

# Blood Moon Rising episode 11 Transcript

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**S** Storyteller Rina 00:01

Thank you for joining us wherever you are. This podcast episode is brought to you by the Old Ways actual play team. This actual play uses the 5th edition Vampire the Masquerade tabletop roleplaying rules by World of Darkness. This actual play is performed by adults and in an adult setting. Listeners should know that this podcast is intended for a mature audience and will include strong language and mature themes. All content, including names, places, events, companies, and so forth that may bear resemblance to entities living, dead or undead is strictly coincidental. My name is Rina Haenze, and for tonight's game, I will be your Storyteller.

**S** Storyteller Rina 01:00

Good evening and welcome to another episode of the Old Ways Podcast's "Blood Moon Rising," our Vampire the Masquerade Chronicle. We hope you are enjoying whatever time of year it is for you and that you are enjoying our San Francisco by night. Our coterie is dealing with the ramifications of some rather bloody and deadly events from our last session, and we're going to see what the fallout is for everyone. But in the meantime, we need to do introductions. To my right:

**M** Mike (Marcus) 01:29

Hi, this is Mike and I'll be playing Marcus Voss of Clan Brujah. And as has been said many, many times, I will be turning to a coterie mate and saying, "Would you like to see a dead body?"

**S** Storyteller Rina 01:41

So many dead bodies. This is becoming a habit, Marcus. And to Marcus's right:

- J** John (Vince) 01:50  
Hi, this is John. I'll be playing Vince Markievich of Clan Tremere. Vince is doing perfectly fine. Thank you for asking.
- S** Storyteller Rina 01:58  
Nothing traumatic happened to poor baby Vince last session at all. Nothing whatsoever. And to Vince's right:
- T** Teagan (Rahm) 02:07  
My name is Teagan Gilbert, and I'm playing Rahm the Shaman, and I'm up to take a look at a stiff.
- S** Storyteller Rina 02:13  
In so many ways. And at the end of the table:
- K** Katerina 02:21  
This is Ali and I play Katerina Bogdanovich. And there was a lot of blood.
- S** Storyteller Rina 02:30  
Surprising, considering that you're all vampires. And to my left:
- T** Tiffanie (Alex) 02:37  
This is Tiffanie and I play Alex Giovanni and I have opened an orphanage for poor unfortunate souls.
- S** Storyteller Rina 02:48  
Well, souls might be a bit of a metaphorical term here, but you've definitely taken in your fair share of strays. Alright, as we open this evening, it is two nights after what happened in the home of Karen Stein, Vince Markevich's Sire, also known as in her former life Queen Elizabeth I. So we're gonna start with zooming in on Alex and Vince. Alex has taken Vince home. And how has Vince been handling this?
- J** John (Vince) 03:32

John (Vince) 03:12

Vince vacillates between being a bit more being self-indulgent and swearing vengeance upon the enemies of the woman he loved. Even though he realizes she probably didn't really love him the way he cared for her.

S Storyteller Rina 03:50

So Alex, you have a mopey and profanity-laced and very emo young Tremere wandering around your apartment, as well as a young Ventrue who's having horrific horrific nightmares. How is Alex handling all of this?

T Tiffanie (Alex) 04:11

Trevor's probably locked in a closet most of the time because I don't want him acting out at night, or during the day, I should say. And then Alex probably buys Vince a guitar so he can be emo with the guitar.

V Vince 04:34

Vince is absolutely not talented musically; however, he does strum Wonderwall for a few hours. It's kind of all he can handle.

S Storyteller Rina 04:46

So it's been an interesting night or two for Alex and Vince, and for Trevor, who's mostly spent his time sleeping in the closet and screaming at night through the nightmares. He still appears to be sleeping most of the time, but near the end of his sleep, he does start screaming and waking everybody up. So you're not resting quite as well as you should be, both of you, because about three hours from sundown, like clockwork, for the last two nights, you've been awakened by these horrible nightmares that Trevor has been having. But it is now a fresh night. You've been up dealing with Trevor, and you're a bit bleary-eyed. Both of you. Even though Vince probably doesn't go help with Trevor, he's too busy playing Wonderwall in the background, it's still something you can't really sleep through, these deep piercing screams. So I'd like both of you to give me your Rouse checks for the night. And I will say that if you fail your Rouse check for the night, because you've been awakened early several nights in a row, it might be a little bit more severe.

J John (Vince) 06:13

Funny you should say that. I just failed mine.

S Storyteller Rina 06:16

Well, that makes sense given what Vince has been going through. So Vince, you're going to take 2 Hunger. Your Hunger is now at four

take 2 hunger. Your hunger is now at four.

**T** Tiffanie (Alex) 06:30  
I succeeded.

**S** Storyteller Rina 06:33  
Alright. So Alex is fine. They're just dealing with this. They brought these vampires into their home, they knew kind of what they were getting themselves into. And they're also older, so it makes sense that they can control themselves a bit better. But Vince, Vince is having a really rough go of it. And Alex, you may notice as you get ready this evening and come out that Vince is sitting on the couch. He's holding the guitar that you got him in one hand. And his eyes look a bit wild. His hair is tasseled his skin is super, super pale.

**J** John (Vince) 07:11  
When Vince hits 4 hunger, he developed stigmata.

**T** Tiffanie (Alex) 07:15  
Jesus.

**S** Storyteller Rina 07:17  
Vince, why don't you tell us a little bit of what's happening to Vince beyond just looking a bit manic?

**J** John (Vince) 07:26  
Vince, there's a couple of reasons he might look manic; you know, the all-consuming hunger, but also the wounds that have opened up on his forehead, the holes in his palms and feet. And the stab wound in his right lung. He's not super keen on this. It's never happened before. And he's just like,

**V** Vince 07:50  
Alex. Alex, what's happening to me?

**A** Alex 07:55  
Well, it looks like you need a body.

**J** John (Vince) 08:01  
He just like freezes, you can see the blood like trickles down his temple from one of the holes, just the puncture wounds on his forehead and he's just like,

**V** Vince 08:11  
Ok. Ok, yeah.

**T** Tiffanie (Alex) 08:15  
Alex is going to go smooth his hair out and everything and straighten his shirt and call their driver. And I think we're gonna have to make a pit stop before we head over to the docks.

**S** Storyteller Rina 08:36  
Your driver texts you back and asks if there's any type in particular that you're looking for this evening, because that will determine the route he takes.

**T** Tiffanie (Alex) 08:48  
I look at Vince.

**A** Alex 08:49  
Do you have a preference?

**V** Vince 08:54  
In like blood type? I mean...

**A** Alex 08:59  
No, people. You're past the point of doing what you normally do.

**J** John (Vince) 09:09  
His hands are twitching and he's just like watching the the holes and how they're really sore, but also kind of interesting, and they're not healing.

V Vince 09:19  
I don't know. I... Anything will do. It's fine.

T Tiffanie (Alex) 09:23  
And yeah, I'll tell my driver whatever is easy.

S Storyteller Rina 09:28  
Within a few minutes, you get an alert that the car has been brought around. And Trevor just sort of pokes his head out from the closet; he's drenched in sweat. You've noticed the last two nights that the physical manifestation of these dreams is getting worse. And he's got dark circles under his eyes that are beginning to form and he doesn't even bother wearing a shirt when he goes to bed anymore. He just goes to bed at his boxers, basically, because he just wakes up so covered in sweat and feverish that it doesn't do him any good. And he just mutters,


T Trevor 10:10  
Gonna stay here. I don't, I don't trust myself around anyone right now. I had a meeting but I, I can't, I just, I can't do it.

A Alex 10:28  
Is there anything that you would like me to take care of for you?

S Storyteller Rina 10:32  
He shakes his head violently, and you can see his eyes kind of rolling a bit. His pupils look really dilated.

T Trevor 10:39  
You can't. Clan business. No outsiders. You can't. I'll, I'll reschedule. Just see if you can...

S Storyteller Rina 10:50  
He rubs his temples.



**T** Trevor 10:54  
Maybe when you get back, you can bring me a food. Female preferably,

**T** Tiffanie (Alex) 11:03  
I can do that. I can visit Maxine, that's fine.

**T** Trevor 11:09  
Ok.

**S** Storyteller Rina 11:10  
And he slams the door shut, and presumably crawls back under the shoe shelf where he has been trying to sleep for the last few nights, but he really does not look well.

**T** Tiffanie (Alex) 11:23  
I've probably cleared out all of my valuables out of there.

**S** Storyteller Rina 11:27  
Probably, yes. Alright. So do you text Marcus to let him know that you're on your way or that you're going to be a little late?

