

Blood Moon Rising ep 9

🕒 1:35:54

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 roleplaying rules by World of Darkness. This actual play is performed by adults and in an adult setting. Listeners should know that this podcast is intended for a mature audience and will include strong language and mature themes. All content, including names, places, events, companies, and so forth that may bear resemblance to entities living, dead or undead is strictly coincidental. My name is Rina Haenze, and for tonight's game, I will be your Storyteller.

S Storyteller Rina 01:01

Good evening everyone, and welcome to another episode of the Old Way's Podcast's "Blood Moon Rising" Vampire the Masquerade Chronicle. We have some wonderful, bloodthirsty delights in store for you this evening, but first we need to get straight into introductions. So to my right:

M Mike (Marcus) 01:18

Alright, my name is Mike and I'll be playing Marcus Voss of Clan Brujah.

S Storyteller Rina 01:23

And to Marcus's right:

V Vince 01:25

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

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

S

Storyteller Rina 01:30

Thank you. And at the end of the table:

R

Rahm the Shaman 01:35

Hi, this is my name is Tegan, and I am playing Rahm the Shaman and I am of Clan Malkavian.

S

Storyteller Rina 01:43

Thank you, Rahm. And to Rahm's right:

A

Ali (Katerina) 01:46

Hi, I'm Ali and I am playing Katerina Bogdonovich of House Toreador.

S

Storyteller Rina 01:52

And next to Katerina:

T

Tiffanie (Alex) 01:55

This is Tiffanie and I play Alex Giovanni of Clan Hecata.

S

Storyteller Rina 02:01

And finally, we have a very special guest with us tonight:

P

Patrick (Sir Roger) 02:05

Bonjour, my name is Patrick McNamara and I am playing a mysterious NPC of unknown provenance.

S

Storyteller Rina 02:12

Oh my. Well, I can't wait to see what our mysterious NPC is going to bring to the table. But thank you for joining us, Patrick, we're very excited to have you. So to jump right into the action, Rahm the Shaman, you have been recovering from a very bad psychic hangover after your encounter with Dina Forthright, the mysterious Brazilian Malkavian. And you are kind of

half awake. You think? Maybe. You're not sure. You're in an unfamiliar place; you're sort of stirring, looking around. It's an apartment, it's definitely not your basement. You think it's night? Maybe.

R

Rahm the Shaman 02:59

That's going to be something that causes a lot of anxiety in Rahm if that's the case.

S

Storyteller Rina 03:08

Yeah, you feel anxious, you feel a little bit stressed because the last thing you remember is that vision that Dina gave you and then you suddenly felt really sick, and your head was swimming and there were voices and you think you blacked out. But you're on a couch in an apartment that isn't yours. It's dark, but there's blackout blinds and heavy curtains. So you're not exactly sure if it's day or night; your sense of time is off. You don't even know how long you've been unconscious. But as you're regaining yourself through this haze, and all of the meddling in your brain, you hear a voice in your head.

T

Teagan (Rahm) 03:54

That's not uncommon.

S

Storyteller Rina 03:57

It's really not. But this voice is a voice that you have met at least once for various reasons. And so Patrick, why don't you have a, have a chat with our friendly shaman here.

S

Sir Roger 04:11

Rahm. Rahm the Shaman. Rahm, it's me. Roger Pendleigh-Funt.

R

Rahm the Shaman 04:22

Where are you?

S

Sir Roger 04:23

Hello? Rahm?

R

Rahm the Shaman 04:26

confused Who?

- S** Sir Roger 04:27
exasperated Roger Pendleigh-Funt. The Malkavian.
- R** Rahm the Shaman 04:34
Oh.
- S** Sir Roger 04:35
That's how I'm talking to you, Rahm.
- R** Rahm the Shaman 04:38
Is this your place?
- S** Sir Roger 04:39
This is...this is your brain, Rahm. You know, that's how I'm talking to you. I'm using sort of vampiric power.
- R** Rahm the Shaman 04:50
Ok, ok. I think I understand
- S** Sir Roger 04:53
Because I need to speak to you, Rahm, and your coterie, if you don't mind. It's a, it's a, it's a considerable urgency. You see, I've had a vision or not quite a vision. I need all of you.
- R** Rahm the Shaman 05:14
Understood. I need to find, I need to figure out how...how long have I been out? Where's... I need to...
- T** Teagan (Rahm) 05:23
And I'm gonna go ahead and kind of, while I'm listening to this voice, I kind of want to look around me to see if I could find some clues as to where I am.

S Storyteller Rina 05:34
You are in a very tastefully decorated apartment. And it's very minimalistic. But the biggest clue to where you are happens when the door opens and Alex Giovanni walks in.

R Rahm the Shaman 05:46
I take it that confirms it's night.

S Storyteller Rina 05:50
Yes. Alex, it is the end of the previous evening from our last episode; it's reaching the very end of it. You're getting close to dawn, you'd gotten a bunch of phone calls, you've dealt with the whole thing with Trevor. And you walk in and you see Rahm the Shaman standing up, looking around and muttering to himself. At least you think it's to himself. Hard to tell with Malkavians.

A Alex 06:16
Well thank goodness that you are up.

T Tiffanie (Alex) 06:21
I'm assuming I'm still, like, dragging Trevor with me because I never leave him by himself now.

S Storyteller Rina 06:28
Trevor has just had a very nice, very nice meal. A very messy meal. But he looks, he's looking a lot better. So Rahm, you see this other vampire, looks like a Ventrue, being dragged in behind Alex.

R Rahm the Shaman 06:42
Absolutely. I don't recall if I met Trevor.

S Storyteller Rina 06:48
You have not.

R Rahm the Shaman 06:48

Alex, who's this?

A Alex 06:53
He owns a club. It's a long story. But he's not safe. He's having the dreams.

R Rahm the Shaman 07:05
He's having the dreams? Roger, are you still there? Are you? Can you hear me?

T Teagan (Rahm) 07:12
And I like put my finger to my ear as if it's an earpiece, and I'm like,

R Rahm the Shaman 07:17
Roger, are you still there?

S Sir Roger 07:21
I must say, I don't really appreciate being put on hold. Yes, I'm, I'm still here, Rahm. But I do have, I do have things to do. I mean, if you have, if you have other appointments, then... I mean, will you be at my theater, I can give you all of the information and you can use Google Maps to find me.

S Storyteller Rina 07:46
So Alex, Rahm starts talking out loud, asking about someone named Roger.

A Alex 07:55
Who's Roger?

R Rahm the Shaman 07:59
He's, he's a, he's a friend. He's, he's another Malkavian, like me, I heard him...I thought I heard him.

S Storyteller Rina 08:14
Rahm. you know that Roaer Pendleiah-Funt is the Malkavian Whip. Basicallv. he gets the clan

...uh, you know that Roger? Enough. That is the Malkavian thing. Basically, he gets the staff together. He orders people around, et cetera, et cetera, when needed. You've only met him a couple times. But he's a very, very powerful Malkavian.

R

Rahm the Shaman 08:33

He's someone we need to listen to, especially if he's reaching out to us. What did, what is...where's the rest of the group? How long have I been here?

A

Alex 08:49

You've been here for a night. Well, a day and a night. I don't recall where everybody else went. I'm assuming back to their places. I just brought Trevor because I did not want to leave him by himself. We had another incident that we had to investigate.

R

Rahm the Shaman 09:20

Is everybody okay?

A

Alex 09:24

In our coterie? Yes.

T

Tiffanie (Alex) 09:25

And I'm going to look over to Trevor and be like,

A

Alex 09:27

Why don't you go shower?

S

Storyteller Rina 09:31

Trevor wipes some blood off of his mouth and looks down at his shirt, which is also covered in blood. He didn't exactly feed quietly. But he stumbles off down the hallway in the direction of the shower.

R

Rahm the Shaman 09:47

Roger, are you there?

- S** Sir Roger 09:51
Yes, hello Rahm. I did say I don't appreciate being put on hold. I don't know if that came across as a joke, but I'm not known as a jovial figure
- R** Rahm the Shaman 10:01
No, of course of course, Mr. Funt. I just...
- S** Sir Roger 10:10
mutters Pendeigh-Funt.
- R** Rahm the Shaman 10:12
Yes, Mr. Pendleigh-Funt.
- S** Sir Roger 10:17
It was a glorious union of the two families, Pendleigh and Funt. My middle name is not Pendleigh. My name is Roger Pendleigh-Funt.
- R** Rahm the Shaman 10:25
Oh.
- S** Sir Roger 10:26
My middle name is Fife.
- R** Rahm the Shaman 10:28
I can profess I actually did not know this. Ok. I have one of the members here with me. I am trying to find the rest of them. Actively.
- P** Patrick (Sir Roger) 10:46
May I ask which one do you have?
- R** Rahm the Shaman 10:49

I have Alex.

S Sir Roger 10:50

Ah, Alex Giovanni. I see. Well, that was the one that I was most keen on talking to.

R Rahm the Shaman 10:57

Absolutely. Alex, Alex, I have Roger on the line. Do you know, Roger Pendleigh-Funt? You've, you've...no probably not.

S Storyteller Rina 11:13

You do not, Alex.

T Tiffanie (Alex) 11:16

I will just raise my eyebrows and shake my head. The other question I had is did we drop off Baby Vampire.

S Storyteller Rina 11:30

No, Vince was in the car with you the last time. I don't believe you dropped him off at home yet.

T Tiffanie (Alex) 11:37

Oh, ok. So he may be wandering in, too?

S Storyteller Rina 11:41

Well, it depends on if Vince is staying in the car with all the blood or if he wants to follow Alex up to their apartment.

