. And his hands come up and he arches his back, and his hands extend into claws. And it's almost like he's half transforming, and you see those claws begin to rip at his own skin, and they're literally shredding chunks of flesh out of his body. And blood begins to pour around and he starts stopping and screaming and stomping the ground as he rises. And he throws his head back and vomits a pool of blood onto the ground, covering himself, covering the ground, the carpet around him. There's just blood and blood, and how does he have so much blood in him? And his head turns again, almost again, he's looking at you somehow, and you see these heavy dark circles under those feral eyes. And then he sticks one of those clawed hands into his mouth and he pulls out his tongue and more blood begins spilling out of his mouth and he throws the tongue to the side. And you hear this sort of guttural sound coming out of his mouth now as he pulls blood out and just starts throwing it around the room and his back is arching and twisting. It's like something is going to break out of him. But it's not and he's...is he fighting it, is he trying to make it happen? It's impossible to see. And he grabs the wooden dresser in a huge show of strength and he throws it across the room at the other side, clothes go flying everywhere, blood from his fingers, from his mouth, everything. And he looks around, wild-eyed. He's busy panting, almost as if some kind of animal on the run. He's looking, he's looking. And then he crawls, crouching down. And he reaches under the bed and pulls out a knife, this massive carving knife, and he looks at it and he starts cutting and just starts cutting and cutting and cutting. And he sticks his hand into his chest, and with a bloodied hand starts drawing on the wall this bloody quarter moon like thing. And he doesn't even seem to notice all the blood that's pooling down the wall, he's just furiously painting with one hand. And then he reaches that right hand into his chest, and you can hear the sound, this impossible sound. And he's thrusting his head back and forth and rolling and screaming and tearing things apart. And then he falls to his knees, with his hands still shoved inside his own chest. And you watch as he

holds the knife up to his throat with the other hand. And in one motion, the left hand draws the knife so deeply across his throat that his head begins to fall back, as the other hand pulls his heart, out, out, out. And the body just sort of holds there in a moment, the knife in the left hand, the heart in the right, as the head falls back, almost like the corpse doesn't realize that it's finally dead, just for a moment. And then it sinks back, back, the claws digging deeper into the heart in the hand, the knife falling from the limp left hand as it settles back into the carpet into this pool of blood and into the final embrace of death.

**T** Tiffanie (Alex) 48:10

And I didn't see anybody else in the room with him?

**S** Storyteller Rina 48:14

You did not. And you snap out of it. So Alex, you snap out of this vision; you are on your hands and knees. The force of this vision has sort of driven you to the ground. And your hands are now lightly coated in the blood from this carpet, as you're crouched next to this body. It's going to take a lot to get the stains out of this suit. But perhaps that's not your most pressing concern at the moment.

**T** Tiffanie (Alex) 48:55

No, I'm going to immediately start looking for things that maybe could be tied to a ritual, like things in his pockets, maybe something in his coat if his coat's hanging in the room as I'm like, you know, looking for a paper towel to wipe my hands off.

**S** Storyteller Rina 49:21

Yeah, sure. So his coat is hanging on the back of the door on like a coat hook on the back of the door. But you can begin searching through his pockets as you're coming out of his trance. So Katerina and Vince and Marcus, you see Alex just sort of snap out of whatever it is they were doing and begin rifling through the corpse's pockets.

**J** John (Vince) 49:47

So I was just gonna say that uh, as Alex coming out of their trance, Vince is musing aloud:

**V** Vince 49:57

All this blood. Must be a real skilled combatant in order to have gotten...I mean you can see the way things have been ruined in here. And it looks like it's all his blood. Must have been one skilled operator.

- S** Storyteller Rina 50:14  
Before I get to you three, I'd like to check in with Rahm, who is off looking for some kind of cell phone.
- R** Rahm the Shaman 50:24  
Yes and making a small prayer to St. Ice-T of the Church of the Special Victims Unit. Attempting to find this phone and hoping that I can identify...I do have Heightened Senses if I need it. But this might be something that is more mundane and easy to find. I'm not sure.
- S** Storyteller Rina 50:50  
Right, if you keep texting the phone, since you know that the sound is on.
- R** Rahm the Shaman 50:55  
If I know it's a cell phone, I'm gonna I'll just call it.
- S** Storyteller Rina 50:59  
Yeah, so you call the phone.
- T** Teagan (Rahm) 51:01  
What's his ringtone?
- S** Storyteller Rina 51:04  
His ringtone is "Bad to the Bone."
- R** Rahm the Shaman 51:06  
Well, that's adorable. Yes, I love that.
- S** Storyteller Rina 51:09  
So you hear that playing from...the living room? Yep, that's where it's coming from. So you follow it all the way back into that living room; you have to go digging around in one of the couch cushions, it seems to have slipped under one of the the couch cushions, as phones often

do. But you're able to find it. It's a Nokia phone, a nicer Nokia phone but you know, virtually unbreakable. So it makes sense that someone like Luther would have that kind of phone.

