

# Vtm episode 6 Final

1:24:52

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 plays 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 and welcome to another episode of the Old Ways podcasts's Vampire the Masquerade chronicle "Blood Moon Rising." I am your Storyteller, Storyteller Rina, and tonight, we are going to continue intimidating underlings and learning secrets in the dark of San Francisco. But before we get to that, let's have some introductions. So to my right:

M

Mike (Marcus) 01:22

Yep. So hi, I'm Mike, and I'm playing Marcus Voss from Clan Brujah, who, in the last episode, likely overheard some very strange and interesting information and he's continuing to think about it.

S

Storyteller Rina 01:40

Marcus is a man of very deep thoughts. So we'll see what those thoughts lead to. And to Marcus's right:

R Rahm the Shaman 01:47

Hi, my name is Tegan and I'm playing Rahm the Shaman, and I am hearing a Malkavian dial tone in my head.

S Storyteller Rina 01:56

The Malkavian network hasn't perhaps caught up to the 21st century yet, but I'm sure it'll get there. And to Rahm's right:

A Ali (Katerina) 02:06

Hi, this is Ali and I play Katerina Bogdanovich, and I was making some thinly-veiled threats in the last episode.

S Storyteller Rina 02:20

Or not so thinly. Alright, and to my left:

A Alex 02:28

This is Tiffanie and I play Alex Giovanni, and the disrespect in this town! Something's got to be done.

S Storyteller Rina 02:38

Yes, but who will do the thing that needs doing? That remains to be seen. So we are once again missing our resident Tremere, Vince, but I'm sure nothing of import will happen without his presence. So let's return to our coterie, who had just decided to make contact with Dina Forthright, the Malkavian Soothsayer and Oracle who spooked Gangrel. So how are we going about contacting Dina, Rahm?

R Rahm the Shaman 03:15

Let's see our current location, correct me if I'm wrong, is in the bakery. Alright, then in that case, Rahm is just going to ask if there's a private room I could use for a few minutes.

S Storyteller Rina 03:33

Katerina?

—

K

Katerina 03:34

I let him know that he can use my office.

R

Rahm the Shaman 03:38

Alright. In that case, you want to meet as soon as possible? Alright.

T

Teagan (Rahm) 03:46

And Rahm is going to go to the office. And, oh man, are these desks cluttered? They covered in notes and stuff, or is it a very clean office?

K

Katerina 04:00

It's very tidy, but it's also very cluttered, just because it's not a large space. And there's a lot of, there's a lot of stuff to keep track of, basically, so.

R

Rahm the Shaman 04:12

Understood. Well, Rahm will try to find a semi-comfortable position in perhaps an office chair or metal folding chair. I don't know what's in here specifically.

K

Katerina 04:25

There's a couple of really nice office chairs.

T

Teagan (Rahm) 04:29

Oh, good. Oh, good. Then Rahm is going to just sink into that one, going through the process of cracking every single one of their knuckles and then their neck and just regulating their breathing, three seconds in, three seconds out, hold for three seconds, all of that kind of thing. In the meantime, I'm just reaching out, reaching out, reaching out. I am concentrating on not just the name, but my internal concept of Dina Forthright, trying to establish some sort of connection that would allow me to communicate in a meaningful way.

S

Storyteller Rina 05:19

Ok, so you are reaching out through the network, or doing your best to reach out through the network. And as usual, when you try to tune in without having a focus group, so to speak, like you'd normally have at, say, a poetry night, where everyone is together focusing on the same thing, when it's just you, it tends to be a bit muddy, right? When you enter this network, it's more like going into the intersection of a massive river, so there are all sorts of undercurrents

and there are some clearer streams that you could follow, there are some muddier ones, everything kind of comes together and swirls around. And it's a bit overwhelming, if you're not careful with it.

**T** Teagan (Rahm) 06:10  
Absolutely.

**S** Storyteller Rina 06:11  
And there's a lot of different projections happening tonight. People talking to each other, or ruminating on various things. There's someone on the network who is taking up a lot of the bandwidth, so to speak, and they are prophesying some thing about cryptocurrency. And it's very, very irritating and taking over a large part of this network. And it's a little hard for you to navigate around that. But you take a lot of time to focus. And because you are using your vampiric powers in a way, I'd like you to make a Rouse check.

**T** Teagan (Rahm) 07:00  
Understood, a Rouse check.

**S** Storyteller Rina 07:02  
So you are Rousing your blood so to speak here, trying to tap into your powers. So you want a 6 or higher.

**R** Rahm the Shaman 07:12  
Oh, no, oh, no. I have rolled a 1.

**S** Storyteller Rina 07:20  
So your Hunger is now a 2. That means it's going to be harder for you in other situations you get into tonight to restrain yourself and you might have some difficulties. And for now, what it means is you're really hungry. And it's really difficult for you to exclude just how hungry you are from your focus on this network, especially because apparently one piece of this this network, one of these streams, is a group of Malkavians having a dinner party, and through the network, you can almost feel the satiation of their hunger as they're feeding and chatting to each other through the network. So you focus more intently and you're able to navigate through some of these these streams, but it's a lot more difficult than you're used to. You're used to being able to just pick things up fairly quickly.

**R** Rahm the Shaman 08:10

R Rahm the Shaman 08:18

Absolutely. I'm imagining Rahm is like "what the heck is an NFT?" as they swing past the vampire crypto clan and the munching and draining food group that is plugged into the network.

S Storyteller Rina 08:39

Right, so you head up, so to speak, one of these strands, one of these little streams, that seems to be quietly whispering in the background, just the more you focus, the more you can hear it as an undercurrent underneath all of the other streams. It's like this one stream is feeding into all of the others, but not in a way that's super noticeable unless you're looking for it. And you follow up that one stream in your mind. And it starts getting louder, the more you focus on it, and you're starting to push out some of these other voices and other thoughts. And you hear the same voice that you heard coming out of the creepy Stephen King child last night, saying,

D Dina 09:33

There you are. I wondered how long it would take you to find me. Welcome, Rahm.

R Rahm the Shaman 09:43

Dina. I've got my coterie together. And we would like to accept your invitation. When and where is convenient?

D Dina 09:59

Wonderful. Well, it depends on how much of a hurry you're in, I suppose.

R Rahm the Shaman 10:04

Well, the night is young.

D Dina 10:08

Yes. So young, but not for long.

R Rahm the Shaman 10:14

Then let's not delay this.

D Dina 10:16

Very well, Let's not. So let's...let's meet at the Fairmont. You know where that is don't you?

R

Rahm the Shaman 10:34

I'm sure I can figure it out.

D

Dina 10:36

They might not let you in, but I'm sure I can figure out a way to smuggle you in.

R

Rahm the Shaman 10:43

Is there a dress code?

D

Dina 10:46

Well it's a very exclusive hotel.

R

Rahm the Shaman 10:51

I'll see what I can rummage up.

D

Dina 10:54

Might be wise. I'll be waiting for you. Don't make it too long.

R

Rahm the Shaman 11:03

We won't.

D

Dina 11:07

Ta ta.

S

Storyteller Rina 11:10

And the stream suddenly shuts off.

T

Teagan (Rahm) 11:16

T Teagan (Rahm) 11:10  
I'll take a sigh and untangle myself from this lovely chair and go find the rest of the group and also look for snacks.

S Storyteller Rina 11:30  
Well, there are plenty of snacks around.

T Teagan (Rahm) 11:33  
Yeah, if there's like a cheap small prepackaged one already just sitting around. Yeah, that one, I'm not even going to ask sorry. I apologize. Out of character I apologize, in character I don't.

K Katerina 11:50  
So the wonderful thing about this bakery is that in back of house there is nothing laying around because it is pristine back here.