**T** Tiffanie (Alex) 11:37  
Yeah, I'll let him know that we'll be there probably within the hour.

**S** Storyteller Rina 11:44  
Ok, so you text Marcus, which is good because Brujah in general do not like to be surprised. So you and Vince set off; your driver doesn't even raise an eyebrow at Vince's unconventional appearance. He's been well trained, and he's very much use to all the shenanigans that go on. I mean, Trevor did eat someone in the back of the car just a few nights ago, so this is hardly the strangest thing that he's seen. And you take off driving. And he takes a back route into one of the more, say, rundown streets, one of these back alleys and your car causes a bit of a disturbance because it's not the kind of vehicle usually seen down here. You see some strung out druggies, kind of looking bleary eyed with some kind of interest, maybe hoping for someone to deal them some more. You have a couple people who try to run after the car hoping you're maybe looking to score. And there's a bunch of kind of ramshackle old homes that have never been renovated. You see some dirty children poking their heads out with

curiosity and some very emaciated, dirty animals wandering up and down the street. This is not the side of San Francisco that it likes to present to the world, but this is where you can thrive when you need it. And you watch as your driver pulls around this old broken down tenement building. And Vince, you're shaking a bit and you're so hungry. You can smell the sweat off the street, you can feel the slow lethargic heartbeat of every heroin addict that the car passes. You even find yourself turning your head to look at these teenagers and these preteens as they appear out at you from behind broken windows and you hate yourself for it. But they just look so good, Vince, and your hands start to shake more as the car pulls into this abandoned lot. There's one streetlight covered in dust and there's what look like maybe a tent city further down. You can see the edges of it and broken bottles all through this parking lot. And a young woman in her 20s, maybe, it's hard to tell, she's obviously addicted to something and it's made her look a bit older than she probably actually is, comes up to the window. She's got long, curly brown hair, she's got exaggerated makeup, wearing a very, very tight leopard print skirt that barely covers her ass, and a neon pink tank top and a massive tattoo across her cleavage. And she leans over to the driver's side window as he rolls down the window, and you hear this voice saying,

V Veronica 15:14

Can I do something for ya? Looking for a good time?

T Tiffanie (Alex) 15:21

I'm gonna reach across Vince and open the door and push him out.

S Storyteller Rina 15:27

Vince, you are pushed out of the vehicle into this dirty parking lot, and you stumble out and you feel a bit feverish even in the cold San Francisco night air. And you see this streetwalker as she's looking in through the window, and she turns to look at you. And you can see the flush in her cheeks. It's not all makeup; she's definitely alive in a very powerful, intoxicating way. You can smell the rich iron of her blood. She's so close to you, you can smell the scent. She's definitely addicted to heroin, you've got that slight acidic tang, that you can smell, but she's not, she's not strung out. That's good. She hasn't, she hasn't shot up recently. And you can feel her heart beating faster and faster. And she comes over to you, and she reaches out her hand with these long dayglo painted fingernails and way too many bracelets and rings. And she touches your face, and she says,

V Veronica 16:56

Looking for a good time?

S Storyteller Rina 16:59

And Vince? You are looking for a good time.



J John (Vince) 17:06

Vince is stripped back to base impulses. And he looks up at her with blood streaming down his face from the puncture wounds on his forehead.

V Vince 17:17

What's your name?

V Veronica 17:19

Veronica. Oh, did somebody hurt you, poor baby?

S Storyteller Rina 17:24

And she touches the blood on your forehead.

V Veronica 17:27

Let mama take care of you.

V Vince 17:30

And he kind of makes to get up but finds himself in a little crouched position, almost optimized for what happens next. And he's not even fully aware of it when it happens. He finds himself in midair, springing on this poor woman in the, just in the middle of the street.

S Storyteller Rina 17:57

Vince, your eyes turn yellow. You don't see this, of course. But you can feel something changing in you. Your eyes begin to turn yellow and your fingernails feel sharper to you, almost, you can almost feel it. And the things that you've tried so hard for so long to ignore, you can't ignore them anymore. They're so sharp and so ready to rip and tear. And you launch yourself through the air before Veronica has a chance to respond, and you feel your fangs ripping into her throat and you can taste the richness of her blood as it begins to course through your own veins. And you wonder, Vince, why you waited so long to taste the living, because it is the most intoxicating, most fulfilling meal you've ever had in your life or in your unlife. You feel more powerful, you feel strong and the taste of this is...just, it's indescribable. And you don't know if you can go back to bagging ever again.

J John (Vince) 18:22

J JOHN (VINCE) 19:55

Vince isn't fully aware of a lot of things and as you said, it's like sensory overload. He's aware that his legs have wrapped around Veronica's so she can't stand; he's pulled her down onto the ground and he is just biting and drinking. And yeah, Vince is reconsidering his whole view of where vampires fit into things and where humans fit into things. And maybe he was wrong about all that stuff he was thinking before.

S Storyteller Rina 20:08

Are you going to drain her dry?

J John (Vince) 20:12

Oh, absolutely, yes. It's his first time. He does not have the the power to resist that impulse.

S Storyteller Rina 20:19

You are...messy is the best way to describe this. It is your first kill, your first full feed, you don't know how to drink in a controlled manner. And honestly, at this point, you don't care, because you're so hungry and you've dealt with so many things. And there's blood everywhere. There's blood on your shirt, blood on your face, blood all over the parking lots. And you tear up her throat more than an experienced vampire would. But she isn't able to struggle. And within moments, you feel her start to go limp as she goes unconscious from blood loss, and you drain every last drop of blood in her veins. And you wipe your mouth. The stigmata is fading from your hands; if you put your fingers up to your forehead, you feel it closing up as well. You feel empowered, you feel stronger, you feel vengeful. And you can walk back to the car. And Alex, you see a ravaged corpse laying on the ground of this dusty parking lot. its throat torn out, drained of every last drop of blood, except for the blood on Vince's shirt front.

T Tiffanie (Alex) 21:56

Well, I'm going to have to use Ashes to Ashes.

S Storyteller Rina 22:00

Yes, you are. So give me your Rouse check to use your power. So Vince, you stumble into the car, your eyes are still yellow and wide. If you look in a mirror, you can see the physical transformation on your face. But it's beginning to fade as this fresh blood courses through you. And you can begin to relax.

T Tiffanie (Alex) 22:31

I'm gonna spend a Willpower, since I Failed.

**S** Storyteller Rina 22:36  
Alright, you're gonna spend a Willpower point and reroll. Probably a good thing in this situation.

**T** Tiffanie (Alex) 22:47  
I got a 6.

**S** Storyteller Rina 22:49  
Ok, so you succeeded. So it takes you a minute to work up the power here. Perhaps it's just everything that's been going on. Perhaps it's the strain of dealing with Vince and dealing with Trevor and all of this, but you do eventually close your eyes and you summon the power of your blood, and watch as you channel your specific talents and this corpse dissolves into ashes. And Vince, if you look out the window, you see Alex walk away from where you've left Veronica's corpse and you see just a pile of ash where your meal used to be.

**J** John (Vince) 23:38  
Yeah, Vince is now thinking like, well his first thought is "ashes to ashes, dust to dust" because he's been going through that emo phase. But it's just like, yeah, I mean...a moment ago, she wasn't living person and now she's just dust in the wind. Literally. There's so much more fragile than we are.

**S** Storyteller Rina 24:02  
And you can both get into the car and drive on to your meeting with Marcus with Vince feeling satiated for perhaps the first time since he was turned, fully truly satiated. And Alex, you've just witnessed something strangely beautiful as a young vampire feeds for the first time. So let's change camera over to Marcus. So, Marcus, let's have your Rouse check first off, as you...

**M** Mike (Marcus) 24:38  
Certainly

**S** Storyteller Rina 24:39  
...awaken to some new evening's events.

**M** Mike (Marcus) 24:42  
Yes, last night was such an interesting night.

**S** Storyteller Rina 24:46  
It really was.

**M** Mike (Marcus) 24:47  
For so many reasons. Marcus passes his Rouse check with 8.

**S** Storyteller Rina 24:54  
Excellent. So you're feeling perhaps a little on edge after what happened last night. But also, this is, this is good. You've got, you've got a strange ally, perhaps, but an ally, nonetheless. And who knows what the night will bring? So what does Marcus do for the evening as he's waiting to show a dead body off to Alex?