**R** Rahm the Shaman 51:39  
Oh, but it's a flip phone.

**S** Storyteller Rina 51:41  
It is a flip phone.

**R** Rahm the Shaman 51:42  
And this is before password protection. Fantastic. I was worried about having to hold up a face to like face login or...

**S** Storyteller Rina 51:51  
It is one of the newer Nokia flip phones. So it does have a password, but it's not face recognition or thumbprint recognition or anything.

**T** Teagan (Rahm) 52:00  
Oh, well. That's good. I was hoping I wasn't gonna have to like, I don't know, suck on his finger to like warm it up enough to use the thumbprint recognition or anything like that.

**A** Ali (Katerina) 52:11  
We don't kink shame around here.

**T** Teagan (Rahm) 52:12  
Oh God.

**S** Storyteller Rina 52:16  
Or hold it up to his dead face.

**T** Teagan (Rahm) 52:19  
Oh no. Well, this is the worst option, seeing as that it is a password or most likely a PIN. Rahm's



Oh no. Well, this is the worst option, seeing as that it is a password or most likely a PIN. Rahm is going to glance over it and and ok, this is the least of the easy ones. Even Rahm - by the way, they do have 4 points in Technology - but they they look it over and they're looking, ok, so are we looking for possibly a wear pattern? Is there a trio or quatro of numbers that are heavily worn that might be a regular PIN combination? I'm trying to see if I can get into this phone I need. If I can't get into the phone, I'm going to have to start checking for laptops.

**S** Storyteller Rina 53:08  
Ok, so give me Technology plus Wits.

**T** Teagan (Rahm) 53:13  
Fantastic. All right, Technology plus Wits.

**S** Storyteller Rina 53:22  
Ok, so you only got 2 Successes. So I'm going to say you think you can figure out the password or the PIN, but it's going to take you a few minutes. So we're going to leave you on the couch trying to hold up the phone, look at the screen, try and figure out what numbers the fingerprint is on the most.

**T** Teagan (Rahm) 53:45  
Oh yeah. I'm doing the thing where I look at like the charger on the back and I'm quoting like Sherlock Holmes. I'm like, Ah, there's scratches around the end. Obviously that means they were an alcoholic, even though that makes no sense. And like everyone has scratches around the the end of their cell phone charger input. But yeah, no, that's what I'm doing.

**S** Storyteller Rina 54:02  
So Rahm is on the couch talking to themselves as he tries to figure out what the PIN is for this phone. So Marcus, Katerina and Vince, you've just seen Alex snap out of something. And Marcus, you've known Hecata before, you know their kind of creepy talk to the dead sort of thing. So you might have an idea of what's been going on. But how would the three of you like to react to this?

**M** Mike (Marcus) 54:33  
I'd probably look over at Alex and say,

**M** Marcus 54:36  
What do you see?

What do you see.

T Tiffanie (Alex) 54:40

I'll just look up as I'm like going through pockets and stuff.

A Alex 54:45

Um, I think well, he did... He was alone. So I think this was a ritual.

M Marcus 54:58

Performed on him?

A Alex 55:00

Yes. To make him do what he did. Nobody would do that willingly.

M Marcus 55:08

No. And the grip of his fingers on his heart. Clearly self-inflicted.

A Alex 55:16

He did that the same time he cut his own throat.

M Marcus 55:21

With that knife there.

M Mike (Marcus) 55:22

I point to it behind the door.

A Alex 55:24

That one? Oh, and if you look -

T Tiffanie (Alex) 55:26

And I'm going to point like under the bed or whatever.

**T** Tiffanie (Alex) 55:28  
- you look over there, his tongue's over there.

**M** Marcus 55:34  
So he couldn't speak.

**A** Alex 55:37  
Right. And maybe, and maybe, that is because if I find him, if he's still around, he can't speak to me.

**M** Marcus 55:51  
So someone knew you or your clan would be involved?

**A** Alex 55:55  
Probably. I don't know what that half moon means. But he drew that too. He was...he had crossed over to an animal

**M** Marcus 56:20  
Well, he never stopped being an animal.

**A** Alex 56:23  
This was more than Gangrel animal. This was like, clearly not aware.

**M** Marcus 56:36  
It's very strange.

**A** Alex 56:38  
So what I'm trying to do is trying to find items that may have been a link to a ritual that somebody wouldn't have to be on site for.