T Teagan (Rahm) 11:57  
Oh well, then then I spent like a good 2 minutes looking before getting frustrated and eventually just going to find the party. But now I'm hangry.

R Rahm the Shaman 12:09  
So I spoke with her and she'll meet tonight. I need to find a jacket.

A Alex 12:21  
Why?

R Rahm the Shaman 12:23  
Well where we're going is a little higher class.

A Alex 12:29  
I look at what I'm wearing.

A Alex 12:31

— Ok.

R Rahm the Shaman 12:32  
She wants us to meet her at the Fairmont, and we can do so tonight if we want.

K Katerina 12:39  
Well, then we probably should, no?

M Marcus 12:43  
The Fairmont's a pretty exclusive place.

A Alex 12:47  
Excellent.

R Rahm the Shaman 12:49  
They're probably going to assume I'm there to drop off a few lines for a client

A Alex 12:53  
Could I get in? Probably could.


S Storyteller Rina 13:00  
Alex for sure. The way Alex dresses, the nice suits and well tailored. Everyone else...


M Mike (Marcus) 13:11  
It's not unreasonable I probably have something nicer to wear. Somewhere.

K Katerina 13:16  
Oh, I definitely have all kinds of lovely things in my closet. All I have to do is go upstairs.


S Storyteller Rina 13:22





 Storyteller Rina 13:22  
Right, so what do you all do?


 Rahm the Shaman 13:24  
I want to follow Katerina to the closet. I need something to wear and I don't care about gender presentation at this point.


 Alex 13:36  
All my things are tailored, so...


 Storyteller Rina 13:39  
Dina did say that she could try to get you in if there were problems at the front desk, so.


 Mike (Marcus) 13:46  
There's more than one entrance to a hotel.

 Storyteller Rina 13:51  
This is true. So are you heading straight there?

 Rahm the Shaman 13:57  
That would be my intention. As soon as I kindly borrow some sort of jacket or coat, I think we should head over.

 Storyteller Rina 14:10  
Katerina, do you lend Rahm a coat?

 Ali (Katerina) 14:13  
No.

 Rahm the Shaman 14:15  
Come on. I'll bring it back in one piece. You can pick which one.

K Katerina 14:21  
I value all of my belongings too much to let your hands touch them.

R Rahm the Shaman 14:30  
Because Rahm is literally wearing a tank.

A Alex 14:33  
Do I have like like peacoat or anything in like in my car, just in case?

R Rahm the Shaman 14:42  
I can make it work.

S Storyteller Rina 14:44  
You probably do, considering the weather can turn rainy without warning, so it's not unlikely that you'd have a coat in there.

A Alex 14:52  
Like, I don't know if it'll fit Rahm but...

A Alex 14:54  
Um, Rahm, if you would like, I'm pretty sure I have a jacket or something in my car.

R Rahm the Shaman 15:01  
Absolutely.

T Teagan (Rahm) 15:02  
Just tell me what it looks like. I just got to know for my own visual concept here.

T Tiffanie (Alex) 15:08  
.....

Um, it's probably like a tailored like double-breasted wool peacoat. And it's probably in like a dark charcoal so that it will go with everything. Yeah, so it probably comes to like, you know, mid-thigh, but it's also for somebody who is like 6'2 and weighs like a buck 80.

R Rahm the Shaman 15:29

A buck 80. That could work for Rahm. We're gonna go with that. We're going to go with that. Rahm is just shy of six feet tall and is reed thin. So it might be swimming a little bit within the coat, but maybe not. It might just be the perfect fit, little tight around, maybe around the armpits, but we'll make it work.

R Rahm the Shaman 15:36

Well, it definitely goes down to your knees or a little below, considering the height difference, but you make it work.

T Teagan (Rahm) 16:10

Yeah, I look at myself and I'm like,

R Rahm the Shaman 16:11

I look like Rasputin. This is fantastic.

T Teagan (Rahm) 16:14

And I give a little spin.

K Katerina 16:16

I will be back down promptly.

A Ali (Katerina) 16:18

And I just go upstairs and I change into like, a nicer, like, basically just like a nicer dress that goes down to the ankles. I have a pair of like all-weather boots on. And I have my trench coat in case it will start raining.

T Teagan (Rahm) 16:37

I just wish I had something more shocking to hide under the peacoat. Add an eventual reveal.

A Alex 16:46  
You could always go naked.

M Mike (Marcus) 16:49  
Life is, and unlife is, what we make it.

T Teagan (Rahm) 16:52  
True.

S Storyteller Rina 16:53  
Alright. So you all in your various stages of attire head off to the Fairmont. Are you going all in one vehicle? Are you taking two separate cars? I know Marcus doesn't like to be driven.

M Mike (Marcus) 17:09  
I don't. It's kind of a thing.

A Alex 17:13  
I take my car. There's no way I'm getting into that tiny backseat of a car. No.

R Rahm the Shaman 17:20  
If I'm wearing Alex's jacket, then I am riding in Alex's car.

S Storyteller Rina 17:26  
Alright, so Rahm goes with Alex. What about Katerina? Sticking with Marcus? Are you going with Alex?

K Katerina 17:34  
I guess it depends on who's waiting for me. Because it'll take me a little bit longer.

M Mike (Marcus) 17:40

Yeah, no, I'll wait, that's fine.

S

Storyteller Rina 17:43

Alright. So Alex and Rahm set off in front, which is probably a good idea, considering Alex has a driver and a slightly fancier car. And then Marcus and Katerina follow behind in their somewhat, in their much smaller vehicle, much less flashy vehicle and you make your way down the 101 down to around the area of the Fisherman's Wharf, where you can find the Fairmont Hotel, which is a very, very fancy, very well-known hotel, definitely not Marcus's sort of place at all. It's very opulent-looking as you drive up, and it's fairly crowded in the parking lot. They have valet parking, so the valet stops and offers to park your car for you, although when he sees you have a driver, Alex, he just waves your driver through. Marcus, you get stopped.

M

Mike (Marcus) 18:50

That's fine.

V

Valet 18:51

Are you a client of the hotel?

M

Marcus 18:56

In a few minutes, yeah.

M

Mike (Marcus) 18:57

I look down at my watch.

S

Storyteller Rina 18:59

The valet just rather primly looks down their nose at the vehicle.

V

Valet 19:08

Shall I park your vehicle for you, sir?

M

Marcus 19:11

Sure.

M Marcus 19:12  
\*quietly menacing\* Now, there's about 404, 405 horsepower here under the hood, so be a little careful with the gas, ok?

M Mike (Marcus) 19:12  
I get out.

V Valet 19:22  
Understood.

S Storyteller Rina 19:24  
And they grimace.

M Marcus 19:28  
If it, if it backfires, don't get scared.

M Mike (Marcus) 19:32  
I pat them on the shoulder way more like, personal and in their space than they're probably ever used to.

S Storyteller Rina 19:41  
They're very rigid and a little nonplussed, but they very obviously try to maintain this veneer of customer service politeness.

V Valet 19:54  
Thank you very much, sir.

M Mike (Marcus) 19:56  
I drink in the social terror.



**S** Storyteller Rina 20:01  
There's quite a bit of it there.

**M** Mike (Marcus) 20:04  
Oh, yeah. And I totally open the door for Katerina, by the way, because this oaf evidently didn't.

**A** Alex 20:11  
I'm gonna try and get us in, like at least into the bar or whatever, before the rest of them come in.

**S** Storyteller Rina 20:21  
Right, so you go in, and the concierge looks up as you approach, wearing a nice, neat, tailored uniform.

