

Blood Moon Rising episode 8

🕒 1:24:27

S Storyteller Rina 00:01

Thank you for joining us wherever you are. This podcast episode is brought to you by the Old Ways actual play team. This actual play uses the 5th edition Vampire the Masquerade tabletop role playing rules by World of Darkness. This actual play is performed by adults and an in 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, for tonight's game, I will be your Storyteller.

S Storyteller Rina 01:00

Good evening and welcome to another episode of the Old Ways Podcast's Vampire the Masquerade chronicle "Blood Moon Rising." I am your Storyteller, Storyteller Rina, and we're about to find out what happens when there's an incident and someone calls in law enforcement of the undead sort. But first, we need to get to some introductions. So to my right:

M Marcus 01:24

Hi, this is Mike, I'll be playing Marcus Voss of Clan Brujah, and I hate being interrupted when I'm about to eat.

S Storyteller Rina 01:32

Oh, man. Sure, that won't have any consequences. Absolutely not. To Marcus's right:

J John (Vince) 01:41

Hi, I'm John and I'm playing Vince Markevich of Clan Tremere, who is perfectly safe.

S

Storyteller Rina 01:49

Absolutely. Nothing's going to happen to you whatsoever. And to Vince's right:

A

Ali (Katerina) 01:56

This is Ali and I'm playing Katerina Bogdanovich, of Toreador, and I just had a pretty satisfying meal.

S

Storyteller Rina 02:08

You did indeed. Probably the only one who is satisfied at the moment. And to Katerina's right, aka my left:

A

Alex 02:22

This is Tiffanie and I'm playing Alex Giovanni, and this is a mess and utter trash fire.

S

Storyteller Rina 02:28

That might be a bit of an understatement. We'll see. Alright, we are still in the missing Rahm the Shaman formation, so Rahm is still happily napping, as far as we know, back at Alex's apartment. So let's get right into the action. So back at the highrise of Felix Conrad, the sire of Trevor Conrad, the nightclub owner, Alex and Vince had stumbled upon a fairly grisly scene that only Alex has seen because they kept everyone else out. And Vince has called the Sheriff, who has just made her very angry way out of the elevator. So this woman, who Alex you instantly recognizes as Esmeralda, and Vince, you're not really sure, but it's probably the sheriff, right? You did just call her; she comes storming out of the elevator.

E

Esmeralda 02:59

angry What's going on?

A

Alex 03:41

You know the incident that we're supposed to be looking into?

E

Esmeralda 03:46

...?

Lutner r



Alex 03:47

Yeah, this is related.



Esmeralda 03:50

God fucking damn it.



Storyteller Rina 03:53

And she's just like, you can see her shoulders get really tense and she cracks her neck, side to side like,



Esmeralda 04:00

Ohhh, I'm gonna punch someone. I'm gonna punch someone. Let me see it. Let me see it.



Alex 04:09

Don't break. Don't like, move too much. There's a pile in there too, that we don't want to necessarily disturb.



Esmeralda 04:19

Sunlight?



Alex 04:21

Looks like, maybe



Storyteller Rina 04:25

Her eyes narrow. She looks at Trevor.



Esmeralda 04:28

Think it's likely the kid did it?

A Alex 04:30
No.

E Esmeralda 04:32
You sure?

A Alex 04:33
Yes.

S Storyteller Rina 04:35
She tilts her head and looks at Trevor, who's just sort of trying to melt back into the wall.

E Esmeralda 04:41
Fine. Stay out here.

S Storyteller Rina 04:43
She looks at you, Vince.

E Esmeralda 04:45
You're the idiot who called me?

V Vince 04:48
Yes, ma'am, yhat's me.

E Esmeralda 04:49
Ma'am? Ma'am?!

J John (Vince) 04:55
He's like, "I'm in danger."

E Esmeralda 05:01
Sit down and shut up, boy.

S Storyteller Rina 05:05
And she just turns around and marches into the apartment.

T Tiffanie (Alex) 05:11
I will be standing in the doorway so that I can freely speak with her but not be in arm's reach.

S Storyteller Rina 05:20
So you stand in the doorway and Esmerelda walks in and her nostrils flare as she takes in this scent. And you can see her eyes narrowing, and she inhales through her nose, catching all of this bloody scent. Her eyes look slightly red and you hear a low growl. Vince can hear it even outside. It's a very low rumbling growl, and Esmerelda almost kind of crouches down, she's not a very big woman to begin with, but she's crouching down, looking around at the scene, balling her hands up into fists. She looks at the blood everywhere.

E Esmeralda 06:22
What do you think, Giovanni?

A Alex 06:24
I think, I think it's the same thing as whatever is causing the dreams.

E Esmeralda 06:34
Stupid things, dreams.

A Alex 06:37
Well, considering we usually don't need them.

E Esmeralda 06:41
Are you sure he was dreaming?

A Alex 06:44
Yes.

E Esmeralda 06:49
Don't like that.

S Storyteller Rina 06:50
She starts prowling around the room.

E Esmeralda 06:57
Do you think he did it to himself?

A Alex 07:01
That would be my guess, only because of the evidence that we have from other similar scenes.
And the way those hand prints are on the window, it would be my guess.

S Storyteller Rina 07:21
So Esmeralda looks at the pile of ashes.

E Esmeralda 07:24
I don't suppose you can talk to that?

A Alex 07:27
No, unfortunately.

E Esmeralda 07:30
Your creepy shit needs some work.

S Storyteller Rina 07:36
She just crouches down, looks at the ash, you see her put a hand down, and she touches the

she just crouches down, looks at the ash, you see her put a hand down, and she touches the pile of ash lightly with one finger. She holds it up to her nose, and she touches the finger with her tongue.

E Esmeralda 07:59

Venture. Bastards. Yep. Alright. Murder. Murder. Not really good with this kind of situation, Alex, unless you got a head for me to rip off somewhere.

A Alex 08:16

Well, the big one upstairs is not happy with me. So I was just trying to follow the chain of command.

S Storyteller Rina 08:26

She lets out this short barking laugh, eerily reminiscent of Luther's.

S Storyteller Rina 08:32

Yeah. Prince Velasquez doesn't really want to see you right now. Probably wiser calling me. Right. Well,...

A Alex 08:42

Or should I get a hold of Jean? Since she was at Luther's.

E Esmeralda 08:50

Jean's on mission right now.

A Alex 08:54

Well, then. I mean, I don't have a way of telling if that's Felix's hands that are on the window. I would assume that it is, considering the proximity of the pile.

E Esmeralda 09:08

I can tell you.

S Storyteller Rina 09:10

S Storyteller Rina 09:10

And she goes up to the bloody handprint, and again, she touches it with one finger. She licks it, makes a face.

E Esmeralda 09:21

Yep, same one. Whoever's the pile ash over there made the handprint.

A Alex 09:27

Ok, then this was self inflicted. Again, but the only thing I would say is I will look around to see if there's anything here out of place. Like if it is a ritual, maybe there's a component that has to be here that ties all the other ones together. Otherwise, I would say I don't know what we do with this. Leave it here? Clean it up?

E Esmeralda 09:56

Certainly can't leave it here. Must protect the Masquerade.

A Alex 10:01

Right.

E Esmeralda 10:06

growls

S Storyteller Rina 10:06

You can see her kind of growling. She doesn't seem to know quite what to do in this kind of situation, which might be making her angrier. Come to think of it might be better to not be in the same room, maybe. And so as you're having that conversation, Marcus, you have gotten this phone call from Alex. Are you heading directly there?

M Mike (Marcus) 10:33

Oh, yeah. Oh, yeah.

S Storyteller Rina 10:35

Ok.

M Mike (Marcus) 10:36
I tell Marie, as I probably pull out the shards of plastic phone from my hand, that the phone in the basement needs to be replaced again.

M Marcus 10:53
And when our special guest arrives, just make sure he stays put downstairs.

S Storyteller Rina 11:02
She just says,

M Marie 11:03
Alright. I'll call the normal guy to get the phone fixed tomorrow. Harv said they'll be on their way shortly. They're not anticipating much of a...what was the word he used? Disagreement.