M Marcus 56:49  
Oh.

M Mike (Marcus) 56:51  
I turn to Vince.

M Marcus 56:53  
Your clan deals with rituals all the time. It's just another one of their blood sorcery, inventions.

V Vince 57:02  
I mean, we can control the blood. But we can't really control a person like that, not, not in a special way that nobody else can. I mean, one of us would probably have just made him explode.

J John (Vince) 57:20  
Vince just looks at you deadpan.

M Marcus 57:25  
I've dealt with many, many Ventrue Clan members in the past, all who have a particular powerful ability to control people with their voice, but there was no one here to speak to him. They spoke to him from afar. And they must have commanded him in some way, either by ritual or blood, to sacrifice himself. And perhaps this blood moon is his message. Or its message, hard to say.

M Mike (Marcus) 58:03  
But I'd look at Katerina. What is she doing?

S Storyteller Rina 58:07  
So Katerina was at the safe that she discovered in the closet.

K Katerina 58:11  
.....

Yeah, and I'm kind of just stewing for a moment, taking in all that information.

**K** Katerina 58:21

And is it possible that with Vince being so new, that perhaps he is not quite aware of older Tremere rituals?

**M** Mike (Marcus) 58:47

I turn back and look at Vince.

**M** Marcus 58:50

I think that's probably true.

**V** Vince 58:52

I mean, it's not an unreasonable guess. But I mean,

**J** John (Vince) 58:58

He just kind of like shrugs, he's like,

**V** Vince 59:01

It's not something I'd know about. But give me a second. Let me wrack my brains.

**K** Katerina 59:08

You're very young.

**J** John (Vince) 59:10

Rina, can I give an occult skill roll to see if I know or even have read about a spell like this?

**S** Storyteller Rina 59:18

Yeah, you certainly can.



J John (Vince) 59:20  
Just straight occult?

S Storyteller Rina 59:22  
Give your Occult plus your Intelligence, but it's going to be a hard difficulty because you are a baby vampire. So to speak.

J John (Vince) 59:32  
I got 2 10s.

S Storyteller Rina 59:35  
Oh, good. Ok. So with those 2 10s, you remember you have a notebook in your pocket belonging to a certain person who is higher up and older in the clan than you are.

J John (Vince) 59:55  
We won't do that right now. I'm just like,


V Vince 59:58  
Well, I mean, maybe one of the more experienced members in the clan might know about it. Maybe there's something in the archives. Yeah, just off the top my head, you're right. I don't know. But I can, I can consult and see what I can find out.


M Marcus 1:00:16  
Even if we find method,


M Mike (Marcus) 1:00:18  
I look at Catarina.


M Marcus 1:00:19  
Motive is something else.


A Ali (Katerina) 1:00:21


 Tiffanie (Alex) 1:00:24  
This, I do not know.


 M Marcus 1:00:25  
What's in the safe?


 K Katerina 1:00:27  
I haven't opened it yet.

 S Storyteller Rina 1:00:31  
Oh, Alex, you were looking through the pockets on the corpse. And then also his coat. You said specifically you were doing that. So give me an Investigation roll, Investigation plus, let's say Wits, get an idea of what you're looking for. So let's see what you find. Maybe there's a key.


 T Tiffanie (Alex) 1:00:58  
Because I used Oblivion, I can also sense how thick or thin the shroud is here. Can I tell?

 S Storyteller Rina 1:01:10  
It's fairly thin at the moment. Perhaps that has to do with the recent death. Who knows?

 T Tiffanie (Alex) 1:01:19  
I got 1.

 S Storyteller Rina 1:01:20  
Ok, so with 1 Success, and you're just looking through pockets, so it's not that difficult, you do find a ring of keys in his coat pocket. So you can toss them to Katerina to let her try and figure out which one belongs to the safe or you can do something with them. Whatever you'd like to do.

 T Tiffanie (Alex) 1:01:42  
Well, who's standing closest to me?

 S Storyteller Rina 1:01:45

**S** Storyteller Rina 1:01:45  
Probably Marcus and Vince, because Katerina is on the other side of the room looking at the safe.

