

Blood Moon Rising episode 3

1:34:39

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 5th edition Vampire the Masquerade tabletop role playing 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.

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Storyteller Rina 01:00

Good evening everyone, and welcome to another episode of the Vampire the Masquerade chronicle Blood Moon Rising. I am your Storyteller, Storyteller Rina, and tonight we're going to follow our coterie as they go off and do some, well, let's say investigating. So before we get into that, let's do some introductions. And starting off, to my right:

M

Mike (Marcus) 01:22

Hi, my name is Mike and I'm playing Marcus Voss of Clan Brujah.


V

Vera 01:28


Yes, yes, indeed. And to Marcus's right:


I


John (Vince) 01:33


 John (Vince) 01:33
Hi, I'm John. And I'll be playing Vince Markevich of Clan Tremere.


 Vera 01:39
Thank you, Vince. And to Vince's right:


 Teagan (Rahm) 01:43
Hi, my name is Tegan and I'm playing Rahm the Shaman, and I am of House Malkavian.

 Vera 01:52
Got very Game of Thrones there. Alright. And next to Rahm:

 Ali (Katerina) 01:59
Hi, my name is Ali and I will be playing Katerina Bogdonovich of Clan Toreador.

 Storyteller Rina 02:06
And finally:

 Tiffanie (Alex) 02:11
This is Tiffanie, and I'm playing Alex Giovanni of Clan Hecata. And we have things to do. Like, I have things to do.

 Storyteller Rina 02:21
So many, many, many things, and we'll see how many of them you get to tonight. Alright, so let us begin with our investigators, in this case, our clan Brujah brute force over here, perhaps, Marcus. So Marcus, you have finished the scene investigating the scene of Luther Garibaldi's murder. You've learned a few things, especially from Alex Giovanni's speaking with the dead and seeing what exactly happened, though perhaps that provides you with more questions than answers. But you've all split up and gone your separate ways for the moment to pursue different avenues of investigation. So as you set off into the cool, crisp October, San Francisco night, light fog is rolling in over the bay; there's a bit of a wind nipping about, doesn't bother you, of course, but you see people pulling their jackets a little bit closer around them as you walk past. What is Marcus planning to do to fulfill his obligation to the Prince in this matter?

 Mike (Marcus) 02:41

M MIKE (MARCUS) 03:41

Well, I think that the first thing Marcus is going to think about after leaving is going to be where Luther was the days before this...tragedy, we'll say, happened, right? I mean, the Sheriff pulled his own heart out. That's a pretty extreme death. And it's likely that whoever did it is either one of two things, either they are very close and connected to Luther to have that sort of connection to be able to get him to do something like that, whether it be through some form of mysticism or some form of power, or it's an unknown force. But even unknown forces have struck before if memory serves correctly, yes? The Prince lost someone recently, yes?

D David 04:36

Yes, their clan brother Luis.

M Mike (Marcus) 04:39

Correct. And so this is now a trend and that could be very dangerous for the Kindred of San Francisco.

S Storyteller Rina 04:50

It could.

M Mike (Marcus) 04:52

And to that end, I think I would like to potentially stretch my vampiric social muscles a little and see whom I could get ahold of in the city portion of Clan Gangrel. They've obviously lost a brother, and I know already from Luther previously that many of the Gangrel were leaving. But I'm kind of hoping that maybe one or two of them might still be knocking around. And maybe they could tell me if Luther was present at this meeting between City and Country Gangrels.

S Storyteller Rina 05:35

All right, so who would you reach out to to see if any of the Clan are still in town? Or if there's anyone that you could speak to about Luther?

M Mike (Marcus) 05:46

Well, I probably would have maybe just held either held off leaving or double back, because the Seneschal is gonna know a ton of people by their very position, right? They, yes, they keep the Prince's house. But they're also an immediate social contact for the Camarilla's highest hierarchy here. And so they're probably on my list.

S Storyteller Rina 06:14

S Storyteller Rina 06:14

Ok, so you wait, maybe walk around the block a couple times until everyone else has departed from the scene of the murder, and you double back to Luther's condo. The door is closed again; Jean had gone back in to clean up and take care of Luther's remains. But you knock on the door, and it takes a moment, and then you hear the locks being drawn again, and the door creaks slightly open. You see Jean looking at you. She raises an eyebrow quizzically.

J Jean 06:53

Ah, Marcus, back so soon? Have you solved the mystery already?

M Marcus 07:00

chuckles Not as such, Seneschal. I do have one question, if you would permit me a moment.

J Jean 07:10

Ask away.

M Marcus 07:16

I am trying to locate a very rare thing in the city now, and that would be members of the city portion of clan Gangrel. Luther said that many of them had been leaving the city or choosing to leave the city. I am trying to locate any of their members that might still be around. I'm certain that with his passing, the Prince has likely already contacted some members of the clan at least to advise them that they have a fallen brother. Would you be privy to any names or locations which I could continue our questioning to this end?

D David 08:02

She just thinks for a moment; she nods slowly, the door opens further, and she looks at you.

J Jean 08:15

Well, I know the prince has sent word to the Gangrels, but the Whip and the clan... Well, whoever the Clan Chief is at the moment, you know they change chiefs pretty much every day at this point, they're not in town yet. I don't know if they're coming back. We're still trying to track them down. But I do know a few who stayed in town. They didn't leave with the others for various reasons. One of them is too attached to his mortal job, apparently.

S Storyteller Rina 08:51

She just sort of sniffs disapprovingly.

J Jean 08:55
But, um, one moment.

S Storyteller Rina 08:58
And she turns around, she leaves the door open, she doesn't mistrust you enough to close the door between you. So she turns around. She goes over to the living room area and pulls out a bag, a leather satchel, and goes looking through it and pulls out a small appointment book. She says,

J Jean 09:20
I've got some addresses in here somewhere. Luther wanted to keep tabs on the ones who stayed. Here we go. So you have an Andrew Green. He's an accountant, I think, or a tax lawyer. One of those two. Luther's notes aren't very clear on that.

S Storyteller Rina 09:44
She again sniffs disapprovingly.

J Jean 09:48
And, let's see, you've got Victoria...something. I can't read his handwriting.

S Storyteller Rina 09:57
And she pauses for a moment and gets this kind of half sad look on her face.

J Jean 10:03
He had the most atrocious handwriting. You'd think after a couple hundred years he would have figured it out. Alright, I think it's Llewellyn. That's what it is, Victoria Llewellyn. And she is an accountant. Hmm. Interesting. Do you have, do you have a phone, you can take a picture of this.

M Marcus 10:35
Certainly.

M Mike (Marcus) 10:37

I take out my phone and take a very quick picture of it. When I do, I'm going to, on my phone, adjust the zoom, and I'm going to zoom all the way out and catch as much of the Seneschal's book as I possibly can.

S Storyteller Rina 10:53

Ok, so you do that; she doesn't seem to be really paying all that much attention because she's distracted by other things. And you're quick enough, I think, that you're able to take a picture of the full page. And so as she sees you take the picture, she slams the book shut and puts it back into her into her satchel.

J Jean 11:19

Is that all?

M Marcus 11:22

Yes. I apologize for the disturbance. I know you're busy. I'd like to try to get started on this as quickly as possible. And with all of the upheaval in the clan, Luther's death isn't going to help. It's going to hurt.

D David 11:36

Well, that's why we have Esmeralda now.

M Mike (Marcus) 11:42

I grin.

M Marcus 11:43

Yes. Well, Esmeralda has a very particular talent.