M Marcus 11:21
I doubt it.

M Marie 11:22
Not with Harv, no. Alright. I'll get on it. Are you okay? Do you need me to get some bandages or something? Antiseptic?

M Marcus 11:32
No, I just need to handle something.

M Marie 11:37
Ok. I'll be here.

S Storyteller Rina 11:39
And she goes into her phone and starts making a note, presumably about getting the basement phone replaced.

M Marcus 11:49
Yeah, you know, I'll jump in the car and head over.

S Storyteller Rina 11:51
So Marcus starts driving like a bit of a madman, perhaps.

M Mike (Marcus) 11:58
Perhaps.

S Storyteller Rina 11:59
In his current state, and it doesn't take you long to get to the building. But there's the slight issue of actually getting in.

M Mike (Marcus) 12:10
Oh, alright.

S Storyteller Rina 12:12
Because it's a fairly fancy apartment complex. So you don't have to park in the parking lot. You can park down the street, but you still have security and the doors in front.

M Mike (Marcus) 12:26
Okay, is it a gated... It's just an apartment, right? It's just open on the street.

S Storyteller Rina 12:32
Yeah. So you can go to the lobby. Because when they went in, they went in through the side door that Trevor had a passkey for. You go into the lobby area and there is security sitting behind a desk.

M Marcus 12:47
Ok. Yeah, I head over to security then. I probably stalk over, to be honest.

S Storyteller Rina 12:56
The security guard looks up.

G Guard 12:58
Can I help you?

M Marcus 13:02
I'm here to see...

M Mike (Marcus) 13:05
You gave me the floor, right Alex?

S Storyteller Rina 13:07
15th floor.

T Tiffanie (Alex) 13:07
Yes.

M Mike (Marcus) 13:08
Yeah. I'm here to see somebody on 15.

G Guard 13:13
Alright.

S Storyteller Rina 13:14
He flips through a book.

G Guard 13:17
Are you expected?

M Marcus 13:20
I give him this look like "Are you fucking kidding me?"

G Guard 13:26
Right, so I'll just buzz them and let them know someone's coming up. And the elevator's over there.

G Guard 13:34
Thank you.

M Mike (Marcus) 13:35
I stalk over to the elevator.

S Storyteller Rina 13:37
Alex, as you're moving around in this apartment, you can hear the apartment phone buzz.

A Alex 13:48
I'll go answer it.

G Guard 13:52
Mr. Conrad?

A Alex 13:54
He's indisposed.

G Guard 13:56
hesitates Oh, sorry, didn't mean to interrupt anything. But there's a visitor coming up your way. Fairly bulky-looking man.

A Alex 14:09

Angry?

G Guard 14:10
Yes.

A Alex 14:11
Ok. That's fine.

G Guard 14:13
I don't need to call the cops?

A Alex 14:15
No.

G Guard 14:17
Alright, just making sure. Thank you.

S Storyteller Rina 14:20
And you hear a click, and then a moment later, there's a ding and the elevator deposits a fairly amped-up looking Marcus Voss onto the 15th floor. Vince, you're the closest to the elevator, and you see the elevator door slide open.

M Mike (Marcus) 14:40
And there's probably a palpable or a seething anger that rolls off of Marcus as he stalks down the hallway.

T Tiffanie (Alex) 14:54
More angry people. *sarcastic* Yay.

J John (Vince) 14:57
It's Vince's favorite thing. He just points towards the door. He's like, "over there".

M Marcus 15:07
Where have you been?

J John (Vince) 15:11
And he's like,

V Vince 15:12
Oh, no. I had to work yesterday.

M Marcus 15:23
I heard. You were missed.

M Mike (Marcus) 15:27
I grab the door.

J John (Vince) 15:29
He's like, "is that a good thing? Or a bad thing?" Vince doesn't know. He's, he's gonna ponder that for a little bit.

M Mike (Marcus) 15:39
Yeah, I'll pull open the door, step inside.

S Storyteller Rina 15:43
Alex, are you meeting him at the door? Or are you continuing your investigation of the apartment?

T Tiffanie (Alex) 15:49
I'm just gonna continue looking. I mean, like, I'll make sure like I can see him. I'm sure he's going to be greeted by the other wonderful personality in the room, so.

S Storyteller Rina 16:01

Yeah, so Marcus, you push past Vince, you open the door and you storm into the apartment. And the first thing you see is Esmeralda as she's moving around, like sort of prowling around this bloody living room.

M Mike (Marcus) 16:21

So I suppose then, given that the sheriff is here, Marcus is going to do a little bit of composure rework. Just slightly, not too much. And he'll say,

M Marcus 16:37

Oh, so at least somebody had a brain.

E Esmeralda 16:41

Ah, Marcus.

S Storyteller Rina 16:43

And she actually smiles. It's kind of another sharp pointy smiles but you've interacted with her to enough to recognize a genuine smile, not a threatening smile.

E Esmeralda 16:55

Ah, finally someone I can actually talk to.

M Mike (Marcus) 17:00

I step over.

M Marcus 17:02

I was called. I came as soon as I could. Congratulations, by the way.

M Mike (Marcus) 17:06

I kind of give Esmeralda a semi-mutual pat on the shoulder and congratulate her for becoming sheriff.

E Esmeralda 17:18
Yes, well, I wasn't expecting it really. But needs must.

M Marcus 17:23
Look at all the perks.

M Mike (Marcus) 17:24
I gesture around the room.

E Esmeralda 17:28
Shouldn't be living like this. Stupid white everywhere.

M Marcus 17:33
So what do we, what do we have here?

E Esmeralda 17:36
Oh, we got what used to be Felix, over there. Felix Conrad, Ventrue. He headed up one of those political lobbying fundraising groups. Hate those guys. And, well, you can see...

S Storyteller Rina 17:51
She points to the pile of ashes in front of the window. And you can see the same bloody handprints on the window just sort of dragging down this this plate glass. And there's also blood everywhere else, like splattered everywhere.

M Mike (Marcus) 18:09
Looks really familiar then, right?

S Storyteller Rina 18:11
Mm hmm.

M Mike (Marcus) 18:11

M MIKE (MARCUS) 18:11

The state of things, right? I guess I'm just juxtaposing with the body that was found by Marie last night, which isn't necessarily in this sort of a state; well, it wasn't in a self-contained area. It was pretty ripped up. But this is like, this is the full monty, as it were.

S Storyteller Rina 18:33

Yes.

M Mike (Marcus) 18:34

And it didn't look like the corpse from last night had a chance to get ramped up that high. But the corpse last night wasn't Kindred either.

S Storyteller Rina 18:43

Exactly.

M Mike (Marcus) 18:45

Ok, so where's Alex?

M Marcus 18:49

yells Alex?

A Alex 18:51

Yo.

M Marcus 18:54

So what did, what did he do? What, did he stand in front of the window and wait till the sun came up?

A Alex 18:58

That's what it looks like.

T Tiffanie (Alex) 19:00

I'm probably, I want to check out like where Felix is like sleeps/rests. Like, at this point, I will go all the way back to like, folklore of like witches and rituals, because I'm not like an expert, to check under pillows or in coffins; you know, however he rested, you know?

S Storyteller Rina 19:21

Alright, so you go to the back end of the apartment because the doorway opens into this living room and then off to the side, there's another door leading into a hallway and that takes you to the rest of the living space. And so you find a bedroom, and it's got this massive four-poster canopy bed, absolutely massive, it looks like a real antique, and very heavy velvet curtains over the windows and some very neat suits hanging up, very neat suits, you appreciate the tailoring, and just really nice furniture. And it doesn't appear to be covered in blood and viscera and everything the way that the living room was. It's clean in here.

T Tiffanie (Alex) 20:15

Well, yeah, I'll start like pulling blankets back, looking under pillows. I'll look under the bed. I will look behind the headboard. Well, I know it's got the four posts, but you know, like, where the mattress meets the wall or whatever?