**T** Tiffanie (Alex) 1:01:50  
I'll probably pass them to Marcus.

**M** Mike (Marcus) 1:01:54  
I take the keys and walk them over to Katerina.

**A** Ali (Katerina) 1:01:57  
So I will take the keys from Marcus and start trying them.

**S** Storyteller Rina 1:02:05  
It takes you a couple minutes. There's a good number of keys on this ring, but you're able to figure out which one belongs to the safe. So it'll just take you a couple minutes. Meanwhile, Rahm, you have figured out what the PIN was after a few minutes of talking to yourself and playing Sherlock. And the pin is 1921.

**T** Teagan (Rahm) 1:02:30  
Fantastic. 1921. Well, now that I have that, my first goal is to do just the typical. I want to look at past calls, past text messages, the content of the text messages, I want to look at recent files that have been opened. And I must say, this is mostly for the purpose of this investigation. But also, I am now in the cell phone of the previous Sheriff of San Francisco and I cannot help but have ulterior motives creep into my own. So while I am sending that data to my phone, screenshotting and zipping it over to me, anything that I might collect on that phone that might not be in the context of this investigation, but might be beneficial to myself. I will of course delete the fact that I have sent those items to myself. But I want to be discreet. I don't want to get in trouble. But that is my goal. I want to see what this phone can tell me about comings and goings, recent disturbances... I want to see what kind of intelligence I can collect off this phone before I move to any other electronics in the building. Actually, a better thing would be for me, if I really want to make sure there's no trace of me grabbing any information I'm not supposed to, I'll just take photographs with my phone of another phone screen. It may be potato quality, but it will do the job.

**S** Storyteller Rina 1:04:09  
Alright. So you can do that too. So as you're looking through things here, you don't find any downloads, or any browser history on this phone. Perhaps that isn't unusual. With the rise of



the Second Inquisition and Camarilla dictates, most Kindred tend to stay off the internet or use other other people, preferably living ones, to do their internet work for them. And with the Sheriff being so high up in the Camarilla hierarchy, it's very likely that he stuck to that. So it's not necessarily sinister that you don't find any browser history or downloads on his phone. What you do find, you find several outgoing calls to one phone number, but there's no name attached to it. And one incoming phone call from that same number.

T Teagan (Rahm) 1:05:11

In addition to the ones that of course, he's received from myself.

S Storyteller Rina 1:05:14

Yes. In addition to those.

T Teagan (Rahm) 1:05:16

Ok, so we have several calls out, and then one returned call back from that number.

S Storyteller Rina 1:05:24

Yes. With a local area code.

R Rahm the Shaman 1:05:26

Hmm. Okay, fantastic. Um, the only other thing I could think to check, I don't know if this phone is too archaic for it or not, does it have a Google Maps app? If it does, there, unless he's specifically gone through and wiped out the ability to do this, it should be tracking his position. And you can unfortunately see everywhere you've gone with a phone in the past. But it may be too archaic for that.

S Storyteller Rina 1:05:59

There is Google Maps, but it looks like he has satellite turned off.

T Teagan (Rahm) 1:06:04

Good. At least someone was advising him properly.

S Storyteller Rina 1:06:08

So you're able to get that information. And under the Notes app, he has all of your names

listed.

**T** Teagan (Rahm) 1:06:17  
Oh, that's terrible. Ok, fantastic.

**S** Storyteller Rina 1:06:20  
Yes. So you make note of that, pun intended. And that's about all you get from the phone itself.

**T** Teagan (Rahm) 1:06:29  
Understood, I would want to share that with the others.

**S** Storyteller Rina 1:06:32  
Ok, so you can head back to the room, phone in hand.

**T** Tiffanie (Alex) 1:06:36  
The other thing I want to do is it's called Binding the Fetter. It's free cost. But on activation, I'm going to get a -2 to awareness and everything around me but I can sense auras by sight, smell or other senses of like fetters of ghosts around here.

**S** Storyteller Rina 1:07:03  
So you're tuned into that particular sense. And Vince appears to have something on him; you get an aura from Vince, or something on his person. Perhaps a little difficult to tell if it's him, or if it's something he's carrying. But there's definitely the aura of a fetter there. And you are getting an aura from the safe or something inside it.

**T** Tiffanie (Alex) 1:07:36  
I will walk over and like lurk behind, basically stand and lurk behind Katerina while she's trying to figure out the safe.

**S** Storyteller Rina 1:07:47  
So Katerina, you're still trying to figure out the keys. And just as you get the key that works, you feel the presence, the looming presence, of Alex Giovanni lurking behind you.

T Tiffanie (Alex) 1:07:59  
We are naturally creepy.