S Storyteller Rina 11:52

Well, there won't be much in the way of negotiating if we need to get her involved, let's just, let's just say that, as I'm sure you're aware.

M Marcus 12:05

I'm fairly familiar with her tendencies, and the clan is not unaware of her effectiveness in certain realms. It is part and parcel as to why sometimes we are referred to as "rabble".

D David 12:22

Jean smiles, slightly bares her fangs a little bit.

J Jean 12:26

Well. Some of us know better.

M Marcus 12:31

Indeed, some of us do.

M Mike (Marcus) 12:34

I bow graciously to the Seneschal.

M Marcus 12:39

With your leave, Jean.

S Storyteller Rina 12:42

She tilts her head at you.

J Jean 12:45

Off you go.

M Mike (Marcus) 12:46

That's all I need. I step away and off into the night,

D David 12:52

You hear the door closed behind you and the click of the locks again, as Jean presumably resumes cleaning up the supposedly immortal remains of Luther Garibaldi, may he rest in pieces, and you disappear into the night. So where are you planning to go from here?

M

Mike (Marcus) 13:18

Well, both last names are very common, should be fairly simple to hunt down. The first place I'll probably go is head back to the Haven, I'll talk to my people at the Haven and see if we have had any direct dealings from a business side. Wouldn't be unbelievable to think that the unions dealt with him in some regard or the union has some idea of how he reacts and acts within the community.

S

Storyteller Rina 13:47

Ok, so you head back to do some digging. The name does sound familiar to you, when you think about it, you have time as you're heading back to your office. So are you going to have clan contacts on this? Are you going to have your human contacts digging around?

M

Mike (Marcus) 14:08

No, I think given the nature that it's a Kindred connection I'm trying to make, I think it would be clan contacts. I think it would be a little rude to send Kine contacts after someone who is clearly Kindred.

S

Storyteller Rina 14:24

Yes, they might end up as dinner. We can't have that.

M

Mike (Marcus) 14:30

No, I need my people.

S

Storyteller Rina 14:32

For many, many purposes. Alright.

M

Mike (Marcus) 14:36

Indeed.

S

Storyteller Rina 14:36

So who are you having look into this for you? Who is your contact here?

M Mike (Marcus) 14:44

Well, I think the easiest method might be to call up the food chain and talk to David, talk to my Sire. He's someone who has been around, who's still in the area, and at that point can be a little bit more effective, especially on the business end of things, because he's someone who kind of worked in the role that I have now for the clan before I worked it, so I'd probably reached out to David.

D David 15:07

Alright, so you give David a call, and the phone rings a couple times before he goes back to his landline and he picks up the phone eventually, and you hear,

D David 15:22

Hmm. Marcus? Yes? What? What is it?

M Marcus 15:26

I'm looking for someone.

D David 15:28

Again?

M Marcus 15:28

I want to know if you've had... no, no, that one's been dealt with, sir.

D David 15:32

Good. Good.

M Marcus 15:34

I'm looking for a Kindred, a lawyer, calls himself Andrew Green. My furry friend says that he can be found somewhere in the city.

D David 15:48

Green? Ah, Gangrel. Don't like that one. No, he's a shark. Not bad as Gangrels go, I suppose.
But uh hmm

Yes, ummmmmmm.

M Marcus 16:00
Have you been made aware of Esmeralda's change in position?

D David 16:06
Yes, yes. We were just on the phone.

M Marcus 16:08
Understood. Well, I've been tasked with something. So I'm going to see to that, but I'll keep in mind that he's a bit of a shark.

D David 16:19
Esmeralda doesn't like him. Maybe don't bring her into that one.

M Marcus 16:24
Does she like anyone?

D David 16:26
Well, no, but they had a bit of a fight last time. When she was still working, you know, clan stuff, labor things. She was not too pleased with him. He likes the government people and we don't, we don't go for that. No.

S Storyteller Rina 16:43
He growls a little bit in the back.

M Marcus 16:46
Very well. He has offices here in the city?

D David 16:53
Yes, but oh, I don't know if he'd be there now. Hold on.

S Storyteller Rina 17:00

And you hear a loud shuffling of papers, drawers slamming. You know he's got this old antique desk, that he refuses to switch out for anything a bit less clunky. And so you hear drawers slamming and papers falling.

D David 17:18

He's got a human paramour. Esmeralda gave me this information. But he's got a human paramour. And rumor has it, he's spending a little less time at the office and a little more time in her bed, if you know what I mean.

M Marcus 17:40

Sounds intriguing.

D David 17:43

Name's Andi. Ah..I'll see if I got her address somewhere. Yeah, yep. Here it is. At least I think it's her address. It's the one Esmeralda gave me, but that was two years ago.

S Storyteller Rina 18:01

And he gives you an address over the phone and grumbles,

D David 18:07

Vampires and humans, don't know what he wants to do with shacking up long term with humans, never goes well.

M Marcus 18:18

Well, everyone occasionally needs a little bit of warmth.

D David 18:27

I suppose. But go around and get a bunch of them. What do you just need one for?

M Marcus 18:38

Maybe she has a particularly good taste.

D David 18:44
Maybe. *derisive* Children.

S Storyteller Rina 18:47
He sniffs a little bit. I'd like you to give me an Awareness and Intelligence roll.

M Mike (Marcus) 18:56
Alrighty. That's 3.

S Storyteller Rina 19:07
Ok, with 3 Successes, you've obviously spent a lot of time with your Sire. There's something he's not saying. And you're not sure why. But you get the feeling that there's something he hasn't mentioned. But he knows something.

M Mike (Marcus) 19:31
Do I know if it's about this paramour or this Gangrel? Or is it something about Esmerelda? He's not... Can I tell the subject matter?

S Storyteller Rina 19:41
Based on the context, you think he's withholding something about Green.

M Marcus 19:48
You know, we are going to really be put in a very difficult position with Esmeralda's elevation to this position, potentially. She of course operates a lot differently than Luther did. And so anything that you can give me that would assist, especially if we're going in knowing that maybe he doesn't play fair with our clan all the time, would be course very much appreciated, Sire. There's no reason to coddle me at this point

D David 20:33
gruff I don't like, I'd like to share other people's... Alright. Rumor has it, Green asked the Prince permission to sire his paramour. And they... Well, Esmeralda said it didn't go well.

M Marcus 21:01
I see. Well, it's understandable, especially given the factors.

D David 21:08
Yes. And this was fairly, fairly recent. Well, recent as humans go. There were some tension issues afterwards. Luther might have paid him a visit.

M Marcus 21:30
Ahhh. Well, that is fascinating.

D David 21:39
You hear a sort of disgruntled snort on the other end.

D David 21:44
Just personal business. Don't like it. But if you're doing things for the Prince, which I hear, hmm?

M Marcus 21:52
Indeed, I'm attempting in some ways to erase my own marked history, you understand?

D David 22:00
Yes. Always good to get rid of those debts. We don't want that. Correct. I've never liked having that hanging over your head, Marcus. Not good for the Clan.

M Marcus 22:09
No. And you would think after the years of service in the war, I would get a bit of a reprieve, but it seems the Prince is not willing to give up the chips until they decide.

S Storyteller Rina 22:24
There's another snort but this one sounds slightly more sarcastic.

D David 22:28
When you get to be my age, Marcus, you'll understand these Camarilla. They never give anything up unless they absolutely have to.

M Marcus 22:45
Well, they better be careful. Oakland's not far.

D David 22:52
Careful what you say on the phone, Marcus, you never know who's listening. But we should have a drink sometime.

M Marcus 23:00
Indeed.

