

Blood Moon Rising ep 7

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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 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.

S Storyteller Rina 01:00


Good evening and welcome to another episode of the Old Ways Podcast's Vampire the Masquerade chronicle, "Blood Moon Rising." I am your Storyteller, Storyteller Rina. You may also refer to me as the Hellspawn Herder of this particular coterie. And I'm looking forward to sharing tonight's investigations into some rather bloody events as we get into another San Francisco night, but first, some introductions. So to my right:

M Mike (Marcus) 01:27

Hi, I'm Mike. And I'm playing Marcus Voss of Clan Brujah, and I've had a pretty exceptional series of nights. And I think tonight is going to be yet another special one.

S Storyteller Rina 01:39

Only good things, only good things, right? And to Mike's right:



- V** Vince 01:45
Hi, I'm John, and I'll be playing Vince Markevich of Clan Tremere. Vince has been at work lately, but I'm sure he's not missing out on anything major.
- S** Storyteller Rina 01:56
Definitely not. Nothing ever happens when you're not around.
- V** Vince 01:59
No, it can't possibly. I'm the center of the universe.
- S** Storyteller Rina 02:02
I'm sure it's fine. And to John's right:
- A** Ali (Katerina) 02:07
Hi, I'm Ali and I am playing Katerina Bogdanovich, and lots of little things were irritating me. Hopefully, after some sleep, I'm a little more reasonable.
- S** Storyteller Rina 02:20
You, irritated? Never. And finally, to my left:
- T** Tiffanie (Alex) 02:28
This is Tiffanie, I play Alex Giovanni, and all these poor lost souls just keep ending up on my doorstep. Funny how that happens.
- S** Storyteller Rina 02:39
It's not like you enjoy it or anything. Very well. We are missing Tegan tonight, so we are missing our Rahm the Shaman, who I'm sure will be just fine. Nothing bad can happen while he's away. It'll be ok. So we will start this evening with our resident Tremere, Vince Markevich. So we'll catch up with him and find out what was going on with Vince - he missed out on the previous events - before we move along into some more investigation. So Vince, you got a call, just as you woke up this particular October evening, and it's from your shift supervisor at the hospital. And your shift supervisor was in a bit of a panic and begging you to come in and cover a shift because one of the night nurses for this shift had fallen and broken their knee and they didn't have someone to do the hospice rounds this evening. And without a thought, without hesitation, you agreed to this because you are a good dutiful nurse. And you promptly,

forgetting everything you were supposed to be doing in your other life or unlife this evening, went off to the hospital in your scrubs and mask and everything. You had a very uneventful shift; no one passed in the night, no strange, unexpected visitors, and it was pretty good as far as shifts go. But now you're back at your front door. It is getting to be about 4 o'clock in the morning, just staggering home. You put your key in the door, turn the handle, you push open the door, and a book comes flying at your head.

V Vince 04:44

I think Vince is fast enough to dodge a book at this point. But he's still just like,

V Vince 04:51

Oh no, I forgot. Mina, I'm very sorry. I, I, you know, I'm going to read to you and then I'll set out the pen and paper and we can have a little chat. You can tell me what's on your mind.

S Storyteller Rina 05:09

You see a trail of spiders go skittering down the floor towards the library.

V Vince 05:15

I pick up the book that was thrown at me and I just go in and find her book.

S Storyteller Rina 05:22

You carry the book with you, and it was a copy of Dostoyevsky's Brothers Karamazov, and it looks like it hasn't been read in a very long time, but you take it under your arm. The door slams shut behind you, your front door, without you having to touch it. Someone's in a very cranky mood this evening. And you can make your way to the library to read to Mina.

M Mike (Marcus) 05:49

He's read to patients before, so he kind of views this as kind of an extension of that. So he's not too worried about that part of it. However, the whole ghosts being real thing is a bit weird for Vince.

S Storyteller Rina 06:02

Yes, you can handle the fact that you're walking dead Hellspawn but not the fact that spirits might be around. That's just a little too difficult.

V Vince 06:12
Yeah, that's just a little too weird. What's next, werewolves?

S Storyteller Rina 06:15
Who knows? That just sounds a little far fetched, though.

V Vince 06:18
That's just silly. What's next, biker gang werewolves? No, no, no, no, no, no.

S Storyteller Rina 06:23
So you go into the library, and you can read to Mina from her book. You read for about 10 to 15 minutes, until all of the phantasma settles down around you and Mina is pacified. Do you put out pen and paper for her to write with?

V Vince 06:40
Yes, I put out the same pen as well, because she seemed to have picked one of them.

S Storyteller Rina 06:47
Yes, she did. So you put out your pen and paper and there's some scratching noises as the pen starts moving across the paper, it seems Mina's getting more confident with ghost writing as she goes along. And within a couple minutes, you see "you missed your meeting."

V Vince 07:08
I realized it when I was in the middle of my shift. I'm not too sure how I'm going to cover it. But I'm sure it'll be okay.

S Storyteller Rina 07:15
"Alex unhappy."

V Vince 07:20
Oh, is that so? They just seem so understanding. So I'll have to maybe...maybe I'll phone them. Or send them a card. Which...Mina, do vampires prefer cards or phone calls? Or texts?

S Storyteller Rina 07:40
"Call, you idiot!!!" 3 exclamation points. Alex left their contact info with you.

M Mike (Marcus) 07:49
Yes. So as I recall, Alex left their contact information with Vince at the end of our last session. So he will root out that piece of paper and call on his little crappy phone and he's just like...*laughs*

S Storyteller Rina 08:05
So it's at the end of the night. Alex, you've just hung up the phone with Marcus, who's given you some information about another spirit for you to talk to the following night. And so you're getting a phone call. Yet another one.

T Tiffanie (Alex) 08:22
Man, I'm gonna have to like put "Do Not Disturb" on my phone. Ok.

S Storyteller Rina 08:27
Need a secretary just to handle all the calls you're getting now.

T Tiffanie (Alex) 08:30
Right? Yeah, I'll answer.

A Alex 08:33
This is Alex.

V Vince 08:35
Alex, it's Vince. I'm so so so so sorry. Something came up, and I had to cover at the hospital. If you want, I can get you some blood to make up for missing the appointment. I'm, I'm so so sorry that I missed that.

A Alex 08:53
-

So we're not gonna have that happen again, right?

V Vince 08:58

No, of course not. No, it's, uh, it was just a situation I couldn't get out of. I'm very apologetic, it would have really screwed things up for me. So no, anything I can do to make it up to you?

A Alex 09:12

Well, I just want you to remember two things: I am very busy. So I have meetings scheduled. You were supposed to come and deal with more important things, like our kind, not the kind. And let's make sure we're good from here on out.

V Vince 09:33

Yeah, of course. Of course. I realized that it's not the best show of priorities, if I'm putting putting things in the order that I have been.

A Alex 09:48

I understand you're new, and that's ok. So we'll let it go. And we'll start again tomorrow night. Which I will pick you up on my way to go see Marcus, ok?

V Vince 10:01

Oh, yeah, sure. I mean, well, you know where I live. Yeah, sounds good.

A Alex 10:07

Ok. And, uh, tell Mina sweet dreams.

V Vince 10:12

I will. Also Mina's the one who told me to call you.

A Alex 10:18

Yeah, I spoke with her.

V Vince 10:21

Ok. Yeah, yeah, thanks. I'll just, I'll be going now. Have a, have a good sleep. Bye.

Alex 10:30
Bye.

Storyteller Rina 10:34
So you hang up the phone and the pen taps you lightly on the hand as if to say "good boy." And the note gets scrawled across the paper: "Any message?" Question mark.

Vince 10:51
Sorry, they said to wish you a good night.

Storyteller Rina 10:56
"Cool. I like them."

Vince 11:00
I'm a little bit scared of them. But they seem pretty cool. Yeah.

Storyteller Rina 11:05
"You are scared of everything."

Vince 11:10
Yeah. I only recently found out that, uh, well, I've had my entire worldview completely shaken down to the ground. So it's a...I mean, if you think about it, though, it's quite understandable that I view all of my colleagues with fear.

Storyteller Rina 11:26
"Maybe." Smiley face. So what is Vince going to do with the couple hours he has before bedtime? What would he spend the rest of his night doing? Since Alex's told him they're not coming until the next night?

Mike (Marcus) 11:41

Yeah. I was thinking he's going to... Well, if there's any mess, he's gonna tidy that up. Well, he's gonna talk to Mina a little bit. Mostly just being like,

V Vince 11:52

So, you're a Markevich too? Um, do you know if we're related, or...?

S Storyteller Rina 12:00

And so you're tidying up and talking to Mina and you get some written notes back as you go. The first one in answer to your question about being related says, "great, great, great, great aunt".

V Vince 12:16

And Vince is like,

V Vince 12:17

Well, I'm very sorry, Great Aunt Mina. But well, I wasn't told much about the family tree.

