

Blood Moon Rising Episode 15 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 role-playing rules by World of Darkness. This actual play is performed by adults and in an adult setting. Listeners should know that this podcast is intended for a mature audience and will include strong language and mature themes. All content,, including names, places, events, companies, and so forth that may bear resemblance to entities living dead or undead is strictly coincidental. My name is Rina Haenze, and for tonight's game, I will be your Storyteller.

S Storyteller Rina 01:00

Good evening everyone, and welcome to another episode of the Old Ways podcast's Vampire the Masquerade Chronicle "Blood Moon Rising." I'm your Storyteller, Storyteller Rina, and we have some very interesting catch up to do between our coterie members. I wonder how that's going to go. But before we do that, we need to start with some introductions. So to my right:

M Mike (Marcus) 01:21

Hi, this is Mike, and I'm gonna be playing Marcus Voss of Clan Brujah. And the union is growing.

S Storyteller Rina 01:26

Yes. Without its knowledge, perhaps, but yes. Alright, and to Marcus's right:

J John (Vince) 01:34

Hi I'm John and I'll be playing Vince Markevich of Clan Tremere, who is gonna be a busy boy

Hi, I'm John and I'll be playing Vince Malkavian of Clan Tremere, who is gonna be a busy boy tonight.

S Storyteller Rina 01:42

A very busy boy. Alright, and to Vince's right:

T Teagan (Rahm) 01:47

Hi, my name is Teagan and I'm playing Rahm the Shaman of Clan Malkavian. And I am in a lot of pain.

S Storyteller Rina 01:55

And I don't see that getting any better for you anytime soon. At the end of the table:

A Ali (Katerina) 02:01

Hi, my name is Ali and I play Katerina Bogdanovich and I'm researching.

S Storyteller Rina 02:10

It's not exactly a super Toreador thing to do, but I'm sure that nothing bad will come of that. And last but not least, we have:

T Tiffanie (Alex) 02:22

This is Tiffanie and I play Alex Giovanni and Rahm totally kicked that guy's ass.

S Storyteller Rina 02:30

Absolutely. Rahm definitely did that. Ok, so after the previous night's events, people returned to their various havens for some much needed day's sleep. So we are going to begin our episode this evening with everyone arising, so I need a Rouse check from everyone. I hope you have your dice ready.

M Mike (Marcus) 03:05

That is a success.

I John (Vince) 03:08

J John (Vince) 03:08
Success for Vince too.

S Storyteller Rina 03:10
Excellent.

A Ali (Katerina) 03:12
That is a negative Ghostrider.

S Storyteller Rina 03:16
So take a point of Hunger, Katerina.

S Storyteller Rina 03:19
Yep.

T Teagan (Rahm) 03:20
And that is a success for ROM. All right.

T Tiffanie (Alex) 03:24
I failed to conquer.

S Storyteller Rina 03:26
Alright, so Alex and Katerina both had some difficult evenings, so they have both not rested well enough, let's say, and are a little more hungry than normal. Vince and Katerina, I need you both to roll me a d10. Tell me what you get.

J John (Vince) 03:49
Vince got a 1.

A Ali (Katerina) 03:51
I also got a 1.

S Storyteller Rina 03:51
Oh, hi.

S Storyteller Rina 03:55
Excellent. Alright. This is gonna be great. Alright. So Vince, what is your hunger level at?


J John (Vince) 04:07
Currently 0, because I fed yesterday.

S Storyteller Rina 04:09
And Katerina, you're at what? Oh, you're at 4. Ok, this is going to be great. I can't wait. Alright. So, Vince, let's begin with you. So Vince, you went to sleep last night after setting up your appointment, or rather, having Katerina set up your appointment with Phoebe, the clan Tremere whip. And well, you closed the lid on your coffin. You went to sleep, you know, it was fairly quiet. And you wake up and you're feeling disturbed. You had dreams last night, Vince.

J John (Vince) 04:53
Vince's first reaction to this on waking is "oh fuck." He knows there is one symptom all of them shared before, before, whatever happened to them, all our victims have this one symptom, and that is dreams. And vampires don't dream normally. So...not great.

S Storyteller Rina 04:53
So you have that immediate reaction as you open your coffin, and you sit up and you blink and you start to feel a little anxious. And then you start remembering the dreams themselves, despite your best efforts to keep them back, and you remember shadows and screaming and so much blood. And as you remember the blood, you can almost smell it in your nostrils, Vince, that rich, heady scent. And it makes you hungry. And you're going to take a point of Hunger from your dreaming.

J John (Vince) 06:12
He's just like, after what...after yesterday, he's just like, "Oh, dear." And like, he's still wearing the Longshoreman's union t-shirt. It's just like, "oh no", right? That's not...this is so bad, on multiple levels.



S

Storyteller Rina 06:33

It could be.

J

John (Vince) 06:33

It could be bad on multiple levels. He's, he's wanting to change into more normal Vince clothes. So a different plain white shirt, and, you know, he's gonna have a shower. It's been a rough couple of days, he's gonna actually fully wash and yeah, try and come to terms with what this means for him.

S

Storyteller Rina 07:00

You take a shower, you get ready for the night ahead. You haven't been to work in a few nights, Vince, have you taken some time off for the first time since you've been Embraced? Have you just been skipping work?

J

John (Vince) 07:17

Vince put in an emergency call saying he would need, he'd be taking a period of absence due to an unforeseen family emergency, but he has three years of leave built up. So he's, he's not too worried about this. He's pretty sure he's got enough people at work on site that would be kinda like, well, you know, Vince, it's very unfortunate. But you will need to call in every once in a while and give us a medical cert. But yeah, he's like, look, I've got enough leave to cover this.

S

Storyteller Rina 07:50

Alright. So you take your shower, you don't think about work too much. You can't shake off this feeling of unease, which is completely understandable considering what happened in your sleep. And also what happened the previous night. And you can't quite get the images or the smell out of your your field of senses, it just kind of haunts you. But you get ready for the night ahead, Mina does not throw the book at you today. Or tonight. Mina is quiet.

J

John (Vince) 08:30

More to distract himself than anything, he will go over and get down the copy of the book that she normally asks him to read from and he is going to just read a short excerpt from somewhere near the beginning.

S

Storyteller Rina 08:43

You read a short excerpt and you feel a light tap on your shoulder. But that is the only reaction you get this evening.

J John (Vince) 08:54

Vince puts on like a white shirt and jeans and then realizes who he's going to see, and then he goes back into this room and gets changed again. Comes back out with like, the his one suit. Cuz he only has one.

S Storyteller Rina 09:12

He does indeed. So what is your plan for this evening? You've gotten all dressed up, you have read to Mina, who has been very quiet. What are you going to do?

J John (Vince) 09:24

So Vince is actually going to tell Mina his plans. So he's going to lay out:

V Vince 09:29

So Mina, I'm gonna be a bit busy this evening. I'm going over to Alex's first, I'm going to see if I can get the the notes I left at their apartment. Then, well, you know this already, but I have my meeting with the whip of Clan Tremere who I've never met and who probably doesn't think much of me because of reasons. And then I'm going to have to do research in her library. So that's going to be pretty busy evening and I had dreams which is...that's unusual. But I mean, it hasn't happened in a few years. So yeah, I will be back. Probably pretty late. I'm sorry I haven't been able to find, find your daughter. But once I deal with this emergency, I promise to make time.