**C** Concierge 20:30  
Good evening. Welcome to The Fairmont. Are you staying with us this evening?

**A** Alex 20:35  
No, I just have a meeting. So my friends and I think maybe we're gonna meet somebody in the bar.

**C** Concierge 20:44  
Ah.

**S** Storyteller Rina 20:45  
And she looks over at Rahm.

**T** Teagan (Rahm) 20:50  
Yeah, Rahm leans in, and he's just like,

**R** Rahm the Shaman 20:53  
We're here to meet a party of ours, a Mr. Fairbright

we're here to meet a party of ours, a Ms. Fortnight.

C Concierge 20:58

Oh, you're one of her guests. That makes sense.

S Storyteller Rina 21:04

She says, looking you up and down, Rahm.

C Concierge 21:06

One moment, please. Shall I notify her that you've arrived?

R Rahm the Shaman 21:11

Yes, please do.

A Alex 21:13

Please.

T Teagan (Rahm) 21:14

\*laughs\* We both say I guess at the same time.

C Concierge 21:17

Very well. The bar is over this way.

S Storyteller Rina 21:22

And she gestures off down a hallway. You see her picking up a phone and dialing a room number.

A Alex 21:32

I'll stand by there, waiting for Marcus and Katerina to come in so I can point them to the direction of the bar.



**M** Mike (Marcus) 21:42  
We make our way inside once we arrive, and I try not to try to get too excited at all of the potential fun I could have in a place like this.

**S** Storyteller Rina 21:57  
You also get a very suspicious look from the concierge as you walk in, Marcus. But when they see, or when she sees, Alex gesturing towards you, they hold their peace.

**M** Mike (Marcus) 22:11  
I return this suspicious gesture or a suspicious look.

**A** Ali (Katerina) 22:16  
I just ignore the concierge.

**S** Storyteller Rina 22:22  
Oh, Marcus stands out like a sore thumb in this in this kind of place. But she lets you pass and you're able to assemble in the bar.

**A** Alex 22:37  
Well, I was gonna go over to the desk and put a \$20 down and be like,

**A** Alex 22:42  
Thank you for all your help.

**T** Tiffanie (Alex) 22:43  
And slide it over. Because you know, you tip them.

**S** Storyteller Rina 22:46  
She looks down at it, sets a book down on top of the \$20 bill, and slides the book back towards her.

C Concierge 22:54  
Thank you very much.

A Alex 22:56  
And then yeah, I'll head to the bar.

T Teagan (Rahm) 22:59  
I'll probably look over at Alex and just say,

T Teagan (Rahm) 23:02  
Are you always so...willing with all of your partners?

A Alex 23:08  
What do you mean?

R Rahm the Shaman 23:11  
Well, you just generally take charge of any situation that you come into. Not that I don't mind. It's honestly great. I'm just curious.

A Alex 23:21  
I just find that in most situations, I'm more equipped than others,

T Teagan (Rahm) 23:27  
You get the most delightful response on Rahm's face to that particular remark. And then I just follow you.

S Storyteller Rina 23:36  
So you go into the bar; it's actually fairly empty in here at the moment. Perhaps a little odd for nighttime. But there's a couple people sitting at the bar itself, talking to each other. There appears to be some kind of business transaction happening in one corner, with two people in very, very well tailored suits talking quietly. There's some low jazz music, very tasteful. The

lighting is very low and atmospheric. There's not likely to be many drunken brawls in here in this kind of place. And there's plenty of booths and chairs and tables for you to choose from, depending on how much you want to be seen.

**M** Mike (Marcus) 24:25  
I try not to get a concussion from all of the social chicanery going on.

**S** Storyteller Rina 24:31  
Oh yes, there's a very strong vibe in here.

**M** Mike (Marcus) 24:34  
People think way too much of themselves.

**S** Storyteller Rina 24:38  
So you can take a seat, probably in a booth in the back corner, gives you some privacy but also big enough for you all to sit at. And a waiter in full garb comes up and says in a very low, somewhat suspicious voice,

**W** Waiter 24:58  
Were you planning on ordering anything?

**R** Rahm the Shaman 25:01  
Gin and tonic. Bombay.

**A** Alex 25:04  
Yes, I'll have a martini. Thank you.

**S** Storyteller Rina 25:07  
Very well.

**K** Katerina 25:08  
Your finest house scotch two fingers one piece of ice

Your finest scotch bottle, two fingers, one piece of ice.

- S** Storyteller Rina 25:16  
Their eyebrows go all the way up when you say their finest scotch, and they look a little bit more respectfully at the table.
- M** Marcus 25:24  
I'm fine. Thanks
- W** Waiter 25:26  
Very well.
- S** Storyteller Rina 25:27  
And they snap their book shut, put it in their pocket and glide off as you settle into this back corner.
- A** Alex 25:34  
I was going to lean over to Katerina and be like,
- A** Alex 25:38  
You realize you ordered a \$50 drink.
- K** Katerina 25:43  
Yes, I know.
- A** Alex 25:45  
Very well.
- K** Katerina 25:47  
You realize I can afford this.

**S** Storyteller Rina 25:50

As you're having that conversation, someone else enters the bar. And who's sitting facing the door? Definitely Marcus, he'd have his back to a wall.

**M** Mike (Marcus) 26:02

Yeah.

**S** Storyteller Rina 26:03

Who's sitting on Marcus's side? Katerina, ok. So Marcus and Katerina, you see this very tall, elegant woman, very suntanned, long, wavy dark hair. She's very simply, but very, very expensively dressed in jeans and a t-shirt, but jeans and a t-shirt that probably cost between them about \$1,500, just from the way they're tailored and how simple they are. It's obvious that this is someone involved in high fashion in some way. And she's got simple but elegant makeup, and she's a bit of a head turner, as she enters the room. Everyone at the bar, and even the two business folks in the back corner, just sort of stop for a second; they turn and they look at her and they watch her move across the room towards your group. And then as she pulls up a chair and sits down at the end of your table, conversation, the low buzz in the room, resumes, but she obviously made an impact as she enters. She smiles with a row of very, very white teeth.

**D** Dina 27:23

Good evening. Thank you for accepting my invitation.

**S** Storyteller Rina 27:27

She looks at you, Rahm.

**D** Dina 27:28

You must be the Shaman. A pleasure.

**R** Rahm the Shaman 27:37

The pleasure is all mine.

**D** Dina 27:40

Would you mind introducing me to your friends?

R Rahm the Shaman 27:44  
Absolutely.

T Teagan (Rahm) 27:45  
Rahm glances at, motions towards each of them, and says,

R Rahm the Shaman 27:49  
We have Marcus here, Alex and Katerina. There's a, there's another member of our group. They're a bit preoccupied at the moment.

D Dina 28:03  
The Tremere. Yes. I sensed he wasn't here. Pity. I like Tremere. They're more tuned in than the rest of the Kindred clans I come into contact with.

S Storyteller Rina 28:21  
And she looks at you, Alex, and raises an eyebrow and says,

D Dina 28:25  
You know things though, I think? Yes. I like people who know things.

S Storyteller Rina 28:32  
And she smiles and her long earrings jingle slightly as she turns her head and says,

D Dina 28:40  
My people are behind us, just in case.

S Storyteller Rina 28:46  
And 3 of the people at the bar all simultaneously turn their heads to look at you.

T Teagan (Rahm) 28:52

I wave at them, a little "single finger at a time" movement wave.

S

Storyteller Rina 28:59

They blink in unison and then turn back to their drinks.

R

Rahm the Shaman 29:03

So what did you want to talk to us about?

D

Dina 29:08

Oh, Rahm, such silly questions. I would have expected better from you.

R

Rahm the Shaman 29:15

And you obviously don't, uh, know me well.