S Storyteller Rina 20:29

Yep. So you start ransacking the bedroom. Vince, are you staying out in the hallway with Trevor? Are you coming in?

J John (Vince) 20:39

After everybody else is gne in, he hears them all talking and he sees Alex move out of the doorway. He's kind of like, "now it's Vince's time to shine". He will slowly quietly enter the room, just not bringing attention to himself. "Just don't mind me. Don't see me, please." Because he has an idea and he wants to check it.

S Storyteller Rina 21:01

Ok, what is your idea?

J John (Vince) 21:02

He saw that Luther painted a half moon in his own blood on the wall. And that seems to be a compulsion, or a signal that he was trying to send us, unclear on that. So yeah, he is looking to see if there's any patterns in the blood, or if there's any evidence of smearing or, you know, an attempt to draw something.

S Storyteller Rina 21:26
So you're moving into the living room where Esmeralda is, and Marcus.

J John (Vince) 21:32
And he's very keen to kind of keep himself at a distance from them. But also, like, never face away from them. You know, like someone around an apex predator.

S Storyteller Rina 21:43
They're over by this large window, examining some bloody handprints and talking to each other. And so you can examine some of the furniture, if you wanted to, or the carpet, there's blood all over the place.

J John (Vince) 21:59
Yeah, he's gonna take time and just have a look at the at the blood spatter and try and see like, ok, so, from what I overheard, they can't do what we did last time. So I'm going to try and see if I can apply those lessons from college and those books that I've been reading about particle analysis and stuff. And because he's a nerd, yeah. Can I give you an Investigation roll?

S Storyteller Rina 22:27
Yep. So you're going to give me I think, Investigation plus Intelligence. Your difficulty rating is, I think, because of the state of the not-quite body, but also just you're under pressure dealing with two very angry Brujah in the room, and you're also fairly new to this, I'm going to set your difficulty at 3.

J John (Vince) 22:52
Cool.

S Storyteller Rina 22:52
So you need 3 successes. It's a moderate success.

J John (Vince) 22:55
4 successes of 3.



S

Storyteller Rina 22:58

Alright, so you keep one eye on the amped-up vampires on the other side of the room, and you start examining blood over by a bookcase that you follow. It just looks sort of bloody all over in places here; you find a little pile of ash, small pile of ash by the couch, as you're looking. It's not big enough to be a body maybe a body part, and you follow along. And there's this bookcase, it's one of those big fancy-looking bookcases with really old editions that look like they haven't been touched in aeons and are just there for show. Like "look at me, I'm a learned person" sort of thing.

J

John (Vince) 23:50

Vince hates that so much. He wants to read those books, if they're worth reading.

S

Storyteller Rina 23:54

Now, there's a lot of them, but you're not really paying attention to how many there are, because as you go up towards it, you kind of push aside the the couch that's in front of the bookcase, and you see this bloody halfmoon painted across the spines of the books on the middle two shelves.

J

John (Vince) 24:19

Is the moon waxing or waning?

S

Storyteller Rina 24:22

It is waxing. And while you're making that discovery, meanwhile, Katerina, you arrive home from your visit to your human farm. You're feeling replenished by the blood that you've drunk. And as you go inside your apartment, you get a beeping on your pager.

A

Ali (Katerina) 24:48

I will take a look at it.

S

Storyteller Rina 24:51

It's from Cora and it says "main office phone ringing, message light blinking."

A

Ali (Katerina) 25:01

I will sigh heavily and go downstairs and check the messages.

- S** Storyteller Rina 25:08
So you go down to your office and you check the messages. And you've got a missed message from Alex informing you that there's something very urgent that you need to come take a look at and giving you an address of a high rise down in the Central District of San Francisco.
- S** Storyteller Rina 25:08
Well, then, without question, I will grab my coat, and I will be out the door and on my way.
- S** Storyteller Rina 25:42
You make your way to this high rise; it's not difficult to get to, it's fairly easy to see from large areas of San Francisco because it's massive and it's all glass. And you walk in to the lobby. And the security guard just looks at you. He looks at the elevator. He says,
- G** Guard 26:06
Floor 15?
- A** Ali (Katerina) 26:08
I just nod.
- S** Storyteller Rina 26:14
He waves with a weary hand.
- G** Guard 26:17
Go on.
- A** Ali (Katerina) 26:19
So into the elevator I go.
- S** Storyteller Rina 26:22
So you get into the elevator. It's a very speedy elevator and deposits you fairly quickly on the 15th floor. You exit into this hallway with its very plush carpets and you see a vampire you've probably met before; you've likely catered one of his parties. And you see Trevor Conrad, who's

a young Ventrue who runs the Blue Orchid nightclub. And he just looks a mess. His eyes are wild, he's got dark circles under them. He's looks like he's in pain of some kind. His jaw's kind of frozen in a rictus of grief. And he's just sitting on the floor, arms clasped around his knees, and he doesn't even seem to notice you. And the door he's sitting next to is wide open, and you can hear Marcus's voice, even though you can't hear what he's saying.

A Ali (Katerina) 27:22

Well, then, I'm going to go inside. I'm not going to acknowledge him because whatever he is going through he seems to at least be calm enough to be maintaining right now and I don't want to disturb that.

S Storyteller Rina 27:45

Ok, so Vince and Esmeralda and Marcus all see Katerina come in. And Marcus, you were talking Esmeralda over by the window and Esmeralda's head just sort of pops up and her nostrils flare. She says,

E Esmeralda 28:05

There's a Toreador in the building.

M Marcus 28:10

Probably Katerina.

E Esmeralda 28:13

The baker?

M Marcus 28:15

The same.

E Esmeralda 28:16

Great. What can she do here?

M Marcus 28:21

Well, I've found it wise to not underestimate Clan Toreador.

E Esmeralda 28:30
Fine. Whatever.

A Ali (Katerina) 28:34
So how much of that do I hear?

S Storyteller Rina 28:38
Well, Esmeralda's got a very loud voice and she doesn't exactly do a whole lot to keep it down.

K Katerina 28:46
If you're so against my clan, perhaps we should have a talk.

E Esmeralda 28:49
I don't have anything against it, necessarily. You're just...flashy. Attention. Not supposed to draw attention.

M Marcus 28:59
Which is what we're...which is which is what we're working on, Esmeralda. I think if you need to get back to matters of the city, I think we can handle this one.

E Esmeralda 29:12
Clean it up properly.

M Marcus 29:15
Wouldn't be the first mess that's been cleaned up.

E Esmeralda 29:17
I know you'll do the right thing, Marcus. Let me know if I can rip a throat out or two. It would be my pleasure.

M Marcus 29:29
Certainly.

E Esmeralda 29:33
I'll talk to the Prince. They're not gonna like it.

M Marcus 29:38
Not at all. Just let the Prince know, if you would, that we are continuing to work the investigation.

E Esmeralda 29:48
Yes. And you could be a little angrier, Marcus. You can use it, you know. You're too quiet, too calm.

M Marcus 29:58
Time and place.

E Esmeralda 30:02
You have to let go some time. Let's hunt some time.

S Storyteller Rina 30:07
She smiles, that sharp fanged smile again. And she claps you on the back. She's got a very heavy hand, and if you weren't used to it, it might have sent you stumbling a little bit, even as stocky as you are. And she starts marching out, literally marching out. She looks over at you, Vince.

E Esmeralda 30:36
Try not to fuck things up, baby.

V Vince 30:40
Do my best.

A Ali (Katerina) 30:43
So I'm actually going to block her path.

S Storyteller Rina 30:47
So you stand in between Esmeralda and the door. And this short, powerfully-built woman in fatigues tilts her head, arches her back, and she looks at you.

E Esmeralda 31:02
Ah, standing in the way of the sheriff, are we? Not a wise idea, not a wise one. What do you want, Toreador? What do you want?

K Katerina 31:13
Well, I just think that since we are here on behalf of the Prince and doing this investigation, perhaps you should treat us with the same respect we give you.

E Esmeralda 31:32
Listen, child.