S Storyteller Rina 10:19

You see the phantom blood trickling down your bookcase, but it forms itself into a frown. And a little tear, dripping down the frown.

V Vince 10:28

Oh, don't worry about me. I'll be okay. I just got to figure some stuff out.

S Storyteller Rina 10:39

Alright, so Vince is going to head off to Alex's apartment to retrieve some things that he left. So before Vince gets to Alex, we're going to leave him heading towards that part of town and Katerina, we're going to switch the camera over to you. So you wake up hungry. Very hungry. And you are so discombobulated from how hungry you are, Katerina, that it takes you a moment to remember the dreaming. And you pace around your room, looking at those strange new doors, feeling uncomfortable, feeling hungry, pacing a bit, pacing, trying to get your self

under control. And then you smell blood. You don't know where it's coming from. Maybe it's on the street outside, maybe it's down in the bakery. But you smell it. And that triggers the memory of your dreams and the screaming and the river of blood that threatened to engulf you as you slept. And Katerina, you're going to take another point of Hunger from your dream. So what is your Hunger at currently?

A Ali (Katerina) 12:13

My hunger is at 5.

S Storyteller Rina 12:17

So you're at 5 Hunger, which, well, that let's just say that that's not a good thing. You are so hungry. You are starving. It literally feels like that night, decades ago, when you first woke up after you'd been Embraced and you had never eaten in your new life. And all you could think about was feeding. You are starving. And it feels like something is ripping apart your insides. You need to eat. And you know for a fact, Katerina, that your vintage that you keep bottled is not going to satiate you at this point. You need living blood.

A Ali (Katerina) 13:24

I'm going to go downstairs and see who's working in the back. Like just kind of like lingering in the doorway.

S Storyteller Rina 13:34

So you're going downstairs to see who is working this evening?

A Ali (Katerina) 13:42

Yeah, and I'm just going to be lingering in the doorway. I don't want to get too far out. Too close.

S Storyteller Rina 13:51

So you go downstairs after pacing a bit, so it's a little bit later than you'd normally go. And you see Lexie, who is the mortal who works the day shift, behind the counter wrapping up what looks like a slice of cake in one of the clear plastic containers you allow staff to take treats home in at the end of the day, or at the end of their shift. And she's just humming a song to herself, sounds like "Despacito," and she's taking off her apron, hanging it up. You can feel her heartbeat from across the room.

A Ali (Katerina) 14:02

A Ali (Katerina) 14:43

Well, killing a member of my staff is just...it's not gonna go over well.

S Storyteller Rina 14:47

It's not, but you're so hungry, oh so hungry. And I think because you are so hungry, and because, well, you are at five hunger, and you have had a horrific, horrific dream, I think you're going to have to roll to resist a frenzy here, as you come downstairs and you see your first mortal of the night. And you smell that iron rich blood pulsing through her veins and you feel her heartbeat shaking you. And it's going to be hard to resist this Katerina so hard. So you're, you're hanging on barely. But as you're looking at Lexi, as she's standing there with her back to you, and you're just reminding yourself, "can't eat a member of staff, and she's been with me for three years, can't do that", you feel your nails sharpening. And you can feel your fangs, almost like they're growing inside your mouth, and you feel hot. You're changing a little bit the way you did when you needed to feed before all those years ago. And if you don't move now you don't know that you're going to be able to resist again.

A Ali (Katerina) 16:36

I'm going to go into the back and see who's working night shift. I'm going to need help.

S Storyteller Rina 16:44

You go into the back and you see Cora, and Cora looks up from the fridge where she's putting some cupcakes in and she looks at you and her eyes go wide.

C Cora 16:57

Jesus, what happened to you?

A Ali (Katerina) 17:00

Cora, I cannot explain right now. What I need you to do is find me something alive that no one will miss.

C Cora 17:14

Something or someone?

K Katerina 17:17

One.

C Cora 17:18
Ok.

K Katerina 17:19
And please tell me that Ray Ray is gone for the day.

S Storyteller Rina 17:25
Why don't you give me a single d10 roll? Adding our own little luck mechanic in here. We'll see.

A Ali (Katerina) 17:33
I got a 10.

S Storyteller Rina 17:35
Alright. So Cora nods frantically.

C Cora 17:38
Yes. He's, he's gone. He left about 45 minutes ago. Oh god. Oh god. This is...Lexie's still here.

S Storyteller Rina 17:45
And she rushes to the door you just went through and you can hear her behind you as you're just sort of clutching onto the edge of the countertop to try and restrain yourself from pouncing. You can hear her like pushing Lexie out the door almost, just like,

C Cora 18:06
Go, go! We've got this, just go on.

S Storyteller Rina 18:08
And you hear Lexi say,

L Lexie 18:09

I haven't finished sweeping out the store.

C Cora 18:11

No, no, we got it. Just go! Go!

S Storyteller Rina 18:13

And you finally hear the doorbell ring as you presume Lexi's pushed out the door. And Cora pokes her head back in and says,

C Cora 18:21

I'll be right back. Maybe go upstairs and stay there in case more customers come.

K Katerina 18:28

I'm going into the office and locking the door. Knock when you have found something.

C Cora 18:34

Don't leave. Humans.

S Storyteller Rina 18:37

And she bolts out the back door of the kitchen and you lock yourself in the office and you pace. And there's a window in this office because Ray Ray likes to see the sun and you kind of clutch your head and shake a little bit because you can hear all of the kind of outside talking and and moving and living and it's overwhelming and you sort of have to sit yourself down in a corner and wrap your arms around your knees and just hold yourself in a sheer act of willpower to keep yourself from breaking through the window. And after about 10 minutes, you hear a frantic knock on the door. You open the door and Cora is standing there and she's holding the arm of a very terrified looking man. And his eyes are wide and his pupils are dilated. He looks like he's strung out and he's like,

J Junkie 19:52

You got the meth in there, man? Like, I was, I was promised.

S Storyteller Rina 20:00

He looks at you.

J Junkie 20:01
You don't look like a dealer.

S Storyteller Rina 20:04
And Cora just shoves him into the room and slams the door shut.

A Ali (Katerina) 20:08
Yeah, at that point I don't resist, my fangs are in him and my fingernails are in his shoulders.

S Storyteller Rina 20:18
You pounce and you sink your fangs into his neck and his shoulders, and you subdue him fairly easily. He just starts screaming; the screaming doesn't last super long, but perhaps enough to get a few glances from outside. Not that you notice or care as you drink, and drink, and you drain this man dry. So you can reset your hunger to 1. Normally, when you drain, you're used to feeling no more hunger, but you still feel a little gnawing inside your gut as you drop this exsanguinated corpse onto the ground of your office, and opened the door to see Cora's very worried face. She looks past you, as you sort of lean against the door and pant a little. She looks at this corpse says,

C Cora 21:30
Now what do we do with that?

K Katerina 21:32
We will take him and we will have to burn him. There cannot be any evidence of it.

S Storyteller Rina 21:39
Well, obviously. I'm gonna call Lucy and Lucy can take over the bakery for a bit, and I'll see what I can do about that. Yes. What are you going to do now though?