D

Dina 29:18

Well, we've only just met but I feel so many things through the network. I heard about your poetic endeavors.

R

Rahm the Shaman 29:31

Well, you seem to have caused a bit of a ruckus with some prophesying that you've done. The whole city appears to be a little bit of flutter.

S

Storyteller Rina 29:48

She smiles coyly.

D

Dina 29:49

That's hardly my fault. I just say what the visions are. How everyone interprets them and what they do with it is up to them.

R

Rahm the Shaman 29:58

True. Just responsibly, responsibly. I'm, I'm not lecturing, don't take me as that, I swear I'm not.

I just, well, I'll let my friends speak. Everybody is on edge.

**D** Dina 30:21  
Yes, so much delicious tension.

**S** Storyteller Rina 30:25  
She smiles a little dreamily.

**D** Dina 30:29  
It's lovely. What do you want?

**A** Alex 30:33  
Did you or did you not speak to Luther last?

**D** Dina 30:40  
The dear departed sheriff? I never met him. I heard he was looking into me, but it's a shame we never actually spoke. If only he'd come to me first instead of talking to all his little friends.

**A** Alex 30:58  
Perhaps then you were there when Luis was discovered?

**D** Dina 31:06  
I wasn't there. But well, I came afterwards, wanted to see how much of my vision was actually real. Sometimes it's hard to tell - our visions can come in metaphors and images and all those sorts of things - it's hard to tell, really, when things are literal or not.

**A** Alex 31:34  
When...how far ahead did you have your vision?

**S** Storyteller Rina 31:38  
I started having visions about this place 3 weeks ago. And then I had to make arrangements to come from Brazil. It takes time. you know? Pity we can't use the internet. it would have been so



---

much easier over Zoom.

**T** Teagan (Rahm) 31:56  
Rahm's just gonna keep his mouth shut.

**M** Marcus 32:00  
Yes, well, the internet's proved a little meddlesome.

**D** Dina 32:07  
Yes. Pity. So many delightful things on the internet.

**T** Teagan (Rahm) 32:15  
I stick my tongue out cooly.

**D** Dina 32:19  
But when I started having the visions, I came, I wanted to see. Sometimes we have visions of things from other places, with the network and all, it's hard to know what's being influenced by the local clan members. So here I am.

**A** Alex 32:40  
So do you think that this vision deals with one clan specifically?

**D** Dina 32:50  
I hardly think so; I mean, your Prince's clan brother was Nosferatu. Luther was Gangrel. And there's been others, or so I hear. So it does seem to be a problem.

**A** Alex 33:12  
What was your vision, exactly? And do you think your vision is having an effect on others? Or do you think that started before you showed up?

**D** Dina 33:21  
Oh, I have some with each of them. Malleus is a

On, who can say with such a strong Maikavian presence?

**S** Storyteller Rina 33:27  
And she smiles coyly at you Rahm.

**D** Dina 33:32  
Could be affecting anyone with as many of us as there are around here.

**S** Storyteller Rina 33:38  
She chuckles.

**D** Dina 33:39  
As for my visions, well. It's easier just to show you.

**K** Katerina 33:48  
No. We do not typically wish to engage in that way.

**A** Alex 33:56  
No, thanks. I'll take a description.

**S** Storyteller Rina 34:00  
She tilts her head and looks at you, Rahm.

**D** Dina 34:03  
Do you want to see?

**R** Rahm the Shaman 34:06  
Yeah, what the heck?

**T** Teagan (Rahm) 34:10

And I'll lean in closer.

D

Dina 34:13

What about you, Brujah?

M

Marcus 34:19

I think we've probably had enough visions in our lifetime at this point.

D

Dina 34:25

Oh, that's what you think.

M

Marcus 34:28

You're right. It is.

D

Dina 34:32

And this is why it's coming. Because you won't look.

S

Storyteller Rina 34:39

And she reaches out her hand to you, Rahm, you're sitting on her right, and she puts her fingers against your temples, almost Vulcan mind-meld style. You are instantly out of this room. Everything goes black just for a moment, and there's this sharp spike of pain in your head. And the rest of you just see Rahm's eyes kind of roll back into his head, and his body goes rigid. And Rahm, you are looking down from a hilltop into the San Francisco skyline. You can see the Golden Gate Bridge, you can see all of these tall buildings and landmarks, you're seeing far more of the city than you should be able to see from this viewpoint. It's almost like a panoramic view, almost, as it's kind of spinning, but everything is tinged in red, and there's a fog rolling in across the bay. And it begins sort of obscuring different parts of the city. And there are screams that come on the fog, as the fog rolls in, and you can hear them, and they vary in sound and intensity, but there are many of them. And Dina is standing there with you on this hilltop; her hair is flowing behind her in the wind, and she's got her arms outstretched as she's looking down at the city, and her eyes have turned to sort of cloudy gray. And she doesn't seem to notice you. You're not sure if this is vision Dina or the Dina who brought you in, but she's not looking at you, and there's this sort of cloudy red mist emerging from her mouth and floating down to join this fog that's rolling across the city. And the mist swirls around you and it makes you a little dizzy, and your head swims, and you see what looks like the moon above you. But it's blood red, and not the same kind of rusty red in what humans refer to as a blood moon. It is deep crimson and it appears to be dripping blood down into the city as it grows larger and

larger and larger in the sky above you, and the world begins to spin almost. And you find yourself in different places around the city: now you're on the docks, now you're in the Mission District, now you're at the city hall, now you're in a museum, now you're on Alcatraz, you're on all of these different places, and you see these shadows. And they're humanoid shadows, moving and slithering around in the dark around you, and as you reach out to try and touch some of them, they slip away. And the screaming doesn't stop. And you find yourself in a small house, and you find yourself looking at a Nosferatu who is tied by his leg to something, and he's thrashing around on the floor and screaming and blood is pouring out of his mouth. And then he lunges forward and he rips open the curtains and the sunlight comes flooding in and you see him screaming in agony and ecstasy as he burns in front of you and turns to ash and the ash fills your mouth and your eyes and your nose and you start coughing and choking. And as this ash is all around you, and you can't expel it, and still the screaming and the fog and everything is all around you and it's overwhelming and overwhelming. And the screaming is getting louder and louder and you hear something chanting in the background. You can't quite make it out. But there's the sound, this deep, reverberating voice and a river of blood comes running through this apartment where you're standing. And you feel yourself sinking and sinking and sinking. And you see faces: you see Luther, you see this Nosferatu, you see one of one of your former yoga clients, you see other Kindred, but you just see their heads and their faces, they don't appear to be attached to bodies, just floating down this river as you are torn away in this stream of blood. And then you snap back to reality.

T

Teagan (Rahm) 40:20

I imagine I'm sweating a little bit, or probably not sweating sweat, but perhaps sweating a little pink blood on my brow, just from reacting to the vision.

S

Storyteller Rina 40:38

And your hands are shaking. And Dina pulls her fingers away from your temple. She appears very calm. She's looking at you with her head tilted inquisitively.

R

Rahm the Shaman 40:54

Well, it could be worse. I don't know how. But it could be worse. Do you know what the humanoids of shadow are? The slippery ones you can't touch down in the screaming in the fog in the city? Do you know what they are?

D

Dina 41:24

I'm not sure. They might be... I'm guessing they're the ones yet to go. We saw the faces... At least, you did see the faces, right? Of the dead ones.

R

Rahm the Shaman 41:41

And I did. I didn't know if the shadow ones were the threat. Or they were the victims of the threat.

unreal.