S Storyteller Rina 12:28

And there's a scattering of things across the table, just pens go flying. It feels almost to you like laughter, just the way it sprays out. And then you see the words, "black sheep."

V Vince 12:42

Oh, so I feel like even if they did tell me about any of our relatives, you probably wouldn't have been amongst those ones. Or if you were, you would have been a cautionary tale.


S Storyteller Rina 12:56

"I like being a cautionary tale." Smiley face.


V Vince 13:02


He's like,


V Vince 13:03


 vince 13:05
So does everyone become a ghost? Or just like, some people?


 Storyteller Rina 13:10
"Idk."


 Vince 13:13
Oh, that's fair.


 Storyteller Rina 13:16
And then you see, "just me in here. Long time."


 John (Vince) 13:25
He feels really sad for her, because I mean, you know, Vince is a fairly empathetic person. At least, he'd tell you that he is. So he's going to be like,

 Vince 13:38
Huh. That's, that's... It explains a lot, but that's really sad to hear. Well, if you like, we could play Scrabble. Can you play Scrabble?

 Storyteller Rina 13:50
"With words? I think? Yes."

 Vince 13:57
Yes. Well you make words from letters. I just don't know how fine control you have with the, with the tiles. I don't know if it's just pens or books or...

 Storyteller Rina 14:05
"Can try."

 John (Vince) 14:08
Auntie's iust like. "ok".

S Storyteller Rina 14:09
"Like ouija board."

V Vince 14:11
Yeah, kinda like that. Yeah.

S Storyteller Rina 14:14
And then as you're chatting and having this conversation and you're getting ready for bed, there's, there's a silence for a few minutes and you think maybe Mina is gone for the evening, and then the pen flies up and you hear the scratching again. And it says, "Where Kate?"

J John (Vince) 14:36
And he's just like,

V Vince 14:38
You, you'll have to run that one past me. Kate?

S Storyteller Rina 14:42
"Daughter. Karen said Kate still here."

J John (Vince) 14:50
And he sits down very gravely and looks at the pen. And he's like,

V Vince 14:57
I don't know. I'll uh...

J John (Vince) 15:01
He puts his hand flat on the table, and he's like,

V Vince 15:05
I promise you I will find out what she was talking about. I don't suppose you heard my last call with Karen.

S Storyteller Rina 15:16
"Can't hear other end. Just you."

V Vince 15:22
Yeah, yeah, she didn't sound like herself. She sounded kind of like, like she was scared. Crazy.

S Storyteller Rina 15:34
"Karen already crazy."

J John (Vince) 15:38
He kind of shrugs in acknowledgement.

V Vince 15:40
Like, I mean, yes by some standards.

S Storyteller Rina 15:42
"Very old."

V Vince 15:44
Oh, do you know how old she is?

S Storyteller Rina 15:47
"Very."

J John (Vince) 15:51
He's like,

V Vince 15:52
Yeah, that's, that's about what I was thinking.

S Storyteller Rina 15:55
"Karen bring you here for me."

J John (Vince) 16:00
Just internally, he's like, "I thought I was being set up with a place of my own."

S Storyteller Rina 16:07
"Go bed. Find Kate. Tomorrow, ask Alex."

V Vince 16:13
I will ask Alex.

S Storyteller Rina 16:16
"Thank you." Smiley face.


V Vince 16:20
Thank you, Mina. And I will do my utmost to remember to read to you before I leave tomorrow. I have a lot to do, but I will. I will.

S Storyteller Rina 16:31
You feel a light breeze sort of ruffling your hair. And then everything goes quiet.

J John (Vince) 16:37
And so Vince goes, returns to his cheap pine coffin.

S Storyteller Rina 16:42
.....

Yes, back to his his rest of the dead and the damned, however much rest the dead and the damned get. So we will draw the curtain on this particular evening, and we will reopen them, so to speak, the following evening, as the sun sets and our coterie begins to awaken. So first off, I would like all 4 of you to give me your Rouse checks for this evening. So roll your d10, 6 or higher. If you fed on the previous night, and you told me that you fed, then you can remove a point of Hunger if you had one. If you did not feed and you had a point of Hunger, the point of Hunger stays.

 Mike (Marcus) 17:31

Yeah, I did not feed the previous night. And so I rolled a 3 on my Rouse check.

 Storyteller Rina 17:38

Alright, so...

 John (Vince) 17:39

As did I.

 Tiffanie (Alex) 17:40

What if we feed tonight?

 Storyteller Rina 17:43


You've still got your Hunger from the previous night if you didn't feed.

 Tiffanie (Alex) 17:48

Ok.

 Storyteller Rina 17:49

So what did what did Alex roll?

 Tiffanie (Alex) 17:53

A 1.



S

Storyteller Rina 17:54

Oh, my, we're gonna have a bunch of very, very hungry vampires tonight. Katerina?

A

Ali (Katerina) 18:00

Yep, because I also rolled a 5.

S

Storyteller Rina 18:02

Oh my God, all 4 of you take a point of Hunger. So perhaps it's something in the air, perhaps it's this growing tension between all of you, but also between other vampires that you've run into, perhaps it's the weight of your mission, and everything else that happened. But all four of you awaken feeling very hungry. You're cranky, a little bit, you can sort of smell, those of you with humans in your building, can sort of smell the iron-rich blood as it pulses through their veins. You're not going into Frenzy by any means, but you are definitely definitely aware that the Beast is starting to poke its head out a bit as you awaken on this evening. And so Alex, you wake up and you've got a bit of a crick in your neck, perhaps; maybe that's what's making you hungry and cranky right now. But you go out into your living room and Rahm is still passed out on your couch. Perhaps it's because of all of the psychic energy he used in your meeting with Dina the previous night. Perhaps it's just he's stoned and hungover; who knows with Rahm? It could be anything. But he is passed out and snoring on your couch. You didn't know vampires could snore, but he does. So you have a passed out Rahm the Shaman on your couch. You have some meetings tonight. What would Alex like to do?

T

Tiffanie (Alex) 19:48

I'm going to call down to Max, my doorman or watchman, and have him either go pick up somebody that wants to be picked up or somebody who needs a meal and bring them back to my place. And then tuck in Rahm and wait for my meal to show up.

S

Storyteller Rina 20:12

Alright, so are you going to be feeding from a live human this evening, or...?

T

Tiffanie (Alex) 20:17

Yes.

S

Storyteller Rina 20:18

Interesting.



T Tiffanie (Alex) 20:18
I probably do anyways and I'm real hungry.

S Storyteller Rina 20:21
So true. You are very, very hungry right now.

T Tiffanie (Alex) 20:25
And I, I have things to do. I cannot be distracted.

S Storyteller Rina 20:30
Don't want to be getting distracted by all the tasty tasty humans when you've got dead spirits to talk to.

T Tiffanie (Alex) 20:36
Right.

S Storyteller Rina 20:36
So you send Max out. Do you have Max pick someone up? Or do you have your driver pick someone up for you?

T Tiffanie (Alex) 20:44
I'll probably send my driver and then have Max escort them in.

S Storyteller Rina 20:51
Alright, so who are the kind of people Alex usually feeds on in this area? Who do they normally have brought back?

T Tiffanie (Alex) 21:02
Usually probably people of the streets in one way or another. Just basically people that won't be missed. I mean, I know I can get rid of corpses anyways, which is probably what I'm going to do, but I just, I don't have time to play games with anybody higher up.

S

Storyteller Rina 21:24

Not today especially.

T

Tiffanie (Alex) 21:26

Right.

S

Storyteller Rina 21:27

So you sent him out and he comes back in about 30 minutes. And there's a knock at your door. I don't know if you let Max in or if he just stands respectfully outside the door, but you do hear a knock. And when you open the door, there is a very bronzed, obviously spray-tanned young woman, looks to be in her mid 20s. She's got very, very outrageous orange hair piled up on her head, she's wearing a very tiny mini skirt in a leopard print that barely covers anything, torn fishnet stockings with tall black boots, and a crop top in a very violent neon pink. And her nails are brightly painted in a garish yellow and she's wearing far too much jewelry.

T

Tiffanie (Alex) 22:27

So tacky. Anyways, I will look at Max and tell him thank you and snatch the girl by her upper arm and pull her into the, into my area, my house area and then I will probably take her to the most inside room, because I know that no matter what I do, she will scream because that's what happens. And I just, I don't have time. I'm just gonna overpower her and eat what I need.

S

Storyteller Rina 23:00

Are you intending to drain her? Or are you just taking what you need?

T

Tiffanie (Alex) 23:05

Yeah I'll...yeah, I'm gonna just go all out, probably.

S

Storyteller Rina 23:12

Ok, so you lead this lady of the night back into your room. She's a little disconcerted by your tight grip on her arm, but she's chattering away at you a bit.

S

Street Walker 23:25

Now, you know, I charge by the hour, and if you want to do any foot stuff, that's extra. And...ooh, you got a nice place up here. Oh my god, who's that?