S Storyteller Rina 21:57
I have business to attend to with whip of our clan? Yeah.

C Cora 22:04
Oh, ok. Just, maybe... you want to clean up a bit first.

S Storyteller Rina 22:12
And you look down and there is blood coating the front of one of your favorite dresses that you were wearing this evening.

A Ali (Katerina) 22:22
Oh, yes. I assumed as much. I'm gonna have to shower and change.

S Storyteller Rina 22:27
So we'll leave Katerina showering and changing for the moments after her dinner, and we will switch over to Rahm. Rahm, you wake up and everything hurts. You remember breaking your collarbone, ow, and you sort of exploratorily feel the bone it seems to have healed you think as you slept. But it still hurts. And you're not used to that. And you just kind of look down at it and gingerly feel your shoulder. And Rahm, you start thinking about the night before. You got home, you just sort of stumbled down into the basement without waking up any of your tribe, you went to bed and... you dream. Please take a point of hunger for me.

T Teagan (Rahm) 23:42
Well, that's not good.

S Storyteller Rina 23:44
So you're standing there in the middle of your basement. You haven't done your stretches or anything yet. Your shoulder hurts like a motherfucker. And you're remembering your vision, when you connected too deeply with Trevor and that bleeds into, quite literally, the dreams you had last night and you swear, Rahm you were being watched as you dreamed. What do you do?

T Teagan (Rahm) 24:19
I would like to...I'm not strong enough, I don't know how to find this person that is watching me, but I know I can't be here. So I'm going to leave my house and I'm going to head to the shoreline.

S Storyteller Rina 24:46

— Alright, so you go down to...is there a particular part of the shoreline, particular area Rahm likes to go?

T Teagan (Rahm) 24:59

I think Mile Rock Beach is probably going to have, hopefully, less people in the evening, especially with the rocky shoreline. It's a little more dangerous to hang out there, I'd imagine, if there's not a full moon. Is there a full moon, when I look up?

T Teagan (Rahm) 24:59

There is not. Not yet.

T Teagan (Rahm) 25:24

And when I get out there, I think I'm going to strip down to my pants and walk into the water a little bit. And I'm going to just be very quiet. I might raise my senses and try to see if there's somebody out here that's not supposed to be on this beach at night.

S Storyteller Rina 25:59

Right, so you go out to this rocky strip of shore. There's not many mortals out here at this time of evening. It is cold; you're at the end of October bleeding into November And the wind coming off the bay is freezing. And the water as you walk into it is also ice cold. But it doesn't particularly bother you, especially in your slightly agitated state. And you walk out and out and out, and you don't really realize how far you've walked out until you realize the water is up to your shoulders. And the cold water feels sort of soothing on that busted collarbone of yours. And you open your senses and just sort of relax into them and try to extend your awareness of who or what is around you. So I'd like you to give me Awareness plus Resolve, see what you pick up here.

T Teagan (Rahm) 27:16

Alright, I have rolled awareness plus resolve. And I have rolled a 9, a 1, a 6, and a 9.

S Storyteller Rina 27:25

So you have a Bestial Failure here, and this is going to be a bit of a problem, as you remember from your last Bestial Failure. Rahm...something bites into your leg.

T Teagan (Rahm) 27:48

Oh shit.

S

Storyteller Rina 27:49

You feel a sharp, piercing pain as flesh is ripped away from your left calf. And you look down and you see a fin swimming around you and around you in circles. And you look down into this pool of vitae pooling into the bay and you see the sharp beady little eyes of a tiger shark. It shouldn't be this far in the bay. But those eyes, Rahm, they look intelligence.

T

Teagan (Rahm) 28:32

I want to punch it right in the snout because I believe that that is the appropriate thing to do when you're bitten by a shark.

S

Storyteller Rina 28:41

Alright. Well, you can try. So you're going to give me...

T

Teagan (Rahm) 28:47

Rahm read that somewhere.

S

Storyteller Rina 28:48

Yes. So you're going to give me Brawl plus Strength.

T

Teagan (Rahm) 28:53

Those are not attributes I have in quantity.

S

Storyteller Rina 28:56

So you get one in each of them. So roll 2d10.

T

Teagan (Rahm) 28:59

I have, I have strength 2. Brawl is nothing.

S

Storyteller Rina 29:04

So you have 1 in Brawl.

T Teagan (Rahm) 29:06

Oh, that's a 1 and a 3.

S Storyteller Rina 29:09

That is another Bestial Failure. You try to punch this shark in the nose. And you just completely miss and you fall backwards into the water and you feel another horrific pain in your side as another chunk of flesh is ripped out from your guts. And your own vitae is pooling around you as you fall into the water. And you see this shark with its wild manic eyes looking at you. And you're going to take a point of hunger here as you are surrounded by all of this blood and vitae and you look at this shark, and you swear it's staring back at you. And then the shark sort of starts shaking side to side, and you look up through the water as you see a humanoid figure standing where the shark used to be. And you see this vampire with those strange yellow eyes of this tiger shark. And this vampire has an unruly shock of brown hair and is completely nude standing in the water. You Can you swear the moonlight rippling across their skin is creating almost this pattern like on a tiger sharks hide and you see your own vitae dribbling down their mouth down onto their bare chest. And they're looking down at you as you try to pull your way up out of the water, and they say,

G Gangrel Shark 31:12

Shouldn't intrude into Gangrel territory, Malkavian. What are you doing here?

S Storyteller Rina 31:21

And you swear you see more of them beginning to rise up out of the water. They're kind of shimmering behind this one. So many of them...it's almost like the bay is full of Gangrel but they all look the same. And they're all staring at you as you're bleeding into the bay.

R Rahm the Shaman 31:42

First off, not cool. Second off theres like mermaid vampires now?! Yeah, no, I get it. I get it. You're...this is your space, I'm not supposed to be here. How about I get the fuck out of here, and you, you are, you become very happy with me getting the fuck out of here. And we live, we live those lives together at the same time. Me leaving and you watching me leave.

T Teagan (Rahm) 32:27

And I'm just gonna, I'm just gonna try to swim to shore.

S Storvteller Rina 32:32

Why are you out here, Malkavian? This is my kingdom. Didn't your Sire teach you any better?

R

Rahm the Shaman 32:44

Actually? No, my sire is kind of a dick. And he didn't. But I would like you to know that I have learned a valuable lesson today out here. God damn, your teeth are sharp. I have learned a very valuable lesson today. And this is your beach. And it's very nice to meet you, by the way.

G

Gangrel Shark 33:13

I smelled your vitae in the water. You should not go into Gangrel territory with a wound. It won't go well.

R

Rahm the Shaman 33:29

Noted again. Taking notes. I don't have paper, but mentally taking notes. This is, this is good.

S

Storyteller Rina 33:40

Tell me why I shouldn't just eat you right now.

S

Storyteller Rina 33:45

And you see this long, sort of sandpapery tongue flicker across their face and lick more of your blood off of their face. And the eyes of all of these sort of wavering Gangrel around you all do this in unison. And they're all staring at you. It's kind of terrifying.

T

Teagan (Rahm) 34:08

I ask him a question. I say,

R

Rahm the Shaman 34:10

Are you good at telling when people are lying?

G

Gangrel Shark 34:15

I'm good at telling when I'm hungry.