S Storyteller Rina 1:08:01  
Slightly, but very beautiful. Beautifully creepy. So you're able to get the safe open, Katerina, finally. It's taken you so long in comparison to everything else you normally do. But she finally finds the right key and the safe creaks open, maybe it hasn't been opened in a bit. Or maybe he just never oiled it. Who knows. But you do find some stacks of papers. You find a small leather bound, maybe a journal or a date book, you're not sure. And there is a packet of cigarettes from 1932.

T Tiffanie (Alex) 1:08:49  
Which one is glowing?

S Storyteller Rina 1:08:50  
The cigarettes.

T Tiffanie (Alex) 1:08:52  
Oh, I'll pick those up.

S Storyteller Rina 1:08:54  
OK so you pick up the packet of cigarettes, if Katerina lets you. Ok, so Katerina lets you reach in and grab this the packet of cigarettes. It's still full, Alex, none of them have been smoked. But there's a very strong aura that something is attached to this.

T Tiffanie (Alex) 1:09:19  
Ok, well, I will put it my pocket and wait for the presence to let itself be known. And I'll look at Vince and just kind of like laugh and be like,

A Alex 1:09:38  
So you got some strange goings-ons with yourself?

V Vince 1:09:44

Vince 1:09:45  
Uh, how's that?

Alex 1:09:47  
Oh, you know, things moving on their own, whispers in the dark.

Vince 1:09:52  
What? I mean the house is haunted, if that's what you're talking about,

Alex 1:09:55  
But it's you. That's why it's haunted.

John (Vince) 1:10:01  
He's like,

Vince 1:10:03  
Huh? I won't...like, I haven't actually looked in the whole ghosts thing cuz, jeez, I'm procrastinating cuz.... well, I figured if I put it off long enough, I won't have to deal with it.

Alex 1:10:18  
It won't just go away, you know.

John (Vince) 1:10:22  
He just nods, just like,

Vince 1:10:24  
well that's been my finding so far. What does it mean when they make spiders appear on a wall?

Alex 1:10:30  
Depends what they want. I don't know, I haven't spoken to your friend

V Vince 1:10:35

I wouldn't call us friends, I'd really more call us housemates. Yeah, I don't know who they were, what their deal is just, they're really protective, like weird about one book. And if I don't read to them from the book, they throw my stuff around. And... \*sighs\* It's a pain. Yeah.

S Storyteller Rina 1:11:03

So while this conversation is happening behind you, Katerina, you can go through the papers and the leather bound book if you would like to.

A Ali (Katerina) 1:11:14

Yeah, I'm definitely, if the notebook is small enough, I'm gonna just slide it into my pocket and grab the stacks of paper and start slowly glancing through them as I'm like walking out of the room.

S Storyteller Rina 1:11:37

Are you walking out of the closet or walking out of the murder room?

A Ali (Katerina) 1:11:41

Walking out of the murder room.

S Storyteller Rina 1:11:43

Ok. So Katerina starts walking through the room, avoiding the corpse, as she's flipping through these papers. What you find as you flip through, is you find what appears to be handwritten notes in this very loopy arched handwriting where he appears to be writing about his investigation. He's got some some notes; you see your name mentioned and the name of your bakery. You see "Marcus?". And then you find something that says "Vincent Markevich" and then a line drawn to the name "Stein/book/?". It's very scattered and all over the place. He wasn't a very organized note taker. But there's definitely things here if you take the time to sit and look through them.

A Ali (Katerina) 1:12:51

I'll probably try to get like a rough organization, like groups and similar things together from this stack, however big it is. And just kind of stand there, like shuffling the papers, almost like a deck of cards when you're like trying to find something in particular. I imagine that will take me a few minutes to organize.

**S** Storyteller Rina 1:13:20  
Jean looks over your shoulder as you do this.

**J** Jean 1:13:23  
Uh, you guys find anything in there?

**A** Ali (Katerina) 1:13:29  
I don't know yet.

**J** Jean 1:13:32  
Oh, ok. Are you almost done? I don't like the idea of just leaving him there.

**A** Alex 1:13:43  
Oh, yeah, I'm, I'm done. I know how he ultimately died. And anything you do to the body now isn't going to change that he did it all to himself.

**S** Storyteller Rina 1:14:00  
Jean's eyes just sort of get bigger and bigger and bigger.

**J** Jean 1:14:06  
What do you mean? What do you mean, he did this to himself? He couldn't...

**S** Storyteller Rina 1:14:11  
And she actually leans in looking at the room and just forcing herself to look at all the carnage.

**J** Jean 1:14:19  
It's, it's impossible, there's no way.

**A** Alex 1:14:23  
Nothing is impossible.

nothing is impossible.