- S** Storyteller Rina 23:37
Looking at Rahm on the couch as you pull her past into the back room. And she's looking around and she starts taking her bracelets off as you pull her into the room.
- S** Street Walker 23:49
Oh, my God, you got some nice taste. If I'd known, I woulda charged you extra.
- S** Storyteller Rina 23:55
And then she feels your teeth sinking into her throat and she starts to scream.
- T** Tiffanie (Alex) 24:06
Yeah, I mean, I'll try and cover her mouth. But I know that the screaming always happens every time.
- S** Storyteller Rina 24:14
Not a whole lot you can particularly do about that. And after a few minutes, the screaming begins to die down. As does she. You are old ,you are practiced at this, it does not take you very long to reduce this young woman to an exsanguinated corpse. What do you what do you do after you have drained her dry? What is your procedure for disposing of the body but also preserving the Masquerade at the same time?
- T** Tiffanie (Alex) 24:55
Well, I actually have this thing called Ashes to Ashes. It is...
- S** Storyteller Rina 25:00
Oh my.
- T** Tiffanie (Alex) 25:01
Yeah, so basically, I can, unless the corpse is animated, which it isn't, the body disintegrates over 3 turns. And no test is necessary.
- S** Storyteller Rina 25:13

Alright. So give me the Rouse check.

T Tiffanie (Alex) 25:19
Let's hope I do better this time. I got a 2.

S Storyteller Rina 25:24
Would you like to spend a Willpower point to reroll that?

T Tiffanie (Alex) 25:29
Yes, I would.

S Storyteller Rina 25:31
Ok, so fill in a Willpower point, and you can reroll

T Tiffanie (Alex) 25:38
A 9.

S Storyteller Rina 25:40
So it takes you a little bit longer than you're used to, to Rouse your powers. Perhaps it's because of how hungry you were, you generally don't let yourself get that hungry before you act, perhaps it's just all the other stresses in your unlife. But you finally manage after a few moments of wiping blood away from your mouth and looking down at this exsanguinated corpse to begin reducing the body to ashes. And you can reduce your Hunger to 0 because you have completely drained a human dry.

T Tiffanie (Alex) 26:25
Ain't nobody got time to be distracted. And then I will pull out my dustbuster and clean up.

J John (Vince) 26:35
You don't have a little Roomba?

T Tiffanie (Alex) 26:37

I mean, I might but I don't like...

J John (Vince) 26:39
A little Roomba vampire teeth on top of it.

T Tiffanie (Alex) 26:43
It's got little bat wings.

S Storyteller Rina 26:46
Yeah. *laughs*

J John (Vince) 26:47
It's called Renfield.

T Tiffanie (Alex) 26:48
*chuckles. Good. That's good.

S Storyteller Rina 26:51
So you clean up clean up the mess. It doesn't take you very long; you're experienced at this. Maybe you make a mental note to pick up some more donations from your herd so that this doesn't happen again. And you have now satiated your hunger, so you can think a bit more clearly, you can start putting these puzzle pieces together the way you're used to being able to do and that sort of slight hazy red tinge that you get to the corners of your eyes when you're hungry has disappeared. So what would you like to do?

T Tiffanie (Alex) 27:23
I do have to call Eddie to see...well, I'll text him and see if he has gotten anywhere with that phone number I sent him. And then while I wait for him to get me back, I have to stop by the Blue Orchid before I go get Vince.

S Storyteller Rina 27:46
Ok, so you text Eddie. And you get a quick response saying "should have something for you. Maybe hour?" question mark?

T Tiffanie (Alex) 27:59
Yeah, I'll tell him "sounds good".

S Storyteller Rina 28:01
And you head down to see Trevor Conrad at the Blue Orchid. It's actually fairly quiet. But by the time you get down there, there's not a whole lot going on. Maybe it's an off night. There's some very slow music playing, kind of a country slow dance, which is very strange for you in particular. But there's not a whole lot of people in here. Not very many vampires. There's you see one human dancing with the with a Toreador down at the far end. But it's weirdly quiet in here.

T Tiffanie (Alex) 28:46
I'm going to then pick up my pace and swiftly walk back to the office or wherever I normally meet Trevor.

S Storyteller Rina 28:55
So you go back to Trevor's private office and security lets you in as they have before. And Trevor is sitting on his couch, his plush velvet couch, and his eyes when he looks up at you are, for lack of a better description, a little bloodshot. Maybe there's some dark circles under his eyes. His hair is kind of tousled, not in the kind of way that he spent a lot of time putting in gel making it look that way; it looks like he hasn't taken any care with it at all this evening. And his shirt collar is unbuttoned. He's not wearing a tie or a jacket, and he looks like he's wearing the same shirt and trousers he was wearing the last time you saw him and he's just sitting there with his elbows on his knees and he looks up at you and blinks a little bit, says,

T Trevor 30:01
tired Alex. Didn't expect to see you again so soon.

T Tiffanie (Alex) 30:09
My God, man, what has happened?

T Tiffanie (Alex) 30:11
And I'm going to like walk up to him and like stand him up, button his shirt. Try and straighten out his hair.

S Storyteller Rina 30:24
And he tilts his head and looks up at you - you're taller than he is.

T Trevor 30:31
I had a bad dream.

T Tiffanie (Alex) 30:32
It was about a moon, wasn't it? Have you talked to your sire?

T Trevor 30:39
Yeah, how did you know? No. I don't want him to know that I know that he was having dreams. And it's just, just a dream. It's just a dream.

S Storyteller Rina 31:00
He rubs his eyes.

T Tiffanie (Alex) 31:01
Think about this one real hard. When was the last time you had a dream? Besides the one you just had.

S Storyteller Rina 31:18
He sits down as soon as you tell him to and he rubs his temples.

T Trevor 31:25
The night before I was turned, before I was Embraced. It was years ago.

T Tiffanie (Alex) 31:30
Right. And now you're dreaming and you're gonna tell me it's just a dream?

T Trevor 31:42

I don't know. Maybe it's a new evolution in vampire....ness.

S Storyteller Rina 31:50

And he seems a little groggy. Maybe he just didn't rest well because of this dream.

T Trevor 31:57

But the... like, I told you that my sire and some of the others on the board, they were having dreams when I heard them fighting. So maybe it's just something we do now. Maybe we just dream.

T Tiffanie (Alex) 32:10

And how are they doing? With all these nights of dreams?

T Trevor 32:17

Not great.

A Alex 32:19

Yeah.

T Trevor 32:21

Actually, haven't seen my Sire in two days.

T Tiffanie (Alex) 32:29

You think you should check in on him?

T Trevor 32:32

Maybe. I mean, I don't know how they do it in your Clan. But in Ventrue, we kind of have, what's the word...hierarchy.

T Tiffanie (Alex) 32:47

Okay, then call his boss to check on him.

T Trevor 32:49
I can do that.

S Storyteller Rina 32:52
He sounds a bit drunk, almost as if he'd been imbibing actual alcohol. But his eyes are just kind of unable to focus on you as he's talking. He looks exhausted. And he pulls out a phone.

T Trevor 33:09
slurring words Like, I'm not supposed to have this after the police came but I kept it anyway. Emergencies. This is an emergency. Bad dreams, bad dreams.

S Storyteller Rina 33:20
And it's kind of unnerving, just seeing a fellow vampire in this state. It's not normal, as much as anything could be normal for a vampire. But he hits a speed dial number, and then he holds it up to his ear.

T Trevor 33:39
Hey, Garrett. It's Trevor. Have you seen, have you seen my Sire? I haven't seen him in two days. He hasn't come to the club.

S Storyteller Rina 33:52
And there's some noise on the other end of the line.

T Trevor 33:55
No, no, he hasn't been here. He wasn't at my place. You haven't seen him at the board either? Yeah, sorry, I'm just really tired, man. And yeah, yeah. Ok.

S Storyteller Rina 34:18
And he hangs up any looks at you and tilts his head and says,

T Trevor 34:21

Nope. Garrett didn't see him either.

T Tiffanie (Alex) 34:26
Right. Shouldn't somebody go to his place?

T Trevor 34:31
Yeah, maybe. I mean, last time I did that he yelled at me for walking in on him and his boyfriend.

T Tiffanie (Alex) 34:41
Well, ok, then I'll go. I mean, it's not like...

T Trevor 34:45
No, no, no, you can't go in there. You're, you're not a, you're not one of us. He might eat you or something. I don't know. No, you know, he wouldn't do that. Forget I said that.

T Tiffanie (Alex) 34:58
How about I'll drive you there?

A Alex 35:02
Ok. Ok. Let me make a phone call. And then I will have my driver take us there. Ok?

T Trevor 35:02
Ok.

T Trevor 35:13
Ok. Nobody's here tonight anyway, it's so dead in here.

S Storyteller Rina 35:17
And then he kind of laughs.