- D** Dina 41:51  
I couldn't say for sure. They're just... they feel a little less menacing, I suppose. But they could be the threat.
- M** Marcus 42:05  
It's fear.
- R** Rahm the Shaman 42:09  
This is a lot of metaphor.
- D** Dina 42:14  
Yes. That's why I thought it would be easier to show you.
- S** Storyteller Rina 42:19  
She tsks at the other three.
- T** Tiffanie (Alex) 42:22  
I'm not getting the brain scrambles. \*chuckles\* Alex wouldn't say that. But you know, it's what I'm thinking.
- T** Teagan (Rahm) 42:30  
No, I'll go ahead and turn to everyone. And Rahm will be like,
- R** Rahm the Shaman 42:37  
She showed me.... She showed me the city. She showed me San Francisco. There was a fog over the city and in the fog were screams and we've all heard the Blood Moon motif pop up in conversation and that was there, all around the city. There were people or creatures or humanoids made of shadow. I don't know what they were. And I don't know, I don't know much about them. But they were screaming. And then there was a Nosferatu. And they were tied to something, connected to something by their leg. And then they were screaming and they were dying, and they were fighting. And then there was sunlight and ash, and then blood. And then a

lot of familiar faces not attached to bodies. Floating. I'm sorry, I wish there was more. I wish it was more concrete. But if you're looking for an omen, that's an omen. By definition, at least. It explains why people are taking it seriously enough to hightail it out of here.

A Alex 44:28

Yeah, if they are having these dreams, and they're the same, I can't imagine that anybody would want that, considering we usually don't dream. A little bit disturbing.

D Dina 44:53

Disturbing...that's a good word. Have you been dreaming?

A Alex 44:59

No.

D Dina 45:02

Strange. People are dreaming who I haven't come in contact with. Normally, it's just... I don't think you could really call what we do dreaming. But the vision... Normally, if another vampire has a vision, unless they're using magic, it's because they've been around one of us too long, one of us who's strong, with a powerful aura. Not you, dear.

S Storyteller Rina 45:39

She smiles at Rahm.

D Dina 45:40

I'm used to having that effect. But from what I hear the Dreaming is happening for some I've never met. Not in the clan. A little odd, don't you think?

A Alex 45:58

Perhaps, but we also don't know what kind of rituals are at work.

D Dina 46:05

Yes, well, I don't know anything about such things. Magic is well out of my purview. Rather dirty way of doing things, I think.

- A** Alex 46:18  
Perhaps, but it still doesn't rule it out.
- T** Teagan (Rahm) 46:26  
I think Rahm is going to excuse himself for a minute, because that vision was very intense. And I think that he's feeling a bit nauseous. And you see him kind of dash off to the bathroom.
- S** Storyteller Rina 46:46  
So Rahm steps away, a bit flustered looking, paler than usual. Rahm's top knot is straggling a little bit. And Dina smiles; it's a bit of a cold smile.
- D** Dina 47:06  
Katerina, you work with blood. Be careful. If there's blood magic at work...out of this group, you and the one who is not here are the most likely to be harmed.
- K** Katerina 47:24  
I will take your warning under advisement.
- A** Alex 47:29  
Can't say I disagree.
- D** Dina 47:31  
Well, that's a surprise.
- S** Storyteller Rina 47:35  
She smiles.
- A** Alex 47:37  
It has to be... It's either a ritual or something that is tainted, that is spreading.

D Dina 47:50

It's hard to see. When the AIDS crisis began, with humans, some of us saw it in the visions, in the blood. There was something different in our visions, in the blood that we saw. You remember that time.

A Alex 48:18

I do. It was not a fun time.

D Dina 48:23

It was very disturbing for anyone. But this time...it's obscure. There is something with blood, I assume. Although it could just be a metaphor.

S Storyteller Rina 48:41

And she looks a little frustrated for the first time, just slightly, you catch just a hint of it around her mouth, in the corner of her eyes.

D Dina 48:51

I would love to have visions that were perhaps a little bit more...concrete, sometimes, especially when the world might be ending. But it could be a blood ritual, blood magic, it could be tainted blood. It could be a combination. I don't know.

A Alex 49:09

I do know. Well, I shouldn't say I know. But the working theory that I have by the amount of people that I have heard from or spoken to directly, it seems like the oldest ones are becoming affected first.

D Dina 49:31

Hmm. Interesting. I didn't see that. I wonder why.

A Alex 49:40

Maybe it has no relevance. Maybe it does.

D Dina 49:45



They do feed more frequently.

**A** Alex 49:50  
And probably from the public.

**D** Dina 49:55  
Yes.

**S** Storyteller Rina 49:56  
And when she smiles, she's got this very kind of faraway, very old look in her eyes. You recognize this kind of look, Alex: this is a very old vampire that you're speaking to right now. You don't know how old, but there's something, something that speaks to a very prolonged existence.

**D** Dina 50:22  
Well, we have to do what we have to do.

**S** Storyteller Rina 50:25  
She stands up very elegantly.

**D** Dina 50:29  
Well, I really must be going. I miss my home. I really only came to warn people. You have to tell someone of the visions and it wasn't quite conveyed properly over the network when I tried to connect everyone. That's the only reason I'm here. And now others know, and I don't need to be here anymore. I think I should go home.

**A** Alex 51:04  
Ok.

**T** Tiffanie (Alex) 51:05  
I'm going to slide her my business card.



A Alex 51:08  
If you have anything else, you can always call me instead of coming here directly.

D Dina 51:15  
That would be lovely. Plane trips are so tiring.

A Alex 51:19  
They can be a drag.

S Storyteller Rina 51:22  
She looks at you, Marcus.

D Dina 51:28  
Marcus.

M Marcus 51:30  
Yeah?

D Dina 51:32  
I'd watch out for your sire, if I were you.

M Marcus 51:36  
I'll do that.

S Storyteller Rina 51:38  
And her head tilts slightly and her eyes go slightly milky.

D Dina 51:42  
Something's coming for him, I think.

M Marcus 51:48  
Convenient.

D Dina 51:50  
Is any of this convenient?

M Marcus 51:53  
Seems to be pretty convenient for you. You get to come here and rile a bunch of people over the vision and then get to totter off and leave. Enjoy your trip.

S Storyteller Rina 52:06  
Her eyes clear as Rahm come stumbling back in.

D Dina 52:10  
Yes, well, I've done my job. Would you rather I didn't tell you, and you could all just enjoy the apocalypse, if that's what's coming?

M Marcus 52:22  
You certainly riled the hell out of the Gangrel enough for them to consider ripping each other apart. You don't take any credit or blame for that. You're happy to flit amongst your high-priced tables, and your fancy hotels and enjoy yourself until you go wherever the fuck it is you're going. So if you're not going to be a further assistance, I'll take my leave.

S Storyteller Rina 52:48  
Her body goes kind of cold and rigid; her shoulders go back and her nose gets set and her nostrils flare.

D Dina 52:59  
You would do well not to speak to your Elders in such a way, child.

M Marcus 53:04  
If you're my elder, why don't you do something about it?

S Storyteller Rina 53:08

And she laughs, and it's not a pleasant sound, not like the sort of rippling water-like laugh she's given before.

S Storyteller Rina 53:16

This is not my domain. If this were my home with my Prince, perhaps. But this is not my fight. I am doing you and yours and your Prince in this little enclave of the Camarilla here a favor. I didn't have to come, Marcus Voss. I didn't have to warn you. I didn't have to do anything. At my age, I could sit in retirement in my little home and read my books and walk on the beach at night and enjoy the waves in the moonlight. I didn't have to come. Keep that in mind.

M Marcus 54:12

Are we done?

S Storyteller Rina 54:14

And she cracks her neck and smiles, and she walks out of the bar

T Tiffanie (Alex) 54:27

I'll just get up and go pay mine and Rahm's tabs and gesture at Rahm.