**M** Mike (Marcus) 25:23  
Well, we'll check in with our business associates downstairs, just to get the pulse of the evening's events. I'll ask if there are any messages waiting.

**S** Storyteller Rina 25:36  
And Marie is as usual, at her desk. She's a lot calmer tonight. She's had time to really get used to the past few nights, and she trusts that you've taken care of everything with the police. And since no cops have come knocking at her door for an interview, she's a lot more relaxed. And she just says,

**M** Marcus 26:02  
I mean, not much happening tonight. We've got that maternity leave case coming up next week. That one's going to court. But we're gonna win that. I mean, it's 2022, for fuck's sake, we're gonna win that, but I mean, it's pretty quiet tonight. Greg, it's Greg's night off. And Lord only knows how much caffeine he's imbibing. But he said he was going to visit his brother in Fremont. So I don't think he'll be in contact. But if I can call him if you need him for something, but I think we got it.

**M** Marcus 26:43  
I don't think so.

**M** Mike (Marcus) 26:44

**M** MIKE (MARCUS) 26:44  
I look around. Is the office relatively quiet, then?

**S** Storyteller Rina 26:51  
There's no one else here other than Marie.

**M** Marie 26:54  
Oh, I sent Phoebe out. She missed her lunch break at her day job. And I told her that she wasn't going to be working with no food. And I told her to take two hours. I hope that was ok.

**M** Marcus 27:06  
Certainly, it's important that you look after the staff. It's what I would want.

**M** Marie 27:11  
When you're hungry, you can't really do your best work, right?

**M** Mike (Marcus) 27:16  
I smile.

**M** Marcus 27:18  
You're so right. How late are you planning on being here this evening?

**M** Marie 27:23  
Well, I usually clock off at 11. Do you need me to stay later?

**M** Marcus 27:30  
I have some matters to attend to. I'd like to know if you have any objections to working a slightly split shift tonight.

**M** Marie 27:38  
No, whatever you need.

**M** Marcus 27:41  
Go ahead and clear out until, say, about 11. And then come back for a few hours. There's something I'd like to discuss with you. It's very good news.

**S** Storyteller Rina 27:53  
She smiles as she takes off her blue light glasses and puts on her regular glasses.

**M** Marie 28:01  
Ok, there's an all night coffee shop I've been wanting to try out and I can go work on my novel, I guess.

**M** Marcus 28:09  
Oh, you have a novel?

**M** Marie 28:10  
Yeah.

**S** Storyteller Rina 28:11  
She looks a little embarrassed.

**M** Marie 28:12  
It's just, just an urban fantasy kind of thing. Just in my spare time. It was a distraction during well, all the pandemic stuff, and I'm trying to get back to it.

**M** Marcus 28:28  
It's good that you get back to it. Go and spend some time with it. What I have can wait until a little later, when you're you're ready, just to make sure everything is set here.

**M** Marie 28:39  
Ok. You got it.

S

Storyteller Rina 28:41

And she packs up, turns off her computer, she hands you a folder for the maternity leave case, in case you need to look at it for later. And she says,

M

Marie 28:51

I'll text Phoebe not to come back, then, and after her her lunch break, she could just go home. I'm sure her girlfriend will be very happy. And I'll see you later.

M

Marcus 29:04

Wonderful. See you then. And thank you.

S

Storyteller Rina 29:05

And she heads out, grabbing the last cup of decaf out of the break room as she goes.

M

Mike (Marcus) 29:15

Ok. I have something else in mind. So now that I've cleared the house out, or the office out, for the most part, I am going to go and prepare the freezer, just so that we were ready to look at it. I'm not probably going to spend a ton of time staring at what's been changed, given the rather direct viewing ahead of it at the time. But yeah, I'll make sure that everything is ready to go for when Alex shows up. And I'm going to do maybe a little reading, light historical reading while I wait.

S

Storyteller Rina 30:00

There's certainly more room in the freezer now than there was when you first put the body in here. So it should be fairly easy for Alex to work in. What kind of historical reading are you doing?

M

Mike (Marcus) 30:11

I'm probably reading a little bit up on, we'll say 11th and 12th century historical crusade items, especially, maybe take out the coins that I've liberated and inspect them a little bit closer, try to get a better idea of their make. And then maybe even the some of the paperwork seized from from the office as well. I'm not familiar with Greek or Latin. But I think I have a solution for that in the making. But that doesn't mean that that some of the other files which I took couldn't be also interesting, some of the political stuff that was taken from the office.

S

Storyteller Rina 31:04

So if you're looking at the coins, give me Academics plus Intelligence. And you're going to need 3 successes here, because you didn't really study Greek, Latin, any of that stuff.

M

Mike (Marcus) 31:17

No, I went to school, but not for that stuff.

S

Storyteller Rina 31:21

But maybe you'll get something.

M

Mike (Marcus) 31:23

Maybe. Oh, I have a 9, a 9, and a 6.

S

Storyteller Rina 31:27

Excellent. Alright. So with your 3 successes, you spend some time with these coins, and you've been thinking about them ever since you liberated them from Felix Conrad's estate. And these, you're fairly certain that these coins were never actually circulated, because even though they're old, and even though there's obvious signs of age and wear, it looks more like the wear from someone...when you have a talisman almost, and you kind of hold it between your thumb and your forefinger, just sort of rub at it when you're stressed or anxious, or just when you're thinking. It looks more like that, kind of, where it doesn't look like normal use, and you've seen a lot of coins in your time. So it looks to you like these coins were never in use. They went straight from wherever they were created to who has them now. Or who had them, rather.

M

Mike (Marcus) 32:33

Right, had them. And the imagery on them. What's on the coin? Is it anything specific that I can link it to? What are they of?

S

Storyteller Rina 32:48

Well, these coins to you, they look like Byzantine, as far as you can tell; you recognize with that good roll some of the images that are on these coins. You've never seen them in this good condition. Maybe you've seen some of them in textbooks, obviously, maybe in a museum or two. But there's some very interesting looking crosses, which is very strange for a vampire to have. But there's also what looks like some sort of almost like a letter K. And there's a profile of someone, maybe an emperor, but that's the part that's been rubbed away by repeated usage on three of these coins.



M

Mike (Marcus) 33:41

And from what Marcus sees here, it looks like that figure might be might have epaulets or armor or some sort of finery that they're dressed in.

S

Storyteller Rina 33:53

Yes, you can definitely see based on your knowledge of what was happening historically, at the time, even though you weren't there, whoever's on this coin was definitely high ranking. Very, very high ranking. But because you rolled so well, I'm gonna give you something else here. This profile does not look like the profile that you've seen on coins from this era before. Usually they're fairly identifiable as an emperor or as a high ranking general who would issue these in times of war, for example. This one's a little different. It's hard to say exactly what it is. Because again, that profile on all three that has the profile has been partially rubbed away. But there's something...something bothering you about the shape of the face and maybe about the detailing on the shoulder part of this profile. It doesn't look like something you've seen before; it's obvious that these coins fit the stamping of the time, and they have the general look, but something is different. But you may need to talk to an expert or someone who lived through that time in order to figure out what that is exactly.

M

Mike (Marcus) 35:19

Yeah, well, the oldest vampire I know, at least I know of directly, couldn't help me out. The oldest vampire I know didn't, didn't know anything about them. Unfortunately, I'm a little leery to go to my Sire with it just yet only because of the questions that would surround where I'd gotten them from.

S

Storyteller Rina 35:49

Absolutely. It would be a little difficult to explain to David Surirey how you got these, and why you're holding on to them exactly, especially when you know that the Ventrue are likely to be having a conclave, at some point, considering one of their high ranking members is now dead. You don't really want to be drawing that kind of attention to yourself at the moment.

M

Mike (Marcus) 36:16

Certainly not. And then I assume that the paperwork, other than the Greek or Latin that's there, I assume, then, since that's unreadable, I would just spend the time waiting for them to arrive going over whatever local politics they had been going over; they had made some notes on multiple coterie members. And so I'm going to go through and read them, make myself familiar with what Venture know about us.

S

Storyteller Rina 36:48

Oh. And I will send you some notes on that in a bit. But you do learn some interesting things. So

OK. And I will send you some notes on that in a bit. But you do learn some interesting things. So we will leave Marcus there for the moment and turn our camera over to Katerina. So Katerina, you had an interesting night last night. And who knows how well you slept, so let's have your Rouse check.

A Ali (Katerina) 37:15

That's a 2.

S Storyteller Rina 37:16

Alright. So take a point of Hunger. You're unsettled after last night. Last night was odd. And you also have the uncomfortable feeling that your doors are watching you. And I'd also like you to give me an additional d10 roll.