V Vince 11:47

I think Vince is kind of like, you know,

V Vince 11:53

If you've got a bag or something, that would be great, just be great, if you had one of those. I don't know if you've got a fridge or something

don't know if you've got a fridge or something.

A Alex 12:06
Oh, yeah, you can. Yeah, there's stuff in the fridge.

V Vince 12:12
Yeah, so I guess at this point, he'll be slamming back a bag of blood. Like a kid with Capri Sun.

T Teagan (Rahm) 12:21
I'm worried about my Rouse check now.

S Storyteller Rina 12:22
So Rahm, you didn't notice Vince come in because you were too busy talking to Roger but you hear the fridge, what you assume is a fridge, opening and you hear a "gurgle gurgle gurgle". And then you see Vince downing a bag of blood, if you turn your head slightly. And now it's time for your Rouse check. Don't worry, I had not forgotten you, Rahm. I had not forgotten.

T Teagan (Rahm) 12:48
sardonic Fantastic.

S Storyteller Rina 12:50
So, Roger, you know that Alex is the one who you sensed knows the name of your theater. Someone found your theater and it was Alex, you're pretty sure.

R Rahm the Shaman 13:02
So I have failed my Rouse check.

S Storyteller Rina 13:07
Alright, so take a point of Hunger, which is not surprising. You've been unconscious for a bit and you didn't feed before you went to see Dina, so you're feeling some hunger pains.

S Sir Roger 13:19

Oh, Rahm, I must confess. I've made a terrible mistake. I didn't clear my entire evening for the task of talking to Rahm the Shaman.

R

Rahm the Shaman 13:30

Yes, yes, no, of course. I'm...what...why do you... Does this have something to do with the Prince?

S

Sir Roger 13:36

Listen, it's best not to talk, you know, online, as it were. Listen, Rahm, I consider myself something of a mentor figure, you know, to the Malkavians. You know, perhaps this is arrogant of me, but I must... You must allow me to give you advice in this particular moment, just as one might, a father might, or some kind of like a kindly uncle figure. When the Malkavian Chief Whip requests an audience, no further questions are really required. You can save so much time by simply arranging your coterie and arriving at the Magellan theater at your earliest convenience. I believe your friend Alex Giovanni may know where it is, which is the source of some consternation to me, but I trust you won't let that be known to them.

R

Rahm the Shaman 14:30

Yes, ok. I...of course. Now I understand. I apologize. You caught me in the midst of rousing myself, and I was a little discombobulated. Of course, at once. Thank you very much, Mr. Funt. Er, Mr. Pendleigh-Funt.

S

Sir Roger 14:56

We look forward to seeing you soon, Rahm, once all of your arousals have been taken care of. See you then.

R

Rahm the Shaman 15:02

Ah, thank you. Thank you.

T

Teagan (Rahm) 15:04

And I poke the side of my head.

J

John (Vince) 15:08

Vince is there drinking his blood bag like a kid with the Capri Sun, and he's just like,

V Vince 15:13
So, how are you Rahm?

R Rahm the Shaman 15:21
I'm, I'm doing well. You drink it cold?

V Vince 15:28
You don't?

A Alex 15:30
Nobody has time to warm this up. I mean, we have things to do as it is. It's close enough to summarize.

V Vince 15:40
It's getting pretty early.

R Rahm the Shaman 15:41
O course. Sometime, Vince, I'll tell you about how I conduct my affairs. But we have been summoned. Vince, Alex, but we need to grab the other two. We've been, we've been summoned. The whip of the Malkavian Clan locally here wishes to speak with our entire coterie. And I don't know how long he's been trying to get ahold of me. But that's who I was talking to.

S Storyteller Rina 16:20
So Alex, you'd know that it's too late to be going anywhere, or rather too early to be going anywhere, at this point; you're getting fairly close to dawn. So you'd have to go the following evening. But perhaps that's a good idea, since you don't know what Katerina and Marcus are doing anyway.

A Alex 16:36
Rahm, why don't you call Marcus and let him know that we will be visiting wherever... Where are we going?

R Rahm the Shaman 16:49

Yes, we are, we have been called to the Magellan theatre. I'm supposed to say that you you know where this is?

Alex 17:02
I do.

Rahm the Shaman 17:03
Oh, good. Good. Why do you know where this is?

Alex 17:07
This was one of the last contacts that Luther had.

Rahm the Shaman 17:13
Oh, ok. I'll call Marcus then.

Teagan (Rahm) 17:18
And I'll go ahead and pull out my phone and dial up Marcus.

Storyteller Rina 17:23
So Marcus, you had a wonderful meal, and you greatly enjoyed the after effects.

Mike (Marcus) 17:33
Wonderful.

Storyteller Rina 17:35
Did you go back to your office? Did you go talk to Marie? What did you do when you saitiated yourself?

Mike (Marcus) 17:42
Yeah, I think afterwards, I would simply go back upstairs to speak with Marie, likely offer her a glass of fine wine after such a tough workweek, and tell her that she can come back to work tomorrow. And then after that, I'll probably bump down the volume a little bit and just that

tomorrow. And then after that, I'll probably turn down the volume a little bit and just that upstairs and think about next steps.

S Storyteller Rina 18:15

As you're sitting and thinking and - Marie has gone; she seemed a little anxious. She drank the wine in about a gulp and a half, her hands were shaking a little bit. But she did drink it and then she left for home. She called an Uber instead of driving. She said she was feeling a bit too anxious to drive herself home - Your phone starts ringing

M Mike (Marcus) 18:39

I flip it open. Answer it.

R Rahm the Shaman 18:46

Marcus you still up?

M Marcus 18:47

Eh, for a little while.

R Rahm the Shaman 18:50

Ok, um, hey, sorry about the vomiting and the unconsciousness.

M Marcus 18:58

Just get to the point.

R Rahm the Shaman 19:00

Ok. We have been summoned to, um, we've been summoned to the Magellan theater by the Whip of Clan Malkavian. And I take it it's probably too late, but we need to do that tomorrow. As soon as we can.

M Marcus 19:20

It's definitely too late tonight. Ok, pick a time.

R Rahm the Shaman 19:25

R Rahm the Shaman 19:25

Are you...are you okay?

M Marcus 19:29

I'm perfectly fine. I've had a wonderful evening. How are you?

R Rahm the Shaman 19:34

Recently conscious.

M Marcus 19:38

Well, that one, we did make a very important choice, you and I. You chose to accept a vision and I didn't.

R Rahm the Shaman 19:45

Well, somebody had to do it. Somebody had to do it.

M Marcus 19:50

Well, we appreciate you taking one for the team.

R Rahm the Shaman 19:53

You did pay for my drink?

M Marcus 19:55

Of course.

R Rahm the Shaman 19:56

Ok, that's good. About that. Quite well. I have... I think we have to make another phone call.

M Marcus 20:03

Alright. So, what, just after sunset?

R Rahm the Shaman 20:08
I believe that it'd be best. Maybe we should meet at Alex's place? Or should we meet at the theater?

M Marcus 20:14
Meet at the theater, say half an hour after sunset. We don't want to keep anyone with a title waiting.

R Rahm the Shaman 20:19
Of course and Alex's place is kind of small.

M Marcus 20:22
Sure. Not to mention they don't seem like the sort of person that likes people just randomly showing up.

R Rahm the Shaman 20:30
True, true. True. True. Ok, good. I think I have another phone call I have to make. Um, have fun.

M Marcus 20:37
amused chuckle I already have.

R Rahm the Shaman 20:40
Weird.

M Mike (Marcus) 20:42
I hang up.

S Storyteller Rina 20:46
So are you contacting Katerina at the bakery, Rahm, or?

T Tami (Rahm) 20:50

I eagan (Rahm) 20:53
Absolutely, that's the next thing. I'm dialing, just calling the bakery mainline.

T iffanie (Alex) 20:59
I'm going to make sure that Trevor is taken care of. I'm going to get him a place to bed down and everything.

S toryteller Rina 21:10
So while Rahm is making their phone calls, you guide Trevor, who's just wearing trousers now, he threw away the bloody shirt, into maybe a closet or walk-in closet or something. And he just looks up at you and nods. He doesn't seem to be in the mood for speaking at the moment. He looks like he's got a lot on his mind for obvious reasons. But he lays down underneath a shelf of shoes and clothes and closes his eyes and you hope he'll sleep without dreams.

T iffanie (Alex) 21:48
Well, I think it would be like the closet in my room so that if he does start having nightmares or whatever, I will hear it. We'll see if it wakes me up.

S toryteller Rina 21:59
Definitely the walk in closet in your room. Alright. So, Katerina, you went back by the bakery before heading home, and as you're getting ready to leave, you hear the phone ring.

K aterina 22:14
I will go ahead and answer it.

R ahm the Shaman 22:18
Hello, is this the, is this the fine baked goods shop? Kat? Are you there?

K aterina 22:25
First off, it's Katerina. And I assume this is Rahm.

R ahm the Shaman 22:31
it is but we don't have a lot of time. So I just, I, we're shortening the names. That's the program tonight.

K Katerina 22:36
No, we do not shorten the names. Ever. Thank you.

R Rahm the Shaman 22:42
Katerina. Hi. Absolutely. Hey. So big news. By the way, I'm fine, thank you for asking. So I know it's getting a little late and you've got to get tucked in. But we are all going out to the Magellan theater as soon as we get up the next evening and you like, you need to be with us. Because we all got to be together. I'm sorry. I'm a little manic. I just woke up.

K Katerina 23:11
So we're meeting tomorrow at the Magellan theater. What time?

R Rahm the Shaman 23:17
Oh sunset. Little bit after sunset. Yeah, that sounds good. Sounds good for you?

K Katerina 23:25
Ok, I will see you tomorrow.