T

Teagan (Rahm) 34:18

T Teagan (Rahm) 34:18

Rahm just thinks for a second. He's like, "I'm gonna get in trouble. I'm gonna get, I'm gonna get in trouble."

R Rahm the Shaman 34:25

Paperwork! There'd be way too much paperwork if you kill me right now. Trust me. You don't know who would be filing it, but but there would be way too much paperwork. And I'm you know what? I'm gone already. I'm already gone. I'm not even here. This is, this is an illusion before you.

T Teagan (Rahm) 34:44

And I'm just going to get the hell out of there.

S Storyteller Rina 34:46

I'm going to ask you for...yeah, give me Persuasion plus Wits, to see if you can distract this Gangrel, or Gangrels and get away. You're dealing with delusion at the same time as you're dealing with a very angry, very hungry tiger shark Gangrel, you need to do well on this.

T Teagan (Rahm) 35:11

So, I have gotten a 10, an 8, a 2, and a 5.

S Storyteller Rina 35:15

Messy Critical. Alright. So with a Messy Critical, the Gangrels all look at you. And they start sort of moving back and forth, the way a shark moves when it's swimming, all of them for miles out around you as far as you can see. And this Gangrel says,

G Gangrel Shark 35:40

Alright, but there's going to be a price first.

S Storyteller Rina 35:44

And you see all of these Gangrel start rippling and you see all of these, their skin starts turning leathery, and fins begin sprouting from their backs and their heads get smaller and flatter. And they dive into the water. And you feel a massive bite into your other leg, as a chunk of your flesh is torn away from your other leg. And then all of these Gangrel are gone, as far as you can tell. There's no masses of fins swimming around you. And you can drag yourself to shore,

bleeding from the abdomen and from both legs, vitae trailing behind you in the water. And you get to the shore and you look down and, if you weren't immortal, you would be dead by now. You're going to have to eat to heal this. So you're going to take 2 points of hit to your health.

T Teagan (Rahm) 36:54
Did I heal from the one from last night?

T Teagan (Rahm) 36:57
You did.

T Teagan (Rahm) 36:58
Okay, so I am at two.

S Storyteller Rina 37:01
So you're going to need to eat and you don't think that bottled blood is gonna do it.

T Teagan (Rahm) 37:09
I don't usually do bottled blood, which is my problem. Man, I came out here because I didn't think I could trust myself with a client. This is this... This was not what I was hoping for. I feel like a Mickey Mouse chocolate bar right now, just our ice cream bar just bitten into. Oh, man.

S Storyteller Rina 37:32
You drag yourself across the beach, this stony rocky beach. Everything hurts. There is blood everywhere. All of it yours. And you swear you hear this loud chuckle from across the bay, as if hundreds of vampires were laughing at you. And so let's switch the camera over to Alex as Rahm is dragging himself along the rocky part of the bay. So Alex, you awoke, you are feeling a little hungry. But nothing too bad. You slept very well after locking up Trevor in your soundproof space. So what would you like to do this evening?

T Tiffanie (Alex) 38:22
Well, first, I'm going to peek in on Trevor.

S Storyteller Rina 38:26
Alright, so you open the door to the room where you left Trevor. Did you restrain him as he

suggested?

T Tiffanie (Alex) 38:33
Yes.

S Storyteller Rina 38:34
Ok, so how did you do that? Exactly.

T Tiffanie (Alex) 38:40
There should be a cross in there. So he would be strung up in an x-shape. I probably have several chains hanging from the ceiling that I could use.

S Storyteller Rina 38:55
Alright, so Alex, you open the door of your special room. And it was already red in here. It was very nicely set up. The issue is you're not used to being hit with the smell of blood as you open the door.

T Tiffanie (Alex) 39:19
Ok...

S Storyteller Rina 39:20
And you pull the door open all the way; you steel yourself, and you move in. And you see what used to be Trevor Conrad. You had him restrained on this cross with chains, but it looks like he ripped his body out of them in some sort of bestial rage, and there's not much of him left anymore. You see one wrist, just the hand from the wrist up, still hanging from one of those chains. It looks as if he ripped the rest of his arm away. And there is blood all over this room, all over the various implements it contains. And his chest has been completely ripped open. It reminds you a bit of Luther, when you went to see his corpse, except all of the bones have been cracked and pulled open. And he's holding his own trails in his hands. And his dead sightless eyes are staring up at you. His jaw is hanging open. There's no tongue. And there is a bloody three quarter moon drawn on the wall.

T Tiffanie (Alex) 41:00
I'll sigh and sound slightly irritated. Because how dare he ruin some of my stuff? I'm going to use Ashes to Ashes on him, because I mean, he's lost. We already have seen this. There's nothing else to get from him. I succeed. And then I have to roll Stamina and Obliviate. No, I fail.

S

Storyteller Rina 41:27

Bestial Failure. I need to see what that does for Hecata. Ok, so for you, Alex, you are going to go into a frenzy with this failure, as you're trying to dispose of the body and you can't make it go away. You just, you can't do it and you roused your blood. So your blood was running hot through your dead veins. And it was empowering you, and then it didn't work? What the fuck? Why didn't it work? And the body is there and the blood is everywhere and your blood is running hot and pounding in your head. And you have to take it out on someone or something. You lose your control; that perfect ice cold demeanor that you have cultivated for so long shatters, and you need to take it out. What are you going to do with it?

T

Tiffanie (Alex) 42:37

Well, I would think if I'm in frenzy, so I don't have control, and there's a mess here... If I have to, I'll eat him.

S

Storyteller Rina 42:49

Excellent. So you attempt to turn Trevor's body into ash. And it just it doesn't work. And you're just so angry. You're angry at him, you're angry at whoever is causing this, you're angry at all this blood everywhere, you're angry that you couldn't do anything to stop this. You were trying and you couldn't. And there's blood all over your room. And you've got to get rid of this fucking body somehow. And so you devour what is left of Trevor Conrad. All of him. And I think a red mist sort of descends everything around you turns red and hazy. And when you come to a little bit later, you are sitting on the floor in whatever it is you were wearing. Did you change clothes? Were you still wearing your bed clothes?

T

Tiffanie (Alex) 43:53

Yeah, I'm probably still in my pajamas.

S

Storyteller Rina 43:55

So you're, you're in these expensive silk pajamas. You're sitting on the ground. These silk pajamas are covered in blood, and there's no body anymore. And even that three quarter moon on the wall, it looks like it's been licked clean. And you feel a sense of calm, but also perhaps a little bit of horror. And let's change the camera over to Marcus for the moment.

M

Mike (Marcus) 44:35

Good evening.

S Storyteller Rina 44:37

Yes. So, Marcus, you sent Marie home feeling a little bit stronger and having a good time after some interesting wine that you provided her.

M Mike (Marcus) 44:51

Certainly.

S Storyteller Rina 44:52

And you slept very well. You had a good night the night before.

M Mike (Marcus) 44:56

Yes, yes, I did.

S Storyteller Rina 45:00

So you wake up this evening, things are looking up. It's gonna be a good night. You hear people moving around downstairs in the union office? Slept well. Don't feel hungry yet. What would you like to do?

M Mike (Marcus) 45:18

Well, I have some unfinished business I would like to attend to. But that would require getting in touch with Vince. And I can't remember if I know how to do that. I don't think I've actually ever been to Vince's house.