A Ali (Katerina) 37:37

That's an 8.

S Storyteller Rina 37:39

Ok, thank you. Alright. So it is a fairly normal night, you think. You don't have any socialization invitations from any of your coterie members, you don't have any Malkavian theaters to be running off to. But you do find as you get up this evening, and as you're maybe pacing a little bit and glancing with an unfriendly eye at your new doors, you feel a bit uncomfortable. And it takes you a moment to realize it's because there's a card stuck under your door.

A Ali (Katerina) 38:23

Alright, I'm gonna go get my card.

S Storyteller Rina 38:27

And the card has the clan symbol of the Nosferatu, the weeping tragedy mask and that black and red star from the Prince in the center and then on the back, it just says "Report?"

A Ali (Katerina) 38:48

I will draw up a letter giving an overview of everything that we've learned and would I deliver that myself or what I what I handed off just like at the entrance of the theater?

S Storyteller Rina 39:12

**S** Storyteller Rina 39:12

Without a direct indication from the Prince that they want you to meet in person, you'd hand it off at the door. That would be the correct etiquette, to hand it to a servant, who would take it to the Prince, unless the Prince specifically requested your presence.

**A** Ali (Katerina) 39:29

That's what I thought. My first stop will be to drop off the letter because I'm not going to delay that and then I will check in at the bakery.

**S** Storyteller Rina 39:48

Alright, so you take some time to detail out everything that you've learned over the past few days, maybe some additional notes on your specific mission from the Prince, and drop that off at The Labyrinth. The very burly looking security guard, who you assume is one of the Prince's bodyguards, takes it nods and then just watches until you leave, makes it very uncomfortable. And you can go off to the bakery, which appears to be fairly quiet this evening, for once. The counters are still full of baked goods. You see as you walk up there's one customer who's going out the front door, so obviously a mortal, and other than that, it looks pretty quiet.

**A** Ali (Katerina) 40:47

Fantastic. I'm not even going to worry about going in if there's enough product that I don't have to worry about making sure Lucy's gonna restock. But what I will do is go back upstairs, because I have a phone call I need to make.

**S** Storyteller Rina 41:08

Ok, so you go around to the back to your dwelling and go upstairs and it's quiet. You still feel a bit uncomfortable in here, a little bit. But you can make your phone call.

**K** Katerina 41:29

I am calling one Ms. Vera Giovanni.

**S** Storyteller Rina 41:34

So you put your call through and after a couple rings, you hear Paulo's voice on the other end.

**P** Paula 41:46

Hello, Katerina.

**K** Katerina 41:49  
Hello, Paula. Would it be possible to meet with Vera tonight?

**S** Storyteller Rina 42:00  
You hear a bit of silence as you assume Paula is signing to Vera and then when Paula comes back to the phone, her voice shifts into translation mode, so she's speaking as if she was Vera. And she says,

**V** Vera 42:18  
I would be very happy to see you this evening, if everything is alright.

**K** Katerina 42:23  
Well, then where shall we meet?

**V** Vera 42:34  
I am at home right now, if you would grace my dwelling with your presence. If that is uncomfortable, I can find somewhere else.

**K** Katerina 42:46  
No, that will do.

**V** Vera 42:49  
I will text you the address.

**S** Storyteller Rina 42:54  
And you hang up and then a moment later you get an address. And it's definitely in the more wealthy end of San Francisco, which isn't surprising, considering she's both a Giovanni and a Tremere, and she's also a fairly high-ranking one. And then as soon as you get that, you also get a "dress code casual :)" message.

**A** Ali (Katerina) 43:20  
Katerina does not do casual. That's not like in her vocabulary. So I guess I'll wear what would be

considered more casual, but she doesn't really have a whole lot that's casual.

S

Storyteller Rina 43:40

So how are you dressing for this meeting?

K

Katerina 43:43

Probably just like a pant suit without the jacket.

S

Storyteller Rina 43:54

That's very casual for Katerina.

K

Katerina 43:57

It's about as comfortable as she can get while still feeling feminine enough.

S

Storyteller Rina 44:06

Vera might get the wrong impression, young lady. Alright. So Katerina sets off, taking a combination of trolley and bus and a bit of walking, especially once you get to the specific district where she lives, this high end neighborhood which is in this part. She appears to live in an actual house. She doesn't live in a high rise or a condo or anything; she has an actual house and there's a gate around it, which is not surprising considering she's both wealthy and a vampire. But you have to ring a buzzer at the gate, and then you see the door down the path swing open and Paula looks out and smiles at you and there's a buzz and the gate opens and you can go in. Paula holds the door open for you. It's a very nice home, considering Vera and Paula are the only ones who live here, but it's very tastefully decorated, as you would expect from Vera. It's not gaudy, it's not ostentatious. It's not this ridiculous modern white and glass everywhere that's impossible to keep clean. She has some very nice antiques, you can just sort of casually notice them as you walk in. All the furniture looks to be tasteful antiques perhaps that she's owned for probably decades and centuries, or perhaps just picked up at local antique shops, but it's all very well taken care of. Is that a Vermeer on the wall? It might be a Vermeer, but it's not, as so many rich people often do, put in a place where everyone can go up at it and go "oh my god is that a Vermeer?" It's just hanging quietly in a corner where she can look at it from her favorite armchair. But you notice it as you go in. And Vera comes out of the sitting room, and she's just wearing jeans and a t-shirt, which you've never seen her do before. She's wearing these very tight, expensive looking blue jeans, and a plain white t shirt that probably cost \$400. It is very expensive in its simplicity. But it is still the most casual you have ever seen from Vera, and she smiles at you and signs,

V

Vera 46:36

Welcome to my home. It is a pleasure to have you here.

**K** Katerina 46:43  
This is gorgeous.

**S** Storyteller Rina 46:47  
And she smiles slightly and signs,

**V** Vera 46:52  
It takes one to know one.

**A** Ali (Katerina) 46:56  
And there will be just like a slight uptick of the corner of my mouth. And I will look at Paula and ask her if there is like a notebook so that we can write things down because I have something to discuss with Vera that needs a certain level of privacy.

**S** Storyteller Rina 47:26  
Vera reads your lips as you're speaking to Paula and you can, if you glance over at her, you can see her eyes widen perceptibly. And she starts to look less casual and a bit more concerned. And she signs something at Paula very quickly and Paula nods and says,

**P** Paula 47:47  
Well, you know, we're modern vampires. We do have some some technology. We don't carry it around with us. But we have...what is it called? Text to Speech, like the scientist used. Mr. Hawking. Will that be sufficient?

**K** Katerina 48:10  
If that is what you would prefer.

**S** Storyteller Rina 48:17  
And Paula smiles and says,



P

Paula 48:19

Ms. Giovanni doesn't like to use it very much, but we keep it for private conversations.

K

Katerina 48:26

Well, I was happy to to do all of it by by handwriting because I am not very technologically inclined.

S

Storyteller Rina 48:39

And Vera laughs because she read what you're saying. She says,

V

Vera 48:44

I can manage it. Don't worry. You won't have to do anything.

S

Storyteller Rina 48:50

And Paula smiles, goes into a hall closet, opens the door and pulls out, it looks like an attachment to a chair, and it's got a computer screen and a keyboard. She sets it on this very comfortable looking arm chair that you noticed as you walked in. And she looks at you and says,

P

Paula 49:15

Ms. Giovanni can just type into this and it will speak to you. It might sound a little strange, not super human. But well, who of us is these days?

S

Storyteller Rina 49:27

And she laughs. Paula has a very pleasant personality. You've enjoyed interacting with her as herself when she's not acting as Vera's mouthpiece. And she doesn't seem to be offended that you don't want her in the room because she's fairly used to private conversations needing to happen. So she sets this up and Vera sits down. She pulls her legs up onto the arm chair so she's got her knees tucked up under her and she's looking at you with her head cocked as Paula walks out and closes the door. And she types something into the machine and slightly tinny robotic voice says,

V

Vera 50:12

What can I help you with? It sounds serious.

**K** Katerina 50:17  
Before I answer, is there like another chair that I can like pull up?

**S** Storyteller Rina 50:22  
Oh, yes, she definitely gestures you to the couch or there's a few other chairs in the room.

**A** Ali (Katerina) 50:29  
Well, I want something that's easy to move so that I can talk more quietly.

**S** Storyteller Rina 50:36  
There's a small table with a couple of wooden chairs, you can take one of those and set it right in front of her.