S Storyteller Rina 31:35
Her eyes narrow.

E Esmeralda 31:38
Don't talk to your elders and your betters that way. You're replaceable.

K Katerina 31:44
We'll see.

A Ali (Katerina) 31:45
And I'll move.

S Storyteller Rina 31:48

And Esmeralda, as she goes past you, is going to shove you with her elbow up against the wall. Not, you know, trying to necessarily break anything, but she's got her elbow pinning you to the wall. She just says,

E Esmeralda 32:10

No one is irreplaceable. Don't mess with me.

S Storyteller Rina 32:19

So Esmeralda releases her elbow and she stalks out; you can just sort of feel the simmering rage rolling off of her. You can smell it, almost like sweat. And she briefly pauses, she pats Trevor on the shoulder and says,

E Esmeralda 32:46

It'll be okay.

S Storyteller Rina 32:47

And she marches off and into the elevator.

T Tiffanie (Alex) 32:49

sarcastic She's so warm.

M Mike (Marcus) 32:52

Yeah, and fuzzy.

J John (Vince) 32:53

It's the personal touch guys. That's what makes her a great sheriff.

T Tiffanie (Alex) 32:58

Did I find anything in the room? Do you want me to roll Investigation?

S Storyteller Rina 33:03

Yes. So we'll cut back to you in the bedroom. You've heard some minor altercation, perhaps, but it's up to you whether you react to it or you just keep going.

T Tiffanie (Alex) 33:15
Yeah, I just keep looking.

S Storyteller Rina 33:17
That's what I expect from Alex. So yes, I would like you to give me an Investigation plus Intelligence. You're gonna want 3 successes on this.

T Tiffanie (Alex) 33:27
No, I got 2 out of 3.

S Storyteller Rina 33:34
Would you like to spend a Willpower point to reroll?

T Tiffanie (Alex) 33:40
No, I think what I'm going to do is come out and tell Vince, because to me, it looks like he's doing nothing but looking at books.

A Alex 33:53
Do you mind double checking in there to make sure there's nothing, you know, I don't know, Tremere ritual like?

V Vince 34:01
Oh, yeah, sure. I'll have a look. Just, I'll just finish up here.

J John (Vince) 34:07
He goes back to, like, looking at the titles of the books that have the blood on them try and see if there's a pattern or something.

S Storyteller Rina 34:16

Oh, you see an antique copy of Moby Dick. There's a copy of Dostoyevsky's The Demons. There's what looks like a complete set of Jane Austen. And there's some very boring looking tomes on economics. But there doesn't seem to be any pattern here. He didn't even alphabetize his books by author, the bastard.

V Vince 34:47

These aren't even separated by genre or subject matter! What's the point? What's the point?

J John (Vince) 34:54

And he just shakes his head, turning away from the case. He's like, gonna skirt again around Marcus.

S Storyteller Rina 35:04

Do you tell Marcus what you found?

J John (Vince) 35:07

You know what? Yeah, he's actually gonna be like,

V Vince 35:09

Uh, folks. It looks like that that half moon symbol is there again.

J John (Vince) 35:14

And he just points over at the bookcase.

M Mike (Marcus) 35:17

I'll take a look at it.

S Storyteller Rina 35:20

So you pass each other like ships in the night as Vince goes back to the bedroom and Marcus goes to the bookcase. And Marcus, you see this bloody drawn half moon with blood dripping down from it, and it looks again to you like the one in Luther's room. It looks like it was drawn by hand.

M Mike (Marcus) 35:42
Ok, anything different about this one versus the previous one?

S Storyteller Rina 35:47
This one looks slightly bigger in shape. But that's about it as far as you can tell from here.

M Mike (Marcus) 35:56
Ok. Hmm. Interesting. So this is just an apartment, right? So is there...it's a pretty classy apartment, I would imagine, given the clan. Is there, I assume that there is, but is there a working office here?

S Storyteller Rina 36:16
Yes. So you go to a door on the other side of the living room from where Alex went. And there is an actual full setup office in there.

M Mike (Marcus) 36:25
Wonderful. I'm going to step in, turn the light on and close the door.

S Storyteller Rina 36:32
Ok. So Alex, were you staying in the bedroom? Or did you come out into the living room to get Vince?

A Alex 36:40
I stepped out to get Vince and then I was going to go collect Trevor in the hallway.

S Storyteller Rina 36:49
Ok.

T Tiffanie (Alex) 36:50
Because I feel like I need to keep an eye on him since he's having the dreams.

S

Storyteller Rina 36:57

So you go collect Trevor. You hear a click of a door behind you, but you're not sure what room it is because you've got your back to it. So Marcus, you close the door. Vince is going into the bedroom. Alex is collecting Trevor. What is Katerina doing?

A

Ali (Katerina) 37:14

I am walking in and just taking a look at everything, getting a feel for everything that is going on. And then after that, I will be taking a thorough look around the apartment for more documentation to see if I have the unfortunate luck of him being linked to the bakery also.

S

Storyteller Rina 37:49

Ok, so, Vince and Katerina, I want you both to give me Investigation plus Intelligence because you're both looking for things. What is Marcus doing in the office?

M

Mike (Marcus) 38:00

Well, it's funny you mention that, because I'm looking for things to... I know this is a member of Clan Ventrue. And obviously, he's likely up to something. He was also making political waves as well. And so there's an awful lot of potential information here, especially for someone who likely had to swear off computers.

S

Storyteller Rina 38:23

This is true. In the office, you find yourself surrounded by color-coded files on rows of bookcases.

M

Mike (Marcus) 38:34

Ok, well, we'll start at the desk and move out.

S

Storyteller Rina 38:40

So give me your Investigation plus Intelligence.

M

Mike (Marcus) 38:43

3.



S

Storyteller Rina 38:49

3 successes? Alright, what are you looking for specifically?

M

Mike (Marcus) 38:57

Well, I am aware that Luis was a customer of the bakery. And so we have another death here, and I'd like to potentially rule that angle out if I can. But also this Ventrue is probably somebody who within Kindred society had some pull, given their age, especially if they turned to ash, it is likely that they are far older than anyone else here realized. If that's the case, then they could have, they could have been a power player within San Francisco for quite a long time.

S

Storyteller Rina 39:46

Ok.

M

Mike (Marcus) 39:46

And so yeah, looking for juicy tidbits of dirt on clan Ventrue. This seems like a wonderful place to get it.

S

Storyteller Rina 39:55

Well, you do find first a folder on the Blue Orchid, which is a club name that you recognize; that's Trevor's club. And you do find information about the bakery in there, because it looks like Dragonfly Confections catered at least a couple parties over the past year at this club.

M

Mike (Marcus) 40:17

Ok.

S

Storyteller Rina 40:18

So you find that, and then I'll leave you looking through some of the files to get some dirt while we look at what Katerina and Vince are finding, and Alex dealing with the almost comatose Trevor. So Vince, we'll start with you. You're looking around the bedroom; what's your style of investigating here? Are you not being careful with where things go? Are you being very meticulous? How does Vince investigate a room?

J

John (Vince) 40:51

Vince is incredibly meticulous; he looks at where everything is at the start, and then section by section he goes through everything.

S Storyteller Rina 41:02
Ok.

J John (Vince) 41:04
So he starts off with the bed, checking for any markings, or you know, signs of occultism or things that he he would recognize as charms, etc, etc.

S Storyteller Rina 41:19
Ok, and how did you do on your roll?

J John (Vince) 41:22
Well, I got 6 successes.

S Storyteller Rina 41:24
Oh, wow. Ok, so that is a very, very good roll. Alright.