S Storyteller Rina 45:37

You haven't. And I don't believe he gave you a phone number.

M Mike (Marcus) 45:41

No, no, no. So yeah, I suppose that that I will go downstairs and get dressed. Probably something halfway decent. I'm gonna go out and make a bit of a social call tonight. Check in on the offices, see how things are functioning. And provided everything is quiet, I am going to Elysium.

S Storyteller Rina 46:10

Alright, so you get all dressed up, as much as Marcus tends to get dressed up. You go downstairs into the union office, And Marie is is down there. She looks bright eyed, looks a lot calmer than she's looked ever since she discovered that corpse outside of the building. And the only thing, issue, here, that's a little different is everybody is all gathered around the one TV that is used to keep an eye on the news. Everyone is just sort of gathered around the center of the room looking at this television and you see a replay of what looks like a press conference from the mayor, Mayor Anne Percival, and she's giving an update it looks like on a murder spree that appears to be happening among San Francisco's homeless population.

M

Mike (Marcus) 47:12

I'll take a look.

S

Storyteller Rina 47:13

And they're all of the union members are just kind of standing there. There's about six or seven people in there watching the television and Mayor Percival is talking about how, "Yes, we found the 12th brutally murdered body today. We are on it, we are looking into it." And a reporter is asking something about "are you actually looking into it? Or are you just telling us you're looking into it? And are you sure it's only the 12. And she looks visibly flustered and says "yes, of course we have the homicide task force on it, we will find out what's happening." Another journalist is asking "So what makes these murders so different from just the population dying in normal winter or autumn conditions?" And she looks even more flustered and says, "Well, the chief of police will have more information for you. And he comes, he comes forward, the chief of San Francisco PD, you know him, you've greased his pockets a little bit in the past. And he starts talking about how he's not going to show any images because it's disturbing, but he talks about how these bodies when they were found, all appear to have been torn open, and their entrails pulled apart.

M

Mike (Marcus) 48:43

sigh Right.

S

Storyteller Rina 48:46

Everyone seems shaken as far as you can tell. You're not used to people talking so openly about such graphic murders. But the police chief seems very stressed and he's getting a lot of journalists yelling the same kinds of questions at him.

M

Mike (Marcus) 49:09

Certainly. Alright. I look around my assembled workers and say,

M Marcus 49:16
Let's get back to work. We can watch the recaps.

M Mike (Marcus) 49:21
And then I'll probably turn to one of them, maybe even Marie and say,

S Storyteller Rina 49:26
She nods and pulls out a tablet.

M Mike (Marcus) 49:27
We need to make sure that we don't have any exposure when it comes to this. Not that we're part of the problem, but we need to make sure that our people are safe, that we're making sure they get home at night, right? So, I'd like new worksite policies put into place during this time. A heightened security alert.

M Marie 50:02
Just, just tell me what you need. I'll get it set up. Was ours one of the 12, do you think?

M Marcus 50:08
It's possible.

S Storyteller Rina 50:10
She shudders a little bit.

M Marie 50:13
Well, I hope they find whoever's doing it. But I definitely think we need to be on the alert. They said it's only only the houseless, so far as they can tell, but we don't know. It's a big city, there could be others that they just haven't found and...

M Marcus 50:29
We are not going to get wound up about it. We are going to stay calm, because others will look to us for that. Right? What we will do is, we will issue a memo to all of our worksite locations that because of the situation going on in the San Francisco area, we are requesting all union

managers to heighten security and to inform their, well, the clients that they're working for, that we are going to be instituting policies that require workers to be observed moving to their cars, if they're not already. No one walking into dark parking lots, no one walking down side streets to get to their trucks, or they could be victims.

S

Storyteller Rina 51:21

She's scribbling with a stylus on the tablet.

M

Marie 51:27

There's the one warehouse, down towards Mission. They've had a couple of broken lights in the parking lot that they haven't fixed. They keep saying they're going to get to it, but I think we really need to lean on them to really fix those lights.

M

Marcus 51:45

Get it fixed, or tell them that we're going to bill them for generators and flood lights outside their businesses for the next two months. Our way or the highway.

S

Storyteller Rina 51:55

She smiles a little grimly.

M

Marie 51:58

You got it. Assholes.

M

Marcus 52:01

Yep.

M

Marie 52:03

Alright. I've got the list. I know who to contact, I can handle this. I'll get Penny to help me out tonight. She's not working on anything else. And we'll keep the TV off.

M

Marcus 52:16

Good idea. I will be in touch. I've got to go out; I have a later meeting. But if you need anything, just text me.

M Marie 52:26
You got it. Just be safe.

M Marcus 52:29
Of course.

M Mike (Marcus) 52:31
I will restrain from giving her a much wider grin before leaving.

S Storyteller Rina 52:37
So you successfully restrain yourself and you head out towards your car. And you're going to Elysium.

M Mike (Marcus) 52:46
I think the club is a good first stop for the evening. I don't really have any any pending messages from the coterie. And so it wouldn't be a bad idea to stop by Elysium and at least be visible.

S Storyteller Rina 53:03
Alright, so Marcus is driving off down towards the Vampire Club in San Francisco. Has Marcus has been there recently? Does he tend to frequent it? Or is this his first visit in a while?

M Mike (Marcus) 53:21
Oh, I don't think he's probably a frequent visitor. I think that he visits probably every once in a while. It might be something that he visits potentially with with his sire, David, but not all the time. Usually, he's busy doing clan business or whatever he's got going on at the docks. He's not necessarily always available for broad social calls.

S Storyteller Rina 53:47
Excellent. So you head down to the grand old yacht that has been turned into the Vampire Club by one Sebastian Melmoth and is known to be a stable place for all vampires to visit, and no drama, other than the verbal kind, is tolerated. So you head off down to the Vampire Club and

we will check in with you shortly. Meanwhile, Alex, as you come to and realize that you're covered in blood, and Trevor is nowhere to be seen, you hear a knock on your door.

A Alex 54:34
Shit. Fuck. Jesus.

T Tiffanie (Alex) 54:36
I'll get up and lock the room up and head to the peephole in the door.

S Storyteller Rina 54:47
You look through the peephole and you see one Vince Markevich standing a bit sheepishly, wearing what looks like a somewhat ill-fitting suit from perhaps 10 years ago. Oh, standing and waving.


T Tiffanie (Alex) 55:03
I probably press my head against the door like, "Ah, son of a bitch." I will probably say through the door,

A Alex 55:15
Vince, you have interrupted my evening rituals. Let me take my shower and I will be with you momentarily.

J John (Vince) 55:27
Vince presses the intercom to shout back, and he's just like,

V Vince 55:30
Oh, don't worry, I just need the notes that I, that I left here because I left in a rush. I just need to pick those up. I have a meeting with some other Tremere this evening.

A Alex 55:42
Well, actually, we have to get the rest of the coterie together. I know why this is happening.



V Vince 55:49
Oh, well, I'm working on a potential cure. And... ok, it might be. It's based on the research that Karen did and that someone else did.

A Alex 56:01
Yeah, but do you know where it's coming from?

V Vince 56:04
No, no.

A Alex 56:05
I do. Let me shower. I'll be with you in a minute.