T Tiffanie (Alex) 35:20
Yeah, that is true. Let me go make a phone call. I'll be right back.

T Tiffanie (Alex) 35:27
But I'm going to walk out. And I'm going to call the labor union.

S Storyteller Rina 35:33
So, are you calling the union office? Or did Marcus give you a personal number?

T Tiffanie (Alex) 35:40
I don't think...well, it depends what he called me from. I would have the number he called me from.

M Mike (Marcus) 35:46
You'd have the LAN number, that is my private office. As private as the office is.

S Storyteller Rina 35:55
Right. Ok. So Marcus, you're in your private office going through some some paperwork, and your phone rings.

M Marcus 36:04
Hello?

A Alex 36:06
Marcus. This is Alex. Um, I just wanted to let you know that I am running late, because I'm following up on a lead, you know, on the thing that we're looking into. So I have to make a wellness check. And so it might be a little bit.

M Marcus 36:29
I had no idea that the Clan have gotten so deep into a relationship with CVS, but.

T Tiffanie (Alex) 36:37
Well, you know, it depends. It depends how that wellness check turns out if I have somebody to talk to or not.

M Marcus 36:44
You have someone to talk to here, but I understand.

T Tiffanie (Alex) 36:47
Well, I just wanted to let you know, I'm running late. And since this one directly, I mean, that one may too, but...

M Marcus 36:55
Busy season for you.

A Alex 36:57
Yes.

M Marcus 36:59
Alright, I have have a personal matter to attend to before you arrive anyway.

T Tiffanie (Alex) 37:06
I just want to be polite. So.

M Marcus 37:09
I appreciate that.

T Tiffanie (Alex) 37:10
I will hopefully see you within at least an hour and a half.

M Marcus 37:17
That should be more than enough time.

T Tiffanie (Alex) 37:19
Alright. Thank you.

M Mike (Marcus) 37:20
I hang up.

S Storyteller Rina 37:22
Alright. So we'll leave Alex packing up Trevor, to take him to his Sire's home. And we'll turn our camera over to Marcus down the end of the phone line. So you've been awake for an hour and a half at this point. What have you been working on?

M Mike (Marcus) 37:44
I think I have been working very diligently with the overall framework of the office staff here.

S Storyteller Rina 37:52
Ok.

M Mike (Marcus) 37:53
So I probably been in my office, just looking at some of the staff members, and then trying to figure out the move that needs to be made, right, which I know, I know what the move is. I know why it's important. And so it's probably, what, a little after 6 or 7 now?

S Storyteller Rina 38:14
It's about 7:30.

M Mike (Marcus) 38:16
Ok. I'm going to call Marie up to my office, something I probably don't normally do.

S Storyteller Rina 38:23
So do you stick your head out and shout for her? Do you page her? How do you summon Marie?

M Mike (Marcus) 38:29

No, not at all. I'm a person that prefers the personal touches. And so I walk downstairs, and I probably take a look over the staff, the people who are still working, closing up their day, and I stopped by Marie's desk, which is formerly Greg's desk. And I say to her, no matter what she's doing, she's on the phone, etc., doesn't matter to me. I say,

M Marcus 38:58

I need to see you in my office.

M Mike (Marcus) 39:01

And then I turn around and I walk back upstairs.

S Storyteller Rina 39:06

So there's a long silence as you walk back upstairs, and then a couple minutes later, Marie pokes her head in the door and she looks a little scared. She's still obviously a bit shook up from the previous night, but she's not used to being called to your office personally and so her hand is shaking just slightly; she makes an effort to control it, which you notice. And she's just like,

M Marie 39:42

You wanted to see me Marcus? Is everything okay? I know I didn't get everything on the list done today, but I'm...

M Marcus 39:49

Come in and shut the door.

S Storyteller Rina 39:50

She closes door and sits down across from you.

M Mike (Marcus) 39:58

Are you thirsty?

M Marie 40:02
I, I could do with some water.

M Marcus 40:07
The workday's over, right?

M Marie 40:09
Ok. I mean, I wouldn't say no, of course.

M Mike (Marcus) 40:15
I go to the wet bar near in the office and I make her a drink. I bring it back. And instead of sitting behind the desk, I head over to the couch, and I will kind of gesture with the drink over towards the leather couches in the office.

M Marcus 40:37
So you've worked with me for a little while now. And everything I can see you are an intelligent and competent worker. And that's very hard to come by, especially in our day and age. Not that the workers are the issue, right? Many of our staff are keen, observant, willing to put in the hours to get the work done. It's very important though, that when someone does the work and goes through the hard moments, that those people share in the rewards that come with them. Understand?

S Storyteller Rina 41:29
She nods and takes a big gulp of of the beverage that you've provided her.

M Mike (Marcus) 41:38
I probably did not.... I'm probably a very generous pour when it comes to the Kine. It's a, I like a good drink. Or at least I did at some point.

M Marcus 41:54
And so I think what's important for you to understand is that I see a very long future here for you. And I'm committed to making sure that you have what you need. And so I would like to offer you the office manager position.

S Storyteller Rina 42:26
Her eyes get really big behind her glasses.

M Marcus 42:30
It's a lot of work. It's a lot of responsibility. It means working closer with me on a regular basis and making sure that the staff under you are properly doing their jobs. And that means sometimes corralling them, it means sometimes issuing orders, making sure that they do what I need to do as the workday progresses, and it means never failing to act in the best interest of our union brothers and sisters.

M Marie 43:08
Well, that's that's all I do anyway. I don't do anything without that in mind here. I love working here, I've learned so much and and you're great to work with and the staff and...wow. Wasn't expecting that.

S Storyteller Rina 43:28
And she starts smiling a little bit. She takes another sip.

M Marie 43:36
That would be awesome.

M Marcus 43:37
It would be. Now, there are some differences. Obviously, you get out of a lot of the frontline work and you help kind of direct how things go. And so, because of the added responsibility, there's a proper payment as well. So you'll be receiving a nice raise in salary as well.

M Marie 44:03
I like the sound of that.

M Mike (Marcus) 44:05
Certainly. Certainly.

M Marie 44:07

Be nice to stop living with my mom.

M

Marcus 44:10

You live with your mom?

M

Marie 44:11

Yeah, because I can't afford my own place right now. I'm not complaining. I'm not complaining about the salary. I knew it when I when I took this job. Just you know, when when you're in your late 20s, and you live with your parents, it gets very stressful.

M

Mike (Marcus) 44:28

Sure.

M

Mike (Marcus) 44:30

I give her a knowing smile, having been through some very difficult financial times in the past.

M

Marcus 44:37

I think what's important moving forward is that we have an understanding about continued loyalties. I don't just offer this position to everyone. I offer it to only the best, and that's what I think you are

S

Storyteller Rina 45:01

She blushes a bit. You can't tell if it's because of the compliment or the alcohol or both. But you can hear her heartbeat from this distance begin to rapidly escalate.

M

Mike (Marcus) 45:18

Marcus probably mentally thinks this is the wrong time to be raising someone's blood pressure. But he does it anyway, because he enjoys living in the moment. Life or unlife is just far too boring sometimes.

M

Marcus 45:34

So from now on, your shift is going to be extended a little bit in time. You're going to work a little bit more of a late morning to early evening schedule. You're going to match up more with mine. Make yourself available at the proper times

mine. Make yourself available at the proper times.

M Marie 45:57
I can do that.

M Marcus 45:59
I know you can.

M Marie 46:02
Wow. I don't know what to say.

M Marcus 46:06
Well...

M Mike (Marcus) 46:08
I head back over to my desk, and I go into the top drawer and I pull out \$500. And I come back over and I set it, I sit down on the couch, probably like half a cushion or a cushion closer than I was, and I put it between us and say,

M Marcus 46:26
That's about your monthly raise now.

M Marie 46:31
Oh wow. Wow.

M Marcus 46:35
I know you went through some pretty dramatic moments last night.

M Marie 46:42
Yeah, last night...

S Storyteller Rina 46:43
She looks down again and her hand shakes a little bit.

M Mike (Marcus) 46:46
I reach out and grab her hand.

S Storyteller Rina 46:51
She looks up at you wide eyed.

M Mike (Marcus) 46:54
Those moments are going to happen in life. And it's important to understand that not only are your fellow union members here for you, but I am. And so if there's anything else I can do, I'm happy to help.

M Marie 47:13
You just...you just called the police, right?

M Mike (Marcus) 47:16
Oh, that's been taken care of.

M Marie 47:18
Ok.

M Marcus 47:20
You don't have to worry about a thing. They're never even going to bother you.

M Marie 47:23
Oh, good. I didn't want to have to talk about about it again. Thanks. Thanks, Marcus.

M Mike (Marcus) 47:32
You're welcome

you're welcome.

M Marie 47:33
I won't let you down.

M Marcus 47:34
Oh, no, I know you won't. I know you won't. I do have kind of a first order of business for you tonight.