S Storyteller Rina 23:01
And there's a bit of a bark of a laugh.

M Mike (Marcus) 23:07
Imagining in my head, like what's going on over there. And then I decide that I don't want to know.

S Storyteller Rina 23:13
You probably don't.

M Mike (Marcus) 23:17
So I am going to gracefully exit our conversation and let my Sire know that I will keep him apprised of our investigation as best I can.

S Storyteller Rina 23:29
He tells you to keep him apprised if there's any other context you need or if you need to speak to anyone else in the clan that he can connect you to. And then you hear a loud noises he slams the phone down.

M Mike (Marcus) 23:49
Understood.

S Storyteller Rina 23:54
So what would you do next?

M Mike (Marcus) 23:56
Oh, well, I have another call to place. I placed an order for dinner. There's a restaurant in Chinatown that I tend to prefer. And I am going to place said order for pickup and drop off a very small envelope with some very specific instructions.

S Storyteller Rina 24:24
Alright, so we will leave you for the moment as you are getting your Chinese takeout, and we will switch the camera over for the moment to Vince. So Vince, our youngest Kindred over here, what are your plans for the rest of the evening? Alex Giovanni offered to let you come back to their their place as they were doing investigative work, but you decided you had other things to do at the moment. So what are those things?

J John (Vince) 25:02
Yeah, I didn't really want to mention it around the rest of the group, because it's not the best news. Um, so I have the notebook of my Sire, which happened to be found in a pure coincidence, I'm sure at the murder scene of the Prince's clan brother. So I'm going to be checking that out.

S Storyteller Rina 25:35
I'm sure there's no connection whatsoever. Just complete accident.

J John (Vince) 25:40
I'm sure. Yeah, I'm sure this Luis pickpocketed her and was using it to blackmail her somehow. And just that's why it's there. So yes, I'm going to be going through her notebook and knowing that she'll try and kill me if she finds out that I did.

D David 26:02
Are you aoinaa back home to do this? Are you aoina to a neutral location? Where would you

go?

J John (Vince) 26:10

I'm inclined to go back to my back to my home. Yeah. Yeah. Back to my haunted little bungalow.

S Storyteller Rina 26:17

Yeah, your haunted bungalow, yes. Alright. So you wend your way back to your bungalow with lots of confusing, complicated thoughts in your head. And there's just so much going on. And perhaps you're feeling a little bit lost at this point with all of the hierarchy and social graces, but also the complicated undercurrents that you're sensing but you don't understand at the moment. But on top of all of that, you have this whole notebook business to deal with. And so you put the key into the lock, turn the handle, the door swings open...and a book comes flying at your head.

J John (Vince) 27:08

laughs You know what, no, he's not expecting it. His mind is somewhere else and it full on hits Vince in the face. And he's just like,

V Vince 27:17

Ow! Why?!

S Storyteller Rina 27:21

You gingerly feel the bit of nose that this book just slammed into. It's a bit tender, it'll heal quickly. But you know, you got hit in the face thankfully with a copy of Gulliver's Travels, and not War and Peace, so at least there's that, but...

J John (Vince) 27:43

The ghost has gone easy on me again.

D David 27:46

They perhaps don't want to damage you too much just yet, but you have been hit in the face with a book.

—



John (Vince) 27:54

And Vince's gonna take just a deep breath and walk in and like close the door.



Vince 28:02

I'm very sorry. I'm going to go, and if your book is on the table, I'll read to you.



John (Vince) 28:10

And he's gonna walk into the library after taking off his jacket and hanging it up in the, you know, next to the door and he'll just,



Vince 28:17

Oh boy.



Storyteller Rina 28:21

You hang up your coats and go to the library and you hear dissonant whispers echoing along the hallway behind you. Which is normal for your bungalow. And you go into your into your library and the ghost's book is open on the table sitting there, and the pages are turning slightly in a non-existent breeze.



John (Vince) 28:52

Realizing that I've got to do some serious, like, bridge mending, because keeping on the level with your housemates is important, you guys, um, he's gonna sit down and he's actually going to read out a solid, like 10 pages of this book. He's just like, What am I reading? At some point, he's like,



Vince 29:17

The grammar here is...what is this? Why are all these run-on sentences here?



Storyteller Rina 29:22

It's a very old book. And it's a very long book, but you managed to get through a few pages of it. And all of the spooky supernatural happenings in the room seem to quiet down and you feel a calmer presence around you as you start reading out loud.



John (Vince) 29:47

J John (Vince) 29:47

And you know, just gonna go through, like, normally he'd only do a paragraph or two. Today, he's going to do like a couple of pages, hoping against hope that he'll distract himself as well as make things just a little easier to live it, to live here, well, if living is the verb for what Vince does anymore. Yeah, he just softly closes the book when he's done. He's like,

V Vince 30:16

Now, I'm very sorry about what happened. But also, I don't think it's okay for you to throw books at me when I come in the door. Just... I don't think that's okay.

S Storyteller Rina 30:30

Three books go falling off the bookcase on the other end of the room. Loudly.

J John (Vince) 30:37

Yes, I... Yeah, I know, you don't really have any other way of expressing yourself. Well, aside from the manifesting spiders and the whispering voices that I can't quite understand, if you could just manifest a voice and talk to me, it could solve a lot of our problems.

J John (Vince) 30:58

He sits back, and he's like, like, you know what? And he puts out, he thinks about something Alex said, and he puts out like, a sheet of a4 paper like... Sorry, letter paper... and a pen that he like, puts the pen back, he takes out a pencil, he's like, maybe it prefers pencils. He puts both down, not sure what the ghosts will go for. And he's like,

V Vince 31:25

So you can move stuff. Can you write?

S Storyteller Rina 31:29

You see the pen and the pencil kind of shift a little bit. And then the pen stays in place and the pencil goes flying across the room. And then you see the pen start moving with sort of jerky movements a little bit, as if someone is trying to get used to moving this. And you see it slowly start scratching some things out on the paper as if they're writing. It is going to take awhile, you think, but the pen does appear to be moving.

J John (Vince) 32:09

Ok. He's like, wow, that creepy vampire necromancer person gave me some really good advice.

Um, okay, so while that's happening, he's like,

V Vince 32:23

Look, while you do that, I'm going to have to read something real quick. I will work on this as we go.

J John (Vince) 32:33

He's just going to take out the little notebook. And he's just gonna be like,

V Vince 32:36

Ok. Where do I begin? Presumably, the end, see if there's anything in the last entry about....

S Storyteller Rina 32:47

Ok. So you pull out this little leather-bound notebook, which has the the clan seal on it, but also Karen's personal symbology on the front. It's one of those books that the pages have to be cut, if you know what I mean, and so it looks like she's been using it for quite a while. Some of the pages, as you flip through, you notice some of them are really old. You're almost afraid to touch them, maybe as if they might break if you touch them the wrong way. But you go straight to the end. And a lot of what you're seeing on the last couple pages appear to be in some kind of shorthand, do some kind of code or shorthand that Karen's developed, which makes sense for being a very, very powerful old Tremere. But you see a few incoherent phrases written longhand in English. There's a couple very suspicious looking splatters on the back page, I'm sure that those are just from dinner. Yes, from her dinner, that's all that is, that can't be anything else. But you see something about the dreaming. She says "the dreaming" and then there's some kind of cursive scrawl that you can't read. And then you see, in large, block letters, "sleep" and then "blood". The word blood, not actual blood, that's elsewhere.

J John (Vince) 34:48

It's just the word.