J John (Vince) 41:29
I'm a detective! *laughs*

S Storyteller Rina 41:32
Vince Markevich, nurse detective. Alright, so you go methodically, looking around, you're very careful. You spend a lot of time going through each individual place in the room. The bed seems normal, it's been made up, it looks like it hasn't been slept in for a bit, actually. And the closet, again, normal, all these nice suits and well-polished shoes. And then you look into the nightstand, you find clothes, cologne, some other things. Something...something seems a bit off about one of the drawers when you go to slide it back in. And so you pull the drawer all the way out, and you realize there is something stuck behind it. And you reach back behind it, and you pull out a sheaf of paper, and it's been written on. It's not like a journal or a notebook or anything, it's just, it's paper. And you start looking through it, and you realize that there's various things in here; there's a report on a meeting with a political candidate, a candidate for mayor of San Francisco. And then there's some financial documents. And then there's what appear to be a very tersely-worded notes to Trevor about his recent behavior. But the thing that holds all of these together, that links these disparate documents, is all of them have these

strange ramblings scribbled in the margins, until you get to the end. And some of them are scrawled across the actual words, the actual text, as if he didn't care to keep it in the margins anymore.

J John (Vince) 43:40
And Vince is just like,

V Vince 43:42
I wonder if there's some kind of analogy here for his own dealing with the problem by keeping it in the margins and then it boiling over. I'll leave that for poets.

S Storyteller Rina 43:54
Couldn't be that at all.

J John (Vince) 43:55
No, nothing like that. So will I noticed that there's a kind of a degradation in the quality, kind of like when I was reading Karen's notebook?

S Storyteller Rina 44:06
Yes, you do notice that it goes from shaky but fairly neat in the margins to fairly rapidly within a few pages getting larger, more frantic, less precise handwriting scrawled all over the text.

J John (Vince) 44:26
Yeah, they're gonna want to know about this. Vince doesn't actually really care about the stuff well, except for the note to Trevor about his behavior. He doesn't really care about the stuff that they're written on. He's just like, most of that's irrelevant, but this one, I like this one. Yeah, so he's gonna definitely pretty sure that's the only thing he's gonna find in here. Now he's going to search, he's going to return back to the room.

S Storyteller Rina 45:01
So you go back to the murder scene. Katerina, meanwhile, how did you do on your Investigation roll?

A Ali (Katerina) 45:09

3/3 with a 10.

S

Storyteller Rina 45:11

Ok, so with that roll, you don't find anything relating to the bakery, but it could be in the office somewhere; you know that you've catered for the club, for Trevor's club. You don't find anything relating to Felix, his sire, being a client, at least not in the, not in the living room, not around the barely-used kitchen area. You don't find anything of the sort there.

A

Ali (Katerina) 45:45

Ok.

S

Storyteller Rina 45:46

But everything is very neatly organized, almost obsessively, so you don't find any papers or anything out of place. It's very neat.

K

Katerina 46:00

Then I will move into the office or the bedroom and take a look around and see if there's anything that seems out of place, given how meticulous he is.

S

Storyteller Rina 46:18

Alright, well, the office is in one direction, and that's where Marcus went. And the bedroom is in the other direction, where Vince is currently coming out of.

A

Ali (Katerina) 46:28

I will probably go into the office first.

S

Storyteller Rina 46:32

Ok. So Marcus, did you lock the door behind you?

M

Mike (Marcus) 46:38

I didn't say I did.

S Storyteller Rina 46:39
Ok, so we'll say you didn't.

M Mike (Marcus) 46:41
I did not. I probably didn't because it would look suspicious as fuck.

S Storyteller Rina 46:48
So you hear the door click open behind you as you're rifling through a green file that has some notes on one of the current candidates for mayor of San Francisco.

M Mike (Marcus) 47:05
That's helpful.

S Storyteller Rina 47:06
Katerina, you open the door and you see Marcus rifling through a file.

K Katerina 47:11
Well, have you found anything?

M Marcus 47:16
Yes. Yes, I have. So it seems that you did some catering for him, eh?

K Katerina 47:28
Yes, but this is not surprising. I do catering for many individuals.

M Marcus 47:37
Yeah, I can't say I've ever had anything from the bakery. But I understand. It's a business.

K Katerina 47:43
Indeed.

M Marcus 47:45
Yeah, look around. I mean...

M Marcus 47:46
Things here seems to be color-coded.

M Mike (Marcus) 47:46
I gesture to the wide, you know, filing area.

M Mike (Marcus) 47:47
I fold up the green note.

S Storyteller Rina 47:58
Everything that you've noticed, Marcus, gives you the idea that anything related to human politics seems to be in green. So he's got these green file folders that you've been looking through; anything related to clan business, and there's only a couple of those, at least out in the open where you can see them, are in blue. And there's a section in these black folders and another section in these purple that you haven't had time, had a chance to look at yet.

M Mike (Marcus) 48:29
Ok, I'll go for the purple first.

S Storyteller Rina 48:31
Ok. The purple folder appears to be personal documents.

M Mike (Marcus) 48:41
I'll scan through those.

S Storyteller Rina 48:43
Katerina, are you looking through documents as well?

A Ali (Katerina) 48:46
Yeah.

S Storyteller Rina 48:48
Which color are you going for?

A Ali (Katerina) 48:50
I will probably be taking a look at some of the other green ones.

S Storyteller Rina 48:56
Ok, so you start looking at some of the politics files. So Marcus, you find some documents in these purple folders as you look at them. One of them has what looks like a printed-out copy of a birth certificate for a Trevor Castor, and it's dated from 55 years ago.

M Mike (Marcus) 49:32
Okay.

S Storyteller Rina 49:33
So you're fairly certain that's Trevor's original birth certificate that he's gotten a copy of.

M Mike (Marcus) 49:40
Yeah.

S Storyteller Rina 49:40
As you go through, you also find some folios from the 18th century. And you find a packet of coins, very old looking. From The Ottoman Empire, it looks like.

M Mike (Marcus) 50:05
Oh man, I seize those immediately.

S Storyteller Rina 50:10

S Storyteller Rina 50:10

And then you find a series of well-penned notes. Some of them are written in Latin, some of them are written in what looks to you like Greek. And some of them are in a different language you don't recognize at all. But these appear to have been written, not with modern, not with a modern pen or pencil. They've got that smell of old ink and parchment on them.

M Mike (Marcus) 50:48

Ok. Yeah, I definitely collect them. Once I have those in hand, I will turn my attention to the black files.

S Storyteller Rina 51:00

So in the black files, you find notes on other clans.

M Mike (Marcus) 51:09

Excellent. Anything stick out to me?

S Storyteller Rina 51:14

So you find a file on the Prince. At least, you assume it's the Prince; it says Velasquez on it.

M Mike (Marcus) 51:26

Alright.

S Storyteller Rina 51:28

If you want to take it with you, or if you want to look through it, now you can do that.

M Mike (Marcus) 51:31

Yeah, I'm probably going to basically take the stuff that I find most salacious in the black file, I will transfer it to the file I'm already carrying. Because that seems reasonable. And then, yeah, I'm gonna think on...I'm going to go on my tree here, right? My Ventrue tree of, of status within the city that I'm aware of. Obviously, everything in this house is going to fall to Trevor, which is likely anyway. Who...when word of this death gets out, who is going to come here? Maybe the Ventrue Primogen might come in here.

S Storyteller Rina 52:23

The Ventrue Primogen is Juanita Martinez. And she will definitely be coming in.

M Mike (Marcus) 52:33

Ok. Ok. So while it's not everything, my concern is that as the minutes pass by, the available time to rummage through this office is going to dwindle pretty fast. Not to mention, I'm still fucking hungry. But I may have sated myself temporarily just gobbling up some very salacious information here. So once I have what I think I need, I will turn to Katerina and say,

M Marcus 53:06

I'm going to go see what Alex and Vince have turned up. And then I really need to be going.

S Storyteller Rina 53:14

Does Katerina reply to that?

A Ali (Katerina) 53:16

No, I just nod.

S Storyteller Rina 53:19

So you're going through the political folders here, the green ones, and you're finding some things on a certain State Senator who was recently elected, giving you some ideas about their, shall we say, unorthodox proclivities. Seems like Felix had some information there that was he was holding over them.

A Ali (Katerina) 53:46

Ok.

S Storyteller Rina 53:46

And you find a decent amount of dirt on just about every major political figure in the Bay Area and in the house and the Senate from California.