**M** Mike (Marcus) 1:14:25  
I'm gonna step towards Jean and just use, although I wouldn't normally use physical size to interdict myself, and say,

**M** Marcus 1:14:40  
It's probably best that we go to the Prince with all the information on the investigation, you understand. The Prince has given us pretty direct orders to what we find.

**M** Mike (Marcus) 1:14:51  
And I want to look at Alex with like a "Are you effing serious?" look on my face. And look back at Jean.

**S** Storyteller Rina 1:15:01  
Jean appears to be a bit in shock as you're talking to her; she's still almost staring through you. You've put yourself between her and the door so she can't see the body anymore, but her eyes haven't moved. And she's like,

**J** Jean 1:15:20  
What? But yes, yes, the Prince. The Prince must be informed. And we will have to keep this..keep this quiet. We can't have this getting out. But...Jesus, Mary and Joseph. How could he? I...

**S** Storyteller Rina 1:15:43  
She just sort of trails off.

**A** Alex 1:15:45  
Well...

**T** Tiffanie (Alex) 1:15:46  
I just look around Marcus.

A Alex 1:15:49  
I could be wrong. Who knows?

J Jean 1:15:54  
Right. Yes, it is. Yes. Could be, yes. Even the Hecata aren't infallible. Yes.

S Storyteller Rina 1:16:02  
She seems slightly reassured by by saying this out loud.

J Jean 1:16:06  
Alright, so...

S Storyteller Rina 1:16:07  
She looks at Vince and she's like,

J Jean 1:16:10  
What... what do you think? You're a Tremere, you know blood. Do you agree?

V Vince 1:16:19  
I think sorcery is definitely involved. Um.

J Jean 1:16:22  
Oh Gods. Sorcery. Goodness, what kind of...

S Storyteller Rina 1:16:29  
Then she looks back to you, Alex.

J Jean 1:16:31  
What kind of sorcery could do that?



T Tiffanie (Alex) 1:16:36  
I put my hands up, just kind of like, I don't know.

J John (Vince) 1:16:42  
None of us know! But we can't tell the Seneschal that, cuz that would be bad.

T Tiffanie (Alex) 1:16:49  
She reports directly to the Prince. It would be like killing two birds with one stone. But that's just my mind. She'll go tell the Prince and then we don't have to talk to the Prince again. I mean...

V Vince 1:16:59  
Well, it's beyond my capabilities. I am going to be doing a checking some books that mentioned similar ideas of compelling someone via magic via their blood so I might be able to find something.

S Storyteller Rina 1:17:13  
Her eyes get even bigger.

J Jean 1:17:17  
You think someone someone made him do this? Ok...that makes sense.

M Marcus 1:17:28  
He is a neonate.

V Vince 1:17:30  
I'm real dumb.

J John (Vince) 1:17:32  
And he like, he just scratches the back of his hair and looks up at her with, like, flicks up his big hazel eyes. And he's like,

V Vince 1:17:38  
I'm real sorry.

M Marcus 1:17:42  
The last thing we need is to jump to conclusions at this point. Let us gather the information we are going to continue looking at here. Take the body, Seneschal. We'll report anything we find to the new Sheriff.

A Alex 1:17:57  
Yeah, we don't really have enough information between all of us to even figure out anything solid, to be fair.

R Rahm the Shaman 1:18:09  
I may have a lead.

S Storyteller Rina 1:18:12  
Rahm comes up from behind.

J Jean 1:18:14  
Yes, Rahm? Yes. What?

R Rahm the Shaman 1:18:19  
No, I've I found Luther's cell phone.

S Storyteller Rina 1:18:23  
Her eyes narrow.

R Rahm the Shaman 1:18:25  
Yes. Here you go.



**T** Teagan (Rahm) 1:18:27  
And they hand the cell phone over. But they say,

**R** Rahm the Shaman 1:18:34  
It appears there were a few phone calls fairly recently. Maybe something we could look into. I've got the numbers written down here. I just don't necessarily want to call it from my number.

**A** Alex 1:18:48  
If I look at the number, do I recognize it?

**S** Storyteller Rina 1:18:52  
Give me your Technology plus your Intelligence.

**T** Tiffanie (Alex) 1:19:00  
1.

**S** Storyteller Rina 1:19:01  
Ok, so it looks vaguely familiar. But you've had to go through so many numbers in the course of your work. You're not sure, but you could take it back to your spiders.

**T** Teagan (Rahm) 1:19:13  
I would like to throw the number in Google and just see if anything comes up. Because I am finding a disturbing amount of information when I type my own phone number in right now.