**A** Ali (Katerina) 50:42  
Ok. And that's what I'll do.

**S** Storyteller Rina 50:44  
She just sort of cocks her head and looks at you.

**A** Ali (Katerina) 50:48  
And I'm having a hard time asking these questions because it's, I don't want to accuse her of anything or cause her any undue worry. But there are questions that need to be addressed, because they're related to the investigation that we're doing. So it's a matter of how to phrase it without revealing too much.

**V** Vera 51:14  
You seem worried.

**K** Katerina 51:19  
Remember when I asked to have you track down Alex Giovanni, because I needed to speak to them?



**S** Storyteller Rina 51:29  
She signs "yes."

**K** Katerina 51:32  
Well, there is a situation that I am looking into that I cannot give full details to you for. But I have some questions that I need you to answer.

**S** Storyteller Rina 52:01  
She tilts her head and looks a little puzzled and says,

**V** Vera 52:07  
I hope I am not in trouble.


**K** Katerina 52:10  
I don't...I don't think so. But during this investigation, I found a ledger, a scheduling book from one Felix Conrad,

**S** Storyteller Rina 52:33  
Her eyes go really wide. And there's a long pause. And you can see her fingers fluttering as if, almost as if she's trying to say something and can't quite figure out what she wants to say.

**V** Vera 52:54  
How do you have Conrad's book?

**K** Katerina 52:59  
This is part of the information I cannot give you.

**S** Storyteller Rina 53:04  
She frowns.



**K** Katerina 53:07  
Your name was in it for a meeting two weeks ago

**S** Storyteller Rina 53:13  
There's this long, deep sigh.

**V** Vera 53:17  
You do not know my history?

**K** Katerina 53:26  
No. This is generally none of my business. So it is not in my nature to pry.

**V** Vera 53:43  
I do not say much. The mystery is fun, yes?

**S** Storyteller Rina 53:50  
And she smiles a little bit.

**V** Vera 53:51  
Everybody talks but nobody knows.

**S** Storyteller Rina 53:55  
And then there's another long pause. And she kind of looks at you as if she's sizing you up.

**V** Vera 54:03  
We have been friends for several years. I trust this stays with us, yes?

**K** Katerina 54:17  
I will do my very best to not divulge this information unless absolutely necessary. It will be dire circumstances if I reveal it.

S Storyteller Rina 54:32  
She nods slowly.

V Vera 54:37  
I'm much older than people think. I am 528. And I was turned when I was 22. But when I was Embraced...it was not my family. From the name you know, I was Giovanni but my, my father was Giovanni, but I was born before he was Embraced. You understand?

K Katerina 55:25  
I understand.

V Vera 55:27  
We had in our, our family what you might call a blood feud with a Tremere family. And the Camarilla came in and they said that it was...

S Storyteller Rina 55:49  
She looks upset as she's talking. It's painful for her to talk about.

V Vera 55:56  
They said we must exchange children to end the feud. Because it was a powerful Tremere family. And my side of Giovanni was very powerful. And my father's sire was very, very strong. And the Camarilla, they were worried about losing their holds in Italy and Bologna, that is where I am from. And they did not want the fight. And so I was the only unembraced child in the Giovanni family there. And so this Tremere family, they sent one of their daughters to my parents, and my father turned her and I went to this Tremere family, and they Embraced me. And I had to stay with them. And I never saw my family again.

S Storyteller Rina 57:10  
You can hear a bit like she's starting to kind of say the words verbally, as she's talking through this machine as well. And she's been mouthing the words as she types them, but you can almost hear her trying to vocalize them a little bit. And she sounds emotionally worked up as she's talking.

V Vera 57:34

And I was raised Tremere because my vitae, it is Tremere and it is hard. And Conrad... He is the one who told my father that I had to be sired in Tremere.

**K** Katerina 57:57  
I see.

**V** Vera 57:57  
If we had followed normal convention, I would be Vera Ricci. But he said we had to make a show of the blood bond between our clans. And so I stayed Giovanni. Although I cannot see my family for many, many years. And now my father is dead.

**K** Katerina 58:27  
He died? He died a real death?

**V** Vera 58:30  
The true death. That is why I saw Conrad. Because my father is gone. Not my Sire. My father.

**A** Ali (Katerina) 58:42  
I understand.

**V** Vera 58:46  
I never saw him. And I went to Conrad and I asked if I can see him, now that he is dead, and Felix said there is nothing to see.

**K** Katerina 59:04  
So he's still in Italy.

**S** Storyteller Rina 59:08  
She nods.

**V** Vera 59:11  
He never left. The whole familv. Thev stav even through Mussolini. even all of it. I don't think

they were allowed to leave. The Camarilla, they, they told us we had to follow the rules.

**K** Katerina 59:29

I am really sorry, Vera.

**S** Storyteller Rina 59:33

And then there's this long pause and you can see tears streaming down her face. You've never seen her get emotional like this. She's usually very calm and composed and a bit enigmatic. And then she signs something at you that you can't quite get. And she shakes her head and goes back to the machine and says,

**V** Vera 59:56

It was murder.

**K** Katerina 59:58

Do they know who it was?

**S** Storyteller Rina 1:00:01

She shakes her head.

**V** Vera 1:00:02

He came here, to San Francisco one month ago and I did not know. I was not allowed to know. But he came here on a business trip. They work, the family work for Ferrari now, over there. And he was here. And I don't know if he knew I was here. But he was here. And then he went home. And in two weeks, he was dead.

**K** Katerina 1:00:36

I'm going to like, move forward just a bit and offer one of my hands to her.

**S** Storyteller Rina 1:00:42

She reaches forward and she takes your hand and grips it tightly. You can feel how emotional she is from this. And she closes her eyes.

V Vera 1:01:02  
You never forget your family. Even if they give you to another one.

K Katerina 1:01:11  
No, you don't. And I understand your pain.

V Vera 1:01:18  
I want to go see my mother. But the Prince said no. Because the Camarilla said no. My mother is still in Bologna.

K Katerina 1:01:33  
If there is anything that I can do to help, you know I will.

S Storyteller Rina 1:01:41  
She nods and she just sits there holding your hand. And then after a few minutes, she leans back and she types into the machine again.

V Vera 1:01:57  
There was blood. Conrad said lots of blood. He liked telling me what it looked like, when my father died.

K Katerina 1:02:10  
Did he give you any more details than that?

V Vera 1:02:16  
Bad dreams.

K Katerina 1:02:18  
Anything else?

V Vera 1:02:22

V Vera 1:02:20  
I was supposed to see him next week, but I have heard that he is also dead. Is that true?

K Katerina 1:02:30  
Yes.

S Storyteller Rina 1:02:30  
I will tell you there is a Ventrue coming from Chicago. Camarilla.

K Katerina 1:02:41  
What is his name?

S Storyteller Rina 1:02:44  
She looks down at her lap as if she's not sure if she should say any more.

V Vera 1:02:51  
Do you know William Mallet?

K Katerina 1:02:56  
No.

S Storyteller Rina 1:02:58  
She shakes her head violently.

V Vera 1:03:00  
Very old. Very powerful. Camarilla hundreds of years. I heard he is coming. And that is when I decided it must be true that Felix is dead. Because William does not like to travel. But he is coming. He is coming to San Francisco.

K Katerina 1:03:29  
Very well.

V Vera 1:03:32  
Maybe he knows more of what happened to my father. But...

S Storyteller Rina 1:03:39  
And she looks down and looks at her hand still gripping yours as if she's trying to decide if she should say something else. And she looks up at you and says,

V Vera 1:03:52  
I hear from my friends in Malkavian that you have the ear of the Prince. There was a shaman talking and said you were on a mission from the Prince. Is that so?

K Katerina 1:04:13  
You know I cannot answer that.

S Storyteller Rina 1:04:16  
She smiles slightly, but it's a very sad smile.

V Vera 1:04:19  
If you do, hypothetically...would you ask if I can go home? Just just for a week. I want to see my mother.

K Katerina 1:04:39  
Hypothetically, if this is possible, I will ask on your behalf.

V Vera 1:04:47  
Hypothetically.

S Storyteller Rina 1:04:49  
She smiles very weakly.



V Vera 1:04:53  
Will you stay a little? I am...I have never spoken to anyone but Paula. And I am sad. I could use a friend

K Katerina 1:05:11  
I will stay. But I do have one more question I must ask.

V Vera 1:05:18  
Yes?

K Katerina 1:05:21  
You are Tremere, and you have studied in their ways?