A Alex 54:36

Are you ready to go?

T Teagan (Rahm) 54:39

Rahm does not look good right now.

T Tiffanie (Alex) 54:41

Well, then I will lift him under his armpits, up and out.

T Teagan (Rahm) 54:49

Absolutely. No, Rahm is suffering from what could best be described as a psychic hangover, instantly administered, and they're going to need to rest

instantly administered, and they're going to need to rest.

**S** Storyteller Rina 55:04  
Rahm, why don't you give me a Willpower roll?

**T** Teagan (Rahm) 55:08  
Will do.

**S** Storyteller Rina 55:11  
-2 for your Hunger.

**T** Teagan (Rahm) 55:14  
I have rolled...yay!

**S** Storyteller Rina 55:19  
Yeah, that's that's 4 out of 5, with one of them being a 10. So Alex has their arm up supporting you and is pulling you out of the bar and into the hallway. And there's, by the front desk, there is a uniformed police officer just standing there, very respectfully. Watching. Rahm, you've got this psychic hangover, and you're hungry, and everything hurts, and your brain is a little fuzzy, as Alex is helping you out. And you see this, this cop standing in the lobby, and as he turns his head to look at you, you can almost see the vein in his throat bulging slightly, and you can hear that heartbeat from across the lobby. Oh, you're so hungry. But no, no, there are other humans in here. And they'd never get the blood out of the carpet anyway. You should probably wait. Oh, but it would taste so good right now because your head hurts so much. Oh, but no, not right now. Not right now. And Alex manages to drag you out of the hotel lobby with the concierge and the cop watching you with narrowed eyes as you exit.

**T** Teagan (Rahm) 56:57  
Perfect. Excellent.

**A** Alex 57:01  
Yeah, we'll get in my car. And we'll head to my place. Oh, I would have left a business card on the table for them.

**S** Storyteller Rina 57:13

Storyteller Rina 57:19

Ok, so you do have Alex's contact info. So Alex and Rahm have left the building. And Marcus and Katerina?

M Mike (Marcus) 57:25

Yeah, I mean, I'd offer to take Katerina back to the bakery.

A Ali (Katerina) 57:30

Did I get to finish my drink?

A Alex 57:35

I didn't even drink it. It's just there for looks.

A Ali (Katerina) 57:39

Oh, yeah, no, I'd actually like to Rouse the Blood so that I can drink the drink.

S Storyteller Rina 57:46

Alright. So give me a roll. And I believe you passed your Rouse check earlier, so no penalty.

A Ali (Katerina) 57:54

I rolled a 9.

S Storyteller Rina 57:56

Alright, so you are able to enjoy the taste of this fine scotch. It is one of the best drinks you've had in a very long time. And it's...despite everything else that's going on around you, this, this is good.

A Ali (Katerina) 58:16

So I would let Marcus know that if he wishes to depart right away, he may and I will find my own way home.

M Mike (Marcus) 58:25

Alright, have a good night.

**M** Mike (Marcus) 58:26  
I get up and head back to the hall.

**S** Storyteller Rina 58:31  
Right. Is Marcus leaving on his own?

**M** Mike (Marcus) 58:34  
Yeah.

**S** Storyteller Rina 58:37  
Ok. So you go back outside, Marcus, and you hear a bit of an altercation. Someone is yelling something. And you look down at the gated entrance to the parking lot, and the valet has a teenager by the scruff of his t-shirt and is yelling something at him.

**M** Mike (Marcus) 59:07  
He's picked him up?

**S** Storyteller Rina 59:08  
Oh, he hasn't picked him up off the ground, but he's holding him so the kid can't get away.

**M** Mike (Marcus) 59:13  
Alright, I'll step over that way, because that's where my car is going to be collected from.

**S** Storyteller Rina 59:18  
So as you get closer, you can see that kid's wearing a dark t-shirt, dark jeans, and they have a paper bag at their feet. And there's what looks like a can of spray paint rolling away on the ground. And the kid has a couple nose piercings and one long earring and a mohawk and they're just growling something at the valet, who is threatening to call the cops.

**M** Mike (Marcus) 59:56

I ask the valet what the problem is.

V Valet 59:59  
Sir, sorry, you had to witness this. This...

S Storyteller Rina 1:00:03  
He grunts.

V Valet 1:00:03  
This mongrel, this delinquent has been engaging in some light vandalism.

S Storyteller Rina 1:00:11  
And you can see on this sort of stone wall by the gate, just on the outside, there is spray painted "Eat the rich."

M Marcus 1:00:24  
\*chuckles\* That's funny.

M Mike (Marcus) 1:00:25  
I look back at, I look at his handiwork and then look at the valet.

M Marcus 1:00:32  
Fun. I'm sure it'll come off pretty easy.

V Valet 1:00:37  
This is vandalism of property!

M Marcus 1:00:40  
Because property cares so much.



S Storyteller Rina 1:00:43

The valet bristles.

M Marcus 1:00:45

And you know, by you holding him like that, it's assault.

V Valet 1:00:48

\*splutters\* I'm protecting the property. It's part of my job.

M Marcus 1:00:53

No, it's not. You're a valet. You get fucking cars. So why don't you put him down NOW?

M Mike (Marcus) 1:01:02

I'm going to Intimidate this man.

S Storyteller Rina 1:01:03

Alright. So if you're going to intimidate, give me Resolve and Intimidation. And you're going to subtract 1.

M Mike (Marcus) 1:01:14

That's still 2; that's an 8 and a 7.

S Storyteller Rina 1:01:18

So your presence, I think, in this case is strong enough. And the valet is threatened by your note about assault, and so when you tell him to stop, he freezes a little bit. And then he lets go of the teenager's shirt and pushes him away and says,

V Valet 1:01:44

Just don't come back. Go to school.

S Storyteller Rina 1:01:46

He mutters something about delinquents, and kids and the failures of the public school system.

**M** Mike (Marcus) 1:01:54  
I give the valet my ticket and say,

**M** Marcus 1:01:58  
Be a good boy and collect my car.

**S** Storyteller Rina 1:02:01  
He straightens out his jacket and tries to return himself to a professional mode.

**V** Valet 1:02:08  
Yes, sir. Right away, sir.

**S** Storyteller Rina 1:02:09  
And runs off to collect your car.

**M** Mike (Marcus) 1:02:14  
I'll reach down and grab the spray paint bottle.

**S** Storyteller Rina 1:02:17  
The kid hasn't run away yet. He just looks up at you, tilts his head.

**K** Kid 1:02:25  
Can I have that back?

**M** Marcus 1:02:27  
Fuckin A.

**M** Mike (Marcus) 1:02:30

**M** MIKE (MARCUS) 1:02:28  
I hand him the spray paint can.

**K** Kid 1:02:31  
You're with it.

**S** Storyteller Rina 1:02:33  
He flashes you a peace sign and runs off down the street and you hear some other kids cackling as he as he runs towards them. Probably not the only light vandalism they're going to engage in this evening.

**M** Mike (Marcus) 1:02:48  
Yeah, these kids are still ok.

**S** Storyteller Rina 1:02:53  
The valet brings your car around and takes your ticket.

**M** Mike (Marcus) 1:02:58  
I don't give them the time of day, I just get in the car.

**S** Storyteller Rina 1:03:00  
You get in the car, and he stretches out his hand as if to ask for a tip and then pulls it back.

**M** Mike (Marcus) 1:03:08  
Yeah, I don't think I'm going to tip this sort of a person. It's pretty clear that it's just not my kind of scene. So I'll exit left back down to Mason and then head back home.