**A** Ali (Katerina) 1:19:27  
Vampires don't use Google!

**S** Storyteller Rina 1:19:33  
Yeah, because the whole thing with the the Second Inquisition is the Camarilla basically ordered vampires to not use the internet anymore because a bunch of people got, a bunch of Kindred got tracked down by the government after 9/11. And so most vampires don't use the internet themselves, which is why Luther's phone didn't have any downloads or anything on it.

A Ali (Katerina) 1:20:01  
And it's also why so many of them don't even have smartphones.

S Storyteller Rina 1:20:05  
Yes. So it's why you tend to go to other people for information. Out of all of the people in the coterie, Rahm is the most likely to break the rules. So if Rahm thinks that this is worth potentially getting in trouble for...

T Teagan (Rahm) 1:20:25  
No, I'll just let somebody else. Maybe I'll take it back to one of the...but no, I guess. Yes, seeing as that my online business is run by my ghouls, I guess I can have them take a look and dip into some stuff. Yes, I guess I'll go back to my ghouls and and ask them to take a look into it. Maybe put a couple of warm bodies between myself and the snooping around.

S Storyteller Rina 1:20:52  
Makes sense. So Jean gives you a suspicious look as she takes the phone from you and slips it into her pocket. And she looks around at all of you and says,

J Jean 1:21:08  
Well, this has been...I'm not sure enlightening is the right word. Endarkening? Because I just feel a bit more confused. God.

S Storyteller Rina 1:21:22  
She rubs her temples.

J Jean 1:21:26  
I haven't slept in two days. So if you will, just if you're done here, just please go away. And let me look after Luther, and... God, I don't know. Just...just go away.

A Alex 1:21:45  
You need to do what you need to do to make you and others feel better. I get that. So we will get out of your hair. And trust that we'll report anything that we need.

J Jean 1:21:59  
Trust. Right.

S Storyteller Rina 1:22:02  
She looks at all five of you in turn.

A Alex 1:22:06  
If we weren't trusted, then why are we asked to investigate?

J Jean 1:22:11  
If you say so.

M Marcus 1:22:13  
Precisely. I'm here for a reason. We're all here for a reason.

M Mike (Marcus) 1:22:21  
I'm just, I'm just hazarding a guess, and I don't know my coterie mates at this point well enough, but I'm hazarding a guess that none of them have Status in their background. So I mean, she keeps the Prince's house, maybe that means something to her, who knows?

J Jean 1:22:39  
Very well. Just going to give you a bit of advice.

S Storyteller Rina 1:22:44  
And you can see the bit of steel coming back into her her spine and her voice, and she looks at Alex and Vince and Rahm in particular,

J Jean 1:22:57  
Maybe don't go telling everyone who asks what you found out.

A Alex 1:23:06

Yeah, but you are the Prince's right-hand person, correct?

J Jean 1:23:12

Yes, that is my job. But...

A Alex 1:23:14

I mean, going to go tell the Prince, correct? From what I know about you, you're not one to go and talk to other people, you keep things close to your chest, you're not spilling secrets, so I mean, what makes you assume that I'm just going to tell? Besides, you of all people should know me and talking to people, first of all.

J Jean 1:23:39

Yes, it was just a bit of a shock hearing the "Oh yes, he murdered himself by cutting off his own head and ripping his own heart out." So just...

A Alex 1:23:50

I figured you would want to know what happened to your friend

J Jean 1:23:54

Right, just...

A Alex 1:23:56

I'm sorry I don't have the compassion to understand that that might bother you.

S Storyteller Rina 1:24:06

She just slow blinks.

J Jean 1:24:10

Well, perhaps just keep an eye on the children.

S Storyteller Rina 1:24:13

And she looks at Rina and says...

And she looks at Rahm and Vince.

**T** Tiffanie (Alex) 1:24:20  
I'm gonna grab Vince like by the head and give him a noogie.

**A** Alex 1:24:25  
Will do, boss.

**S** Storyteller Rina 1:24:26  
Jean just looks very confused at this point.

**J** Jean 1:24:29  
And just, just, just g,o just all of you, if you're done here, just, just go.

**M** Mike (Marcus) 1:24:35  
I nod.

**T** Tiffanie (Alex) 1:24:36  
I collect my stuff. Well, I already put the cigarettes in my pocket. And yeah, I'll head out. Oh, I'm going to actually, before I leave the apartment, I'm going to do a quick glance around for any other potential feters.