T Tiffanie (Alex) 56:09
And I'm gonna walk away and go get in the shower.

V Vince 56:11
I got an appointment. But fuck, this is important.

S Storyteller Rina 56:15
Yeah. So Vince, you're left standing outside Alex's apartment, just sort of waiting. Do you call anyone? Text anyone? Read something? What do you do while you're waiting for a good 15-20 minutes or more?

J John (Vince) 56:32
Yeah. Ok. So as soon as Alex says they're going to go have a shower, he's like, ok, this is not great. First things first, he's going to call the estate for Phoebe Van Ness, because the number would still be in his phone. Next, he has the number for Katerina. So he's going to explain to her that he's going to be a bit late, because, well, something. But that Alex claims to have found the source of this whole thing. And he will admit to Katerina that he's had the dreams. And he's like,

V Vince 57:15
So yeah. In essence, I think I have a bit more of a vested interest than I did yesterday. Anyway,

so year. In essence, I think I have a bit more of a vested interest than I did yesterday. Anyway, hope to hear from you soon.

S

Storyteller Rina 57:23

So Katerina, you get a message on the bakery's main phone line, because he forgot that you use a pager. So as you come out of your feeding frenzy, and as Cora goes off to dispose of the body, the phone rings in the main part of the bakery. And you ignore it, because you have other things to think about. For one thing, you're covered in blood, and you probably don't want to go out there. But then you hear the voicemail pickup and you hear Vince babbling on about having dreams, and he's going to be a bit late, and Alex seems to know what's going on. And you just hear his his voice babbling on for a good three minutes.

A

Ali (Katerina) 58:13

I'm gonna rush over to the phone. I'm covered in blood, but I got to, I got to answer that phone. And if I don't make it to the phone in time, well, there's an immediate callback.

S

Storyteller Rina 58:25

So Vince, your phone rings almost as soon as you hang up.

V

Vince 58:29

Hello?

K

Katerina 58:30

What do you mean that you are going to be late?

V

Vince 58:36

Look, I have to get the notes, but Alex won't let me into their apartment until...I apparently interrupted some kind of ritual, I guess. I guess they are...people do that. I don't know.

K

Katerina 58:46

You do realize what I did for you, right?

V

Vince 58:50

I know. I know. I have called ahead, I have explained that a circumstances have arisen beyond

our control and that we will be up to one hour late now, to my knowledge, which I know it's not ideal, but really, there's not a lot we can do about it. If Alex is claiming that they found the source, well, maybe they got some insight from studying that Trevor from clan Ventrue. I mean, I wonder what kind of condition he's in anyway. Yeah, no, it's...

J John (Vince) 59:26
Like, she can't see it, but he's nodding. And he's just like,

V Vince 59:30
Yeah, so...o

K Katerina 59:31
What is the address you are at now?

J John (Vince) 59:37
He gives her Alex's address, thinks nothing of it.

K Katerina 59:41
You are going to order me a car and you will give them that address. Because this is unacceptable.

V Vince 59:50
Yes, Ms. Bogdonovich. I'll get on that right away.

K Katerina 59:53
Here is my pager number.

A Ali (Katerina) 59:56
I will give him my pager number.

K Katerina 1:00:00
Lets me know when the car is ordered, and how long it will be before they arrive.

V Vince 1:00:07
Of course, yeah.

A Ali (Katerina) 1:00:10
And I will just like, I hang up the phone really hard.

S Storyteller Rina 1:00:14
So Vince, you can order an Uber for Katarina.

J John (Vince) 1:00:17
Yeah, absolutely.

S Storyteller Rina 1:00:19
And the app says it'll take 20 minutes to get to her, there's a traffic jam. Well, there's always a traffic jam somewhere in San Francisco.

J John (Vince) 1:00:30
Yeah.

S Storyteller Rina 1:00:31
But there will be an Uber outside the bakery in 20 minutes. And so you can send that on, on her pager. So Katerina, you have approximately 20 minutes to get cleaned up and changed before your Uber will arrive.

A Ali (Katerina) 1:00:47
That's fine. I only need a quick shower to get all the blood off. It's mostly on my clothes anyway. And I'll just throw on another dress that's more formal, because I'm going to go meet the Whip. And of course, I have to match shoes and earrings to this particular outfit, because I need to be my best obviously. And I will not run down the stairs but it's it's definitely a, definitely a faster paced walk than I would normally do, especially in a pencil skirt.

—

S Storyteller Rina 1:01:21

So Alex, by the time you shower, do your hair care ritual, change, etc., you look out the people to see that you now have two vampires standing outside your door, as you see Katerina coming up the stairs behind Vince.

T Tiffanie (Alex) 1:01:42

I do the eye roll that can be heard across the Bay. And I will open the door as I'm adjusting my ascot with the notes in my hand.

V Vince 1:01:55

Oh, excellent. Thank you very much.

J John (Vince) 1:01:57

And he opens his little, he's brought a little satchel, kind of like a laptop crossbody bag that he has. And he just like, puts them carefully in there. He's like,

V Vince 1:02:07

There we go. So what's this about finding the source of this problem?

A Alex 1:02:12

Well, we have to have a meeting. There's a lot of information to cover and we have several people we need to visit.

V Vince 1:02:20

I really do have a very important appointment I really can't miss.

A Alex 1:02:27

Ok, well, we'll just let more people you know, rip their own hearts out while you go to your important meeting, ok? I will be calling Marcus to meet up at our hideout. But have fun. I'm sure whatever meeting you have is way more important than all of our elder vampires killing themselves.

V Vince 1:02:52

.

I might be able to...I'm going to be able to find a cure.

A Alex 1:02:56
Yes, you have a cure, but you don't even know where the ailment is coming from.

V Vince 1:03:00
stammering Yes, but if you do, you can tell me after or you can tell me now or you can use...We don't, look....

A Alex 1:03:08
This is not something to have a light conversation with. When you are ready, you come meet us down by Marcus's warehouse thing that we met up at before.

K Katerina 1:03:21
Vince, give me your phone.

J John (Vince) 1:03:23
He unlocks it.

K Katerina 1:03:27
Call Phoebe's main line. I'll see if they can reschedule. She won't be happy about this.

J John (Vince) 1:03:35
He's just like nods, he just unlocks it, brings up the number again, pushes the dial button and hands it to her.

P Phoebe 1:03:43
Yes, Vincent?

K Katerina 1:03:46
No, this is Katerina Bogdanovich.

P Phoebe 1:03:49
Ah, yes.

K Katerina 1:03:52
I know it is in, well, it is in poor manners for me to have to reschedule, but I must ask if we can either reschedule later this evening or later in this week.

S Storyteller Rina 1:04:09
There is a long pause.

P Phoebe 1:04:13
You do realize the favor I am doing you by even allowing that young vampire into my personal library.

K Katerina 1:04:25
Yes, I'm aware.

P Phoebe 1:04:27
What, exactly, is so all-fired important that you would have to reschedule such an event?

A Ali (Katerina) 1:04:36
The coterie that I am a part of at the moment has a mission we must complete but I cannot disclose too many details. That is all I can tell you without getting more people, more Kindred, hurt.

P Phoebe 1:05:04
I can see you later tonight. I cannot reschedule for this week. I am very busy. I will allow you to arrive a few hours later. But tell that upstart young Tremere that he will owe me the largest favor he's ever owed to anyone.