**S** Storyteller Rina 1:03:23  
Alright, so you pull back onto the road to get out of this fancy place. and off you go. Katerina in the bar. You are finishing up your Scotch. What would you like to do?

**A** Ali (Katerina) 1:03:40

I take a leisurely walk to the nearest trolley and pick my way home.

**S** Storyteller Rina 1:03:48

It's a bit of a walk. The Fairmont is set away from public modes of transportation. Most people are going to come by limousine or by taxi, if they don't drive their own vehicles. But it's a good clear night. You haven't indulged in alcohol in a little bit, so it also helps to clear your head. But it's pleasant. It's a nice walk. But eventually you make it back to the bakery. If that is your intent.

**A** Ali (Katerina) 1:04:17

Yes and go upstairs into the loft.

**S** Storyteller Rina 1:04:21

Ok. Lucy gives you a wave cautiously as you come in. She has finished preparing all of the individual boxes of treats that are going to be picked up and then the ones that are prepared for tomorrow night's party.

**A** Ali (Katerina) 1:04:38

I will nod my head and go upstairs.

**S** Storyteller Rina 1:04:42

What are you planning to do with your evening? What's left of it.

**A** Ali (Katerina) 1:04:46

Um, I'm going take a look through that notebook of Luther's again, and see if there's anything that I missed.

**S** Storyteller Rina 1:04:56

Ok, so you sit down have some quiet reading time. Luther was a man of very few words, even in his his note taking. So there's the occasional one word note that pops up. But you've already gathered most of this from your previous readings, it's just perhaps good to remind yourself of what he was thinking about, what he was looking into. And then those strange ramblings at the end of the book.

A Ali (Katerina) 1:05:28  
I have a hardline phone in the apartment too, that I like never use. I'll actually give Alex a call.

S Storyteller Rina 1:05:38  
Ok. Alex, did you drag Rahm back with you? Are you dropping them off at their cult home?

T Tiffanie (Alex) 1:05:47  
No, I'm gonna bring him to my place and feed him and make sure he's doing well. Also, so that he doesn't soil my \$2,000 jacket, and basically just babysit, because you know, he has information. And I, you know, also didn't want to be privy to a Brujah temper tantrum. So this is where we're at.

S Storyteller Rina 1:06:14  
Right. So Rahm, you've been given some bagged blood. It's not as fresh as what you normally get, but it's still helps you calm a little bit. But you're still feeling this massive hangover, and you kind of pass out. You don't normally sleep this early in the night, I say early, there's still a couple hours left in the night, you'd normally wait to the last minute, but you just you just need to sleep, man. And so you pass out on the couch. Alex takes their coat back. And Alex, as you finish setting Rahm up for the evening, you get a phone call.

A Alex 1:06:57  
This is Alex.

K Katerina 1:06:59  
Hello, this is Katerina.

A Alex 1:07:01  
What can I do for you?

K Katerina 1:07:03  
I am wondering about how long Luther was dreaming before his untimely suicide.

A Alex 1:07:18  
.....

Well, do we have anything that...or has anybody...did he speak to anybody? Do you know?

**K** Katerina 1:07:24  
No, but he has a journal.

**A** Alex 1:07:28  
Interesting. So when does it go wacky?

**S** Storyteller Rina 1:07:32  
So you can see that the the last few dated entries where he starts mumbling about dreams are from about a week and a half ago. And he marks the date for about three days of the dreams. And then he goes into this stream of consciousness rambling and doesn't bother to mark the days.

**K** Katerina 1:08:04  
Well, the first mention of the dreams is from about a week and a half ago, which is familiar as that's when, well, Dina had the vision. And obviously, it's not a coincidence.

**A** Alex 1:08:23  
Well, Dina said that her vision was from three weeks ago. She started having them three weeks ago. But it didn't start hitting us until well, when?

**T** Tiffanie (Alex) 1:08:35  
What was the date, how long has Luis been gone, Rina?

**S** Storyteller Rina 1:08:40  
So, Luther came to y'all a week ago. And the clan brother Luis had just been murdered two or three days before that. He didn't give you an exact time. But he did say that a couple days ago.

**T** Tiffanie (Alex) 1:09:00  
Ok.

**A** ...

A

Alex 1:09:01

I really don't think that Dino really has anything directly to do with this. I think she's kind of a conduit or a bystander. And if she does have something to do with it, I think it's accidental, honestly.

K

Katerina 1:09:26

Though, if there have been more victims of this particular nature, we need to find out who they are and see if there is a recurring pattern and even more than that. If there is a lead up of intensity of dreams, etc., it may be something that we can consult with the Tremere on, because it may be a ritual that takes several days.

A

Alex 1:10:08

I'm in contact with a Tremere that should get back to me. I also know some of the people that are dreaming, we will know if something happens. And that's the only pattern that we have right now, is to wait and see how long until they die. We have to keep looking. Because if we don't find out where this is, where it's centered, what's happening? That's all we got to go on.

K

Katerina 1:10:40

Well, and who's targeted and why?

A

Alex 1:10:43

I don't think anybody in particular is targeted, except for the elders. I mean, yes, important people have died first. I will give you that. But it doesn't look, I don't know, I might have to do some more research. But it doesn't look like it's only people in positions. Looks like some people are skipped over. Looks like some people are, I don't know, if it's targeted, maybe it is. Maybe it's somebody trying to get rid of the Camarilla presence here. It's hard to say.

K

Katerina 1:11:26

Well, tomorrow night, I am planning to go through all of the individuals that have access to my next services and the visitor logs, and all of that and see out of everyone who uses them, the last times that they've been, that they've been here. And if I'm seeing that there are too many people that are missing all of a sudden, I'd like company to perhaps see if they are alright.

A

Alex 1:12:05

Ok. That would be fine. I do have somebody else I can check in with to see if they are still ok. And then I can let you know, when we speak again.

**K** Katerina 1:12:19  
Alright, I do not know if you were able to get this number or not from my call, but you can reach me at this number, especially within a couple hours of sunrise.

**A** Alex 1:12:34  
Ok, thank you.

**K** Katerina 1:12:37  
No one else has this number, besides my business partner and a couple of others. So if you could keep it to yourself...

**A** Alex 1:12:47  
It's what I do.

**A** Ali (Katerina) 1:12:48  
And I will hang up.

**T** Tiffanie (Alex) 1:12:53  
And then I'll just be tending to Rahm for the rest of the night. Oh, I am going to call Trevor and see if he has time to meet tomorrow night.

**S** Storyteller Rina 1:13:04  
Your call goes to voicemail, which isn't surprising, considering he's probably running business at the club. Or, you know, doing other business. But right, you get a text message back a couple of minutes later, saying that he can meet you tomorrow night at the club or anywhere else you choose.

**A** Alex 1:13:25  
The club is fine.

**S** Storyteller Rina 1:13:27  
And you get a thumbs up emoji.



T Tiffanie (Alex) 1:13:30  
Of course. Damn kids. Alright, yeah, I'll meet up with him tomorrow, then.

S Storyteller Rina 1:13:37  
Alright. So Marcus, are you going straight back to the union office?

M Mike (Marcus) 1:13:43  
Yeah, I think so.

S Storyteller Rina 1:13:45  
Ok. So as you pull into your parking space, you hear a very loud scream.

M Mike (Marcus) 1:13:53  
From?

S Storyteller Rina 1:13:55  
From down a side street. It sounds like a woman screaming in panic or fear.

M Mike (Marcus) 1:14:05  
Ok, well, the union area, the hall, is as close to a domain as I have, so I will go and inspect.