**S** Storyteller Rina 1:24:52  
In the apartment?

**T** Tiffanie (Alex) 1:24:54  
Yeah, in the apartment as a whole.

**S** Storyteller Rina 1:24:57  
So you do a quick check through. You do find his fedora, which is hanging up on a hook on a coatrack near the door, and that has an aura around it. And there is a cookbook in the kitchen. It's a bit dusty. It has a slightly different aura, you don't think it belongs to the same person as

the hat and the cigarettes.

- T** Tiffanie (Alex) 1:25:29  
That's fine, I will still take both of those. And if Jean looks at me weird, I'll be like "ghosty stuff."
- S** Storyteller Rina 1:25:38  
She just shakes her head at you and makes the shooping gesture, and turns back to the room, kind of rubbing her eyes as if she's dreading what she has to do next, but now she's just completely ignoring you because your job is done. So as you exit the house, what are all of you planning to do next? What is your next plan of attack?
- M** Mike (Marcus) 1:26:07  
I mean, I would say that likely Vince is going to have to go back and look at some information for us. I'm certain that beyond the mystical, there is going to be a social aspect of this. And so we need to dig into the Kindred around here and figure out or at least eliminate any potential suspects when it comes to who might want to murder Luther or have Luther murder himself.
- T** Tiffanie (Alex) 1:26:44  
Um, I'm assuming two things. One, that well, first of all, I need to make a stop at Eddie's place. And then second of all, I'm assuming the shroud is thin around my haven as well. So I'm going to take those items back to my haven. And that's about what I'm doing for the night. And if the little, if the baby vampire wants to follow, I'll allow it.
- J** John (Vince) 1:27:15  
When offered to come along, he's like,
- V** Vince 1:27:17  
Well, it's real tempting, but I have to tidy up after the ghost. It gets really sulky if I don't read to it from its favorite book. It doesn't talk to me or write, so.
- A** Alex 1:27:35  
I mean, have you ever tried to give it anything to write with?
- V** Vince 1:27:41



What can you give a ghost? They're dead.

A

Alex 1:27:43

They move things, correct?

V

Vince 1:27:46

Well, yeah, but...

A

Alex 1:27:48

Do you leave out paper and a pencil? Are you considerate of his feelings?

J

John (Vince) 1:27:55

He's now put on the spot. He's like,

V

Vince 1:27:57

Geez, I guess not. I guess I've been a bit of a jerk.

A

Alex 1:28:03

You could even open your laptop, even open your laptop and leave it open on Microsoft Word and see if they type anything, too. Have you ever dusted off this book? Have you straightened out the pages? Have you put it on display anywhere?

V

Vince 1:28:21

Well, what it does is every, every night when I wake up, it, uh, throws the book at me. And usually I read a paragraph or so of it to keep it happy. And yeah, it's, it's just how things work so far.

A

Alex 1:28:35

Well, if you don't try and understand it, it won't try and understand you.

J

John (Vince) 1:28:42

... ..

He's like,

V Vince 1:28:43

Yeah, no, the ghost came with the house. I don't know. Although maybe you're right. Maybe I'm haunted. And maybe the house is a thin veil. And that's how the ghosts have manifested. That'd be...maybe, yeah.

S Storyteller Rina 1:28:57

So Vince has plans to go back and try and figure out his ghostly roommate. So what about Rahm and Katerina? What are your plans for the night?

A Ali (Katerina) 1:29:08

I'm actually going to be hanging out at Luther's apartment for a while longer, and like, really dig into his stuff and look for anything more that's gonna help, like, especially anything that has names on it, pictures, anything like that, because all of that information is going with me back to the cafe, where I'm going to be pulling boxes and boxes and boxes of stuff out of the basement and seeing how many how many other potential names from all of his investigation stuff crops up in any of the accepted or rejected applications for my particular services.

S Storyteller Rina 1:30:00

Excellent. And Rahm, what do you plan?

T Teagan (Rahm) 1:30:03

Well, Rahm has got it in his head that now they are, you know, part of an official investigation but we are keeping the the parameters of the investigation, you know, on the downlow, that I've got enough authority behind myself, I'm going to go back to Chinatown. I'm going to go talk to some of my fellow Malkavians and perhaps my mentor, and not my sire, but my mentor, and do some discreet digging, especially now that I've got this number, see if anybody knows whose number this belongs to, as well as reaching out like I said to my warm-blooded friends, and letting them do some online digging for me, so I don't accidentally type something in that gives up the ghost as I would call it, and so I believe that is that is what Rahm will spend their remaining evening doing.

S Storyteller Rina 1:31:15

Well, it sounds like you all have a very busy night ahead of you, and we will pick up with your various investigations next time. So thank you again for joining us for this journey into San Francisco by night, and be careful out there.