S Storyteller Rina 34:50

But there's just a few random words that just keep popping up all across these last couple of pages. She doesn't seem to have any coherent sentences anywhere. But you do notice that her spelling changes a lot. Her handwriting shifts quite a bit. It's rambling, it's incoherent. It's chaos. And it's not what you expect from your Sire, in these last few pages.

J John (Vince) 35:23

John (Vince) 33:23

Yeah, I mean, thinking about how she behaves around him and stuff, Vince is like, ok, she's a really smart person. She's really slick. And she's very good at communicating. And then there's this, which is completely at odds with all that. So he's going to have to deal with that knowledge. So he's kind of like, ok, she cursed herself. Um, shorthand. He's like, ok, I know on my own, it would probably take me ages to figure this out. So it's not going to be a priority right now. The priority right now is trying to find stuff out. So going to his coffin, he's going to open it up and take out a little burner phone. And it's, so one of the things that she was very keen on, when he was her ghoul, was being able to cut bridges with people very quickly. And she explained all this to him when she Embraced him. She really took a more instructive role after that, but, so, Vince has a little burner phone, just in his coffin. And he just takes it and he's like, alrighty. And if he has to enter the phone number from memory every single time and he's like, then I have to go and delete it from the call records. It's great. But yeah, so he just calls the contact number for his Sire. Just see if he can possibly reach her at all.

Vera 37:21

Ok, so you call this number, and you hear a ring. And a ring. And a ring. And then someone picks up the phone and you hear,

Karen 37:44

Who is this? How'd you get this number? Who the fuck are you?

John (Vince) 37:52

Like, ok, so far, pretty much in character.

Vince 37:58

This is Vincent.

Karen 38:02

frantic Vince, Vince. Vince, why are you calling? Shouldn't be calling, shouldn't be calling. calling, calling. Calling.

John (Vince) 38:12

This is less in character. Um.

Storyteller Rina 38:15

Yeah, I mean, thinking about how she behaves around him and stuff, Vince is like, ok, she's a really smart person. She's really slick. And she's very good at communicating. And then there's this, which is completely at odds with all that. So he's going to have to deal with that knowledge. So he's kind of like, ok, she cursed herself. Um, shorthand. He's like, ok, I know on my own, it would probably take me ages to figure this out. So it's not going to be a priority right now. The priority right now is trying to find stuff out. So going to his coffin, he's going to open it up and take out a little burner phone. And it's, so one of the things that she was very keen on, when he was her ghoul, was being able to cut bridges with people very quickly. And she explained all this to him when she Embraced him. She really took a more instructive role after that, but, so, Vince has a little burner phone, just in his coffin. And he just takes it and he's like, alrighty. And if he has to enter the phone number from memory every single time and he's like, then I have to go and delete it from the call records. It's great. But yeah, so he just calls the contact number for his Sire. Just see if he can possibly reach her at all.

You hear a loud sort of sniffling sound, almost like an animal sniffing something on the wind. Like they're sniffing something. That's what you hear. Which is also out of character.

J John (Vince) 38:33

Yeah, she would have previously been very like "Those Gangrel. Look at them. They're just animals." Um, so yeah, hearing that she's like that he's going to be like, "Oh my God. How bad has the hunger gripped her?" Um, it's just,

V Vince 38:52

Shall I... Do you need me to bring you blood?

K Karen 38:54

Blood. Blood. Blood. Everywhere. It's coming. It's coming, Vince. Destroy this number. Destroy this phone. Don't ever speak to me again.

S Storyteller Rina 39:16

And then you hear a loud howl. And then the line abruptly cuts off.

J John (Vince) 39:26

He looks down at the little burner phone in his hand, just presses the hang up button. And he's like, he turns to the sheet of paper. He's like,

J John (Vince) 39:38

Sooo...a lot of things tonight. They're uh, they're not going the way I was expecting them to go.

J John (Vince) 39:43

He kinda looks, stares at the scribbles. Is there any kind of words being formed?

S Storyteller Rina 39:54

You look down at the scribbles and you see there's a bunch of letters and the first few lines are very scraggly and not very straight, you know, like a child almost learning how to write. But it gets more confident and clear the longer it goes on. But you see in these straggling letters at the top:

M Mina 40:16
Hi, Vince. Fucking finally.

J John (Vince) 40:24
He's like,

V Vince 40:26
Ok, well, I see what you've written. And I, I'm sorry, it took so long, but...

J John (Vince) 40:35
He leans back in the chair. He's like,

V Vince 40:37
So we're kind of housemates, right? I mean...you can just write a Y or an N.

D David 40:49
The line scrambles off into a question mark.

V Vince 40:55
I mean, we, we both are technically dead. And both reside here.

D David 41:07
You see a scraggly like scratching at the page.

M Mina 41:11
It was mine.

J John (Vince) 41:16
Oh, so I'm some kind of tenant.

S Storyteller Rina 41:20
Large "Y".

V Vince 41:26
Ah, well, I, I'm very sorry. You can figure out the rent situation later.

D David 41:37
The pencil goes flying and hits you in the back of the head as the pen keeps writing.

J John (Vince) 41:44
Oh, um, but it's just the...

D David 41:50
It hits you again, whenever you try to talk, as the pen keeps going. It says,

M Mina 41:55
I know you.

J John (Vince) 42:02
Like, anytime anyone says they know Vince, just from growing up a little bit rough, he's like, oh shit, what do they want? He's just like, they're gonna lean on me for something.

S Storyteller Rina 42:21
And then you see these letters slowly forming. And it says Mina Markevich. And we're going to change the camera over at this point to Katerina. So, Katerina, you had done a little bit of digging at the house when Jean wasn't looking to pull out some some papers, you found some things in Luther's safe through some very adept lock picking. And you managed to get a fairly decent stack of things to take with you, as you left the house. So what would Katerina like to do?

A Ali (Katerina) 43:12

Well, I'll definitely be needing to go to the shop. Based on some of the information that Luther had given me before, he had applied and been accepted into the services that I particularly provide for the Kindred. So I would be needing to go into the basement and pull out all of those records and see, like, who recommended him, who finally went through the approval process for him and everything else to make sure that you know, everything's, everything's where it should be. But there's a few boxes because I've been providing the service for, you know, like, 20 years. There's a lot to go through.

D David 44:09

Are you doing this alone, or is someone helping you?

A Ali (Katerina) 44:13

I'll probably enlist Cora to help me out with it. She has been with me for a long time.

S Storyteller Rina 44:20

Ok. So you get Cora to come and help you look through all of these boxes. Do you tell her exactly what you're looking for? Or are you just giving her dates and times, that sort of thing?

A Ali (Katerina) 44:39

Well, since Luther didn't tell me when Luis had joined, I don't know when it would be. So chances are I tell her the name that we're looking for, and so on.

S Storyteller Rina 44:59

Luis Felipe Velasquez. So give me Investigation plus Wits to get an idea of what you're looking for, and how quickly you find it.

A Ali (Katerina) 45:14

2 Successes.

S Storyteller Rina 45:16

I'll say because you have someone helping you, and you did give Cora the name that you were looking for, it takes you a little bit of time. There are a lot of boxes, since you keep everything paper instead of going digital. Ray Ray is always getting onto you about that. But you finally, after a couple of hours, you manage to find the right box with the right set of information. And it looks like from what you read that Luis was referred to you about 5 years ago. And he was referred by Sebastian Melmoth.

A

Ali (Katerina) 46:07

Can I get the spelling on the last?

S

Storyteller Rina 46:08

M-e-l-m-o-t-h. And Sebastian Melmoth is another Toreador who runs the Vampire Club, and you would perhaps know him under his original name of Oscar Wilde.