A Ali (Katerina) 54:01

I was gonna say that I was gonna compile a folder of the ones that I have catered events for. When has a little more information ever hurt anybody, right? And after that, I'm going to press against the walls and like try to move the filing cabinets to see if there's anything that was

missed.

S Storyteller Rina 54:25

Ok, so with your good investigation roll, on that 10, you don't find any "secret doors into hidden chambers" kind of thing. But you do find a wall safe behind one of the shelves.

A Ali (Katerina) 54:41

Fantastic.

S Storyteller Rina 54:44

So while you're having a fiddle around with that safe, you can make a roll for me if you want to see if you can break into it, by the way. So you can give me Larceny, in this case, Larceny and Dexterity.

T Tiffanie (Alex) 55:03

I have that!

J John (Vince) 55:04

Me too!

S Storyteller Rina 55:05

amused Yeah. And while you're doing that, we'll have a look at what Alex is doing with Trevor. So Alex, you went out into the hallway, Trevor is still just sort of sitting there, and he's staring off into the distance. It's the kind of thing you would have called, you know, 100 years ago, shellshock. That's what it looks like to you, that 1000 Yard Stare. And he's not really moving, other than a slight shake to his shoulders.

T Tiffanie (Alex) 55:33

Yeah, I'm going to put my hands on the outside of either shoulder and like, slowly stand him up. And I'm going to grab the bottom of his chin so he's looking at me.

A Alex 55:45

We will get you home. Let's get you something to eat. But you have to tell me what kind of fast food you like

you like.

- T** Trevor 55:55
babbling, in shock He's dead. Hes dead, isn't he. I should have should have checked before. Probably my fault.
- A** Alex 56:03
It's not your fault. And you knew he was dead before we came here. You felt it. You knew.
- T** Trevor 56:14
I didn't want to. I was hoping it was just part of the dream. But yeah. Can I see him? Is it...is it bad?
- A** Alex 56:23
You don't... You don't want to go in there. All of this is going to be yours. And you have other things to sort out. You have a new, you have a new position to fill.
- T** Trevor 56:38
Right.
- S** Storyteller Rina 56:41
He twists his neck, almost like he's in physical pain. And he snarls a little bit, but he's trying to bring himself under control. You can see him straighten up a little bit.
- T** Trevor 56:54
I need to eat. Really need to eat.
- A** Alex 56:59
Oh, yeah, I know. What do you need to eat?
- S** Storyteller Rina 57:02
Something...something young. *long awkward pause* *disgusted* Not like that.

A Alex 57:13
Oh good.

T Tiffanie (Alex) 57:15
Like, I stepped back. I was like...oof.

T Trevor 57:17
What do you, what do you think I am?

A Alex 57:20
I mean, I'm not saying it's not impossible. Just because I disagree with it doesn't mean it doesn't happen.

T Trevor 57:28
Don't get enough out of kids anyway.

A Alex 57:31
Alright. Ok. Well, you do your deep breathing exercises, I'm going to let them know, and collect Vince, and we'll go get food.

T Trevor 57:50
Not...not one who will be missed. Don't think I'm going to make it.

A Alex 57:53
Ok.

S Storyteller Rina 57:54
And his eyes narrow and turn slightly red around the edges.



T Tiffanie (Alex) 57:59
I'm going to lean in the door.

A Alex 58:00
Vince! We gotta go.

V Vince 58:03
Oh, ok. Um, like right now?

A Alex 58:07
Like right now right now.

J John (Vince) 58:11
And seeing see Marcus, he's like,

V Vince 58:15
I found some notes. Um, I reckon the small pile of ashes is Felix's tongue. I think he probably cut it out like Luther did. And do you know, by the way, if when, like, if a vampire gets dismembered, and like...

T Tiffanie (Alex) 58:33
I'm gonna like start dragging Vince and pushing him out the door.

J John (Vince) 58:39
He's doing the body movements. He's like,

V Vince 58:42
Like, say someone cut off my hand and then ashed my body, would my hand also turn to ash? Would that stay behind?

M Marcus 58:48
I'm gonna like start dragging Vince and pushing him out the door.

It all comes down to how old you are.

A Alex 58:51
Yeah, it really depends.

V Vince 58:53
disappointed Aw.

M Marcus 58:54
You won't be ashing anytime soon unless we burn you into a corpse. *pause* Just kidding.

J John (Vince) 58:59
He's like, *nervous, terrified giggle* Jeez.

A Alex 59:02
Let's go. We can go over the notes, we'll call them.

V Vince 59:06
Yeah, yeah. Ok. Ok.

J John (Vince) 59:08
And he's like,

V Vince 59:08
I'll go through the notes later. And I'll pass everything around.

T Tiffanie (Alex) 59:12
I'm guiding Trevor in front of me by the shoulders into the elevator.

M Mike (Marcus) 59:19

Ok. I let them go, I see them out. And then as they go and hustle out, I shut the door and lock it. And then turn around and walk back to the office.

S

Storyteller Rina 59:34

Katerina, Marcus comes in behind you.

M

Marcus 59:37

Doing a little remodeling?

K

Katerina 59:39

Wall safe.

M

Marcus 59:41

Yes. Yes it is. What are we looking for?

K

Katerina 59:46

We are just looking.

M

Marcus 59:48

Would you like some help with that?

A

Ali (Katerina) 59:52

I will hold up my hand and gesture to the wall safe.

M

Mike (Marcus) 59:57

I punch it.

S

Storyteller Rina 59:59

amused Right. So you...punch the wall safe... So I guess that would be...Belee?

T Tiffanie (Alex) 1:00:11
Yeah, cuz nobody's gonna notice that later.

M Mike (Marcus) 1:00:15
Yeah, well, my thought would be it would be Brawl.

S Storyteller Rina 1:00:19
Ok, so give me Brawl plus Strength.

M Marcus 1:00:23
Ok. So my Potency is 2. And, yeah, my plan is to hit like a Mack truck.

S Storyteller Rina 1:00:34
Let's see how that works out for you.

T Tiffanie (Alex) 1:00:38
Get in trouble once people find out you're stealing shit.

M Mike (Marcus) 1:00:42
I can just move a bookcase, don't worry about it.

A Ali (Katerina) 1:00:44
Just don't punch a hole in the wall.

M Mike (Marcus) 1:00:47
Ok, I have 5. I have 5 Successes, including a 10.

S Storyteller Rina 1:00:50
Oh, wow. Ok, so. So Katerina, you just see Marcus sort of tense and amp up, like you can almost feel the energy level rising. And then this massive fist goes punching into this safe, and he should not be able to punch open a safe door. That's generally not how things work. They're

he should not be able to punch open a safe door. That's generally not how things work. They're safe for a reason. But he hits it so hard the door pops open with his extra super vampiric strength. And there's a massive dent in it now.

M Mike (Marcus) 1:01:29

That's fine. So I punched it open. I'm basically just going to remove it from the space, right, like remove the safe door from the space. And take a gander at what's inside.

S Storyteller Rina 1:01:41

Right. So inside you find 5 different passports. One of them's American, one of them's German. One is English. One is Russian - you'd recognize the Cyrillic, Katerina - and one of them is Moroccan.

M Mike (Marcus) 1:02:07

All for the recently departed?

S Storyteller Rina 1:02:12

All different names, but they all have his picture.

M Mike (Marcus) 1:02:15

Sure. So he was covering his bases at least.

S Storyteller Rina 1:02:21

And you also find a small notebook.

M Mike (Marcus) 1:02:25

Oh, my my. I'll pass the passports off to Katerina and look at the notebook.

S Storyteller Rina 1:02:34

The notebook appears to be a ledger of meetings, similar to the one Luther had, but this one is more written out more detailed, not just initials and the occasional scrawled date, the way Luther did it. This is very neat handwriting, and pretty much every night has someone written in. He's a very busy, very busy vampire.

M Mike (Marcus) 1:03:02
So who did we meet with for the past few days?

