

# Blood Moon Rising episode 18 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 "Blood Moon Rising", The Old Ways' Vampire the Masquerade Chronicle. Thank you for joining us in the dark this evening, and thank you especially to our Patreon backers, and all of our wonderful listeners for keeping the show going and for all of the shenanigans that you allow us to continue exploring in San Francisco by night. So we have some fallout from last episodes events to get to, but first we need to do some introductions. So to my right:

**M** Mike (Marcus) 01:36

Hi, this is Mike and I'm playing Marcus Voss from Clan Brujah, and I just got done choking a snake.

**S** Storyteller Rina 01:43

You did, you choked that snake good. And to Marcus's right:

**J** John (Vince) 01:49  
Hi, I'm John. I'm playing Vince Markevich, and yeah, I've had a good run, right?

**S** Storyteller Rina 01:57  
Yeah. Rest in Pieces, Vince. Maybe. We'll see. You could still get out of this. Maybe. And at the end of the table:

**K** Katerina 02:09  
Hi, this is Ali and I play Katerina Bogdanovich. And let's just say I had a very productive meeting.

**S** Storyteller Rina 02:17  
You did. And it was not one of those meetings that could have been an email, which is even better. And since we are in the once again missing Rahm the Shaman formation, last but not least we have:

**T** Tiffanie (Alex) 02:31  
This is Tiffanie and I play Alex Giovanni and I looked scary.

**S** Storyteller Rina 02:37  
I fail to see how that's different from normal. But true, you did perhaps go a little bit scarier than usual. Alright. So in our last session, we left Vince in a very precarious position. So we're going to start off with Katerina. So, Katerina, you had a very interesting meeting with the Prince; they seemed a lot more out of control than you've ever seen them, and they've given you some tasks to complete, in addition to a favor. So you have been shown out of the theater, and you now have a couple hours left in your night to decide what to do.

**A** Ali (Katerina) 03:25  
Well, the first thing that I'm going to do is check my pager to see if I have any messages from Vince.

**S** Storyteller Rina 03:34  
You do not.

A Ali (Katerina) 03:35  
Cool. Radio silence.

S Storyteller Rina 03:37  
It's probably just there's no signal in the library. Probably that.

A Ali (Katerina) 03:42  
Ok, well, then, I guess I'm going to go home and wait, and pray that you know, not literally pray, but you know, hang out and see if Vince gets back to me before sunrise.

S Storyteller Rina 04:02  
Ok, we'll see if that bears any fruit. But you go back home, you walk through the bakery. It's very quiet tonight as it was when you left earlier. And Lucy is nowhere to be seen. She's taken some time off; she said she had a party to attend to with some of her other young attractive Toreador friends. And Cora is sitting behind the desk in the office when you enter the bakery. She hears the bell she pokes her head out. She looks very tired. And she says,

C Cora 04:47  
Interesting evening?

K Katerina 04:49  
Too many interesting evenings.

C Cora 04:53  
Right. I'm getting rather tired of them myself.

S Storyteller Rina 04:59  
She smiles tiredly.

C Cora 05:02  
Everything's done for the night. Lucy should be back tomorrow. I left some notes for Ray Ray when he gets in in the morning.

**S** Storyteller Rina 05:13  
She closes her eyes.

**C** Cora 05:15  
Do you mind if I take a couple of nights off, Katerina?

**K** Katerina 05:21  
No, go ahead. I will finish up here for the evening shift and stay up to say hello to Ray Ray. Go ahead and go home.

**S** Storyteller Rina 05:36  
She nods.

**C** Cora 05:39  
Honestly, I didn't sleep last night. And I don't know. I'm just very tired.

**K** Katerina 05:49  
Why?

**C** Cora 05:50  
Probably just...I don't know. I just...I couldn't sleep. I didn't sleep well the previous few nights either. But last night, I didn't sleep at all. And maybe I'm just hungry.

**K** Katerina 06:08  
Well, make sure to take care of yourself, yeah?

**C** Cora 06:13  
I'll do my best.



**S** Storyteller Rina 06:14  
She smiles.

**C** Cora 06:15  
I should really stop for a snack on the way home, I suppose.

**C** Cora 06:20  
Understood. Just no bodies left around.

**S** Storyteller Rina 06:24  
She chuckles slightly.

**C** Cora 06:25  
Like the one I had to clean up for you?

**K** Katerina 06:28  
Yes, well. An unfortunate necessity.

**C** Cora 06:35  
Yes, there seems to be a lot of that around these nights.

**S** Storyteller Rina 06:39  
She pulls her coat on and puts a very nice mid-century hat over her perfectly coiffed hair.

**C** Cora 06:50  
Just make sure you eat, so we don't have a repeat.

**K** Katerina 06:56  
Yes.

C Cora 06:58  
I'm not sure we can take much more.

K Katerina 07:00  
No, I will get in touch with our supplier, and make sure that there is a little bit tomorrow available for our night group.

C Cora 07:14  
Not a bad idea, really. Ok, good night, Katerina.

K Katerina 07:20  
Good night, Cora.

S Storyteller Rina 07:23  
And you go upstairs through those rather creepy looking doors. They still make you uncomfortable every time you have to touch them. Maybe you're starting to get a little bit used to it, maybe not. But you're gonna have to have a chat with Frank at some point about these doors. So you go in, you settle in for the few hours remaining of the night. What does Katerina do to wind down, if anything, or is she actively pacing tonight?

A Ali (Katerina) 07:58  
She's doing some, I'm doing some pacing. And I'm probably actually going to give a call to the farm because there needs to be a meeting.

S Storyteller Rina 08:14  
So you call Margarita down at the at the farm and she picks up.