S Storyteller Rina 1:14:15  
So the scream cuts off, and as you come closer, moving at a steady pace, I assume, it turns into more husky sobbing, and you're walking, going down the sidewalk, there's cars parked along the side of the street, and just past one vehicle, a smaller, older vehicle that's been parked there for God knows how long, just past a broken streetlight, you see the hunched-over figure of a woman. She's sitting on the sidewalk with her back to you, and you see, in what would be in front of her, feet stretching out into the streets and you smell blood. And do you recognize the back of that shirt? That's Marie.

M Mike (Marcus) 1:15:22  
.. ..

I hustle over.

S

Storyteller Rina 1:15:24

You hustle up to her. She's got her arms wrapped around her knees. Her purse is on the ground next to her with her keys, looks like she's just dropped them, and she's sobbing and rocking back and forth. Because in front of her, stretched out across the sidewalk, feet sticking out into the street, is a body with a large chunk of its neck torn out. There is blood everywhere, all over the sidewalk. And it looks like this person's gut has been sliced open with - you look a little bit closer - looks like fingernails, long, sharp fingernails. It doesn't look like any kind of implement. And the guts have been pulled out, and there's blood and viscera and all sorts of horrors on this sidewalk and Marie's got her eyes shut and she's rocking back and forth and sobbing.

M

Mike (Marcus) 1:16:31

I will with a purposeful arm pick Marie up. Like, I will say to her in a single word,

M

Marcus 1:16:45

Come to me.

M

Mike (Marcus) 1:16:48

In an even tone and just pick her up, so that way she doesn't have to view what happens. Is the face of the person recognizable? I know that their throat has been damaged. Obviously they've had some pretty deep wounds to their chest and stomach.

S

Storyteller Rina 1:17:02

Yes, the face is recognizable. It's not someone whose name you know, but they've got kind of a scruffy, unshaven, unkempt appearance; they're wearing put-together looks, like out of bins, maybe from a charity shop, kind of clothes, pajama pants and the remains of an old t shirt and then a long coat over it. And their open, horrified eyes still look kind of bleary and this looks like one of the the homeless guys that you've seen wandering around in this area for the past few months.

M

Mike (Marcus) 1:17:42

Do the markings remind me at all of the Sheriff's death?

S

Storyteller Rina 1:17:50

Not of the sheriff's death, no.

M Mike (Marcus) 1:17:53  
Ok. But a monster did this.

S Storyteller Rina 1:17:57  
Yes. Yes. The signs are unmistakable.

M Mike (Marcus) 1:18:01  
Certainly. Alright. Well, how far away from the office? Not, not far at all?

S Storyteller Rina 1:18:13  
Not far at all. About a 5 minute walk back to the building. Marie is sobbing into your shoulder.

M Marie 1:18:19  
\*sobbing\* I was, I was going out to get, just was going to go get takeaway and then I almost tripped over him and...\*hyperventilates\*

M Marcus 1:18:27  
\*gently, firmly\* Marie, back to the office with me.

M Marie 1:18:36  
Call 911...

M Marcus 1:18:39  
I will take care of it. Walk back to the office with me.

M Marie 1:18:42  
Ok. Ok.

S Storyteller Rina 1:18:43

And she reaches blindly for her her purse and her keys, and yeah, just sort of, she can't bear to bring herself to look back. So she just keeps her eyes shut. She's almost relying on you to lead her back to the building.

**M** Mike (Marcus) 1:18:58

Oh, yeah. No, like, I'm not going to give her body position enough to look back in that direction, right? So like, she's not going to get even the opportunity and I will shepherd her back to the office in a expeditiously...not running, but we are walking with purpose, and if Marie's legs cannot propel her forward, I will work with her, walk for the both of us, in that regard.

**S** Storyteller Rina 1:19:22

She's definitely wobbly and she stumbles a little bit, but you're more than strong enough to keep her moving. And she's trying hard to get herself under control. She's usually in control and you've never seen her emotional like this before. But she just keeps going back into these stifled sobs as you move her away.

**M** Mike (Marcus) 1:19:49

She's scared and with reasonable, with reason. She's frightened after seeing something terrifying. So I'll get her planted, basically like in an office chair, and then tell her that I will be right back. I tell her not to leave the office, and I lock the door when I leave. And then I head directly back.

**S** Storyteller Rina 1:20:14

She curls up almost in the fetal position in the chair with her arms around her knees and her knees drawn into her chest and she's shaking a little bit. One of the other office employees, Milo comes running up and puts their coat around her and says something to you about going to get her a cup of tea from the break room and that they'll look after her. They look very concerned. But someone's there to take care of her.

**M** Mike (Marcus) 1:20:44

Great. So my first order of business is going to be to preserve the Masquerade. So while I am leaving the shop, I can't imagine it's too hard for me to find a tarp or something.

**S** Storyteller Rina 1:21:01

No, not down in this district for sure.

**M** Mike (Marcus) 1:21:03  
Right, I mean, from the shop, I probably have such things.

**S** Storyteller Rina 1:21:09  
For sure.

**M** Mike (Marcus) 1:21:11  
Or in the trunk of my car. And I want to get back there and collect that body. Because I certainly don't want it sitting out on the street.

**S** Storyteller Rina 1:21:23  
Alright, so you roll up the body in the tarp, it's not hard for you to do; this was a person, and a human at that. Not another, not another Kindred. And he was also underfed, malnourished. And with all of the blood and viscera that had been pulled out, he's even lighter. And you're able to easily lift him into this tarp and roll it up. There is a lot of blood on the sidewalk and in the street.

**M** Mike (Marcus) 1:21:54  
Yeah, well, that's one thing. But the body and the viscera is something else. I mean, I'm not going to, like meticulously clean every spot up. Obviously, I'm getting the big pieces, the important pieces, and then I am getting the fuck out of there. And then I will probably once - I assume I have a shipping container or two I could probably use temporarily to house something in, ok?

**S** Storyteller Rina 1:22:23  
Oh, for sure.

**M** Mike (Marcus) 1:22:24  
I make two calls, for sure. One is to a local all-night grocer, and I tell them that I have, I need to put an order in for a gross amount of ice, like I call a fish market who will have a gross amount of ice.

**S** Storyteller Rina 1:22:47  
Alright, that's easy to do.

**M** Mike (Marcus) 1:22:49  
And the other call I make is to a member of staff and tell them to go to said grocer and go pick up a bunch of ice.

**M** Marcus 1:23:00  
We need a bunch of ice. It'll be waiting for you.

**S** Storyteller Rina 1:23:03  
Ok, so Grace, one of your gophers in the office, heads out to do that for you.

**M** Mike (Marcus) 1:23:10  
And then I need to call Alex.

**S** Storyteller Rina 1:23:14  
Ok, so, Alex, you get another phone call.

**A** Alex 1:23:19  
This is Alex.

**M** Marcus 1:23:21  
Got a fresh one. Just showed up about a block or so from the union office. Throat torn, stomach gutted by what look like fingernails with blades. It's a norm, just a bum, but pretty fresh.

**A** Alex 1:23:43  
Excellent.

**M** Mike (Marcus) 1:23:45  
Any interest?

**A** Alex 1:23:47

Of course.

**M** Marcus 1:23:49

I'm putting, I'm putting him on ice.

**A** Alex 1:23:51

Yeah, good call, because I think it's kind of late.

**M** Mike (Marcus) 1:23:54

So yeah, just let me know when you can stop by.

**A** Alex 1:23:57

Probably between 8 and 9 tomorrow.

**M** Marcus 1:24:00

I'll see you then.

**S** Storyteller Rina 1:24:03

And with that particular bit of business taken care of, we will end our session here. So thank you all for listening to our bloody business this evening, and I hope you will tune in next time for more shenanigans, more blood and probably more terrified NPCs. Thank you and good night.