K Katerina 1:05:29
Well, actually, I do believe that Alex Giovanni should owe you this favor.

well, actually, I DO believe that Alex Giovanni should owe you this favor.

S Storyteller Rina 1:05:37
There is a another long pause and Alex, you hear this.

T Tiffanie (Alex) 1:05:40
Yeah, I'm like,

A Alex 1:05:42
I don't know who you're talking to. But you are not allowed to hand out favors on my behalf.

K Katerina 1:05:50
Yes, I am. Because this is the Tremere Whip.

A Alex 1:05:53
I don't care who it is.

K Katerina 1:05:56
Shut. Your. Mouth.

A Alex 1:05:58
No, either you want to be there or you don't.

T Tiffanie (Alex) 1:06:00
And what I do is, I lock my door, and I walk down to my driver.

S Storyteller Rina 1:06:05
Phoebe in the background hears all of this because you're both shouting at each other and says,

P Phoebe 1:06:10

P

Phoebe 1:06:12

I don't care who is dealing with all of this. My time is very valuable. I don't take kindly to people asking me for a favor and then moving it around. So between the three of you, someone besides you, because you already owe me, Katerina, is going to owe me big time, as the humans say. So figure it out.

S

Storyteller Rina 1:06:46

And you hear the phone click.

T

Tiffanie (Alex) 1:06:50

Oh, I'm sure. I'm calling Marcus, by the way.

S

Storyteller Rina 1:06:54

So Marcus, you are at Elysium. You have by this point gone in. There are multiple bouncers at the door, but they wave you on in.

M

Mike (Marcus) 1:07:13

They'd fucking better.

S

Storyteller Rina 1:07:14

Yes. They recognize you, even if you haven't been here in a while, but they seem a little tense, a little on edge as they wave you in.

M

Mike (Marcus) 1:07:25

Ok.

S

Storyteller Rina 1:07:26

So you go in, and it's actually fairly quiet in here this evening. The last few times you've come, it's been a hubbub of activity: music, various rooms in this yacht with different kinds of music for all variety of tastes, drinks being passed around of various mortal vintages, deals being struck in quiet back corners, clans intermingling who would otherwise not have anything to do with each other. Just there's usually this convivial atmosphere that seems to be dampened tonight. You see a few groups dancing, but it's a waltz, which is not normal. It's very quiet, very subdued. And you see a very harried looking Sebastian Melmoth. He's impeccably dressed in a three piece suit with an ascot and a little pin. His pocket handkerchief matches the ascot and

his socks match both of them. And he's the picture of sartorial elegance, except he's leaning up against the wall with both of his hands in his pockets. And his forehead is creased as he's staring at the dance floor. And he looks up and says,

S Sebastian 1:08:56
Marcus, wonderful not seeing you here.

M Mike (Marcus) 1:09:01
And I look over at the dance floor. Is it empty?

S Storyteller Rina 1:09:06
There's a few couples over there.

S Sebastian 1:09:09
I believe they've been taking their lessons from humans. How dreadful.

M Marcus 1:09:15
We are what we eat.

S Sebastian 1:09:17
Well, you must have been eating some very spicy ones, then.

M Mike (Marcus) 1:09:21
You know a gentleman never tells.

S Sebastian 1:09:23
Well, then you should have no trouble telling.

M Marcus 1:09:28
How are things here?

S Sebastian 1:09:30
You know, I say everything in moderation, including moderation, but this is being too moderate.

S Storyteller Rina 1:09:38
He waves his arm grandiloquently around the room.

S Sebastian 1:09:45
It's been too quiet this week.

M Marcus 1:09:48
I wonder if you've scared people off.

M Mike (Marcus) 1:09:51
I smile.

S Sebastian 1:09:53
Yes, well, if I were to scare people off, I would just need to summon you, and the sight of your face would send them all running.

M Marcus 1:10:02
I'm glad, I'm glad to see you haven't lost your sense of humor after all these years. But your assistants out front are a little on edge. It's pretty noticeable.

S Sebastian 1:10:16
Yes, we're all on edge lately, aren't we? Have you...noticed anything out of the ordinary lately? Anything other than us?

M Marcus 1:10:28
What is that word these days? What does ordinary even mean?

S Sebastian 1:10:34

S Sebastian 1:10:34
Everything ordinary is extraordinary and everything extraordinary is ordinary these days. So I doubt we will ever know.

M Marcus 1:10:41
Well, I do know that the city is changing.

S Sebastian 1:10:47
Yes. I don't like change. It upsets one's digestion.

M Marcus 1:10:56
It's interesting for a group of people who are so focused on being immortal. And continuing it. It's strange that you wouldn't welcome a little change in life. Might make the night a little bit more palatable.

S Sebastian 1:11:12
My dear Marcus, if we were to allow change every time someone reasonably pointed out a thing that needs changing, it would just be chaos. Things would actually have to change. We can't have that in a decent ordered society.

M Marcus 1:11:25
Truly.

S Sebastian 1:11:27
But yes, I have noticed odd things of late. I'm not used to so many of my regulars just disappearing.

M Marcus 1:11:39
Yes?

S Sebastian 1:11:40
If you noticed, Marcus, there's none of your lot around here, for a start. It's certainly been better for my overhead. No Brujah around breaking the furniture.

S Storyteller Rina 1:11:49
And there are no Brujah of the ones who've remained in San Francisco. None of them are here.

S Sebastian 1:11:57
But on the other hand, now it's too quiet. Gangrel are gone, as I'm sure you know.

S Storyteller Rina 1:12:03
And he points with his thumb off to one side.

S Sebastian 1:12:09
Well, the Nosferatu rarely make an appearance and who can blame them with that appearance? And yet, here they are tonight.

S Storyteller Rina 1:12:18
And you do in fact, see a few Nosferatu sitting in the back corner. Just sitting in the dark, watching.

M Marcus 1:12:26
It's surprising to even see them. Usually they cling to the shadows so tightly they remain invisible.

S Sebastian 1:12:34
Indeed, they're not the sort we cater to around here.

S Storyteller Rina 1:12:40
He sniffs a little bit, and he bows grandly,

S Sebastian 1:12:44
Other than our beloved Prince, of course.

M Marcus 1:12:48
Do I detect a bit of sarcasm?

S Sebastian 1:12:51
Well, just a bit, but I so rarely deal in bits of anything.

M Marcus 1:12:58
I haven't seen much of the Prince in the past few days.

S Sebastian 1:13:01
None of us have, not even the Whips. And perhaps you've heard, I assume you know Claudio? He's been thrown out.

M Marcus 1:13:13
Truly?

S Sebastian 1:13:15
Most distressing, truly. I don't know what he did. But the Prince has apparently declared him a vampire non grata in San Francisco.

M Marcus 1:13:27
Fascinating. One would wonder why.

S Sebastian 1:13:33
One would wonder why, yes, especially when it's one of one's own clan, but he never came to Elysium, which you think he would do first before planning his getaway.

S Storyteller Rina 1:13:43
And he leans in, and he adjusts the collar on your shirt a little bit.

S Sebastian 1:13:51

Now, Marcus, you didn't hear this from me... Well, I owe David a bit of a...favor, you might say.

S Storyteller Rina 1:14:03
He winks lasciviously.