A

Ali (Katerina) 46:37

Fantastic.

S

Storyteller Rina 46:40

But he goes by Sebastian now. So you find this this information. There's a card with Sebastian's name on it. And he's handwritten on the back in very flowy, elaborate script Luis's name and that he personally vouches for him, and that he's looking for some particular delights. And then it has Sebastian's personal crest on the front.

A

Ali (Katerina) 47:14

Alright.

S

Storyteller Rina 47:18

So what would you like to do?

A

Ali (Katerina) 47:21

I so failed to get any of the contact information for the other people in the group.

S

Storyteller Rina 47:29

Well, you do know that Marcus works with a labor union. And you know that Rahm the Shaman has some kind of online shop, presumably run by his humans, so you could potentially find him through that. And Alex Giovanni, being an information broker, you could potentially use your other contacts, maybe in the clan. You could call Vera, she might know Alex, there's a few people that you could talk to to get Alex's information. Vince, he's a baby. Probably nobody knows who he is. You know he's a nurse, but that's about all you know.

- A** Ali (Katerina) 48:14
I will probably contact... I will probably reach out to Vera to see if she can't get me in contact with Alex.
- D** David 48:25
So you call Vera and her interpreter Paula answers the phone.
- V** Vera 48:36
Yes, Miss Bogdanovich? How can I help you?
- S** Storyteller Rina 48:41
She's speaking for Vera.
- K** Katerina 48:47
I am looking for a Giovanni named Alex.
- D** David 48:54
There's a pause as presumably Vera is signing her answer.
- V** Vera 49:00
Oh, Alex. Yes. I know Alex. Of course. I know Alex. We are family. In that we are all Giovanni Yes. But Alex is very hard to find. Why do you need them?
- K** Katerina 49:20
I have information that will probably be of use to them.
- D** David 49:30
There's there's a very, very long pause.
- V** Vera 49:35

Vera 49:55
I can call Alex for you and ask them to call you, but I cannot give them...I cannot give you their information. It is not proper. You understand?

K Katerina 49:55
I do. I will give you my pager so that way, there's an easier time to arrange a meeting if necessary. I do wish that I could disclose more information, but this is a more private matter that I cannot disclose.

V Vera 50:28
I understand.

S Storyteller Rina 50:29
And then you hear a small laugh in the background that you know to be Vera's laugh.

V Vera 50:35
I will do what I can. And I hope you will come to my next party.

K Katerina 50:43
I do plan on catering it like I have your last ones.

V Vera 50:48
You are the best.

S Storyteller Rina 50:51
And the phone hangs up.

A Ali (Katerina) 50:58
How far is the labor union from the bakery?

D David 51:02
Which district of San Francisco is your bakery in?

A Ali (Katerina) 51:10
I'm downtown. Probably like 8 to 10 blocks from Chinatown.

D David 51:21
So it'd be fairly easy for you to get down there. Marcus would not be a difficult person to find.

A Ali (Katerina) 51:30
Then I will probably head down there.

D David 51:35
So you take public transportation, correct?

A Ali (Katerina) 51:39
Yeah.

S Storyteller Rina 51:39
Yeah, it's gonna be a bit on the on the trolleys. It's a beautiful, cool, foggy night, you know, perfectly atmospheric. By the time you finished digging through all your boxes and everything, it's darker and colder, and most people are inside drinking or doing other things. You hear a lot of singing, very, very loud singing coming from somewhere. Some kind of sporting event perhaps happened this evening. And you see what looks like a limousine with a bachelorette party goes zooming down the street with a bunch of very, very drunk white women hanging out the windows and yelling and waving champagne glasses in the air. But you make your way all the way down to the labor union; you'll have to do a little bit of poking around to find the specific one where Marcus works. But again, as an agitator, he's not going to be very difficult to find, unless Marcus, you've spent a lot of time covering your tracks.

M Mike (Marcus) 52:56
I mean, that's all relative, I would suppose. I think the toughest part for Marcus, and just as much as hiding goes, is that since he's somewhat of voice, and for the Kine that he represents, being completely difficult to find kind of a little bit counteractive to his purpose, right?

S Storyteller Rina 53:21

Exactly. So you can do some poking around, Katerina, down in the the dock and find where the Longshoreman's Union offices are. And the Longshoreman's leading labor union agitator who works nights is not going to be that hard to find. So we'll come back to you and your meeting with Marcus in a little bit. Let's check in with Rahm the Shaman. So Rahm, you had a very interesting, slightly illegal evening, breaking into someone's phone.

T Teagan (Rahm) 53:59
I did!

S Storyteller Rina 54:01
You did, yes. So you got some some interesting things there as you were investigating Luther's home. And now you have all been kicked out. What would you like to do?

T Teagan (Rahm) 54:14
Well, I've got the phone. No, I gave the phone back. That's right. I gave the phone back.

D David 54:18
Yes. Jean asked for the phone, so you gave it back. One does not refuse the Seneschal.

T Teagan (Rahm) 54:23
I did have a number in there didn't I, though? I wrote down a number.

D David 54:27
Yes, there was one number that was called repeatedly.

T Teagan (Rahm) 54:32
Gotcha. Well, seeing as the traditional copper and fiberoptic wire system of the internet is not available to me, and I am Malkavian, I believe what I'd like to do is kind of try to tap into that and reach out into that general cobweb of Clan connections and see if there might be a gathering tonight somewhere where I could communicate and find... I want to test the web and see if I can find some other connections. So I am going to go out into the night, and like I said, see if there's a place to go to ask some questions of a large group of fellow Clan members.

S Storyteller Rina 55:47

Alright, so you can go out into the Castro district, which used to be known as the San Francisco gay district. It's got a reputation but it's actually fairly well cleaned up these days, clan Malkavian and clan Toreador are known for doing various productions and gatherings in this area. There's lots of areas to walk around. There's also plenty of bookstores and kind of a few of those indie hipster sort of places that you can go and have an open mic night, for example, in some of the more historic underground gay clubs, for example. And tonight, you know that there is going to be a slam poetry event with a group of your fellow Malkavians.

T

Teagan (Rahm) 56:49

That'll be a good node to tap into.

S

Storyteller Rina 56:52

You know that your mentor, in particular, Shaina, is going to be there.

T

Teagan (Rahm) 56:59

Oh, good, good, good or bad? Guess I'll find out. Fantastic, then I will beat feet over to that area of town. I want to get down. What kind of facility is this in? Is this a little underground theater? Or is this like an apartment?

S

Storyteller Rina 57:24

It's more like in an underground bar, like one of the underground gay bars that was under a larger bar to prevent raids by the police and so on. But now it's just turned into this kind of hipster pub. And it's owned by another Malkavian. So it tends to be fairly safe at night for your group together.

T

Teagan (Rahm) 57:49

Good, good.

S

Storyteller Rina 57:50

There's not many humans wander in here. It appears to be blocked off, at least at night. So there's a lot of poetry events and open mic nights and things like that in this particular pub.

T

Teagan (Rahm) 58:05

I'm not completely unknown; people know of me. So I will, you know, maybe I'll be have a little bit better connections and experience with others of my clan than I will anywhere else. So yeah I'm going to go ahead and enter that space and look around and see who all is here in

yeah, I'm going to go ahead and enter that space and look around and see who all is here in this space.

S

Storyteller Rina 58:37

So you go down the back stairs into this little underground pub. It's called The Raven. And it's got very...if I say the term hipster goth, do you know what I'm talking about?