S Storyteller Rina 1:03:06
So you see that two days ago, so three nights technically, the night before he stopped responding to Trevor's messages, he had a meeting with "the board". It's just listed as "the board" at 10pm. The night before that, he had a meeting with a Karen, Karen S. And then there's a couple of political figure names listed a couple days before that, from the human world. And then about two weeks before his disappearance date, he had a meeting with Vera Giovanni of Tremere.

M Marcus 1:04:04
bemused Vera Giovanni of Clan Tremere?

T Tiffanie (Alex) 1:04:10
Oh, yes.

M Mike (Marcus) 1:04:12
That's a whole bucket of crazy.

M Marcus 1:04:15
It seems our dearly departed Ventrue was pretty busy with some interesting people.

K Katerina 1:04:24
May I see it?

M Marcus 1:04:26
Sure.

M Mike (Marcus) 1:04:28
I turn and just kind of pleasantly dropped the book in her palm.

S Storyteller Rina 1:04:36
As you do that, Marcus, your phone gives you an incoming text alert.

M Mike (Marcus) 1:04:44
I check it very quickly.

S Storyteller Rina 1:04:46
It's from Marie. It says "he's here."

M Marcus 1:04:49
Now, I have a meaning of my own to get to. So I wish you luck.

K Katerina 1:04:57
Thank you. I will stop by if I find anything else.

M Marcus 1:05:02
Oh, I'm sure. I would, just as a matter of courtesy, of course, I would recommend that you limit your time here. There's no telling, with Esmeralda gone now, how soon the Ventrue will be back.

M Mike (Marcus) 1:05:16
I'm going to casually pull one of the bookshelves over to cover the safe.

S Storyteller Rina 1:05:23
With your amped up state and your previous good roll, you don't need to roll anything for that. You just grab it with one hand and pull it over, very violently.

M Mike (Marcus) 1:05:37
And I bid her adieu and leave.

S Storyteller Rina 1:05:41
Right. So Katerina, Marcus and Vince and Alex have left. What is Katerina going to do?

A Ali (Katerina) 1:05:49
I'm going to look through the file cabinets to see if there's anything on any of us in the coterie.

S Storyteller Rina 1:05:55
Alright, so you're going to go over to the black set of files, which appears to be information on other clans. And there isn't really a folder on Hecata, but you do find a sticky note inside another folder that says "Giovanni??"

A Ali (Katerina) 1:06:24
I'll take that.

S Storyteller Rina 1:06:27
And inside the folder for Brujah, Yyou find some notes on Marcus and you find some notes on Esmeralda.

A Ali (Katerina) 1:06:37
Yep, and taking those two.

S Storyteller Rina 1:06:40
And if you look at the Tremere folder, you find some notes on a Karen Stein.

A Ali (Katerina) 1:06:46
Perfect. I'm taking that too.

S Storyteller Rina 1:06:49
And the notes on you under Toreador just appear to be related to your work. You don't really find anything out of the ordinary, just some things about your bakery.

A Ali (Katerina) 1:07:02

A Ali (Katerina) 1:07:03
I'll take it anyway.

S Storyteller Rina 1:07:06
Alright, so you take the whole thing. Are you leaving for the night? Are you leaving it as it is?

A Ali (Katerina) 1:07:10
Yes.

S Storyteller Rina 1:07:12
Ok, so you will leave and head home. So Alex and Vince, you're in the car with a gradually getting hungrier Trevor. And Vince, this is maybe a little bit uncomfortable for you as this Ventrue is starting to get antsy. And every time you drive past a human walking down the street, his head sort of turns all the way, and you can see his nostrils flaring. He's getting really, really amped up here. But Alex, you get a phone call.

T Tiffanie (Alex) 1:07:51
Oh, yeah, I'm having our driver drive to the area that he normally picks up, you know, prizes. And we're gonna, you know, I'm like,

A Alex 1:08:04
Make it snappy.

T Tiffanie (Alex) 1:08:05
And then I'll answer the phone.

A Alex 1:08:07
This is Alex.

E Eddie 1:08:09
Hey, Alex, it's Eddie.



A

Alex 1:08:10

Oh, yes. Did you get the phone number?

E

Eddie 1:08:12

Yeah, yeah, yeah. Sorry. I tried calling you earlier. But you didn't, I guess you weren't getting signal or anything because it kept saying that it couldn't connect. But yeah, this phone number. It took me so freaking long to find it. But it, it's the office of a Magellan theater. Like, I barely found it on the internet.

A

Alex 1:08:38

What is this Magellan theater?

E

Eddie 1:08:42

Well, from what I found, it's just, it's a theater. It's run by some weird kooky people. It's kind of indie and out there. And I can't really find anything about really. Okay, I know this is weird, because when you've got like theaters and stuff like that, especially in the modern day, you'd have promos on Instagram, and they'd be tweeting and you'd have pictures of performances on Facebook, but like, this place got nothing. I found this by going through the library, the fucking library! Anyway, I found a flyer and that's how I found the number, and they were doing some Christopher Marlowe play, apparently, like three years ago. And there's, they were saying something about they had a famous director or something. But I can't find his name. I can't find the name of the groups who play there. I can't even find anybody who's mentioned going there. I mean, not even a review on Yelp.

A

Alex 1:09:41

Where's this place located?

E

Eddie 1:09:45

Hold on, I can text you an actual address.

A

Alex 1:09:48

Awesome.

E

Eddie 1:09:50

Alright. So you're going to be going down to Telegraph Hill and let me text you this exact address. Give me a second.

S Storyteller Rina 1:10:00

You hear some rapid typing and then an address pops up on your cell phone.

A Alex 1:10:05

Ok. Alright, well, thanks for the address. Thanks for the info. I will Venmo you a bonus.

E Eddie 1:10:21

Sweet!

A Alex 1:10:24

I'll see you tomorrow.

E Eddie 1:10:26

You got it. *Click*

T Tiffanie (Alex) 1:10:28

Interesting. Now I get to focus on not having a Ventrue freak out in my backseat.

S Storyteller Rina 1:10:37

So the driver takes you to where he normally picks up some snacks for you. And Trevor is pushing at the car door, eager to get out.

T Tiffanie (Alex) 1:10:52

Do you want me to roll anything to get him to stay in the car?

S Storyteller Rina 1:10:59

If you're trying to get him to stay in the car, you're gonna have to roll for that. Because he's very much sliding into a frenzy.

T Tiffanie (Alex) 1:11:09
Yeah, and I don't want him attacking people on the streets.

S Storyteller Rina 1:11:12
Right. So I think... Are you trying to physically intimidate him and hold him in? Are you trying to verbally get him to stay? What are you using?

T Tiffanie (Alex) 1:11:24
Yeah, I mean, that's, that's usually my go to, is try and you know, talk my way into things.

S Storyteller Rina 1:11:32
So give me Intimidation plus Manipulation. And this is a very hungry vampire, so you're going to need 4 Successes here. Hungry Hungry Vampire.

T Tiffanie (Alex) 1:11:42
laughs Yes. I got 5.

S Storyteller Rina 1:11:47
Ok. So you calm him down a little bit and you remind him of the Masquerade and remind him that his sire would be, if he was still around, very unhappy if his offspring went around drawing attention to himself, breaking the Masquerade, potentially getting in trouble with the Prince, etc, etc. And he says,

T Trevor 1:12:13
barely in control Alright, but hurry.

T Tiffanie (Alex) 1:12:19
Yeah, I'm gonna hustle. And do I see like a teenager or?

S Storyteller Rina 1:12:29
Yeah, you you see a probably a druggie, a early 20 something sitting on a front porch. The light overhead is broken, and he's just kind of strung out. He barely seems to notice you approaching, just sort of slumped over the the front porch and there's a syringe on the step

next to him.

T Tiffanie (Alex) 1:12:59
I'm gonna walk up and like snap my fingers in front of his face.

D Druggie 1:13:03
slurred Yeah?

A Alex 1:13:07
Do you want to make some quick money?

A Alex 1:13:09
And I'll like, pull out like I always have like a roll of cash.