V Vera 1:05:31  
Yes.

K Katerina 1:05:33  
Is there anything you can tell me about blood purification rituals?

S Storyteller Rina 1:05:45  
She kind of pulls back just a little bit.

V Vera 1:05:50  
I don't know what I can tell you, you are not Tremere

K Katerina 1:06:00  
Which I understand. But that information may be dire for me to know. There is a lot happening right now. And that information may go a long way.

S Storyteller Rina 1:06:23  
Give me Persuasion plus Manipulation to try and get her to sneak out of the clan so to sneak

Give me persuasion plus manipulation, to try and get her to speak out of the clan, so to speak, and you're going to need 6 successes here.

A Ali (Katerina) 1:06:36

Oh, Jesus.

S Storyteller Rina 1:06:38

This is a very hard thing to do, to get a 500 year old Tremere to talk about clan secrets.

K Katerina 1:06:45

I have 5 with a critical.

S Storyteller Rina 1:06:49

Vera's hand tightens on yours. And she looks up and her eyes are kind of watery. And she says through the machine,

V Vera 1:07:08

You are my only friend besides Paula. And I cannot give this to you. But if you were to hypothetically stay and there was a book left open accidentally on the table, you could copy hypothetically something. I'm sorry, I cannot give it to you. And she winks slightly.

K Katerina 1:07:47

I fully understand that this is information that you cannot divulge. I am very well aware that Tremere secrets are secret for a reason.

S Storyteller Rina 1:08:03

She smiles and says,

V Vera 1:08:06

I am glad you understand. I am sorry I could not be more help.

S Storyteller Rina 1:08:12

.....

And she gets up and she straightens her t-shirt and dabs ineffectively at the tear stains on it. And she goes over to one of the many bookcases in the back of the room, and she pulls out a book. And then she reaches behind it and pulls out another book and it's a massive tome. It's leather bound, looks very, very old. And she sets it casually down on the table and opens it to a particular page. And she turns to you and signs something that you have learned in ASL by now is,

**V** Vera 1:08:56  
I will go make tea. Would you like some?

**K** Katerina 1:09:01  
Yes please.

**S** Storyteller Rina 1:09:02  
And she smiles and goes out, closing the door behind her leaving you with this open book. And now let's turn the camera to our very chatty Malkavian.


**K** Katerina 1:09:17  
I'm going to kill Rahm, by the way.


**S** Storyteller Rina 1:09:21  
Get in line. So Rahm, you wake up tonight and you're home. You're in your basement. You have no idea how you got here. The last thing you remember is being in Karen Stein's home and seeing...you remember, what was it you saw? Her on fire and you saw her burned library and you picked up a copy of Dr. Jekyll and Mr. Hyde and decided it wasn't useful and dropped it on the floor, you saw the murder basement. Murder basement is the last thing you remember honestly, but now you're home. You're very hungry. So give me that Rouse check first.


**T** Teagan (Rahm) 1:10:15  
So I performed my Rouse check and I have rolled 1 success.


**S** Storyteller Rina 1:10:22  
Ok, so your Hunger stays the same, but you are ravenous.


**T** Teagan (Rahm) 1:10:28


 Teagan (Rahm) 1:10:29  
I am.


 Storyteller Rina 1:10:29  
So you're not going to go into a frenzy right now, you're not going to go tearing through your tribe looking for food. But you are starving, your head is pounding. You didn't even know Malkavians, vampires, any undead could get hangovers. But that's what it feels like. It is the worst headache you have ever experienced. And you can feel...you feel a tremor? What is that? And then you realize you're feeling the heartbeats of all of your tribe members in the house above you. And you're so fucking hungry. So what is Rahm going to do about this? And Rahm is not super in control at the moment because he's feeling a bit manic.

 Teagan (Rahm) 1:11:22  
Absolutely. Rahm is a creature of habit. After a few minutes of frustrated stretching, I'm gonna go up and I've got to check the logbooks. I have got to see if we have somebody on the ledger for tonight, somebody set up for a session. Because yes, you're absolutely right. I am famished.

 Storyteller Rina 1:11:53  
So you go upstairs and you're looking less composed than normal, even you with your mastery of the mind. You cannot keep yourself looking completely composed. Your hair is a bit out of place; you've got strands sticking out from from your top knot. And your face is a bit drawn; your cheekbones are standing out more strongly. And your eyes have a slight yellowish tint to them. And so you make your way up the stairs and Preethi is sitting at a low table on the floor, her legs crossed under her and she is taping up a box and writing an address label on it. And she looks up.

 Preethi 1:12:42  
Oh, Master Rahm!

 Storyteller Rina 1:12:44  
She puts her hands together and bows and says,

 Preethi 1:12:47  
We haven't seen you in several days. We didn't even know if you were down there. Is everything ok? Eric was so worried.

 Rahm the Shaman 1:12:50

R Rahm the Shaman 1:12:58

Yes, everything is fine. I had business that I needed to attend to. Do we have anybody currently scheduled for, anyone currently scheduled for treatment this evening, or do we need to call up with some cancellations see if...

S Storyteller Rina 1:13:19

She pulls out the ledger, the paper ledger that you use, and she starts looking through it.

P Preethi 1:13:26

We had a couple cancellations tonight. But Mickey's still coming. I mean, do you want me to cancel for him or...?

R Rahm the Shaman 1:13:39

No. What was his...

T Teagan (Rahm) 1:13:44

And I'm trying to remember, Rahm is trying to remember what Mickey's scar was, what they were getting treatment for, what blemish they were trying to remove.

P Preethi 1:13:56

You remember Mickey, right? He's coming in for the car accident recovery. The scars?

R Rahm the Shaman 1:14:04

Yes, the chest. Absolutely. Mickey. No, I, yeah, I remember, right.

S Storyteller Rina 1:14:13

She's looking genuinely concerned that that you can't remember things.

T Teagan (Rahm) 1:14:19

Rahm is genuinely concerned that he cannot remember certain things. I'll go set up the studio. There is that beaded area that was off the main room, I believe that we mentioned last time. And I'm gonna go in there and just rummage through the trays and everything, making sure that I've got everything that I needed because I don't want to interrupt this, I don't want to

interrupt this process. I need to make sure that there is the little iPod setup for music. I've got the little barrier so the individual doesn't have full view of everything. I have candles, I have the tools that I show them that I'm going to be quote unquote using in this process to fix some of their, to do a treatment for scar removal and I'm gonna nervously go through all of that and just make sure I have everything ready before the individual arrives.

**S** Storyteller Rina 1:15:33

Ok, so you go behind the beaded curtain and set everything up; you've got some incense wafting through the room, you've got an old massage table that you've repurposed into your treatment table. And you set up the curtains, you can pull a curtain across the top of the chest so that your patient, quote unquote, can't see what you're doing. Because most of them prefer not to anyway.

**R** Rahm the Shaman 1:16:00

And nitrile gloves and everything that I don't need as well.

**S** Storyteller Rina 1:16:04

Exactly. So you get everything set up and it takes you long enough that you're able to kind of block out how hungry you are as you're preparing, Dexter-style for your feed. And you hear, it feels like just a few minutes, but it must be at least half an hour, you hear from the curtain,

**P** Preethi 1:16:27

Master Rahm? He's here.

**R** Rahm the Shaman 1:16:31

Yes, good. Mickey. Mickey.

**S** Storyteller Rina 1:16:38

This older man in his 50s comes in, he's got gray hair, and very sunken kind of blue eyes. He looks very tired. He's walking with a cane and you can see from under his shirt, even stretching up to the neck, there's massive scar tissue. And you remember when you had your consultation with him, his whole chest had been partially caved in in a car accident. And it took a lot of reconstruction. He's very sensitive about the scar tissue all over his chest, and he's hoping that you can help him. And so he comes in and he looks around nervously and says,

**M** Mickey 1:17:20

Hello, Rahm. Sorry, should I say Master Rahm? Is that what you say in these places?

**R** Rahm the Shaman 1:17:25  
No, you're fine, Mickey, you're fine. Go ahead and take a seat. How is the...

**T** Teagan (Rahm) 1:17:31  
Rahm tries to remember if Mickey is married or has kids.

**S** Storyteller Rina 1:17:36  
Yeah, his husband is named Adam. And their two children are off at college.

**R** Rahm the Shaman 1:17:44  
Oh, how is Adam? Is Adam doing well?

**M** Mickey 1:17:48  
Oh, he's ok. You know, we've got the, got the online store up and running now. So he's just taking care care of that most of the time. And while I mope around the house.