S Sebastian 1:14:08
I've heard something about a Blood Hunt. Not officially announced yet of course, but I do believe one is coming. Seems our Prince has a bit of a temper after all these years. Shocking.

M Marcus 1:14:26
I find that very interesting.

S Sebastian 1:14:29
And do you want to know who plans to lead the hunt? Oh, go on guess. I'm sure you know.

M Marcus 1:14:38
I would imagine our dear Sheriff is very eager for the right.

S Sebastian 1:14:44
Yes our dear, dear Esmerelda. She hasn't graced Elysium with her presence even once since her promotion. I'm a little hurt. Devastated, even.

M Marcus 1:14:57
As you should be.

S Sebastian 1:14:58
Oh, yes. I mean, who wouldn't want to see me? *pause* I'm sure you're aware Billy is coming, the old fart?

M Marcus 1:15:06
Yes, I've been made aware.

- S** Sebastian 1:15:08
What does it mean, Marcus, when Kindred disappear, other Kindred died a True Death, our dear Sheriff Luther committed suicide, Esmeralda is back, the Gangrel have gone, Billy the Hammer is paying us a visit - and I wouldn't mind seeing his hammer again, let me tell you - and there's a Blood Hunt?
- M** Marcus 1:15:27
Well, there will be.
- S** Sebastian 1:15:29
All of this at once, Marcus. What is this the end of days? Again?
- M** Marcus 1:15:36
I thought we had those. Maybe not. What does it mean? It means that, as I said before, change is here.
- S** Sebastian 1:15:47
Well, I'm just going to play Switzerland, as I do. And whatever changes happen, Marcus, you're always welcome at Elysium.
- M** Marcus 1:15:55
Oh, well, thank you.
- M** Mike (Marcus) 1:15:57
I nod my head graciously.
- S** Sebastian 1:16:00
Brujah was always my favorite. So much fun.
- S** Storyteller Rina 1:16:06
And he tugs on your lapel a little bit.

S Sebastian 1:16:13
Don't mind me, but...

S Storyteller Rina 1:16:16
He gets serious, and you've never known Sebastian Melmoth to be serious about anything in his fucking life.

S Sebastian 1:16:23
I don't like it, Marcus. And between you and me, I'm rather of the opinion some new leadership might be needed around these parts.

M Mike (Marcus) 1:16:31
I'm going to do my very best to keep my composure and not react to that sentence.

S Sebastian 1:16:38
It's all about business. The current setup is bad for my personal business. Besides, if there's no one left in San Francisco, there wouldn't be anyone around to admire me. And we just can't have that. You didn't hear it from me. Remember?

M Marcus 1:16:51
I didn't. In fact, I didn't hear it at all.

S Sebastian 1:16:55
Quite. I'm glad you understand. David hasn't been here in three weeks, Marcus. I'm hurt.

M Marcus 1:17:05
That's fair. I've, I have spoken with him in the past week, just not in the past few nights

S Sebastian 1:17:13
As a favor to me... Would you mind hinting to him that Sebastian misses his very energetic presence?

M Marcus 1:17:26
Certainly.

S Sebastian 1:17:27
Wonderful. I could use another broken bed or to liven up the atmosphere.

M Marcus 1:17:33
Certainly. I have no doubt that David will see you soon.

S Storyteller Rina 1:17:39
He smiles.

M Marcus 1:17:40
He can definitely afford to lend his energy to you.

S Sebastian 1:17:44
Now, enjoy yourself, Marcus. I have matters to attend to. Multiples of them, in fact.

S Storyteller Rina 1:17:54
He bows and wanders off.

M Mike (Marcus) 1:17:56
Fascinating. I'm gonna turn and Kindred watch and muse about the evening.

S Storyteller Rina 1:18:04
So as you watch various members of the few Kindred who are here, the Nosferatu in the back corner doesn't move. And you mostly see other Toreador in here. There's one or two Laombra, who are just sitting off in a corner, muttering something to each other, but it's hardly the mix that you normally get in here. And as you Kindred watch, your phone rings.

M Mike (Marcus) 1:18:31
Alright, I will, I'll pick it up, but I will be walking back out. I'm not going to take phone calls inside of Elysium. I've seen way too many... Nevermind. I'm just not doing it.

S Storyteller Rina 1:18:45
Alright, so you step outside to take this call.

M Marcus 1:18:48
Hang on.

M Mike (Marcus) 1:18:49
I say into the phone.

A Alex 1:18:51
You busy?

M Marcus 1:18:52
I mean, now? No, not really. I stopped down to Elysium

A Alex 1:18:58
Oh, sweet. First of all, we have... I'm sorry. I have an agenda of things that have to be discussed and has to be done. First thing, since you're at Elysium, have you seen Claudio? He was supposed to give us information about you know who's brother?

M Marcus 1:19:20
I have not seen Claudio, but I've gotten word that they've been thrown out of the city.

A Alex 1:19:29
Oh, interesting. The other thing is, well, we have, I have a lot of information that I have to give everybody face to face. This is not a phone conversation. This is not a text conversation. I have made well, with Rahm's help, believe it or not, we have made a lot of headway into what we're

looking into and I have put together some very important pieces that I think will point us in the right direction.

M Marcus 1:20:03

Then I will head to our agreed upon location and see you there shortly.

A Alex 1:20:06

Oh, also, you may want to get a hold of the Toreador and ask her if she will grace us with her presence because she had an important meeting and decided to try and hand out favors on my behalf. As if she can just hand out favors of mine. Or make me take favors from somebody else. Anyways, I don't know what the Toreador do. Get ahold of her. See if she wants to meet us at your wonderful location that you have provided us and I will go get Rahm.

M Marcus 1:20:47

Oh, you know, I seem to remember... Yeah, I'll, I'll get ahold of her.

A Alex 1:20:54

It seems like you just have a better rapport than I do with her.

M Marcus 1:21:02

I treat most of the Toreador with a certain style of gloves.

T Tiffanie (Alex) 1:21:11

Well, do what you must. They all hate me and I don't really like them. So it's, it's all mutual.

M Marcus 1:21:19

Wait, all of them hate you? The entire clan?

A Alex 1:21:22

Well, no, not all of them. But most that I've come into contact with just don't like me, probably because I don't follow their rules most of the time. Or because I have their gossip before they can give it to me. It ruins all their fun.

M Marcus 1:21:43
You do deal in information.

A Alex 1:21:45
I do. It's my job. But this is information I have to share with all of you without favors, because we have to get to the bottom of it. So.

M Marcus 1:21:54
I tend to agree.

A Alex 1:21:56
I will get Rahm and I will be there. Do you want me to bring anything since you provided the location?

M Marcus 1:22:02
Bring anything?

A Alex 1:22:04
I don't know. Drinks?


M Marcus 1:22:08
I'm feeling perfectly fine at the moment. Perhaps just bring your information.

A Alex 1:22:17
Ok. I will see you shortly. I do have to make a pit stop for drinks. So give me about 45 minutes.

M Marcus 1:22:24
Of course.

M Mike (Marcus) 1:22:26
..

I hang up.

 Storyteller Rina 1:22:27

And that is where we will end tonight's episode. So thank you all for joining us for a very interesting night in San Francisco and we will see you all at our coterie meeting next time.