A Ali (Katerina) 23:27
And I will hang up the phone.

R Rahm the Shaman 23:28
Oh, can you bring by the little biscuits, the cookies? Crap. No cookies.

S Storyteller Rina 23:34
Alright. You can feel dawn arriving. There's this slight change in the pressure in the air; it begins to get slightly warmer as the sun begins to rise and you all retire to your...coffin, Vince? Well, you're not in your coffin. That's weird. How are you going to sleep, Vince? You don't have your coffin. There don't appear to be any coffins here.

J John (Vince) 24:01

Vince is very nervous. He's like, "but I was told we always had to sleep in coffins." Oh geez. He's just going to sleep in a different closet somewhere else in Alex's apartment. And he's just like, I mean, sleeping hard, sleeping standing in a vertical position or like that's gonna be uncomfortable.

T Tiffanie (Alex) 24:24

I was gonna say I probably have a few like loveseats, a chaise. You know, it's all...

J John (Vince) 24:31

Nah, he's full on in the cupboard.

T Teagan (Rahm) 24:34

I am not comfortable above ground.

S Storyteller Rina 24:39

Vince manages to find a cupboard and he passes out standing up before he has time to really think about it. Katerina, Marcus, you both retire to your rooms. And Alex as well. Rahm, you're feeling tired again. You just woke up, but...

R Rahm the Shaman 24:56

This is bullshit.

S Storyteller Rina 24:57

You are feeling a bit tired, even after sleeping for about 36 hours, but you don't feel comfortable in here. You really, really, really do not feel comfortable in here. It's above ground. It's an unfamiliar room. You've got two other vampires in here. Do you try to sleep again? Or do you just sit around?

T Teagan (Rahm) 25:20

I do, but it's going to take a couple hours and, not to be a Malkavian, but I'm going to build a couch for it. Because at least then I'll have something over my head in case the curtains part or something weird happens, I'll have at least another layer of protection. And as I'm doing this, I'm like, they're gonna make fun of me for this. This is because I know, I know the stereotype.

But fuck it, so I'm doing it anyways. I'm gonna build it with little leather couch cushions and everything. I'll build my little fort and then I'll lay inside. Just going to grumble about how it's bullshit before I fall asleep finally.

S Storyteller Rina 26:04

Alright, so you fall asleep around 9am as the sounds of traffic are picking up outside. There are some very annoying birds perching on a windowsill chirping far too cheerfully. You are very cranky about this, but you do manage to finally fall asleep. So an uneventful day passes for most of you. Alex, you are awoken by screaming coming from your closet. It's about 3pm. What do you do?

T Tiffanie (Alex) 26:47

So yeah, I'll probably roll out of bed in my silk pajamas and open the door. What state is he in?

S Storyteller Rina 27:03

So Trevor had rolled up under the shoe rack, so that there's this kind of shelf and he was sleeping under it. But half of your shoes are now on the ground. Not like, it doesn't look like he intentionally pulled them off or anything. It looks like he hit the shelf and some of them went flying. And he doesn't appear to be awake but he's thrashing; his whole body is convulsing. His hands are flying outward and grabbing at things. One hand, as you open the door, is reaching up to that shelf with clawed fingers and he's gripping it and digging the nails into the wood. He's covered in sweat, like his torso, his face, his hair. And his eyes appear to be open even though he still seems to be asleep. But he's got this wild manic look on his face and he is screaming.

T Tiffanie (Alex) 28:12

I will try and grab him and see if I can shake him awake.

A Alex 28:21

Trevor?

S Storyteller Rina 28:25

Alright, so you go and you shake him by the shoulder. And he starts thrashing more violently. And the other hand, the right hand that wasn't gripping onto the shelf, backhands you across the face, you don't think intentionally; he's just convulsing so badly that his limbs are flying. And he doesn't appear to be coming out of it.

- T** Tiffanie (Alex) 28:53
Ok, I guess then I'm going to put my knees on his arms so that he doesn't do any more damage. Like, basically, like I'm going to sit on his chest. And I'm going to yell for Vince or Rahm to try and help me.
- V** Vince 29:21
How hard is it to wake a vampire up in the middle of the day?
- S** Storyteller Rina 29:25
Very hard, which is why Alex, you're gonna have to give me a roll to see if you can shout loud enough to get through to at least Vince and if you do well enough, we'll see if you can also get through to Rahm. So I'm going to say Resolve plus Performance, and you're going to need 3 Successes, as it is hard to wake up a vampire. Vampires sleep like the dead. Ha.
- T** Tiffanie (Alex) 30:01
I got 2 out of 3.
- S** Storyteller Rina 30:03
Ok. You can spend a Willpower point to reroll if you would like to, or would you prefer to take care of the situation by yourself?
- T** Tiffanie (Alex) 30:14
I'll spend a Willpower.
- S** Storyteller Rina 30:15
Ok, so spend one Willpower point and you can reroll. Not a bad idea.
- T** Tiffanie (Alex) 30:25
4.
- S** Storyteller Rina 30:25
There we go. Ok, so it's actually a total of 6 because of your previous roll. So both Vince and Rahm. Rahm, you weren't sleeping too deeply anyway, because you'd already been sleeping

for a long time. And Vince, you're just not super comfortable standing up. You did manage to fall asleep fairly quickly because you were exhausted. But you are both awoken by Alex yelling for you.

R Rahm the Shaman 30:59
Oh, is this the the standard now? Just, this is terrible. Ahh, the screaming. Alex?

A Alex 31:08
yells In the closet.

J John (Vince) 31:11
The door flings open and Vince comes running into the room and I think as a nurse, he's kind of used to maybe, not patients that are vampire strong, but people who are having a bit of a freakout. So he is going to try and get a little bit physical, he's going to try and hold Trevor down.

T Teagan (Rahm) 31:37
I would like to assist with this action.

S Storyteller Rina 31:39
All three of you are able to do that really easily. I'm not going to make you roll for it because there are three of you and it's just him. But he's feverish. When you touch his his bare skin, he's definitely feeling feverish. This is warmer than you're used to feeling from a vampire. And the thrashing begins to calm down as all three of you hold him. And then his eyes close and they snap back open, and he's looking around wildly.

T Trevor 32:15
panicked Where am I? Where am I? What the fuck? Where am I?

T Tiffanie (Alex) 32:19
I'm gonna like, I'm gonna like grab his face so he's looking at me, because he knows me.

A Alex 32:28
Trevor you're in my place Remember?

never, you're in my place. Remember.

T Trevor 32:32
Alex? Alex. Alex? Yes, yes. Oh. Geez.

A Alex 32:40
You had, you had a nightmare.

T Trevor 32:45
And, and what...was was my sire...that was the nightmare too, right? That was the nightmare.

A Alex 32:54
No, unfortunately. No. I'm not gonna lie to you.

S Storyteller Rina 32:59
He closes his eyes and tries to raise his hand to rub his temples but Vince is currently holding him down.

T Trevor 33:09
I just...dreams...so bad.

T Tiffanie (Alex) 33:17
I'm gonna slowly back off of him so that he can you know, get ahold of himself.

T Trevor 33:26
I didn't realize how much I hated dreaming. This shouldn't be happening.

A Alex 33:36
Yeah, it's definitely not a good sign. How long did your sire have them?

T Trevor 33:47



Trevor 33:47

I don't know when they started. But I know he had them for at least 9 days. I don't know if they started before that, but it was 9 days from when I first heard him.



Alex 34:03

And how long have you been having them?



Trevor 34:06

This is the third one.



Alex 34:09

Awesome.



Trevor 34:12

That's not the word I would use



Alex 34:15

Sarcasm is kind of my thing.



Trevor 34:18

I hadn't noticed.



Storyteller Rina 34:21

He attempts a weak smile.



Vince 34:23

Vince just pipes up. He's like,



Vince 34:26

No, think about it. That means you've got to, you know, six more days at least. Or at most, you know, whatever.

- J** John (Vince) 34:35
He just goes back to being quiet.
- S** Storyteller Rina 34:38
Trevor turns and looks at you wide-eyed.
- T** Trevor 34:42
That's not helpful, whoever you are.
- R** Rahm the Shaman 34:45
Don't hold it against him.
- J** John (Vince) 34:47
Vince knows that it does no good to try and defend yourself when they mock you for being 3 vampire years old. So he will bite his tongue.
- S** Storyteller Rina 34:59
Right. So my question to the three of you is, are you going to try to go back to sleep for the last 3 hours or so of day time? Or are you just going to stay up?
- T** Tiffanie (Alex) 35:08
I'm probably just going to sit up with Trevor. If they want to go back to their hidey holes, wherever they were, they can.
- V** Vince 35:20
I'm just going to scooch under Alex's bed and just go to sleep there.
- T** Teagan (Rahm) 35:25
I'm just going to put the couch back together so that nobody sees what I did to the living room.

S Storyteller Rina 35:30

Alright, so Vince, you go back to sleep for a couple hours. Being a nurse, you're used to catching sleep whenever you can. So you're able to talk yourself into falling asleep quickly. This is just a normal night shift for you. And you, Rahm, Alex, you both stay up. Rahm, your head hurts and you're hungry. You're really hungry. And eventually the sun begins to go down. Alex, Trevor has gone very quiet. He's talking to himself. Occasionally, you can hear the occasional murmur, but he doesn't seem to want to engage in conversation. And the hours pass quickly as the sun begins to set. So as the three of you wake up and two of you stay awake, I would like your Rouse checks, please. Yes, including you, Rahm, because you did go back to sleep.

T Teagan (Rahm) 36:36

I would like to state for the record that this is bullshit. But I'm going to do it.

S Storyteller Rina 36:44

Rina will remember this.