M Marie 47:42
Sure. Whatever you need.

M Mike (Marcus) 47:45
There's a lawyer I need to speak with. I need him available for me. There's a side door here. You're aware of that, right? It leads to more of an exercise area. You're familiar with it.

M Marie 48:00
Yeah, your gym.

M Mike (Marcus) 48:02
I need him brought there.

M Marie 48:03
unsure Ok, um...

M Mike (Marcus) 48:06
I hand her R4's card.

M Marie 48:07
Oh, the Star Wars droid. Ok.

M Mike (Marcus) 48:10
Send a man here from the office to collect him.

M Marie 48:14
Got it.

M Marcus 48:17
We have some unfinished business to attend to.

S Storyteller Rina 48:21
You hear her mutter under her breath,

M Marie 48:22
Cunt. Sorry, that was unprofessional. But...

M Marcus 48:27
It's alright.

M Marie 48:28
I'll get Harv and Eddie, Eddie Graves on it. They should be able to handle it just fine. Do you...or do you want me to also send Ted with them?

M Mike (Marcus) 48:42
Yes. Send all three of them. And expeditiously, Marie. I need him very soon.

M Marie 48:49
Soon. Soon, soon, soon. Ok. I'll get on it right away.

M Mike (Marcus) 48:56
Excellent.

M Mike (Marcus) 48:57

I'm going to go down to the gym after she leaves. And I'm going to, I guess the best way to say it would be Marcus is going to physically work himself into a lather. He kind of wants to be really ramped up for when R4 arrives.

S Storyteller Rina 49:19

Ok, so what does Marcus do in his exercise area to get amped up?

M Mike (Marcus) 49:25

I think boxing is probably going to be the biggest generator of all that energy.

S Storyteller Rina 49:34

Alright, so we'll leave Marcus boxing, working with a punching bag in his private gym, working himself up into, let's say, a bit of a frenzy. And we'll switch the camera to Katerina. So, Katerina, you woke up hungry this evening. Are you planning to satiate your hunger before you go to work? Are you going to work first? What is Katerina doing for this evening?

A Ali (Katerina) 50:05

Well, it's a Monday and it's the only day that specifically I take off from the shop, unless there's either a really big event or an emergency. But I am very hungry. So it might be time for me to visit the farm and sample some products.

S Storyteller Rina 50:31

Alright, so you're going to the farm for some free range human. And is it on the outskirts of town? Is it a little further out? Is it somewhere within the main area of San Francisco? Where is this this human farm?

A Ali (Katerina) 50:50

It's out near one of the piers in what appears to be like an abandoned warehouse. It's underground for safety reasons. And it's not even really a place that is patrolled by the local police very often, just because nothing interesting happens up there. And that makes getting out there very easy to do without a lot of people, like, following me around.

S Storyteller Rina 51:24



Storyteller Rina 51:27

Alright, so you can get out there fairly easily. You've been there many times; I assume you take public transportation and then walk the rest of the way. That's Katerina's vibe. So you make it out to this warehouse with the abandoned underground section, and you're greeted at the door by Valerie, who is the guard/bouncer who keeps people out when they shouldn't shouldn't be around. Valerie dresses as a homeless person, so if someone just casually walks by, it looks like she's a person without a home who's just sleeping on a pile of cardboard boxes, and they just completely ignore her. But she notices you coming, and so she stands up and she smiles at you and says,



Valerie 52:32

Running out, are we?



Katerina 52:34

Not personally. The shop is doing well.



Valerie 52:39

So a personal visit then.



Ali (Katerina) 52:42

Yes. I have not been by in a while, it seemed time to visit again.



Valerie 52:51

Margarita was just saying that she missed seeing you around.



Katerina 52:55

Well, I trust her to run this side of my business, don't I?



Valerie 53:01

Well, yes. Sometimes, you know, the personal touch...



Storyteller Rina 53:05

She smiles. She's just teasing you a little bit.

- V** Valerie 53:09
Alright. I'm sure we've got some fine vintage for you to sample this evening. Margarita's in the back if you want to go talk to her.
- K** Katerina 53:17
Very good. Thank you.
- S** Storyteller Rina 53:20
And she will open the door into the actual basement, and you can take the wooden stairs down into into the dark.
- A** Ali (Katerina) 53:32
Yeah, I don't worry about it being dark at all.
- S** Storyteller Rina 53:36
You definitely don't. So you go to the back office and you see Margarita, who is a very short but very powerfully-built woman. You've had a fairly good working relationship for...how many years have you been working with Margarita?
- A** Ali (Katerina) 53:57
12, probably.
- S** Storyteller Rina 53:59
Ok. So you've been working together for over a decade, so this is familiar territory to you. You walk in and she looks up from some paper files that she's been sorting through and she says,
- M** Margarita 54:14
Katerina! How wonderful to see you again. We have some delightful vintages for you to sample tonight.
- K** Katerina 54:22
Verv aood. It's been. it's been too lona.

M

Margarita 54:26

Yes, four months is a long time. Well, it is not for us. But you know what I mean?

K

Katerina 54:34

For for a visit from me personally, it is long time. So, show me what you have, both what you have gathered and the person that it has come from.

S

Storyteller Rina 54:53

Right. So describe for me, since this is part of your business, describe for me and our listeners what your farm looks like. Where are your humans kept? What does the situation look like? How many are usually on hand at a time?

A

Ali (Katerina) 55:15

So the farm is in the basement of this warehouse. So it's got a, it's very large, they have, they basically are living in dorms set up to the public basically as a, as almost like a rehab center. So we have a lot of former drug users, we have a lot of alcoholics who are recovering. And we also do keep some people who are in hospice. And that's really important, because there are plenty of people who don't get the kind of care that they should, and this is a way to kind of almost give back to the community without people knowing exactly how we're giving back to the community, but they all sign nondisclosure agreements. And they have some time, like outside, with limited visits at night. A lot of that depends on how well they've been behaving. But the only downside is that they will die here. They are not farmed, and then released. But it is pretty slow. Most of the contracts that they're signing, it's a minimum six month period. And they are fed very well, they are treated very well. There's no real punishments except being drained a little bit faster if we're having a hard time with them. And there's not usually more than about 50 on hand; we have the housing for more than that, but we don't try to keep more than that, just because there's not really the staff for lack of a better word to kind of keep track of that many

S

Storyteller Rina 57:18

Margarita smiles at you, and she says,

M

Margarita 57:21

Well, perhaps we have some taste before we go to see the new ones, yes?

—

S

Storyteller Rina 57:26

And she pulls out some blood packets from a small refrigerator under her desk, and she hands one to you and says,

M

Margarita 57:39

You're lucky I just made these up this evening. It is almost as if I knew somehow you were coming. But that is the fun of being Malkavian, eh?

K

Katerina 57:50

Well, if you knew I was coming, why is it out of the fridge and not warmed up?

M

Margarita 57:57

Because I didn't actually know. I just had a feeling but I didn't want to waste it.

K

Katerina 58:01

Well, that's very good.

M

Margarita 58:05

Waste not, want not.

K

Katerina 58:07

Tell me about who we are enjoying.

M

Margarita 58:12

This one is Kim. And she is...

S

Storyteller Rina 58:18

She checks her notes.

M

Margarita 58:19

32. From South Korea, and she came with heroin. And we are getting her clean. But she tastes

very nice.

K Katerina 58:28
Marvelous.

A Ali (Katerina) 58:30
And I will drink.

S Storyteller Rina 58:34
So you take up some delightful vintage of this 30 year old woman, 30-32, and it's satisfying. But in your current state, it's not as satisfying as it could be. But you think it'll do for some tasty treats later on.

K Katerina 59:00
And how many newcomers do we have?

M Margarita 59:05
6. As you know, we lost the 4 last week and the hospice wing, yes? And so we bring in the 4, but one of the 4 was twins. And so we bring the twin because they do not like to be away and the twin is sick, so, and then there is one more we bring in off the street.

K Katerina 59:30
Very good. We have been going through our second blood supply appropriately, not many of our kind can handle it. So if we need to, if we need to scale back, you usually keep me informed but I have not inquired.

S Storyteller Rina 59:56
It is normal, I think. We had the one, the one Nosferatu who come and he has whole, whole patient, which is why we had to get several more. But you weren't here a couple of weeks ago. So that is why you do not know. But he wanted a whole one, which is very strange for Nosferatu.

K Katerina 1:00:25
Yes. Very strange. Do you happen to remember who he was? Because they have to have the

card to get in directly.

M Margarita 1:00:37

Sebastian, he recommended him. The card was old, but he just said he had not had time. So I thought it was still good. And the card said his name was Luis.

A Ali (Katerina) 1:00:50

FUCK.

S Storyteller Rina 1:00:51

Does Katerina say that or is that just you?