**S** Storyteller Rina 1:18:02  
He smiles weakly.

**R** Rahm the Shaman 1:18:03  
Good, good. Go ahead and just sit back, get comfortable. What are we working on today?

**M** Mickey 1:18:13  
You could start here.

**S** Storyteller Rina 1:18:15  
And he points along the side of his neck going down to the top of his chest.

—

**M** Mickey 1:18:19  
It's what you can see when I'm even when I'm wearing a shirt as,

**S** Storyteller Rina 1:18:23  
And he laughs halfheartedly.

**M** Mickey 1:18:24  
As you can see, people look at it in the street, you know, I could see people staring and when I, whenever I go to the gym or anything people look and I don't like it, it makes me so uncomfortable.

**R** Rahm the Shaman 1:18:41  
Absolutely, I can understand. Let's see what we can do about it.

**T** Teagan (Rahm) 1:18:46  
So I'll go ahead and take Mickey and he can sit in the chair. And I'll go ahead and give him, I have a selection of audiobooks and everything he can select through and get him relaxed and calm and everything. I have a special pair of tinted sunglasses as if I'm going to use some sort of laser device or something and I give him that and, you know, relax him in the chair, set everything up. And then I say,

**R** Rahm the Shaman 1:19:18  
I'm just going to do a little bit of examination here. You might feel a little prick for just a second, but that's just anesthetic.

**T** Teagan (Rahm) 1:19:32  
Rahm is distracted at this point. He's distracted. He's just trying to get Mickey to relax so that he can attempt to feed and he knows that he has to control himself enough that he can feed enough. The individual is expecting to be a little dizzy afterwards, but he has to ride that line. And hopefully, the result is a small patch of scar tissue around the feeding area a little smoother than it was before.

**S** Storyteller Rina 1:20:13  
So you settle Mickey in, he looks nervous, but as you remember from your consultation with him, he's tried pretty much everything in traditional medicine to get the scars to go away. And he used to be a bodybuilder, and he's just so anxious to try and get his image of himself back



he used to be a bodybuilder, and he's just so anxious to try and get his image of himself back that he'll try anything. So he closes his eyes, he puts on an audiobook, and it sounds like he's listening to Stephen King's "The Stand." And you can pull the curtain across so that he can't see what you're doing. And the incense is getting a bit stronger in here. And you put your gloved hands on his neck where the scar begins. And that's when you can feel the heartbeat under your fingers.

R

Rahm the Shaman 1:21:07

That's fantastic.

S

Storyteller Rina 1:21:10

And I think you're going to need to try to resist a feeding frenzy here, Rahm. It's been so many days since you fed and you're so fucking hungry. So let's see how you do.

T

Teagan (Rahm) 1:21:28

Alright. 9 rolls, 7 successes. Rahm knows what he's doing. Rahm has to do this regularly in order to maintain his humanity. Rahm has to act in these particular matters.

S

Storyteller Rina 1:21:49

So you can feel the heartbeat under your fingers. And you can just kind of smell the desperation mixed with the iron rich blood and it's just so delicious. But it'll be okay. You're not, you're not going to drain him. That's not what we're here for, you remind yourself, we're going to try and help him. And you are feeding from his neck?

T

Teagan (Rahm) 1:22:22

Yes, the goal in this type of procedure is to feed from the area that I'm going to perform the treatment on. I discovered very early on that my saliva could heal the puncture wound from the bite, and I started getting curious about how else I could use that particular quirk of vampirism. So yes, I'm going to feed from his neck. And I'm going to attempt to keep this brief. But it's like a tattoo or something, it's a process. And there's a little bit of acting in it as well, there's an expectation of the patient to have a certain amount of discomfort, a certain amount of boredom and length of the process. So that gives me all the time that I need.

S

Storyteller Rina 1:23:34

Rahm begins to feed, taking directly from the vein running along this scar tissue. And Mickey winces and his shoulder twitches a bit. But as you said, he was expecting some discomfort. And this is really nothing compared to what he went through in the actual accident and the recovery and everything, so he doesn't make too much of a fuss. And so you're able to feed and you can

reduce your hunger by 1. You're not draining him, so you can't fully slake your thirst. Because you're not draining him, you are specifically not draining him. So you can reduce your hunger by 1. You're feeling a little bit better. But man, you're still kind of peckish after that. But we leave Rahm feeding on Mickey as Mickey listens to Stephen King and has no idea what's going on. So let's switch the camera over to the labor union office which is empty but for one Marcus Voss. And Alex and Vince, you have arrived

V Vince 1:25:01  
Think Marcus'll have like a spare shirt for me, Alex?

J John (Vince) 1:25:03  
I just, he looks down at his front.

T Tiffanie (Alex) 1:25:12  
I just stare with like a blank face.

A Alex 1:25:18  
Right.

T Tiffanie (Alex) 1:25:21  
And I'll move towards the door to the office, offices or however it's broken up.

S Storyteller Rina 1:25:29  
So there's a main office space and then some offices behind it, but you probably knock at the door of the main office space, if you're knocking.

T Tiffanie (Alex) 1:25:40  
Yeah, I'm polite after all.

J John (Vince) 1:25:44  
My thought for for Vince, is that uh, I'd actually be making less trouble for Marcus if I show up shirtless rather than covered in blood. So nevermind the fact that because of the foot wounds from the stigmata, his feet, his shoes are full of just squelchy blood. Those Timberlands are

ruined.

**S** Storyteller Rina 1:26:09  
So you're walking in barefoot, bare chested?

**J** John (Vince) 1:26:14  
Yep.

**S** Storyteller Rina 1:26:15  
Alright. So Marcus, you hear a knock on the door.

**M** Mike (Marcus) 1:26:19  
My my. Who could that be? I walk over to the door.

**S** Storyteller Rina 1:26:24  
So you open the door, and you see Alex looking dapper in a suit as usual. And then you see Vince, who's standing there shirtless with no shoes and bloody feet.

**M** Marcus 1:26:39  
I see the evening has been interesting.

**T** Tiffanie (Alex) 1:26:43  
It usually is with this one.

**M** Marcus 1:26:45  
Well, please come in.

**T** Tiffanie (Alex) 1:26:51  
And I will enter.

—

**M** Mike (Marcus) 1:26:54  
When Vince steps forward, I put my hand on his chest.

**V** Vince 1:26:58  
Was there a dress code?

**M** Mike (Marcus) 1:27:02  
I give you a look like, "really?"

**V** Vince 1:27:08  
Look, it turns out...

**M** Marcus 1:27:09  
No, no, don't say a word.

**V** Vince 1:27:11  
When I'm hungry....

**M** Marcus 1:27:13  
Come in just so slightly and let me shut this door.

**J** John (Vince) 1:27:18  
He quietly just goes against the wall.

**M** Marcus 1:27:20  
I'm going to get you a towel. And you're going to clean whatever it is up. Perhaps I'll find a shirt for you. You look like about a medium, large?

**J** John (Vince) 1:27:32  
Medium. Yeah.

M Marcus 1:27:35  
Don't move.

M Mike (Marcus) 1:27:37  
So I'm gonna go collect likely one of many black or dark towels that I have just around the shop in case of emergencies. And then I'll grab him a nice, good union t-shirt, do a little advertising for the Longshoremen, and bring it back to him and say,

M Marcus 1:28:03  
Here you are. There is a bathroom not too far. That way. If you'd be so kind as to clean up any additional mess you may leave, as there are other mortals that work here.

V Vince 1:28:17  
Yeah, no, of course. Sorry about the mess, Marcus.

J John (Vince) 1:28:19  
And he steps on the towel and kind of shuffles across the room.

M Mike (Marcus) 1:28:24  
I just cringe a little bit at the squishing sounds that he's making.

V Vince 1:28:29  
At least the wounds have healed though, you know. I'm not just I'm not just bleeding out on my feet all the time. It's great.

M Mike (Marcus) 1:28:37  
I turn to Alex.

M Marcus 1:28:39  
I am only going to assume that you had no hand in doing this to him.

T Tiffanie (Alex) 1:28:45  
I had a hand in fixing the situation. As per usual.

M Marcus 1:28:51  
You want to see a dead body?

T Tiffanie (Alex) 1:28:54  
Always.

M Marcus 1:28:56  
So a little preface before...This was, as I mentioned, the body that my office manager happened upon. It was ripped apart at the time. It's in a slightly different state at this point. And all I'll ask is that you don't ask how I got that way.

A Alex 1:29:21  
Do I look like somebody that asks too many questions?