M Mike (Marcus) 36:46

I succeed my Rouse check.

V Vince 36:48

I also succeed my Rouse check. This is much better than yesterday.

A Ali (Katerina) 36:52

As do I.

T Teagan (Rahm) 36:54

I'm so roused right now.

T Tiffanie (Alex) 36:56

I got a 10.

S Storyteller Rina 36:57

Ok, so Alex, you're feeling fine. Absolutely fine. And you fed yesterday. So this, this is fine.

T Tiffanie (Alex) 37:06
Well, yeah, I like real fed yesterday. So yes.

S Storyteller Rina 37:10
Yes, you absolutely drained someone yesterday, so you're fine. Ali, I'd like you to roll me an extra d10.

A Ali (Katerina) 37:21
Okey dokey.

S Storyteller Rina 37:22
Just tell me what you get.

K Katerina 37:25
An 8.

S Storyteller Rina 37:26
Ok.

A Ali (Katerina) 37:29
I don't know what that was for.

S Storyteller Rina 37:31
You'll know eventually.

J John (Vince) 37:32
Don't worry about it.

K Katerina 37:33

Racina 37:33

laughs It's, it's always worrying when it's like "oh, roll this extra thing". Ok.

S Storyteller Rina 37:41

Alright. So you all awaken and go about your beginning of the evening or beginning of the night shift, so to speak, rituals, and head out towards the Magellan theater. Alex, what are you doing with Trevor? When you go to theater, he is up and he's feeling a bit agitated. He says,

T Trevor 38:07

I want, I need to go. I've got, I've got paperwork to do. The clan is going to want to know what's going on. I've got people to talk to. I can't...I can't be in here.

A Alex 38:19

Ok, as long as we have an agreement that you contact me if you need anything, if you feel too nervous, if you see something that triggers something you saw in your dream.

T Trevor 38:39

Alright, I'll, I've got your number. I can, I can, I can call you.

A Alex 38:47

Good, because otherwise I'm going to drag you around like a little child.

S Storyteller Rina 38:52

He narrows his eyes.

T Trevor 38:55

I've got things to do. I'll call you if if something comes up. But I've got to be responsible now.

A Alex 39:02

Yeah, but you can barely function. Let's remember this. And I will cover for you if I need to. But, you know, make sure you have limited contact with whoever you can, so they don't see you this way.

S Storyteller Rina 39:19
He nods.

T Trevor 39:20
Oh, I've got others taking care of the Blue Orchid for now. I've just...I've got to deal with my Sire's paperwork and his remains and I'm sure Esmeralda is going to want to talk and I promise I'll call you if I need you.

A Alex 39:38
Ok, I will talk to you later.

T Trevor 39:42
Ok.

S Storyteller Rina 39:43
And he walks out of the apartment building barefoot with no shirt, but he doesn't seem to mind that all too much. And the rest of you all head to the Magellan theater. So the Magellan theater is down in an area of San Francisco called Soma. It's below Market Street. And it's not known for being super high end. There's a lot of homeless population in the area, little tent cities, there's a lot of junkies that hang out in some of these older buildings. It's a good place for a vampire who doesn't want to be found, and who also needs access to a quick and easy food supply. There are some warehouses down here that you go past where the area that's being uplifted, so to speak, artists tend to hang out in these areas because you get these buildings that are turned into beautiful open air studios for rent, you know, studios being one room apartments that cost an arm and a leg, but people pay a decent amount of money just to live there. And it's not too difficult to get to, but you find this old colonial-style house; it looks fairly rundown on the outside, but this is the address given as the Magellan theatre. And there are a couple of teenagers hanging out smoking weed on the front porch and they scatter as soon as you pull up in your various modes of transportation. But you have arrived at your destination.

M Mike (Marcus) 41:43
This is probably an area of town I know somewhat.

S Storyteller Rina 41:46
Yes, you definitely know Soma somewhat well, at least.

M Mike (Marcus) 41:50

I get towards the theater door and await the rest of the coterie. And I'll just take a passing glance around the street, see who else is here.

S Storyteller Rina 42:03

As you look up and down the street, you see there's a young couple that are walking up to one of these old buildings that appears to have been renovated and turned into studio apartments and they're carrying easels under their arms and chatting. You also see further down the street there's a homeless person who's got a sign out asking for food for their dog, who is curled up next to them, and not a whole lot of else is going on on the street. And this is when Katarina arrives

M Mike (Marcus) 42:44

I acknowledge her arrival.

A Ali (Katerina) 42:48

I'll just lift a hand in greeting.

S Storyteller Rina 42:52

And Alex, Rahm, and Vince.

R Rahm the Shaman 42:54

Shotgun.

V Vince 42:56

Awww. Wait, wait. They have a driver.

T Teagan (Rahm) 43:06

Shotgun anyways.

J John (Vince) 43:09

He's gonna sit up front with him?

- T** Tiffanie (Alex) 43:11
Oh that'll make the driver real comfortable.
- T** Teagan (Rahm) 43:15
Oh yeah, messing with his radio dials like,
- R** Rahm the Shaman 43:18
So hey, what are you into right now? Are you like into like glitch hop or like...
- J** John (Vince) 43:24
I would like anyone to imagine being stuck in the front seat of a car with Rahm. I invite them to imagine the suffering.
- A** Ali (Katerina) 43:33
That sounds exhausting.
- R** Rahm the Shaman 43:35
I've been listening to a lot of really great podcasts lately. So like, what are you into? Like history?
- J** John (Vince) 43:35
Right?
- S** Storyteller Rina 43:41
God, Rahm's an Energy Vampire.
- T** Tiffanie (Alex) 43:43
Right?
- M** Mike (Marcus) 43:44

M MIKE (MARCUS) 43:44
Every coterie needs one

S Storyteller Rina 43:46
I'm gonna start calling you Colin Robinson.

M Mike (Marcus) 43:50
So once we're gathered, I look around and raise an eyebrow.

R Rahm the Shaman 43:58
Hey, yeah, no, I... You look good. You look, like, look really good, man.

M Marcus 44:05
I've been working out

R Rahm the Shaman 44:07
Yeah, does that do it? Wait, hold on. Does that work for us? Can we do that?

M Marcus 44:11
For some clans.

R Rahm the Shaman 44:12
Oh shit. Alright. Well, I'll take that under advisement. Hey, no, thank you for coming out. I got pinged last night by by the Malkavian Whip and he said that we should, we needed to come down. Do you know what this is about?

A Alex 44:35
I do not, but we were going to end up here anyways.

M Marcus 44:41
Wait, why?

R Rahm the Shaman 44:42
Yeah. Why?

A Alex 44:44
Rom, I told you why. The rest of you...so there was a phone number in Luther's phone that I had tracked down. And this was the last call he made.

M Marcus 45:00
I see.

R Rahm the Shaman 45:02
Oh snap, should we have brought, like,

T Teagan (Rahm) 45:09
And he kind of whispers,

R Rahm the Shaman 45:10
Should we have brought guns?

M Marcus 45:12
For what?

A Alex 45:14
I don't use guns.

R Rahm the Shaman 45:16
Ok.

T Teagan (Rahm) 45:18

Rahm has been a little off ever since he woke up, he seems in a constant state of mania compared to the person that he was before he was...

S Storyteller Rina 45:29
As opposed to normal?

M Mike (Marcus) 45:30
Yeah, I think I would definitely notice the difference. I don't, I don't see the calm shaman anymore. I see the one hopped up on peyote, who's ready to go on a vision quest somewhere in Arizona.

R Rahm the Shaman 45:43
I have not eaten in a significant period of time. I have not been doing my routine in a significant period of time and I need my routine. I have clients that come in, I do my work on them. And I that's how I get, I feed. And I don't have...this business is taking up all of my time.

M Marcus 46:06
dryly That's fascinating. That's fascinating.

A Alex 46:09
How about instead of having this wonderful, wonderful reunion on the stoop, why don't we either enter or ring the doorbell? Or I don't know, do your thing and contact him.

V Vince 46:29
You can tell them we're here, right? You can do that thing where you push on your ear.

J John (Vince) 46:32
And he turns to he turns to Marcus and he's like,

V Vince 46:35
He can do that, you know.



- T** Teagan (Rahm) 46:36
Alright, so Rahm's gonna go ahead and just do their best to center themselves. Like I've said before, they're a creature of habit. And this is them outside of their habit. They're gonna attempt to ground and center, pushing all that energy down into the ground. It's very good for us.
- R** Rahm the Shaman 46:54
Roger? I mean, Mr. Pendleigh-Funt, are you awake?
- T** Teagan (Rahm) 47:04
And Rahm just kind of reaches out.
- S** Sir Roger 47:07
Rahm. Let me tell you a story, Rahm, about something that I had one of the staff do. Recently we installed, we installed a thing called the Ring doorbell, Rahm. And I must confess that they they clearly did a very bad job, because while I'm looking at you right now through this doorbell, there is clearly something wrong with it. Because you're tapping into the unending power of and potential of your blood to talk to me directly mind to mind when you could simply ring the doorbell.
- T** Teagan (Rahm) 47:49
And then so I'm going to completely ignore them and then just ring the doorbell like I was meant to do.
- S** Sir Roger 47:56
Oh, thank goodness, Rahm, it's working. I'll be right down.
- R** Rahm the Shaman 48:01
Hey, it's ok. I figured it out. There's so... Hey, have you seen these, Marcus? They have this...
- T** Teagan (Rahm) 48:09
And I'm reading the label on it.
- R** Rahm the Shaman 48:11

...ring doorbell and it's got a camera in it. Did you know that?

M

Marcus 48:16

Occasionally. I watch TV.

R

Rahm the Shaman 48:18

Ok, good.