T

Teagan (Rahm) 58:55

Is that the kind of decor...is that when Goths discover brown?

R

Rina Haenze 59:01

amused Yes.

T

Teagan (Rahm) 59:02

Or is that steampunk? Ok, good.

S

Storyteller Rina 59:06

It's very kind of "I was goth before it was cool" kind of decor and there's some Edgar Allan Poe verses in very ornate stencil on the wall. And as you open the door to walk in, an animatronic raven squawks "Nevermore" at you.

T

Teagan (Rahm) 59:26

Oh, this is totally Rahm's scene. This is absolutely 100% Rahm's scene.

S

Storyteller Rina 59:32

So you walk in, you know this place, and a few people raise a glass to you as you enter and someone in long, flowing tunic and baggy harem pants is up at the front on the stage speaking very loud, angry poetry into the microphone. So what would you like to do?

T

Teagan (Rahm) 1:00:00

I guess since I have taken my look around the room, I would like to go up to the front and make sure that I pencil myself in for a moment at the mic, so that I might address the rest of the room in a subtle but hopefully evocative manner. And then as I wait for my name to come up,

I'm going to go ahead and find myself a nice corner to talk myself into and see if anybody the rumor mill has already caught up to decides to approach me.

S

Storyteller Rina 1:00:48

So you have a seat at a small round table, all the tables in here are round and all of the chairs look like they were taken from different antique shops so that it's this mismatch decor. But they've all been covered in black and brown fabrics or various and sundry skulls. And you have a seat and as you hear up at the stage someone proclaim "rage, rage against the machine that destroys us, that breaks us that binds us", you hear someone behind you say,

S

Shaina 1:01:27

Oh, hello, Rahm.

T

Teagan (Rahm) 1:01:30

I turn around and I say,

R

Rahm the Shaman 1:01:32

Hello.

S

Storyteller Rina 1:01:34

And you see Shaina, your mentor. She's this petite woman with long black hair that she keeps generally braided in a lot of very complicated braids with beads and all sorts of other things. Sometimes shells. And she's wearing very tight skinny jeans and a peasant style, dark purple blouse, and no makeup because she prefers the natural look, as natural as one can be when one is a vampire. And she pulls up a beanbag to the table and sits on it cross-legged.

S

Shaina 1:02:23

Nice to see you here, Rahm. It's been a while since you've come to one of our events.

R

Rahm the Shaman 1:02:29

That's true. I've been a little bit preoccupied with my meditations and my reading, you know, and my activities but you know, I thought this would be the right night to come out. So, well, here I am. And I'm honestly, I'm glad to see you. You're the first face that I get to speak to tonight.

D David 1:02:59
She temples her fingers and rests her elbows on her knees. And she nods slowly and says,

S Shaina 1:03:10
Did your third eye open?

R Rahm the Shaman 1:03:13
Oh, well. That is the goal. That's what we're trying to reach. But no, I have made it through most of the reading lists that you gave me. I'm gonna tell you I'm growing a bit tired, weary of reading human religious texts and philosophies at this point. But I've done my homework as you've asked and I am waiting with bated breath for when I can move on to you know, something a little bit complicated, something a little bit more complex, than you know, just picking up the Bhagavad Gita or the Diamond Sutra again. I'm looking for something a little more, you know, on our level.

S Shaina 1:04:16
We were all human once, Rahm.

R Rahm the Shaman 1:04:18
disgruntled I know.

S Shaina 1:04:20
We must understand the foundations of the religions that were once ours, when we were alive, before we can reach the culmination of that which is ours now.

R Rahm the Shaman 1:04:36
I know, I just hate being treated like a freshman.

D David 1:04:40
She tilts her head and looks at you with this slight smirk.

S Shaina 1:04:48
Oh Rahm it's only been what 20 years for you? When you've reached 374 then you can come

Oh, Rahm, it's only been what, 20 years for you. When you've reached 37, then you can come talk to me about not being treated like a freshman.

T Teagan (Rahm) 1:05:07

Well, at 374, I'm sure I'll be able to quote all of these books to you. But yes, you are correct, I understand.

S Shaina 1:05:16

You must spend time acquiring the wisdom and learning to think and embrace that which is around us and inside us, together, that binds us all. You cannot understand quickly, Rahm, this is not something you can just grasp by reading, there is a purpose. But wait.

S Storyteller Rina 1:05:43

And she leans forward, she's got these kind of bird-like eyes, very inquisitive. And she leans forward, and she puts her hand on your forehead. And she closes her eyes, and you can feel her fingers tapping against your skull. And her body starts to sway back and forth a little bit. She says,

S Shaina 1:06:12

Something, something's holding you back, Rahm, there is a chain on you that I can...I can see it. Something you must, you must do.

R Rahm the Shaman 1:06:27

Yeah.

S Shaina 1:06:28

You cannot, you cannot progress while this chain is binding you, this, this is holding you to this realm. Something strong.

T Teagan (Rahm) 1:06:42

Something new?

S Shaina 1:06:45

Yes. What is it, Rahm? What is, what is fettering you to this, this realm?

T Teagan (Rahm) 1:06:53
Well, I have to be honest, I didn't mean to just come here and express all my frustrations to you. I'm not frustrated primarily with my studies, I am frustrated because I have been given a task by the Prince.

D David 1:07:17
Her eyes get a little wide.

S Shaina 1:07:21
That's why this chain is so strong.

S Storyteller Rina 1:07:25
She pulls her hand back.

S Shaina 1:07:28
This, this task, whatever it is, you cannot proceed further into enlightenment while you have this binding you to another. You must cast off these chains, Rahm, that binds you to this realm so that you can achieve the next.

T Teagan (Rahm) 1:07:50
Well, I think the best way of casting off these chains would be to complete this task. Maybe I'll try not to complete it to competently lest they come back to give me more tasks. But yes, that's the goal for tonight, to get a little bit closer to being able to cast off these chains. I have an idea. I've been reading a little Frost recently, and I decided to tap into our combined network of peers, hopefully in a form that is pleasant to the ear.

T Teagan (Rahm) 1:08:34
Rahm's now trying to get a little poetic, but they're just going,

R Rahm the Shaman 1:08:38
I need to, I need to figure out who...there's somebody in this town I need to figure out who they are and what they're doing. Maybe it's an individual, maybe it's a group, not sure. But they have plans, they have designs, they have a goal. And somebody important in this town stood in

their way or was a catalyst for achieving that goal. And now they're no longer with us. Gotta find something. If I don't find something, I'm worried about disappearing myself.

S Storyteller Rina 1:09:30
She shakes her head.

S Shaina 1:09:32
Rahm, Rahm, worries will only keep you tethered here. How can you achieve true enlightenment if you let yourself be consumed with worries and goals and plans?

S Storyteller Rina 1:09:46
And as she's saying that, a short person with very, very, very long dreadlocks almost down to the floor goes up on stage and and leans into the mic and says,

M MC 1:10:03
Thank you, everybody. That was a wonderful performance. Next up for your entertainment, we have... Rahm the Shaman. And there's some polite applause and Shaina just sort of laughs and says,

S Shaina 1:10:23
Go on. We'll talk when you get back. Just free your mind, Rahm. Free your mind in this place full of creative energies. Let it flow. Be one with us.

S Storyteller Rina 1:10:38
As you go up to the stage.

T Teagan (Rahm) 1:10:43
Absolutely. Rahm wants to do that. Rahm has a hard time letting go and tapping into the Malkavian network. But they are going to attempt to take the advice of their mentor at this point and read their poem that they've wrote and tap into this network and hopefully find something that could be useful to them.