D Druggie 1:13:14
Whoa. Yeah, as long as it's not like selling meth to kids, man. I'll do whatever you want.

A Alex 1:13:23
Good. I have somebody that would like to meet you. My car's down there.

T Tiffanie (Alex) 1:13:26
And I point to the nice car.

S Storyteller Rina 1:13:29
His eyes are kind of blurry, but he looks at the car and goes,

D Druggie 1:13:32
Oh fancy. Cool.

A Alex 1:13:36

Alex 1:13:38
Yeah, let's go. We got some more partying to do.

D Druggie 1:13:39
You got drugs?

A Alex 1:13:42
Always.

D Druggie 1:13:43
Sweet.

S Storyteller Rina 1:13:44
And the guy kind of staggers to his feet. He looks at you blurry-eyed and he gives you a big thumbs up.

D Druggie 1:13:52
Let's go party. *whispers* Party.

T Tiffanie (Alex) 1:13:55
Yeah, I'm gonna like push them quickly towards the car.

S Storyteller Rina 1:13:58
So you you push him into the car. And Trevor looks at you and looks back at him.

T Trevor 1:14:06
Can I eat him now?

A Alex 1:14:10
Try and keep the mess to a minimum.

S Storyteller Rina 1:14:12

So Vince, you're just sitting there and this obviously drugged-out guy come stumbling into the car. And the second the door closes, you see Trevor reach out, grab this guy by the shoulder, drag him in and sink his fangs into the guy's throat and there is blood spurting. You haven't really seen this kind of hunger since that night at the hospital. It is a mess.

J John (Vince) 1:14:48

Yeah, Vince is simultaneously disgusted and like "but that looks really good."

S Storyteller Rina 1:14:58

Yeah, so...about that...

J John (Vince) 1:15:01

nervous Do I need to pass a Rouse check?

S Storyteller Rina 1:15:03

So I'd like you to give me a roll to resist a frenzy here. You're in close quarters with fresh human blood, another vampire is feeding and you have not eaten.

J John (Vince) 1:15:18

nervous giggle No, I haven't. I've got two points of Hunger, even.

S Storyteller Rina 1:15:20

Mhmm. So it's going to be a -2.

J John (Vince) 1:15:26

Alright. We've got 8 Successes.

S Storyteller Rina 1:15:30

Well, that's technically six, I think, because...

J John (Vince) 1:15:33
Yeah, because of the -2.

S Storyteller Rina 1:15:34
Because of the -2. So you got 6 Successes. That's enough. You're able to push back the hunger enough to just sort of look at this with an academic curiosity, like where the blood is going and how this vampire is feeding compared to how Luther fed. It's very, very academically interesting.

J John (Vince) 1:15:54
But deep down inside, I'm kind of like, "boy, I kind of wish I was doing that."

S Storyteller Rina 1:16:04
You still can.

J John (Vince) 1:16:05
No, no, no, I'm fine. I've got some back home.

S Storyteller Rina 1:16:08
tempting Oh, are you sure?

J John (Vince) 1:16:11
It's in a thermos and everything. It's at the right temperature.

S Storyteller Rina 1:16:15
So we'll leave Alex and Vince in there in the car as Trevor is tearing open the throat of this poor heroin addict. And Marcus.

M Mike (Marcus) 1:16:31
Yeeeeees?

S Storyteller Rina 1:16:33

S Storyteller Rina 1:16:32
You're heading back to the Labor Office at a frenetic pace.

M Mike (Marcus) 1:16:38
Oh, yeah. Yeah, no, there is a present waiting for me there.

S Storyteller Rina 1:16:41
So you storm into the office. Marie's sitting behind her desk. She's there and you see Ted standing in front of the side door to the gym. And she's like,

M Marie 1:16:48
Oh, he's in there.

M Marcus 1:16:59
Yeah.

M Mike (Marcus) 1:17:00
I whip off my coat and I throw it at Ted.

S Storyteller Rina 1:17:05
Ted catches it, just slings it over the coat rack.

T Ted 1:17:11
You need us?

M Marcus 1:17:13
No. clear out.

T Ted 1:17:15
Ok.

M Mike (Marcus) 1:17:16
I look back at Marie and say,

M Marcus 1:17:18
You sit right there. I'll be back.

S Storyteller Rina 1:17:24
She looks up at you and goes,

M Marie 1:17:26
anxious Ok, Marcus, you got you got it. Whatever you need.

S Storyteller Rina 1:17:29
She looks a little scared. But she stays put and Ted opens the door and the other two big burly longshoremen who work with you on these kinds of events come out. And Harv has his sleeves rolled up all the way and his knuckles are looking slightly bruised.

M Mike (Marcus) 1:17:52
Good.

H Harv 1:17:54
In there for you, boss.

M Marcus 1:17:57
Clear out, lock up.

H Harv 1:17:59
Got it.

S Storyteller Rina 1:18:01

And they give a sort of half salute and head out. They've done this before.

M Mike (Marcus) 1:18:07

Indeed. I keep them around for a reason. And I'll step into my personal gym and shut the door. And what I'm looking for is not something visual. What I'm looking for is the smell of blood already in the room.

S Storyteller Rina 1:18:31

You definitely smell it. Not a whole lot, maybe a bloody nose. But blood has been spilt already.

M Mike (Marcus) 1:18:43

I reach over and I turn off the lights.

M Marcus 1:18:46

ominous Ryker, where are you?

R R4 1:18:56

terrified Marcus? What the, what the fuck? Is that you? What are you doing? Fuck. They broke my nose. You fucking moron. Where's the lights? Fuck!

M Marcus 1:19:09

Where you're going, you don't need any light at all.

M Mike (Marcus) 1:19:13

I'm going to slip just into the space around the gym - I know it really really well - and I'm gonna just let, I'm gonna just let loose. I'm gonna let my hunger draw me towards him.

S Storyteller Rina 1:19:36

You can smell sweat and fear and blood on the air. You can almost feel physically in your body that heartbeat, the one that you restrained yourself from silencing just a few nights ago. Do you follow it? He's not sitting out in the open; he's...somewhere. And your nostrils flare and

your eyes glow slightly in the dark as you catch the scent from under a weightlifting bench as Riker Remington IV has curled himself up on her, there's blood streaming from his nose. His coat is missing. His shirt is partially torn open. His shoes are missing.

M Mike (Marcus) 1:20:39

Excellent. I'm gonna snatch him out from under the weight bench. And I think when I do, I'm not going to bother pulling him by the clothes. I'm going to use just my own raw vampiric strength, grab him by the neck and pull him out from under the bench. And then flatten him down on top of the bench, right? And then in the smoothest of motions, because Marcus is is fairly agile as well, I'm going to straddle on top of him and put my thumbs on his collarbone, just to press him down on the bench.

R R4 1:21:30

What the fuck? We, we had a deal. What is wrong with you?

M Marcus 1:21:36

We have a deal. That deal is set. The only thing you didn't make a deal with was the Beast.

M Mike (Marcus) 1:21:49

And I'm going to sink my fucking teeth in there. And I'm not leaving a shred of blood in that body.

S Storyteller Rina 1:22:00

You sink your fangs into R4 and he blurts out this horrific piercing scream. It is music to your ears. As he screams and screams until the sound dies away to a gurgle, and then a whimper, and then nothing, as you completely drain his body dry, leaving the husk of what used to be a man.

M Mike (Marcus) 1:22:37

So the question I have, then, is how much Riker had to drink before he came here.

S Storyteller Rina 1:22:45

Oh yeah, he'd had at least half a bottle of wine.



M Mike (Marcus) 1:22:54

Wonderful. I'll use his shirt, wipe my face off, try to compose myself a little now that I'm fully fed and a little bit intoxicated. I'll sit down in the gym and the darkness there, and just give this wonderful, boisterously pleasant laugh to the air around me.

S Storyteller Rina 1:23:29

And that is where we will end tonight's session. Thank you again for joining us this evening. I hope you enjoyed our bloody mayhem. And please join us again next episode for the continuing of our investigation and perhaps some more death. Thank you and good night.