A

Alex 48:20

I have one.

R

Rahm the Shaman 48:23

Well, I didn't come into your apartment the normal way last time.

P

Patrick (Sir Roger) 48:28

So Roger is probably going to send someone to fetch them and bring them to the foyer, if that's all right, where he will be awaiting.

S

Storyteller Rina 48:35

So the door opens and a young vampire in a very gaudy costume, face paint and everything, just opens the door, says "he'll see you now," and gestures down the hallway. The inside of this building is a lot nicer than the outside. The outside obviously is a deterrent to people breaking in or even noticing the building as they go by. But it's very tastefully furnished, this sort of entry room, and you can see a whole bunch of other rooms branching off to two sides. There's a door that has a star on it for, you assume whoever starring in the current production, or it could just be the director's, you're not really sure at this point. But this young vampire doesn't say a word. They just lead you into the foyer where a Roger Pendleigh-Funt is waiting for you.

P

Patrick (Sir Roger) 49:40

So Roger is a tall gentleman, just on the cusp of too tall, with sort of white hair, very refined features, but he's an old man; he looks like he's in his possibly 60s or 70s or was, and he's dressed kind of quite, he is always dressed as though he has company coming in, because one never knows when they will do so. Slightly, he looks like he's dressed for a really nice party in the 1970s, with a, with a refined group of people. And as he steps forward, he welcomes you all.

S Sir Roger 50:20
Welcome, welcome!

P Patrick (Sir Roger) 50:21
And he steps forward, and presuming that you're ready to receive it, clasps you each warmly by the hand, as he greets you all, one by one.

S Sir Roger 50:30
This is Marcus, Marcus Voss, pleasure to meet you. I have, I've been lucky enough to make the acquaintance of your Sire on several occasions. You'll be happy to know, this theater is a union shop and we pay quite well. But I would ask that if you're going to teach them to bring about the revolution that you do it after our business has been concluded so I can concentrate all of my efforts upon that.

M Marcus 50:56
Certainly.

P Patrick (Sir Roger) 50:57
He tends to Vince and says,

S Sir Roger 51:00
I'm afraid you have the advantage of me. Perhaps you're a younger member of your clan, I suspect, but if I'm incorrect, do keep that a secret. Because it's always very promising to have an advantage of your elders like such.

J John (Vince) 51:16
Vince is like,

V Vince 51:17
No, sir. I am actually quite new. I got turned three years ago.

S Sir Roger 51:21

Sir Roger 51:24

I see. *wink wink* 300 years ago, I completely understand what's going on here, young man. Well, it's a pleasure to make your acquaintance.

Vince 51:34

Vince's internal monologue is like,

Vince 51:38

Wait, does he think that I'm like a child, that I'm, that I'm like, actually, I know. He's patronizing me.

Sir Roger 51:46

Alex Giovanni. I've always, I've always hoped to, to meet you in person or perhaps to make use of your services. But thankfully, things are going rather smoothly. So I haven't needed an information broker in some time. But I hope you know that you're at the top of my list.

Alex 52:03

It's good to know. Thank you.

Sir Roger 52:06

Katerina Bogdanovich. I must confess I am not quite member enough of high society to be one of your clientele, but I'm hoping to reach there one day. Are you having a pleasant evening so far? Is the bakery doing well?

Katerina 52:19

Yes, the bakery is always doing well. But all you need is a recommendation from someone who's already attending and we have to vet you, but it is not a matter of status. It is a matter of connections.

Sir Roger 52:32

Well, thank you. I, you know, I must confess that my goal of being a patron of yours is starting to look a little less like a wall and more like steps. So wonderful to meet you all, great to make your acquaintance.

Sir Roger 52:44

S Sir Roger 52:44
And he turns to Rahm and says,

S Sir Roger 52:46
Rahm.

R Rahm the Shaman 52:47
Hi.

S Sir Roger 52:48
unenthused Hello.

R Rahm the Shaman 52:51
Mr. Pendleigh-Funt. Yes.

S Sir Roger 52:54
Yes, and how are you doing?

R Rahm the Shaman 53:00
Business is good. You know, we're getting, we're up 3% this quarter. And we're doing, I'm doing well. It's been a little rough the last few days.

S Sir Roger 53:13
Well, ok, now, come through, come through. Let me, let me show you my theater. I'll give you, not a complete tour, of course, that'd be terribly boring. But it is nice to see the big stage sometimes, is it not? So as you can see here...

P Patrick (Sir Roger) 53:26
And he's gonna move you through, unless someone protests to the main theater, which is quite elegantly appointed. But it's in the old style. This isn't like a theater you'd go to see like Rent in or the Blue Man Group, where you can have like a terribly fancy production. This is theater in the kind of a little bit from the olden days. And we go on.

S

Sir Roger 53:50

See here, we're actually setting up for a play by Alain de Rotheram, who is, in my opinion, the finest playwright of the 15th century. It's a little difficult sometimes to see a production, so I'm sure it would be terribly exciting. If any of you would like to be on the guest list, you must merely have to ask. But, but yes, I mean, if you have any questions about the theater arts, of course, at any point, do feel free to ask, but I must confess that I have a request of you. I would like you to stage a play for me.

M

Mike (Marcus) 54:30

I look at Rahm.

A

Alex 54:33

What kind of play?

S

Sir Roger 54:35

It wouldn't be as uncouth as to be a kind of improvised theater. You see, I am a member of, you may know, clan Malkavian. We are, some would say gifted, some would say cursed, with abilities of prophecy. And I know that prophesy is upon me. However, I also know that I need...my medium is the theater. And I need my actors to perform on the stage for me to truly appreciate and make sense of the visions that are upon me. And all I know is that it is, it is the five of you, or the four and Rahm, who are required in order to in order to make my vision. If you don't want to take part don't worry, I'm a very friendly director. There'll be no Joss Whedon nonsense.

A

Alex 55:41

The last time that we were offered a vision from a Malkavian... Just ask Rahm how that went.

S

Sir Roger 55:51

Well, now, there's Malkavians and there's Malkavians. I don't know what Rahm's visions told you....

R

Rahm the Shaman 55:58

It wasn't my vision! She was...

A

Alex 56:00

It was Dina's vision.

R

Rahm the Shaman 56:02

She was Brazilian.

S

Sir Roger 56:03

Ah well, you know, in my opinion, must take all visions as they, as they come. Each offer of a vision is unique, is individual to the person offering it. So I hope you will, you will help me in this. But obviously, if you choose not to, I will completely understand. I'm, I'm not here to throw any stick about or anything like that. I won't force you to do anything you don't want to do, but I believe it will be of use to you as well as me, possibly more to you than of me.

A

Alex 56:37

How about this, we make an exchange? I have one very important question to ask you.

S

Sir Roger 56:44

Oh, please do, please do.

A

Alex 56:48

What was the last conversation you had with Luther?

S

Sir Roger 56:53

Ah, well, Luther had contacted me a few times in the last few weeks. People tend to come to me when there are issues within the Malkavian clan. I'm a...we exist on a sort of spectrum of lucidity. And I am blessed to be rather, rather high on the lucidity scale. So sometimes I help with some of my cousins who are less fortunate. Luther was looking for information on, indeed, the lady you just mentioned Dina Forthright, who was experiencing some of the troubles that are endemic to our clan. I...look, Luther was always, Luther was always very good to me. He's a, he was a good man. And while he's a strong man, he's a subtle one, too. And he was man of great class. I want you to know that I, I take what's happened to him very personally.

A

Alex 57:54

Well, considering you are the last one to speak to him as far as his phone records show. So he only spoke to you about Drina?

P Patrick (Sir Roger) 58:03
Yes. I'm afraid we only really talked shop and I didn't know the man terribly well as a person. Luther wasn't, you know, wasn't much of a fan of the arts, I'm afraid.

M Marcus 58:18
I don't know, he did wear that classy Fedora all the time.

S Sir Roger 58:23
Indeed, I could never carry off such a look. But certainly certainly not. Not one born to the British Isles, I don't think.

M Marcus 58:34
What's the play?

S Sir Roger 58:35
Well, that sort of remains to be seen. I can mainly see what events are taking place. It would be for you to to give vision to the, to my art, I would simply put across a broad stroke of what kind of feel I have for the scene. And you would bring it to life using your, your incredible abilities at, you know, improvisation and performance. And, and, you know, hand to hand combat.

R Rahm the Shaman 59:12
I see, the Taika Waititi method.

S Sir Roger 59:15
Yes, yes. He's very good, in my opinion. Very funny, isn't it? Sort of the idea of a funny vampire? No, I saw that, it was very good, very good chap.

M Mike (Marcus) 59:26
I take my coat off, find a place to hang it up.

S Sir Roger 59:31
So I know that we begin with an argument between between two people, it's a terribly, terribly

heated argument. And I obviously like I'm not a casting director. So whichever one of you feels that you would be best to put on this performance please do let me know and simply step onto the stage. But we do start with an argument between between two people about something that seems very serious to them.

T Tiffanie (Alex) 1:00:04
I look at Marcus, and Katarina.

T Teagan (Rahm) 1:00:09
I want to grab Katerina's arm and just bring her with me onto the stage.

A Ali (Katerina) 1:00:15
No, no, that's not how, that's not how we work.

M Mike (Marcus) 1:00:19
I step up onto the stage, and I extend a very, very, very overdramatic hand towards the stairway and indicate with a gesture to it, and then I look at Katarina directly and say,

M Marcus 1:00:32
Would you join me on stage please? We need to have an argument.

K Katerina 1:00:36
That will not be a problem.

A Ali (Katerina) 1:00:38
After I shake Rahm's hand off of me and glare at him and very quietly let him know,

K Katerina 1:00:50
Do not touch anyone without their strict permission. Do not interfere.