A Ali (Katerina) 1:00:54

No, that's that's completely out of character, but I will be having a hard time keeping a straight face at hearing that Luis was at the factory to feed. There are very few people who come directly here to feed they come by the shop way more often than that. So that is something that I will be...that is something I will be informing my coterie of.

M Margarita 1:01:26

He said he had special notes from Sebastian saying it was ok because he wants not just the little cake you make, but the whole, the whole one. And that we have the best, the best humans in the Bay Area.

S Storyteller Rina 1:01:42

And she ruffles a little bit in pride.

M Margarita 1:01:46

Of course we have the best humans. We take good care of them.

K Katerina 1:01:49

Well yes. If we were not, then I wouldn't have a very successful business.



M Margarita 1:01:59
But that was only strange thing, I think.

K Katerina 1:02:04
Very good. Take me to your favorite of the new ones.

M Margarita 1:02:10
Ah, my favorite. Ok.

S Storyteller Rina 1:02:12
So she smiles at you and takes you down to one of the wings for the rehab section of your farm. And you pass a couple other vampires in lab coats or in scrubs and masks going around talking to each other in hushed voices. They wave at you. You know your whole staff at this point; you hand-picked most of them. And she takes you into a little room that's only got three beds in it, and two of the beds are made up and currently unoccupied. Perhaps the occupants are out exercising or hanging out with each other. But in the third bed, there is a young man and he's got very very dark eyes and curly black hair, he's got an olive complexion to his skin, very high cheekbones, very angular jaw. And he's dressed very simply in hospital robes, right, like a lot of the patients who come in are, but he's very...beautiful is really the only word you can think of to describe him. But he's also got this kind of haunted look in his eyes and you can see the telltale signs and just a slight sunken aspect to his face. And then the hands that are resting on top of the the blankets are shaking, and they look slightly skeletal. He's probably a meth addict.

A Ali (Katerina) 1:04:07
And likely going through withdrawal.

S Storyteller Rina 1:04:09
Definitely going through withdrawal at this point.

M Margarita 1:04:13
This is Oliver, we signed him to program four days ago and it's been very hard, but he recover quick. I think he only have shaking three days. First three days. Now is better, yes?

S Storyteller Rina 1:04:34
And Oliver smiles sliahtlv at vou.

O Oliver 1:04:38

So cold. So cold.

K Katerina 1:04:43

We will get you a heated blanket, yeah?

S Storyteller Rina 1:04:47

He blinks and he looks at you and says,

O Oliver 1:04:50

Ok. Ok. Just didn't think, I didn't think it would be this cold.

S Storyteller Rina 1:04:56

He starts shaking a little bit.

K Katerina 1:05:02

And some warm tea, perhaps, just to warm you inside and out,

O Oliver 1:05:08

Tea will be good.

S Storyteller Rina 1:05:12

And Margarita goes over and pats his hand and says,

M Margarita 1:05:15

Well, we'll give you some more of the medication, yes? We take some blood, we do some tests, we give you some more to make you feel better.

K Katerina 1:05:25



Katerina 1:05:25

They will do all of that promptly, yes? Margarita?



Margarita 1:05:31

Of course. Now, Oliver, sit still please.



Storyteller Rina 1:05:37

And he looks up at her, very trusting. He's kind of lost, it appears, some of his independence, some of his spirit, which you've seen in meth addicts before. He just sort of lets her take his hand, and she quickly swabs at the inside of his elbow and she goes about the procedure of putting in an IV. And she says,



Margarita 1:06:05

Ok, I'm going to take some blood now, ok? Just shhh, go to sleep.



Storyteller Rina 1:06:12

And she starts gently stroking the side of his face and he sort of relaxes, and you can see her long fingernails sort of drawing across his skin, making a slight indentation and he just sort of settles back, closes his eyes.



Oliver 1:06:31

Asleep. I won't be cold if I'm asleep.



Storyteller Rina 1:06:36

And as he settles back and starts falling asleep, she begins to draw some blood.



Katerina 1:06:44

Very good.



Margarita 1:06:48

Taste is very nice. I think you will like it. But...poor boy.



K Katerina 1:06:54

I will try it.

S Storyteller Rina 1:06:58

She gives you some of the fresh blood taken directly from the vein and hands it to you in a, in a small cup.

M Margarita 1:07:08

You want to inhale aroma first, yes?

K Katerina 1:07:12

Yes. Oliver is fine wine. Yeah.

O Oliver 1:07:18

And this is fine. Very fine. Very good, slight taste of of grape and sunshine.

A Ali (Katerina) 1:07:26

So I will definitely savor that taste. And if he's still resting, I will feed directly from his wrist.

S Storyteller Rina 1:07:39

Ok, so she's done something to knock him out, it appears. Not medically, but something about her touch and the way she talked to him seemed to put him into almost a light coma. So you're able to sink your fangs directly into his right wrist and you can feed from him. Are you planning to drain him dry or just satiate yourself a bit?

A Ali (Katerina) 1:08:10

Just enough to satiate the hunger. That's all.

S Storyteller Rina 1:08:14

Right, so you're able to satiate yourself and I assume you lick the wound closed.

A Ali (Katerina) 1:08:23

Ali (Katerina) 1:08:12

Correct.

S

Storyteller Rina 1:08:25

And he moans a little bit, tosses slightly in his sleep. But he doesn't wake up as you gently heal up the wound with your saliva and you can reduce your Hunger by 1. You haven't fed directly from a human in a while, normally you go for the packaged sort of thing. So it's a little intoxicating, perhaps, this direct delicious feeding but it satiates you.

A

Ali (Katerina) 1:09:02

And after that, I will do the final check in with Margarita before I depart for the evening.

M

Margarita 1:09:16

Is everything to your satisfaction, Katerina?

K

Katerina 1:09:20

Yes, Margarita. Thank you.

M

Margarita 1:09:23

I thought you would like Oliver, yes? I saved him just for you. I did not feed today.

A

Ali (Katerina) 1:09:29

Very good. You may drink from the tap tomorrow.

S

Storyteller Rina 1:09:37

She smiles.

A

Ali (Katerina) 1:09:39

Because there are very strict rules about the staff feeding from...

S

Storyteller Rina 1:09:44

From patients.

A Ali (Katerina) 1:09:45
Yes, from the stock.

S Storyteller Rina 1:09:47
Yes. So you finish up your business with Margarita. Was there anything else you wanted to talk to her about or ask her about specifically or...?

A Ali (Katerina) 1:09:57
I'm sure we'll briefly go over the finances and if there's any more like money that I need to funnel in or if there are, if we're making enough of a profit that we're breaking even.

S Storyteller Rina 1:10:11
So we'll leave you and Margarita discussing the finances of your farm and we'll go back to Alex, who was on their way with Trevor Conrad to visit Trevor's Sire, who has mysteriously disappeared. And you said you wanted to stop and pick up Vince on your way?

T Tiffanie (Alex) 1:10:31
Yes.

S Storyteller Rina 1:10:33
So do you get out and knock directly on the door? Do you have your driver do it?

T Tiffanie (Alex) 1:10:38
Um, no, I'll get out and knock on the door. Because Mina, if nothing else, Mina can tell him that I'm here. *chuckles*

S Storyteller Rina 1:10:45
So Vince, you've been up for, you know, about an hour and a half. And you've had time to read to Mina, which I assume you do. Did you have anything else you were planning to do before you were picked up by Alex?



J John (Vince) 1:11:02

No, he's got the hunger more than normal. But he's like, No, I can control this. It's fine. I'll wait until my planned feeding later in the day. Yeah, it'll be fine.

S Storyteller Rina 1:11:12

It's fine. It's fine.

J John (Vince) 1:11:13

Guys, can go wrong when I hit 4 hunger. That's, that's crazy talk. But, yeah, no, he's just sitting there ready to go. He's got his nice jeans on rather than what he'd normally wear. And yeah, no, he's dressed up by his standards. He sort of wearing the overly baggy leather jacket, but ya know, he's, he's looking presentable.

S Storyteller Rina 1:11:46

So you've gotten ready, you've read to Mina. Mina is not very talkative this evening, although she does write you a note:

M Mina 1:11:55

"Ask about Kate?"

S Storyteller Rina 1:11:59

Question mark.

V Vince 1:12:01

I will. I'm going to be meeting up with Alex and they're going to swing by and pick me up any minute now. And yeah, I'll ask them about it. And we'll get on the trail from there.

M Mina 1:12:14

"Alex? Use protection."

J John (Vince) 1:12:21

He's like, he's not entirely sure how to take that.

V Vince 1:12:23
Thanks. Like, I don't know anything that can protect you from a vengeful Necromancer, but...

S Storyteller Rina 1:12:30
The pen goes flying at your face. And then there's a,

M Mina 1:12:35
"trying to joke. You have no humor :("

V Vince 1:12:44
He's thinking about it he's like, "really weird how this ghost talks like, like a teenager texting me."

M Mina 1:12:50
"Writing is hard when u have no hands."