S Storyteller Rina 1:11:13
So give us this this performance, Rahm. Let's hear it.

T Teagan (Rahm) 1:11:20

So Rahm gets up onto the stage and grabs the microphone like an ice cream cone. And he goes,

R Rahm the Shaman 1:11:29

My name's...well, my name is not important. This poem is titled "The Dripping and Ragged Heart."

R Rahm the Shaman 1:11:42

Whose heart is that? I think you know. Its owner is quite gone now though. It really is a tale of woe, I watched him frown. I cried hello. He gives his heart a shake, And screams, "I've made a bad mistake." The only other sound's the break, Of distant waves and bats awake. The heart is dripping, ragged and deep, But he has promises to keep, Until then we shall not sleep. He lies in bed with ducts that weep. A killer rises from their bitter bed, With thoughts of madness in their head, And though we idolize being dead. We face the day with never ending dread.

T Teagan (Rahm) 1:12:54

He steps back from the light for a little bit, and just tries to listen.

S Storyteller Rina 1:13:03

Alright, so what I'm going to have you do, Rahm, is I'm going to have you give me a Performance plus Charisma roll.

T Teagan (Rahm) 1:13:13

I rolled 3 dice, and it is a 7, a 9, and a 9.

S Storyteller Rina 1:13:19

Wow. So 3 Successes. Ok. So with 3 Successes, you finish your poem, and you can almost feel the silence in the air. Something came through your words as you were speaking them, this kind of power that you felt before when you've been teaching your, your tribe specific things that you've learned from your readings. You felt it from other Malkavians when they've given performances or sung, even. You've never been able to quite figure out how to make it happen. But it's happening now. And you can feel this; it feels almost like a heartbeat, the way the air is pulsing with your words. And the whole room is silence. There's no chatter as you perform.

There's no booing or snarky comments or even applause. It's just silent. And as you step back away from the microphone and out of the light overhead, you hear a kind of buzzing sound, almost, it's almost like a vibration that you can feel. And it's a little discomfoting to you. But every person in the room, and there's a good 30 people in here, have all turned and focused their eyes on you. And you hear Shaina's voice, but it sounds like she's speaking with a multitude of voices. And it's almost hard to pick out her distinct unique voice from all of these others that are speaking in unison. No one else's lips are moving. It is just her. But she's saying,

S

Shaina 1:15:46

The blood moon is rising. The blood moon is rising. It is coming, Tahm. It is coming. You must find her. Find her! She's not one of us. Find her!

S

Storyteller Rina 1:16:11

And then everyone in the room lets out this piercing scream. It almost shatters the glass on the tables behind the bar, the glass pane in the door, you can almost feel the vibrations in the glass as all 30 of these other vampires let out this horrific shriek. And you can't tell if it's pain or if it's fear, or what it what it is, but it shakes you to your core. And then the room goes quiet. And there's some half-hearted smattering of applause as everyone looks at each other and then looks back at you. And the young person with the dreadlocks comes up to you and says,

M

MC 1:17:14

I think you should leave now.

S

Storyteller Rina 1:17:18

And we'll turn the camera over to Alex. So Alex, you had some very distinct plans in mind when you left the murder scene.

T

Tiffanie (Alex) 1:17:29

Yes. So, the first thing I'm going to do is head over to Eddie's place and ask him how he's got along with the police report.

S

Storyteller Rina 1:17:49

So you stop by Eddie's place, and he's hard at work as usual. Everything's very clean, very neat, very well-organized. Except for the giant bag of takeout that he's got. He's been eating McDonald's again, you keep telling him it's not good for his arteries, but it's his favorite. And he's tapping away at the computer for five screens around him. And when you knock your secret knock, he just yells,

E Eddie 1:18:22
Come in!

T Tiffanie (Alex) 1:18:25
I'll walk in. And as I head to the fridge to get my collection...well, no, I probably wouldn't. Because I just visited him the night before, correct?

S Storyteller Rina 1:18:39
3 days before.

T Tiffanie (Alex) 1:18:40
3. Ok, so yeah, I'm I'm going to turn to him and ask him,

A Alex 1:18:49
So. Um, how have we...how are things with the police report? Tell me it's done.

E Eddie 1:18:57
Oh, that? That's done. That didn't take any time at all. I was, I was done with that within an hour after you left.

A Alex 1:19:03
Good. And you made sure that there's no other mention in any articles or any papers?

E Eddie 1:19:10
Oh, yeah, it's gone. It's, it's buried. It's gone. Erased. No one will ever know.

A Alex 1:19:17
Excellent. I needed that dearly. How are things here? Do you need anything?

E Eddie 1:19:30

No. I got my milkshake. I got my three Big Macs and got a pot of coffee. And yep, I think I'm good. Yep. Oh, I do need another burner phone though.

T Tiffanie (Alex) 1:19:47

Ok, I'm going to like reach in my pocket, look at how much money I have. I probably have like 200 bucks or whatever in my pocket. I'm just gonna put it on the counter.

A Alex 1:20:00

I think that should be enough. I hope it's enough. Anyways.

E Eddie 1:20:06

Yeah, well, can I do something for you? What do you need?

A Alex 1:20:10

Um, as of right now, that is the biggest thing. There is a bakery downtown I would like you to look into.

E Eddie 1:20:24

Oh, yeah, sure. Are you hungry? Are you... there's a place down the street that's open all night.

A Alex 1:20:31

No, this is a special one.

E Eddie 1:20:33

Ok. Oh, special. Ok. Yeah, got it.

T Tiffanie (Alex) 1:20:38

So I'm going to give him the information that I have, like the name of the bakery and everything and then leave him with that.

A Alex 1:20:47

.....

Um, and can we maybe try Wendy's next time? Instead of McDonald's?

E Eddie 1:20:56
Wendy's, why?

A Alex 1:20:58
Less salt.

E Eddie 1:20:59
Do they have good milkshakes?

A Alex 1:21:01
Uh, they have Frosties.

E Eddie 1:21:04
Ok, cool. I can try it if you want me to.

A Alex 1:21:08
Eh, try something different, maybe?

E Eddie 1:21:11
Ok, ok, if you insist.

S Storyteller Rina 1:21:14
And he pulls a giant Bic Mac out of the bag and starts chowing down.

T Tiffanie (Alex) 1:21:22
Disgusting. I will leave his apartment and tell my driver to take me to the Blue Orchid.

S Storyteller Rina 1:21:36

Alright. So you get in the car, the driver takes you down this this path. Again, it's very quiet, very cold. And your driver knows better than to talk to you unless you initiate the conversation, so he drops you off at the front of the club. And it sounds like from outside businesses back to normal. Inside there's some very, very loud techno music going at the moment. And you hear a lot of laughing and chatter. And there's two very burly bouncers standing outside.

T Tiffanie (Alex) 1:22:21

Yeah, there's money to be made, of course it's like bouncing. So I will go up to the front door, look at the bouncers, wait for their reaction. Let me in.

D David 1:22:36

They look at you. They look at each other. They recognize you from last time. And one of them just says,

B Bouncer 1:22:44

Just please wait here.

S Storyteller Rina 1:22:47

And goes inside. You wait a few minutes. It's a bit of an awkward silence for the other bouncer, who clearly feels uncomfortable just standing there. But he also doesn't know if he should talk to you or not. So you both just stand there in silence for a few minutes.

T Tiffanie (Alex) 1:23:05

Not, I make it, I like to make a habit of making them feel uncomfortable.