R Rahm the Shaman 1:01:02
Good. We're doing it. We're having an argument. See, just like this.

V Vince 1:01:05
No, Rahm, it's meant to be on the stage.

K Katerina 1:01:09
I will take you out if I have to.

A Ali (Katerina) 1:01:11
And I will go up on stage.

S Sir Roger 1:01:13
This part is crucial. I did forget that while the two of you are arguing, the subject about which you're arguing is your mutual lover, Eric. Eric is of course a narcoleptic. Wonderful. So we will need someone on stage, sound asleep, to play Eric

K Katerina 1:01:32
I am not comfortable with this topic.

S Sir Roger 1:01:39
Ok, well, let's, let's, let's rethink. Let's see. Instead of a mutual lover, perhaps an employee who was working for both of you at the same time.

K Katerina 1:01:50
That is far more acceptable. Thank you.

S Sir Roger 1:01:53
Like, that's actually more key to the vision than my previous idea, I see now, this is starting to unfold. So if someone could simply step on stage to be Eric the shiftless narcoleptic.

R Rahm the Shaman 1:02:09
Vince, Vince, you've got, you got employee vibes.

J John (Vince) 1:02:17

Vince nods. He's like,

V Vince 1:02:18

It's the role I was born to play!

S Sir Roger 1:02:20

I'm sure you'll be absolutely wonderful.

S Sir Roger 1:02:23

Okay, and now!

J John (Vince) 1:02:23

Vince takes off his big baggy leather jacket, puts it on the back of one of the theater chairs, rolls up his sleeves, goes up on the stage, and just, his head goes straight down.

J John (Vince) 1:02:26

The head just dips.

S Sir Roger 1:02:33

Now, if you need any direction from me before we begin, or we can simply begin the scene and I must stress, please bring all of your acting talents to bear to make this just a truly wonderful performance. The more convincing it is, the more of my vision I shall see.

M Marcus 1:02:50

Tell me...

M Mike (Marcus) 1:02:50

I turn around immediately, and I probably look very upset. The eye-reddening type of upset.

M Marcus 1:03:03

Tell me, how long have you been running the shop without union labor? Do you have any idea, any idea at all, the wage damaging you are doing to the common people, the people,

M Mike (Marcus) 1:03:20

I extend my arms around the area.

M Marcus 1:03:24

Who make up 99% of the population. You as a business owner must know that fair wages for everyone is critical to your shop's performance. And I come to find out just last night here that poor Eric,

M Mike (Marcus) 1:03:40

I tap Vince's head very hard with my two fingers.

M Marcus 1:03:44

Has not been paid properly.

K Katerina 1:03:48

Is it just because he's still in a probationary period. And you must also understand that after 90 days, everyone is entitled to join the union if they choose to, while it is not a requirement. They are paid very well. far above the normal industry standard and above the standard for the city.

M Marcus 1:04:12

And how many employees do you hire and release these days during that probationary period? So they have no attempt... No, they have no ability to join the union because they never meet that period. It's a disgusting act. And it must end with Eric.

K Katerina 1:04:30

He's only two weeks into the job and they have a 90 day probationary period, which is much more generous than many places give nowadays.

M Marcus 1:04:39

— A day's wages lost is the day's wages stolen.

K Katerina 1:04:45
Well, it's a good thing that he still makes more than the average person, then, isn't it?

M Marcus 1:04:51
Certainly, certainly but not the union standard.

K Katerina 1:04:56
Ah, but he's not part of the union yet, is he?

M Marcus 1:04:59
Yes, a convenient excuse for you not to pay him.

K Katerina 1:05:02
He's getting paid.

M Marcus 1:05:05
But not the right wage, though.

R Rahm the Shaman 1:05:10
Can I lean into Alex and just be like,

R Rahm the Shaman 1:05:13
I don't, I don't get it.

A Alex 1:05:15
What don't you get?

S Sir Roger 1:05:20

Sir Roger 1:05:20

Rahm, please tell me that you're not paying your employees under union rates. For goodness sakes, you're a Malkavian, not a maniac!

Rahm the Shaman 1:05:32

We have...it's, it's, it's it's kind of like a ,it's like a coop setup. So it's not like really a union. You know, they get a percentage of profits that come in. It's not a commission, though. But you know, it's like, the more you work, the more you make, you know,

Sir Roger 1:05:51

We will speak about this later. I can't believe that you have access to a union, a union phenom, like Marcus, and you are not.

Marcus 1:06:01

It's also convenient, that without them being a union member, they cannot pay dues, and thus not support their union brothers and sisters.

Katerina 1:06:11

Except we pay their first three months' dues is once they join. Is that not fair?

Marcus 1:06:17

How long will it go on for? How long?

Mike (Marcus) 1:06:20

I playfully slap Vince's face.

Marcus 1:06:24

How long will it have to continue? How long will we endure this injustice?

Katerina 1:06:31

Well, as long as it is possible, I suppose, considering that I am very, very picky about who I choose to employ.

M Marcus 1:06:41
Ah. I see. This this alone smacks of favoritism. Whereas a union employee and any union would want a level playing field for all.

K Katerina 1:06:56
I require certain sets of skills. Not many people have it,

M Marcus 1:07:02
Which should be filled by union labor. So tell me, is Tuesday or Wednesday best for you?

K Katerina 1:07:08
Generally speaking, no day is best for me for someone like you.

M Marcus 1:07:16
Very well. Tuesday night, then. Do you feel 500 or 1000 picketers is enough? We will make you famous.

K Katerina 1:07:24
I'm already pretty famous, to be fair, and I wouldn't want to have to get a hold of the police commissioner or the mayor.

M Marcus 1:07:26
We have the right to protest.

K Katerina 1:07:27
Yes. I also have the right to set up boundaries around the shop if necessary.

M Marcus 1:07:44
We will not violate any of your boundaries. We will simply shame you in the public eye.

K Katerina 1:07:50

Katerina 1:07:50
I would like to see you try.

M Marcus 1:07:51
That alone is enough.

S Storyteller Rina 1:07:53
I'd like to imagine Vance's is letting out some fake snoring, just standing between the these two people arguing.

J John (Vince) 1:08:04
Yeah, he's just like doing heavy breathing. But he's got his eyes closed. He's really into this now. Vince didn't want to do the theater thing. But now he's kind of really, really into it. He's, uh, he's getting into the role of Eric. He's given Eric a whole backstory.

S Sir Roger 1:08:21
Roger steps forward and goes,

S Sir Roger 1:08:22
That was perfect. That was just the absolute best. Absolutely what we needed, just the sheer tension between you, was, it was magnetic. It was, it was incredible to watch. Thank you. Thank you so much. Now, Eric, if you would stay on the stage. And I believe our next act, unless I'm wrong, of course, which has happened before, is Alex Giovanni.

K Katerina 1:08:47
Do one of us stand down?

S Sir Roger 1:08:49
Oh, yes, you please, please, please, please do come down from the stage and and enjoy the performance from here.

M Mike (Marcus) 1:08:56
I make sure to exit the stage and be available should you want a hand down from the stage, showing you that there's no bad feelings.

S Sir Roger 1:09:03

Now. Now, Eric? And, Alex, I believe your character's name was Hortensia. You are of course from a rival shop. And you know each other well, but sort of in a, in the way that the Jets knew the Sharks. Well, you know, there is great enmity between the two shops. But unlike West Side Story, no love. Just absolutely none at all, which in the long run will be less depressing. So you have you, Hortensia, are a kleptomaniac, often confused with narcolepsy by me. But you have been sent in to steal from the shop in order to increase the shrinkage rates. Eric, you have captured her, alright, so you believe you have caught her in the act. And now it is time for the two of you to engage in fisticuffs!

V Vince 1:10:10

Excellent. Can I work in Eric's backstory in any way?

S Sir Roger 1:10:15

Well, please, what is Eric's motivation. Let's discuss it. I mean, a good director is always willing to hear feedback from the actor.

V Vince 1:10:22

Well, the way I think of it, he's kind of like, Robert De Niro in Raging Bull. He could have been somebody.

S Sir Roger 1:10:34

He's exactly the same as Robert De Niro in Raging Bull. He's exactly the same, but with narcolepsy, but with narcolepsy,

J John (Vince) 1:10:43

He just points at Roger and he's on the stage.

T Tiffanie (Alex) 1:10:46

I would like to point out one of my skills is in Performance with the specialty of Bullshitting. So if I need to roll it, I will.

S Sir Roger 1:10:59

So let's see it, let's see this, the prelude to the battle, and then the battle itself.

J John (Vince) 1:11:08
Vince turns to Alex and he's like,

V Vince 1:11:10
Before we start, I'm very sorry for anything that happens here.

J John (Vince) 1:11:14
And then he's like,

V Vince 1:11:14
deep voice What's that you have there?

A Alex 1:11:19
I have nothing.

V Vince 1:11:23
I think you lie, young man. Young person. I see that you have upon your person a stick of candy.

A Alex 1:11:33
Don't normal everyday people have candy. Don't we eat candy?

V Vince 1:11:42
Yes, but it's somewhat suspicious to be walking around carrying candy in a candy shop.

A Alex 1:11:47
Is it though?

—

V Vince 1:11:51
In my mind, yes. But I am open, I am open to other suggestions.

J John (Vince) 1:11:59
Not very Raging Bull here, Vince.

A Alex 1:12:04
I don't need any other explanations. I'm in a candy shop. And I eat candy.

V Vince 1:12:11
Well, certainly you won't mind paying for that candy before you leave.

A Alex 1:12:16
I didn't get it from here.