J John (Vince) 1:12:56
He's like, "Oh, God, the ghost is psychic." So now he's terrified of Mina. Um, yeah. So he's wants to go and sit there and twiddle his thumbs until, until the ride. So he's actually like, looking at the window but doesn't want to be seen to be waiting.

S Storyteller Rina 1:13:15
There's a knock on your door after about 45 minutes of sitting there twiddling your thumbs.

J John (Vince) 1:13:22
He's, he's like, he gets up and is about to run to the door. But he's like, no, no, I got to. I got to look like I'm the one in control. So he will stroll the rest of the way, despite wanting to, like, brisk jog to the door. And yeah, he's just like,

V Vince 1:13:41
Oh, Alex. Hi. Ya know, I'm ready to go. Mina says hi.

A Alex 1:13:49
Good, good. Hello, Mina.

T Tiffanie (Alex) 1:13:52
As I like lean in the door.

S Storyteller Rina 1:13:54
You see a pool of blood start pouring down the wall. Maybe it's a hello?

A Alex 1:14:01
That's impressive. She's getting some talent.

V Vince 1:14:06
Oh, she's always been able to do that, I think. I mean, I think spiders are the ones that I find more impressive, because, I mean, they really move like a weird horde of spiders.

A Alex 1:14:20
I mean, if you're gonna go creepy, you might as well go all out.

V Vince 1:14:23
I guess. You know, maybe wilting lilies or something would be nice sometime. Anyway.

J John (Vince) 1:14:31
So as we're walking to the car, he's like,

V Vince 1:14:33
Um, did Mina mention Kate to you?

A Alex 1:14:38
No

NO.

- V Vince 1:14:41
Yeah, I thought that might be... Yeah. So Mina had a daughter, I think. And Karen told her she was around and I don't, I don't know anything about that. Also it turns out Mina's my great, great, great, great aunt. So that's pretty neat.
- T Tiffanie (Alex) 1:15:04
So can we assume then that Kate has the same last name?
- V Vince 1:15:08
I mean, it's a reasonable assumption? Oh, depends. I mean, so let's see.
- J John (Vince) 1:15:16
He's trying to do maths. And he's like,
- V Vince 1:15:17
About 100 years ago, out of wedlock, or in wedlock, I never asked if she was married...
- T Tiffanie (Alex) 1:15:25
You should probably get more information. Unless Kate is also a Tremere. Then you can ask your own clan.
- V Vince 1:15:32
Yeah, I think, Well, look, if we can track down my Sire, then I can ask her and I'm sure she'll have an answer.
- J John (Vince) 1:15:39
And then he thinks back to that last call when he's like, "Oh, I'm sure she'll have an answer."
- A Alex 1:15:47
Ok. Anyways, in the car is a friend of mine. We're going to check...well, he's going to check on

his sire. Just let us do this, and then we can head on to Marcus. This is all part of the investigation. Trevor's also not feeling well, ok? So let's not make it awkward.

V Vince 1:16:13
Yes, of course not.

J John (Vince) 1:16:16
He's just giving a look like "I would never make things awkward. What are you talking about?"

S Storyteller Rina 1:16:21
So you both get in the car, and Vince, you see a another vampire. Very lanky, shorter than Alex, so he's a bit shorter than average. And he's got very messed up hair. He's not wearing a suit coat over his collared shirt. And he's wearing slacks but skinny slacks. And he's got loafers on with some very brightly colored socks. But the very striking thing to you about this other vampire is how tired he looks, these dark circles under his eyes. He looks a little haggard. And as you get in the car, he just sort of startles, as if he was almost half asleep when you came in.

V Vince 1:17:13
Hi. Nice to meet you. Hear we're going to meet your Sire. That's cool.

T Trevor 1:17:20
Who are you?

A Alex 1:17:21
No, he's going to talk to his sire.

V Vince 1:17:24
Oh. Well, I'm Vince. I'm clan Tremere. Oh, I'm an acquaintance of Alex.

T Tiffanie (Alex) 1:17:35
I'm gonna pat Vince on the head and look at Trevor and be like,



A Alex 1:17:38
He's new. We're gonna give him a little time.

T Trevor 1:17:42
Got it.

S Storyteller Rina 1:17:44
You can see a little bit of the pep coming back as he's realized - perhaps, Alex, you pick up on this - he's got a social inferior in the car with him now and not just, well, you. And so he straightens up a little bit says,

T Trevor 1:18:01
Well, if we're done with the errand running, can we, can we go?

A Alex 1:18:06
We should go, yes. Yeah. We're on the way.

S Storyteller Rina 1:18:09
So he directs you down to a high-rise apartment building. And it's one of those really fancy, mostly glass, kind of blinds you if you look at it in the sunlight, not that you ever do. And it's mostly high powered executives and politicians and actors and so on who live here. And he directs you into the parking lot. He shows the valet the card that he has in his wallet and the valet nods and lets you in and Trevor opens the door as the car parks and he looks at you. And his knuckles are a bit white on the handle of the doors.

T Trevor 1:19:04
It's fine, right? Right?

A Alex 1:19:11
I would think you might not want to go alone. I mean, we'll leave Vince here. That's fine.

T Trevor 1:19:22
No, I think it might be better if you both came. If I bring one, it's especially - no offense, Alex, but Hecata - but if I've also, if I've got another one from a different clan, it might go over better

but hecala - but if I've also, if I've got another one from a different clan, it might go over better with him.

A Alex 1:19:40

Ok, I mean, we are on official business, this kind of is official business.

T Trevor 1:19:45

Ok.

V Vince 1:19:47

Wait, he knows about the thing?

A Alex 1:19:49

Uhh...sort of.

V Vince 1:19:50

Oh.

A Alex 1:19:51

Unfortunately.

T Trevor 1:19:53

Okay, so...

S Storyteller Rina 1:19:56

He vacillates.

A Alex 1:19:57

Let's just go.

T Trevor 1:19:58

T Tiffanie (Alex) 1:19:58
I'm really gonna like Oh sure him out of the car.

A Alex 1:20:02
Let's, let's just go see what's going on.

T Trevor 1:20:05
Ok.

S Storyteller Rina 1:20:06
And that makes up his mind for him. And he leads you into the building. He's got a key card for the building door, And he has to put in a password for the second door and not just a password, but a pin for the second door. And there's security in the lobby, but they see Trevor and they sort of nod, "Mr. Conrad," and he takes you over to the elevator, says,

T Trevor 1:20:36
It's all the way up on the 15th floor. But it's a fast elevator. Don't worry.

S Storyteller Rina 1:20:43
Looking at Vince.

V Vince 1:20:47
sarcastic Oh, wow, one of those fast elevators I've heard about.

T Trevor 1:20:55
Some of our kind don't like small enclosed spaces. So I'm trying to be reassuring.

V Vince 1:21:05
Well, I appreciate the thought. Thank you very much.

S Storyteller Rina 1:21:07
And the there's a ding and the elevator opens. And you can all three get in. Trevor is holding

And then there's a ding and the elevator opens. And you can all three get in. Trevor is holding his hands in front of him, and it looks like he's trying to appear calm, but you can see his fingers twitching and fiddling.

T Tiffanie (Alex) 1:21:27

As soon as we get on the floor, I want to use Heightened Senses. So I can listen for anything out of the ordinary, things like that.

S Storyteller Rina 1:21:39

Alright. So the elevator opens; you've reached the 15th floor. And do you step out first? Or do you let Trevor?

T Tiffanie (Alex) 1:21:56

I'll let Trevor. I mean, I'm all for somebody taking a bullet for me, right? I mean, let's be real honest.

S Storyteller Rina 1:22:01

So Trevor steps out first, he's fishing in his pocket for, you assume, keys and you step out into the hallway behind him. Looks like there's only two apartments on this floor, one to the right, one to the left. It's one of those fancy places for rich people. And he turns to the right and you engage with your Heightened Senses. So what are you, what are you going to do with that?

T Tiffanie (Alex) 1:22:34

So if he turns to the right, so it's obviously the the apartment on the right, I'm going to like try and listen to see if I hear any shambling, any dripping, you know, things that I have seen that I know will make certain noises, that kind of thing. Also, I want to know can I smell blood. That kind of stuff.

S Storyteller Rina 1:23:05

Ok. So it's quiet. Very quiet. You hear the slight hiss of the elevator doors as they close behind you. You don't hear any footsteps. This is the kind of plush carpet that is designed to block sound even from footfalls and there's nothing that you hear. You don't hear any heartbeats. As far as you can tell, there's no humans on this floor. You don't hear any movement on either side. And then your nostrils flare slightly. You smell blood but not mortal blood. It has that peculiar tang of vitae. And it's coming from just beyond the door that Trevor is currently trying to unlock.



T Tiffanie (Alex) 1:24:36
I'm gonna put my hand on his shoulder.

A Alex 1:24:40
This isn't going to be good.