D David 1:23:11

It's working. It's very clear that he's uncomfortable. A few minutes later, the other bouncer comes back out and says,

B Bouncer 1:23:22

He'll see you.

A Alex 1:23:24

Of course he will

Of course he will.

B

Bouncer 1:23:25

Just, uh, quickly. There's some very important guests coming later.

A

Alex 1:23:34

Uh huh.

T

Tiffanie (Alex) 1:23:35

And I'll walk in, just like smirking to myself. Important? important is what *I* did.

S

Storyteller Rina 1:23:44

So, you know the way at this point, you can go to the back room, where you can find him and this time there is no half eaten young clubber on the couch. He is actually sitting there, rather neatly dressed this time. No tie, shirt collar is slightly open, but he's wearing in a very nice dark suit jacket and light blue shirt and his hair is combed and he does not appear to have been engaged in any debauchery this evening.

T

Trevor 1:24:20

Ah, yes. Giovanni, yes. So what can, what can I do for you?

S

Storyteller Rina 1:24:26

He looks a little nervous.

A

Alex 1:24:28

You know exactly what you can do for me. It is done.

T

Trevor 1:24:33

Oh, oh! You did it! Ok. I mean, I thought you did, because I didn't hear anything and the police never came back and my Sire stopped nagging me but it's good to hear from you directly that it's, it's over. Thank you. Thank you. Thank you. Thank you very much. Yes, yes.

A

Alex 1:24:54

A Alex 1:24:34
So, remember our agreement?

S Storyteller Rina 1:25:01
He looks around shiftily.

T Trevor 1:25:05
Yes.

A Alex 1:25:09
I need to know what the chatter has been as of recently, you know, certain rumors are happening. Certain things have happened.

T Trevor 1:25:24
Right, right. Um, ok. Ok. Ok.

S Storyteller Rina 1:25:31
And he's looking very anxious. And Trevor is a fairly young Ventrue, and so he hasn't quite achieved the debonair air and the holier than thou sort of smug attitude that most of them have. But he's trying. It's kind of adorable almost, the way he's trying and failing. But he pulls himself together and goes,

T Trevor 1:26:02
Ok. Please, please, please be careful with who gets this. If it gets back that I was the one who said anything...

T Tiffanie (Alex) 1:26:16
I like, like faux yawn, you know, like, put my hand over my mouth like "blah, blah, blah. I know."

D David 1:26:26
He looks a bit affronted.

T Trevor 1:26:28
Alright. Ok. So there's rumors that there's some very, very powerful magic user in town. And I mean, like, antediluvian.

A Alex 1:26:59
Tremere?

T Trevor 1:27:02
Well, yeah, I mean, who else? I mean,

S Storyteller Rina 1:27:08
He looks a little nervous.

T Trevor 1:27:09
I mean, it could be, you know, Hecata, but probably more likely Tremere. But yes, Tremere is what they're saying. And... do you dream?

T Tiffanie (Alex) 1:27:26
I like stop and think like, because like, when would I have ever thought of that? Am I dreaming? Do I dream?

T Trevor 1:27:32
Some in the clan, and from what I hear, in Gangrel as well, are dreaming. Dream dreaming. I don't know if I dream. Like it was just one of the weirdest things when I got Embraced, and I woke up and realized I didn't remember dreaming. And now I'm just used to it, but they're dreaming.

S Storyteller Rina 1:27:41
And he looks around really nervously, like he's really scared to say what he has to say next. And I'd like you to give me Persuasion plus Manipulation to see if you can get him to bring out whatever it is he's thinking about. It's gonna be an easy roll because he's scared of you.

T Tiffanie (Alex) 1:28:49

As he should be.

R Rina Haenze 1:28:52

Aren't we all?

T Tiffanie (Alex) 1:28:52

7!

S Storyteller Rina 1:28:54

He's looking around, his hands are shaking a little bit. The music outside is getting louder. You just look at him. And you have, as you've told us before, this very intense creepy dead stare and he's very unsettled by you already. And he just sort of startles back into his couch.

T Trevor 1:29:19

panicked My Sire woke up screaming. Twice. Tonight and last night from the dreams.

A Alex 1:29:32

And he's spoken about them?

T Trevor 1:29:35

No, no, no, of course not. He wouldn't talk to me. Like, why would he talk to me?

A Alex 1:29:42

Some people have a closer relationship with their children than others.

T Trevor 1:29:47

We don't do that in Ventrue apparently.

A Alex 1:29:51

Color me shocked.

T Trevor 1:29:55
He's not the only one. At least, I don't think so. I've heard others mentioning it when I've been...not eavesdropping, you know, just walking down hallways and hearing things. Or, like, you know, if they come to the club, I hear things.

A Alex 1:30:16
Are you dreaming?

T Trevor 1:30:18
No, no, I haven't had any dreams since before I was Embraced. No.

A Alex 1:30:25
Curious. So is this all that they've been talking about, then?

T Trevor 1:30:31
Well, they've...*hesitates*

S Storyteller Rina 1:30:37
Because you got that 10, he leans in, he says,

T Trevor 1:30:45
The ones who talk about dreaming are just...it's like they they can't focus. Ok, like, you know what we're like, in the clan, you know what my sire is like, running the, running the business and very sharp, on top of things and very rich and likes everybody to know it, but he's getting sloppy. He only had a Half Windsor knot in his tie this evening. A Half Windsor!

A Alex 1:31:19
Oh, dreadful. Absolutely.

T Trevor 1:31:23
He would never go out like that. I mean, he looks...

S Storyteller Rina 1:31:30
He gestures to himself.

T Trevor 1:31:31
Like, I know, I'm not exactly the pride and joy of Ventrue and all that. But he has standards. And like, some of them, when I overhear them, they just get really angry really quickly. And we don't do that. And like, it's weird. Like, you know, he,

S Storyteller Rina 1:31:55
The more agitated he gets, the more he drops in, "like, like, like," as if his brain cannot keep up with what he's trying to say, the words are sort of tumbling out of him.

T Trevor 1:32:07
Like, they're just so strange. Like, they yell at each other. We don't. We don't yell. Like, we never like yell. It's just. I don't... like, it's weird.

A Alex 1:32:21
So basically, you're left in charge of this.

T Tiffanie (Alex) 1:32:26
And I like gesture to the club.

T Trevor 1:32:30
Yeah, I mean, it's mine.

A Alex 1:32:33
But was it?

S Storyteller Rina 1:32:36
He looks confused. And then realization kind of hits him and he goes,

S Storyteller Rina 1:32:41
I mean, yes?

A Alex 1:32:51
Well, thanks. I will be seeing you again. You can trust in that. I expect that you will send your courier if anything else distressing happens.

T Trevor 1:33:08
Of course, of course, you've been so helpful. Yes. Like, of course.

A Alex 1:33:15
And I would suggest spending a little bit of money and lining the pockets of some of the police officers that were on your case.

T Trevor 1:33:28
Oh, I hadn't thought about that.

A Alex 1:33:29
Of course.

S Storyteller Rina 1:33:33
Ok, yeah, I'll do that. Yeah.

A Alex 1:33:36
Have a good evening.

S Storyteller Rina 1:33:37
He just looks like his mind's been blown.

T Tiffanie (Alex) 1:33:41

Yep, I'll just leave him in confusion and head back to my place to see if I have any other messages or anything.

S

Storyteller Rina 1:33:52

And that is where we will end this session. So thank you all for joining us and for listening to our adventures, or perhaps misadventures, of our little coterie this evening, and hope wherever you are, you will turn in next time. Thank you and good night.