J John (Vince) 1:12:17
He was expecting this. He's like,

V Vince 1:12:22
Oh, I see. Well, where did you get it, then? I happen to be an employee of a candy shop. I was looking for work in other candy shops. I find it hard to make ends meet, you see, my mother is quite sick. I work two jobs as a result.

A Alex 1:12:39
I got it from the candy shop across the street. You know the one that's doing better than you?

V Vince 1:12:45
Yes.

S Sir Roger 1:12:47
Yes, Andy and Mandy's, it's an erotic chocolatier called Mandy and Andy's Randy candies.

V Vince 1:13:01
Ah ha! Well, I am actually somewhat aware of their stock. As I said, I am constantly checking the stock up and research, doing research for other chocolatiers and I happen to know that all of Mandy and Andy's Randy Candies happen to be sexual in nature! And that just looks like a plain chocolate bar.

A Alex 1:13:25
Sure, until you unwrap it.

V Vince 1:13:27
Well, may I see?

A Alex 1:13:30
No.

T Tiffanie (Alex) 1:13:31
And I will unwrap, I will pretend like I'm unwrapping the candy and shoving it straight in my mouth

V Vince 1:13:38
Well, madam or young person, you have me there. You know, I don't mean to take these things out on you; it's just that, well, times are hard in this little candy shop

S Sir Roger 1:13:53
No, no! Don't make friends! Fight!

V Vince 1:13:57
Oh, sorry sir.

S Sir Roger 1:14:00
Don't understand each other as humans: that's not that's not what we're here for. The audience

Don't understand each other as humans, that's not what we're here for. The audience needs to see blood!

V Vince 1:14:05
Oh I see.

J John (Vince) 1:14:08
And he's like,

V Vince 1:14:08
whispers I'm so sorry.

J John (Vince) 1:14:10
And he's like,

V Vince 1:14:10
You are nothing but a common thief!

A Alex 1:14:12
Oh, says you.

V Vince 1:14:15
Did I not see you take the bar from the very stand before my eyes?

A Alex 1:14:20
You did not, but if you want to go out to the street and solve this, we can.

V Vince 1:14:27
So be it! I shall close up the shop, and we shall go out and solve this with fisticuffs!

J John (Vince) 1:14:26

J John (Vince) 1:14:36
And he makes a big act of like shutting the till, counting the money, and being like,

V Vince 1:14:40
Alright, well, I've closed the shop. Let's go outside and do this.

A Alex 1:14:45
Let's do this.

J John (Vince) 1:14:46
And he pulls on imaginary suspenders.

T Tiffanie (Alex) 1:14:51
Alright. I will put up my dukes.

J John (Vince) 1:14:55
As will I! And he's like, he's like

V Vince 1:14:59
You swing first!

T Tiffanie (Alex) 1:15:02
I will I just grab Vince in a headlock and not let him go and give him a big noogie.

V Vince 1:15:12
Cease this indignity!

J John (Vince) 1:15:14
Vince is going to do his best to like try and pull himself up out of the headlock.

—

T Tiffanie (Alex) 1:15:21
I will let you go so that you fall down on your butt

V Vince 1:15:28
My own strength turned against me at last!

S Sir Roger 1:15:32
Now, Eric, it is important now for the crucial scene, for that decapitation of Hortensia to now take place. Oh, we will not be doing a real decapitation. It's not that kind of theater. That's that's downtown away.

J John (Vince) 1:15:54
He's like,

V Vince 1:15:54
Oh, I didn't realize it was a decapitation in the script. Alex, are you okay with this? It's in the script.

A Alex 1:16:00
Yeah, it's fine.

V Vince 1:16:03
Sorry.

J John (Vince) 1:16:04
He just gets around behind them and just does like a karate chop to the neck. Like he just barely taps but he's like, "hiya!"

S Sir Roger 1:16:16
And I believe we have our scene. Now, Rahm?

R Rahm the Shaman 1:16:25

R Rahm the Shaman 1:16:23
Yes?

S Sir Roger 1:16:26
It is. It is time for our song.

R Rahm the Shaman 1:16:32
Song?

S Sir Roger 1:16:34
Yes, I've actually, I've actually approved the use of the soundtrack to the musical "Chess."
We're going to do "I know him so well."

R Rahm the Shaman 1:16:46
Not familiar. I told... I don't know this music.

S Sir Roger 1:16:58
Well, perhaps you'd like to suggest a duet for us, Rahm.

R Rahm the Shaman 1:17:02
Uh huh. Oh, gosh.

S Sir Roger 1:17:09
I think it's funnier if you don't. Ok, so I'll do the first verse and then you do the second verse.
Ok, now maestro,

P Patrick (Sir Roger) 1:17:20
And the little tinkly piano starts playing the beginning of I Know Him So Well" from Chess. And
he says,

S Sir Roger 1:17:27
I will be Elaine Paice. You will be Barbara Dickens.

R Rahm the Shaman 1:17:30
Of course. Naturally.

S Sir Roger 1:17:33
Yes, you know the ranges were a factor.

S Sir Roger 1:17:35
sings Nothing is so good that it lasts eternity. Perfect situations must go wrong. But this has never yet prevented me Wanting far too much for far too long.

S Sir Roger 1:18:00
Rahm, take it!

R Rahm the Shaman 1:18:01
sings Looking back. I could have played it differently, learned about the man before I fell. But it took me it took time to understand the man. Now at least I know, I know him well.

S Sir Roger 1:18:21
sings Wasn't it good?

S Sir Roger 1:18:24
And then you say "oh, so good."

R Rahm the Shaman 1:18:26
sings Oh, so good.

S Sir Roger 1:18:27
sings Wasn't he fine?

R Rahm the Shaman 1:18:29
sings Oh, so fine.

S Sir Roger 1:18:31
sings Isn't it madness?

R Rahm the Shaman 1:18:33
sings He captured my heart.

S Sir Roger 1:18:33
And then together,

S Sir Roger 1:18:33
sings He caught me. But in the end, he needs a little bit more than me. More security. He needs his fantasies and freedom.

S Sir Roger 1:18:50
And together:

R Rahm the Shaman 1:18:52
sings with Roger I know him so well.

S Sir Roger 1:19:00
I see it. Ramm! My vision. I see it.

P Patrick (Sir Roger) 1:19:07
You get the sense from the way Roger looks at you now that you have a new respect in his eyes. He now understands what the purpose of Rahm the Shaman is: it is just to see and to be sung with. And Roger says,

S Sir Roger 1:19:24

I see it. I see my vision. All of you come here on stage and look.

T Teagan (Rahm) 1:19:32

Rom is just beaming with pride.

S Sir Roger 1:19:34

Are you familiar, Vince, with a Karen Stein?

V Vince 1:19:44

Yes, she, she's my Sire, sir.

S Sir Roger 1:19:47

I see. Well, you're a rather special lineage, Vince. I of course back in the 16th century knew her as Betty. Or, perhaps more properly, Queen Elizabeth the First.

J John (Vince) 1:20:10

Vince just staring at him blankly.

S Sir Roger 1:20:12

That's a queen. That's a queen. That's a queen of England. Oh, I, I'm sorry. I have...the queen... it's just she was, she was one of the big ones. I don't know. Sorry. I should give more context. I'm talking about the great rulers of my nation.

V Vince 1:20:29

No, no, you're fine. I mean, you're from there. I'm just not, I'm just not familiar with the whole thing. But that explains a lot. That explains a lot.

S Sir Roger 1:20:36

It's fine. It was, it was a big moment. But you know, we've gone past it now. It's fine. It's...I...do with this information what you will, but Karen, Queenie, Betty....I call her Karen now obviously, as a sign of respect. She...looks, she enjoys the old, the occasional, and it's not a problem you understand, but she enjoys the occasional death cult.

J John (Vince) 1:21:09
Vince is like,

V Vince 1:21:09
That does explain stuff. But how? How often does she kind of do this sort of thing? Is that what I'm for?

S Sir Roger 1:21:18
Um, you know, it's, it's, it's I've suggested, I'm not saying that Queen Elizabeth the First has a death cult problem. We all enjoy the occasional death cult. There's no stain upon her character, you know. But over the years, there have been a number of death cults. More than a dozen perhaps. It's been... It's been a lot of years.

V Vince 1:21:44
It's about 500. I mean, if you think about it that way, it's quite reasonable.

P Patrick (Sir Roger) 1:21:48
And she makes her occasional disappearances, as you know. goes missing for a little while. Comes back smelling a bit...culty, you know.

V Vince 1:22:02
A little bit yeah, I've noticed.

S Sir Roger 1:22:03
That tends to be where she goes. Now, let me tell you what I see before me right now. And I...don't panic. So she's in, she's in the royal box. This is perfectly normal as she was watching me, watching one of my plays back in the time, you know, I put on a lot of good stuff. She is surrounded by corpses. A little bloodier than one would normally expect from a vampire. And she's screaming terribly. Not because - and Rahm, I want you to understand, not because of the song - but it's mainly just because her face is melting off. But apart from that...

V Vince 1:23:01
But apart from that she's ok, right?