T Trevor 1:24:45
Oh god. Are you sure?

A Alex 1:24:50
Let's open the door and find out.

S Storyteller Rina 1:24:53
His trembling fingers put the key into the lock, and you remember that for all his Ventrue bravado and swagger he's still a very young vampire as vampires go and he's probably not had to deal much with True Death or anything particularly nasty. And he turns the handle. The door creaks open and with your heightened senses still on alert, you are blasted with this scent, Alex. It's heavy. And it's coming from everywhere in this apartment. And Vince....

T Tiffanie (Alex) 1:25:39
I was gonna say, can I spin Trevor around so he doesn't see it?

S Storyteller Rina 1:25:44
Yes, he's still shaking, and he's smaller than you, so you're able to put your hands on his shoulders and turn him and he doesn't resist because he doesn't in his heart, he doesn't want to see what's in there. And Vince as the door opens, you're also hit with this strong sense of blood and darkness.

J John (Vince) 1:26:10
Vince is going to, getting the scent of blood, he'll, his senses hone in too, because he's also using heightened senses so yeah, he kind of looks at Alex and a kind of modes just like "well."

T Tiffanie (Alex) 1:26:33
He's got my other question to know if his sire is dead. Can I walk into his apartment?

Here's my other question to know if his sire is dead. Can I walk into his apartment?

S Storyteller Rina 1:26:40
You can set foot across the threshold and nothing stops you.

T Tiffanie (Alex) 1:26:48
So I walk in and hang my head a little lower. And I'll turn on like the first switch I can.

S Storyteller Rina 1:27:02
So you turn on the light; you can see the switch even in the dark. And these bright but soft lights come on, you know those kind of expensive lights that are really bright but they don't hurt your eyes, that kind of thing. And what you see before you, it looks like carnage. This door opens up into this massive living room area, with all of these windows; you see heavy curtains pulled off to the side, they probably cover all of this glass during the day. They're drawn apart at the moment, and just on the glass in front of you, you see bloody handprints drawing down the glass. And as you take all of this in, you see the white furniture, really expensive white furniture, white carpet, all of it is covered in blood. It looks like a serial killer's crime scene in here. And in front of the window, you see a pile of ash.

T Tiffanie (Alex) 1:28:26
Ok. I'm going to turn around, escort Vince out of the apartment, and tell Vince,

A Alex 1:28:38
You call the sheriff. I will call -not the people sheriff.

V Vince 1:28:46
No, no the vampire Sheriff, I know.

T Tiffanie (Alex) 1:28:50
And then I will call, I'm gonna call Marcus back.

J John (Vince) 1:28:57
As he's going away, he's muttering,

V Vince 1:28:58
I'm new but I'm not **that** new. **grumble**

S Storyteller Rina 1:29:04
You have the number to the new sheriff, Vince. Esmeralda. You have never met Esmeralda. But you can call her.

J John (Vince) 1:29:15
He puts a call through to the number he was given for the new... He did overhear some of the conversation about being like "Oh yeah, it's Esmeralda" and he's just like, "Ok, I don't know who that is. But uh, Marcus knows that person." So he's like, Oh, cool. Yeah, so he's calling the number, he's just like,

V Vince 1:29:39
How to say I want to report a murder? Do I say I want to report a true death? Is that what I'm supposed to say?

S Storyteller Rina 1:29:46
You're mutteringg this to yourself, and Trevor is sitting in the hallway with his hands around his knees, just kind of shaking and he hears you muttering this and he just lets out this howl. It's gut wrenching. Vince, you have never heard this kind of sound from any creature, just this howl of pain and rage and anger.

T Tiffanie (Alex) 1:30:13
And I spin and give Vince a look that would turn him to stone.

J John (Vince) 1:30:22
This is just like, internally, he's kind of like, vampires are even weirder about death than the living. It's pretty weird.

T Tiffanie (Alex) 1:30:33
I'm just gonna look at him and say,

A Alex 1:30:35
There has been an incident.

J John (Vince) 1:30:39
Thumbs up. Yeah, so Vince just going to use just push dial and he's just waiting.

E Esmeralda 1:30:49
Who's this?

J John (Vince) 1:30:52
Hello, this is Vince Markievich from Clan Tremere here. Oh, I'm looking for the sheriff.

E Esmeralda 1:31:00
You got her.

V Vince 1:31:02
Oh, hi.

E Esmeralda 1:31:04
What do you want, Tremere?

V Vince 1:31:05
Well, there's been an incident at...

J John (Vince) 1:31:10
And he looks at Trevor like,

V Vince 1:31:12
I'm terribly sorry. What was your Sire's name?

- S** Storyteller Rina 1:31:15
Trevor just looks up at you and hands you a card out of his pocket. He can't bring himself to speak. And it says Felix Conrad on it.
- V** Vince 1:31:28
At the residence of Felix Conrad.
- J** John (Vince) 1:31:31
And he gives the address. And he's like,
- V** Vince 1:31:34
Yeah. So...
- E** Esmeralda 1:31:37
What kind of incident, kid? Well? Am I going to need to rip some heads off or not? Speak up.
- V** Vince 1:31:47
Well, no one is causing any trouble right now.
- E** Esmeralda 1:31:52
Got it. I'll be there in a few minutes. *Click.*
- J** John (Vince) 1:31:56
He just hangs up. And he actually squats down next to Trevor like,
- V** Vince 1:32:01
I'm really sorry.
- S** Storyteller Rina 1:32:04
And you see Trevor bare his fangs and he hisses at you. And so, Marcus, you get yet another

phone call.

M Mike (Marcus) 1:32:19
Oh, do I get them in the gym? Awesome.

S Storyteller Rina 1:32:22
Well, depends on if you have your cell phone with you, because Alex could call you on that, or if it's going to go to your voicemail in your private office.

M Mike (Marcus) 1:32:31
I probably have a, probably have a gym phone. Yeah. So if they call the office, it's likely anyway that the call could get down here.

S Storyteller Rina 1:32:42
Ok, so your phone is ringing as you're punching this bag, just getting angrier and angrier and more worked up. What do you do?

M Mike (Marcus) 1:32:56
My phone rings? I'm going to likely assume it's probably an older rotary dial phone that sits on the wall.

S Storyteller Rina 1:33:06
Of course.

M Mike (Marcus) 1:33:06
And so because you can't slam a cell phone, I mean you can, but it just shatters.

S Storyteller Rina 1:33:10
It's not as satisfying.

T Tiffanie (Alex) 1:33:12
That's bad news

That's bad news.

M Mike (Marcus) 1:33:13
Right.

M Mike (Marcus) 1:33:16
So yeah, I pick up the phone, I probably walk over to the wall station and rip the handset off the cradle and say into the phone in a very almost exasperated, heavy toned breath:

M Marcus 1:33:34
Who is it?

A Alex 1:33:37
It's Alex and there's been an incident.

M Marcus 1:33:43
Where?

T Tiffanie (Alex) 1:33:45
I'll tell him the high-rise building.

A Alex 1:33:49
On the 15th floor. Remember how I told you that we would have to keep an eye and see how long it would go? Well, it seems like only a couple of nights.

M Marcus 1:34:03
Great. I'll be there in a minute.

A Alex 1:34:12
Alright. I'm gonna give Katerina a call.

S Storyteller Rina 1:34:16
So I assume Marcus slams the phone down.

M Mike (Marcus) 1:34:19
Yeah, probably.

S Storyteller Rina 1:34:22
Katerina does not have a cell phone

A Ali (Katerina) 1:34:27
No, I have a private office number. That's the closest I have.

S Storyteller Rina 1:34:32
Right. And Katerina is not at the private office at the moment, so you get a voicemail.

T Tiffanie (Alex) 1:34:37
I leave her a voicemail.

A Alex 1:34:41
Katerina, we will need your assistance for a dire emergency at this high rise, at this place.

S Storyteller Rina 1:34:54
Right, so Katerina might get that eventually, but you finished making your phone calls, Alex, as you're standing...are you standing in the apartment?

T Tiffanie (Alex) 1:35:03
No, we're all in the hallway, I'm going to be putting like a hand on like, if he's like slouched against the wall, I'm going to put a hand on like Trevor's head, you know, and like, kind of like, rubbing his scalp kind of giving it you know, like a very detached but like I want to pretend like I care, because I don't really know how to do that.

—

S

Storyteller Rina 1:35:24

So you finish making your phone calls. Just as you hang up from your voicemail with Katerina, the elevator pings open and a short, very powerful looking woman in combat fatigues, short, dark hair that's tucked up under a hat and very big dark eyes comes storming out of the elevator and she looks at both of you and then looks at Trevor and she says,

E

Esmeralda 1:36:00

What's going on?

S

Storyteller Rina 1:36:03

And that is where we will end our session. So thank you, everyone, for joining us for another episode this evening. I hope you had have enjoyed all of the blood and horror. And thank you and good night.