M Marcus 1:29:25  
Not of the living.

M Mike (Marcus) 1:29:28  
I walk Alex back to a back room where there is a freezer with a couple of locks on it. I'll undo the padlocks and open it and then unveil a bag with a rather peculiar corpse in it.

T Tiffanie (Alex) 1:29:49  
Do you unwrap it like a present for me?

M Mike (Marcus) 1:29:52  
Well, it's more like a body bag of sorts, but it's not a full body bag. It looks like the upper torso and head of a body, but it has been oddly shaped into a specific position or pose, like at one point, there was a lower portion of it, and that some sculptor has fashioned the body into a specific form.

T Tiffanie (Alex) 1:30:27  
Ok. I will touch the body and see how it died.

S Storyteller Rina 1:30:37  
So Alex, you go to touch the body. And even for you this looks odd, the way this corpse is...not laid out, there's not much of it to lay out. But it's odd. It's very uncomfortable for you. And so, what specifically are you trying to do?

T Tiffanie (Alex) 1:31:04  
I want to see what harmed it. What killed it? What happened?

S Storyteller Rina 1:31:13  
So are you using one of your magical skills?

T Tiffanie (Alex) 1:31:16  
Yeah, Fatal Precognition, which is Resolve and Oblivion.

S Storyteller Rina 1:31:23  
Yes. So while you're doing that, go ahead and do that, Vince, you're in the bathroom, trying to clean up your feet, your body, all of that. And you feel a kind of crippling pain. It doesn't seem to be coming from anywhere, but you feel it in your chest. And it takes you a minute as you sort of double up. And it is like, what is that? And after a moment, it kind of feels like heartbreak. The last time you had a breakup with a significant other, when they left you, that's, that's what this feels like, that kind of crippling pain in your chest, that emotional pain that is so strong, it becomes physical, where you feel like your heart is literally breaking into pieces. As you look down at this blood on this towel, and the blood on your hands now that you've been cleaning, and you look up in the mirror, and you see a tint of blood around your mouth, and your whole body begins to convulse and to shake as the reality of what you did just 20 minutes ago is beginning to sink in. You didn't have time to think about it when you were feeding, or just after, because you were hungry. And then you had that flush of power when you were done. But as you look in the mirror, and you see yourself, all you see behind your eyes is the corpse of this prostitute, this poor woman who was doing what she needed to do to provide for herself. What was her story? Why was she there? What led her to this? You have no fucking clue. But you do know that you just murdered her. And no one will ever find her. Her family, if she has one, will never know what became of her. You have made her one of San Francisco's invisible women. And that hits you like a punch in the face. And we're going to reduce your

Humanity by 1 as you stand there staring at yourself in the mirror with the knowledge that you, Vince Markievich, are a murderer. And we'll leave you there as we go back to the other murder. So, Alex, how did your Rouse check go?

**T** Tiffanie (Alex) 1:34:10  
I failed.

**S** Storyteller Rina 1:34:15  
So would you like to spend another willpower to try again?

**T** Tiffanie (Alex) 1:34:18  
I did that too. And it didn't go well. So I guess I'm going to use my investigation skills to see if I can figure out how this, how this corpse became the way it did. And if I can't, then I'll try again some other time. I don't know. But alright.

**S** Storyteller Rina 1:34:38  
So Alex, you're standing there and you're trying to summon your power, like you did with Luther. You're trying to summon this blood power of yours to speak to the dead to find out what happened to this...whatever it used to be. And you can't. You don't know if it's because you didn't feed tonight, even though you're not feeling super hungry; you don't know if it's because of the condition this body's in, which is something like you've never seen before. But you, you're struggling to use your supernatural skills and so you resort to more mundane skills in this way. So, if you're going to do some investigation, give me Investigation plus Intelligence. And what you get will be based on how many successes you have.

**M** Mike (Marcus) 1:35:43  
Can I see Alex having an issue in some regard? Do they seem frustrated? I don't know if they let on emotionally, at all.

**T** Tiffanie (Alex) 1:35:55  
Not usually, if I can help it, but I might seem a little frustrated, like a furrowed brow.

**M** Mike (Marcus) 1:36:03  
And the only reason I see is the test, the redoubling of effort. All of that might lead on a little bit. Even though Alex is very composed.



S

Storyteller Rina 1:36:19

Well, you can, even if they don't let on what they're feeling. You saw them use their power when you were at Luther's apartment, right? And so you see that it's not going the same here. Because what happened with Luther's corpse was they went rigid, right, their eyes kind of went milky and they just started staring into space. And that's not happening here. They put their hand on the body and no physical change happens.

M

Mike (Marcus) 1:36:51

That's probably all I say, just, "hmm."

T

Tiffanie (Alex) 1:36:54

I got 2 successes.

S

Storyteller Rina 1:36:57

Ok, so with 2 successes, that's not a basic success, but it's a little bit better. So I'll say what you learned from this body as you're inspecting it, you walk around what's left of this truncated corpse, you look at it, investigate, check the eyes and everything. Number one, this is not how the body was found. You can tell this is not what it looked like when it was killed. You can also tell just from what's happened to the torso, it looks like it was ripped open and the entrails were pulled out of it. You can tell it was done by fingernails. This was no knife or, or axe or anything of that sort. These were fingers and you can also tell this corpse is mortal. Not werewolf, not vampire, none of those things. This was a human.

A

Alex 1:38:06

Well, I'm assuming that since I cannot specifically see how they died, it's probably because this isn't how the body was found or how this body was when it died. However, what I can tell is that a weapon was not used. It was fingernails or something else. And this is a person, like the things that are in the day.

T

Tiffanie (Alex) 1:38:47

I say with like utter disdain.

M

Marcus 1:38:51

Mortals.

**A** Alex 1:38:52  
Correct. So either, from what I can tell, either they are being affected as well. Or this is a feeding gone wrong.

**S** Storyteller Rina 1:39:13  
I will say, Alex, you can tell based on the wounds, because this would be fairly obvious to you, yhis mortal did not do it to himself. There's no skin under the fingernails. There's nothing that makes it look like he could have done it to himself.

**A** Alex 1:39:33  
Ok, so then we either have maybe a Gangrel on the loose that we don't know about, or I don't know, werewolf? I haven't seen one in, oh, gosh, I don't even know how long.

**M** Marcus 1:39:50  
I don't particularly like the idea of it being a werewolf. For obvious reasons.

**A** Alex 1:39:55  
Well, you can't say that it hasn't crossed your mind, with all this moon business.

**M** Marcus 1:40:01  
It has, it has. I don't know that the city would be prepared for something like that.

**A** Alex 1:40:11  
I don't think the Prince would be prepared for something like that.

**M** Marcus 1:40:19  
Opinions on the prince vary.

**A** Alex 1:40:22  
I'm sure. I'm sure it's where your alignment and where your allegiance lies.

—

M Marcus 1:40:29  
Are we fishing now?

A Alex 1:40:31  
I'm assuming you're part of the Camarilla.

M Mike (Marcus) 1:40:36  
I gesture around with my hands.

M Marcus 1:40:39  
The Camarilla has offered me much, especially when many of my clan decided to walk cross the bridge to Oakland. My sire decided to stay. But it was in my best interest to stay as well.

A Alex 1:40:56  
I just find it interesting. That is all.

M Marcus 1:41:00  
So no grand speeches from the beyond, then?

A Alex 1:41:06  
I would assume it's because the body is not complete.

M Mike (Marcus) 1:41:13  
Well, I can tell you with certainty that you won't be getting the lower half of it back.

A Alex 1:41:21  
Ok. I'm just telling you this is it. I don't know if it's because the fetters were taken with it. Or because it died in such a horrific manner that the spirit is no longer around.

M Marcus 1:41:36  
Well, it's a loose end for now. I don't know how long I'll hold on to it. Obviously, I'm not in the

habit of keeping corpses.

**A** Alex 1:41:46

Obviously. We also need to be aware that we may find more and follow him with them. And maybe if we can find one intact, we can find out what happened.

**M** Marcus 1:42:01

Which is why it's good that you came and looked at it in case we happen upon another. We've both had a longer look at it.

**A** Alex 1:42:10

Correct.

**M** Marcus 1:42:12

So we should check on Vince.

**S** Storyteller Rina 1:42:15

As you say that, you hear a loud piercing wail coming from the direction of the bathroom. And that is where we will leave this episode. Thank you everyone for joining us this evening, and I hope you will tune in next time, for more deaths, blood and murder. Thank you and good night.