- S** Sir Roger 1:23:03
Apart from that, apart from that, and the incredibly dark and terrifying presence that is in the royal box with her. She's absolutely fine. It's just the face thing, the blood and the corpses, otherwise there's no reason to panic. And the shadowy presence, and the shadowy presence is also there.
- V** Vince 1:23:23
Not ideal. Not a big fan of that. She didn't....
- J** John (Vince) 1:23:27
And he's like,
- V** Vince 1:23:27
You've known her longer than I have, even though she's my Sire, Mr. Pendleigh-Funt. If you've known her longer than I have, do shadowy figures like that pop up often or...?
- S** Sir Roger 1:23:46
Few enough times that I find it interesting that it's happening now. I wouldn't suggest that she's in no danger at all. That would be probably presumptuous of me based upon the information I have, which is mainly blood, corpses, shadowy presences and the, the aforementioned melting of the face. Yes. I'm glad to see that everyone's, everyone's keeping up. And I'm not saying things too quickly.
- A** Alex 1:24:15
Does the presence feel like a menacing presence or like a paranormal presence?
- S** Sir Roger 1:24:23
It's not...all I can really say is it's, it's just not great. I'm not enjoying it being in my theater. I wish it would stop. It won't stop. It's still there. And I don't know when it will end. Should stress I'm still seeing this as we speak right now. All all I can hear is her screams. The screaming. Oh, God, the screaming.
- V** Vince 1:24:57
Well, let's get you off the stage. Then you won't see it.

S Sir Roger 1:25:00
Let's get me off the stage. That's a just a perfectly wonderful idea. It's out of the mouths of babes. This is why I must listen to, to the youth. You have such wonderful ideas because of your fresh perspective.

J John (Vince) 1:25:13
Vince puts his, like his left arm around Roger and holds Roger's right hand in his own. He's like,

V Vince 1:25:19
Come on, sir. Let's get you off the stage.

S Sir Roger 1:25:21
Oh, yes, a terribly good idea. I think, I think I should like to be taken to my fainting couch.

V Vince 1:25:26
Wait you have one of those?

S Sir Roger 1:25:28
Oh, yes. One must have a fainting couch. Otherwise, where would one faint?

V Vince 1:25:31
I suppose that's a good point. Probably on on the floor.

S Sir Roger 1:25:34
Exactly. And who has the time? But Rahm?

R Rahm the Shaman 1:25:38
Yes?



S Sir Roger 1:25:40
Wonderful Rahm with the voice of an angel. I can't help but draw a connection between you know, the thing you do with your, let's call it a business. I don't, I don't know what the connection is between the two of you. But there's something, I can see it between you, there's a silver thread joining you.

A Alex 1:26:07
Oh, I don't know. It could be the cult.

R Rahm the Shaman 1:26:11
It's not, it's not a death cult.

S Sir Roger 1:26:12
No? Do you have a death cult?

R Rahm the Shaman 1:26:14
No, you have to understand. *stutters*

S Sir Roger 1:26:17
Have you been getting into death?

R Rahm the Shaman 1:26:19
We are experimenting, under sanction of the Prince, with an alternative means of Kine and Kindred organization, let's say.

S Sir Roger 1:26:31
Right, really under...with the permission of the Prince you're doing this, Rahm?

R Rahm the Shaman 1:26:40
Well, it was it was it was it was my idea.

S Sir Roger 1:26:44

Sir Roger 1:26:44

This sort of implied permission was it, Rahm? So if you just got the feeling that it was okay for you to, you know, create a lot of ghouls, the Prince, the Prince told you you could do that. And your Sire also told you you could do that.

Rahm the Shaman 1:27:02

Oh well you see, my sire hasn't...

Sir Roger 1:27:05

This was all written down somewhere presumably. I just had...my information differs and while I'm not an information broker, I would love to know where I came to get the wrong information from. I'm going to have to get out there and put a bit of stick about.

Rahm the Shaman 1:27:22

No, we should keep this quiet. We should this is more of a, this is, we're on, we're keeping it...are you familiar with the phrase on the down low?

Sir Roger 1:27:32

On the DL?

Rahm the Shaman 1:27:34

Yes, it's on the down low. It's not it's not it's not a cult? It's not.

Patrick (Sir Roger) 1:27:41

I mean, it's, what would be embarrassing would be if I were to say to the Prince, "Goodness, Prince, isn't it interesting that you have, Rahm has your permission to create all of these ghouls?" And then we would be in a situation where they would agree with me too hard and we would both fall over!

Rahm the Shaman 1:27:59

stammering

Sir Roger 1:27:59

Imagine the scene at court!

- R** Rahm the Shaman 1:28:02
You are, you are, you have been given the wrong information. It is a small operation where we are experimenting with Kindred, some saliva and and vitae for homeopathic purposes. And it's it's it's, it's it's good. It's good stuff.
- M** Marcus 1:28:33
It sounds fascinating.
- V** Vince 1:28:35
But Rahm, quick question. How far are you off, like, I don't know, getting getting all your ghouls to murder somebody?
- R** Rahm the Shaman 1:28:42
No, hey, I am not the center of this. This is not, this is not about me. Alright? This is not about, this is not about my operation or my business. Look. Katerina sells the good, good, good cookies. She says she sells cookies.
- V** Vince 1:29:02
But like, is there something that could change that would cause you to do that?
- P** Patrick (Sir Roger) 1:29:07
We're not here to talk about Katerina. We love Katerina. Now everybody thinks Katarina is great. Nothing.
- A** Alex 1:29:14
But I do agree that our main concern, which I already asked Vince about, is Karen.
- R** Rahm the Shaman 1:29:25
Yeah, absolutely.
- S** Sir Roger 1:29:28

Great. Now Rahm, your business is your business until it's my business. Do you understand? Then it's my business. And I have quite enough business to be going on with already. I trust I've made myself clear. Well, so it's something to aspire to. After all, I've given you I think all of the information of relevance that I, that I really have to give. Thank you very much for helping me with my vision. But you know, to keep it to kind of keep tabs on the full death cult thing. They're actually, you wouldn't know it by the name, but they can be quite troublesome.

R Rahm the Shaman 1:30:09

What are they named?

S Sir Roger 1:30:12

Oh, you know different things. The Bonies was one, they were very jolly. The Skull Daddies, that was one of them. They were a rambunctious lot, let me tell you, and also just "Crepitus," which I had to look up. It's a bone in the leg, apparently, but sounds very, very death culty doesn't it? As for any current death cults, I'm afraid I don't, I don't quite keep up. I have quite enough to be doing with the Malkavians in the city without bothering the Tremere too much. But you know, if Betty is in danger, I should, I should wish for that not to be the case. I'm a. I'm a loyal vampire, you understand. Kindred, I'm sorry. Loyal kindred. You understand.

R Rahm the Shaman 1:31:04

Oh, of course, as Malkavians generally are.

T Teagan (Rahm) 1:31:08

Standing nearby to Roger, Rahm is moving.

M Mike (Marcus) 1:31:15

I go retrieve my jacket.

A Alex 1:31:16

I think it would be in your best interest to maybe get a hold of Karen, since she doesn't want to speak to Vince.

S Sir Roger 1:31:27

You know, maybe she wants to speak to Vince. I couldn't say. I'm just saying, let's look for a death culre for sure. Yeah, Betty, she loves a death cult.

A Alex 1:31:36
Well, I know that Vince has told me that he's tried to get ahold of her. Unless he's lying to me. He hasn't given me much information.

V Vince 1:31:47
No, no.

J John (Vince) 1:31:48
He's just like incredibly embarrassed you put him on the spot like that in front of Roger.

S Sir Roger 1:31:55
I do have a question for all of you. Dina Forthright? Have you had any luck contacting her at all?

A Alex 1:32:04
She was the one that messed with, that scrambled Rahm's brain.

S Sir Roger 1:32:09
I see. She hasn't been in touch. Oh, wait. So hang on, Rahm's brain's been scrambled? Oh, that explains a lot. I thought he was just like this.

A Alex 1:32:19
Rahm's usually a little better put together. Dina also said that she was going to be flying home.

S Sir Roger 1:32:26
Ok, well, that's good to know, I tried to get in touch as I do, you know, with the old *hums Twilight Zone theme*, but you know, it's, it's good to know. Heading home, oh, I can check that off the list, you know, we always have a certain number of objectives to achieve on a given night. And it's nice to know that, find out what the deal is with Dina can be checked off. So there's, there's, there's nothing else, any any questions that you have for me that I might be able to help?

A Alex 1:33:00

Alex 1:33:00

Well, I guess my question, and I may be overstepping, as I usually do with your connections and how well you know Karen, I would suggest if you could please speak to her. Maybe find the name of her cult. Let's figure out what's going on. Well with her, not with us. We've got enough going on. And since Vince can't make any headway with Karen.

S Sir Roger 1:33:33

If I see her, I will be... Well, firstly, I will have my heart warmed to see that her face is melting off and she's not surrounded by blood and corpses. I will tell you something. I normally have a little bit of a sense for Karen, loyal servant and all that, and I currently can't feel her at all. Perhaps a little bit more worrying to me than even the blood and the corpses.

A Alex 1:34:03

I do. I do think though, that we better check on her because

R Rahm the Shaman 1:34:07

Are we worried that she's going to go like Luther went?

A Alex 1:34:13

I think she already has. I think we should move.

P Patrick (Sir Roger) 1:34:16

Well, I won't keep you. It's been, it's been truly wonderful to have you all in my theater. They were all fantastic performances. Especially, I must say, Rob, you were radiant. I don't, you know, I think you're jolly good. I don't care what all the other Malkavians say. You're, you're all right.

R Rahm the Shaman 1:34:38

We would do...wait, what do the other Malkavians say?

S Sir Roger 1:34:41

Anyway, I have a show.

R Rahm the Shaman 1:34:42

Yeah, but...

T Tiffanie (Alex) 1:34:43
I grab Rahm by his arm and start leading them out.

S Storyteller Rina 1:34:46
And that is where we will end tonight's episode. Thank you everyone for listening. Thank you very much, Patrick, for providing our coterie with some visions and some theatrical performances this evening. We really appreciate you joining us.

P Patrick (Sir Roger) 1:35:02
My pleasure.

S Storyteller Rina 1:35:03
And thank you to all of our coterie players as well for a play within a play, so to speak, and we will see you all next time. Good night.