M Margarita 08:21  
Hello, Katerina, it is late. Where are you calling me?

K Katerina 08:27  
I am calling because there is something potentially wrong with the supply. And I need you to gather all of the workers and we'll be having a meeting tomorrow night. Attendance is

mandatory. Anyone who does not attend...let's just say that their heads are going to be on a pike.

**M** Margarita 08:53  
I'll provide the pike.

**S** Storyteller Rina 08:55  
And there's a chuckle.

**M** Margarita 08:57  
Alright, I don't like the sound of "there is something wrong", but we will figure it out, yes?  
Tomorrow night.

**K** Katerina 09:06  
First thing, yes.

**M** Margarita 09:07  
Should I stop bottling the product if there is something wrong or...

**K** Katerina 09:11  
Yes.. And for now, essentially consider the farm in quarantine mode. It is...it is important.

**M** Margarita 09:24  
You sound serious. Alright.

**K** Katerina 09:27  
Well, it is and that's why the meeting is important.

**M** Margarita 09:32  
We will meet tomorrow night and I'm sure everything will be fine.

**K** Katerina 09:36  
Well, I guess we'll see.

**S** Storyteller Rina 09:40  
And there's a click as the phone hangs up. So you have now set up your meeting for the following night. Are you going to call any of your other coterie members? Are you just going to wait and see what happens with Vince? What is the plan here?

**A** Ali (Katerina) 09:55  
I think for right now, I'm going to be here, half waiting for my pager to make noise, and half trying to determine if I should just go to bed. But what I'll do instead is I will give Vera a call.

**S** Storyteller Rina 10:16  
Ok, so you call Vera. And Paula, as usual, answers the phone and says,

**P** Paula 10:26  
Good evening, Katerina.

**K** Katerina 10:29  
Hello, Paula. Is Vera available to talk for a little while?

**P** Paula 10:36  
She is busy at the moment with a guest. You wish to speak to her? Without...

**S** Storyteller Rina 10:44  
She pauses for a moment.

**P** Paula 10:46  
Without the interpreter, yes, without me? Like last time? Or...

**K** Katerina 10:47  
...



**K** Katerina 10:52  
If you are there, it wouldn't be a problem.

**S** Storyteller Rina 10:59  
And you hear the phone being sat down for a moment. And then she picks it up and says,

**P** Paula 11:06  
Do you wish to come over or just speak through the phone?

**K** Katerina 11:12  
If she is available now, over the phone is fine. I have some business that I need to attend to first thing tomorrow night.

**S** Storyteller Rina 11:25  
We have a visitor from the Clan, and you understand with Vera's position, she cannot just leave.

**K** Katerina 11:34  
No, I understand.

**S** Storyteller Rina 11:37  
She would be happy to speak to you tomorrow night, whether you wish to come visit or speak on the phone.

**K** Katerina 11:45  
Then I will give you a call and see if she is available. And if she is, I will stop by.

**S** Storyteller Rina 11:57  
That would be best. Have a good evening, Katerina.

**K** Katerina 12:02  
You too, Paula. Thank you.

You too, Paula. Thank you.

S

Storyteller Rina 12:05

And she hangs up. So you can sit around for the evening waiting for Vince to contact you until it is time to go to bed, and we will get back to you later. We'll leave you alone in your now somewhat creepy apartment with doors that feel like they're watching you. So at the Blue Orchid, we had a Gangrel being stuffed into a trunk. Marcus had just received a phone call, and Marcus had promised Jean that he would be at the Labyrinth shortly with the present for the Prince. So we will pick up with the two of you there. Are you heading straight to the Labyrinth?

T

Tiffanie (Alex) 12:50

Yes.

S

Storyteller Rina 12:51

Ok.

M

Mike (Marcus) 12:51

Yeah.

S

Storyteller Rina 12:53

So you go to the the Labyrinth and you can find the back parking lot. It's fairly empty and quiet on this side of town because it is about 3 o'clock in the morning, 3-3:30 So, most people, even those who are out partying, are either still in the bar partying or they've already gone home. So it's not too difficult to find parking outside the theater itself. And you see Jean; the Seneschal is pacing up and down the sidewalk behind the theater. She's still wearing jeans and a T-shirt, but she looks, they look kind of like they've been slept in, right? They're kind of wrinkled. And her eyeliner is nowhere near as immaculate as it was the last time you saw her. And she looks harried.

T

Tiffanie (Alex) 13:49

Right? Disgraceful. I don't say that, but I think it.

M

Mike (Marcus) 13:55

I will approach her.

S Storyteller Rina 13:56

She looks up with a start.

J Jean 13:58

Marcus, I...thank you for coming. You said you know what's happening?

S Storyteller Rina 14:07

And she looks over and sees Alex

J Jean 14:09

Oh, you brought that one? Nevermind.

M Mike (Marcus) 14:14

I make, I make a really ugly face.

M Marcus 14:17

That one? Are we not all Kindred?

J Jean 14:22

You understand, Marcus, they were very disrespectful of the Prince's position last time.

M Marcus 14:28

And they've been busy spending many nights bailing the Prince out of their problems. So I would expect, with all due respect, that they get some respect.

S Storyteller Rina 14:38

She sighs and rubs her forehead and says,

J Jean 14:42

You're right. I'm sorry. I spoke out of turn.

**M** Marcus 14:46  
Don't apologize to me, apologize to them.

**M** Mike (Marcus) 14:49  
I smile.

**J** Jean 14:50  
What did you bring?

**M** Marcus 14:52  
A gift. A present. Evidence. We need a place to pull a vehicle in

**J** Jean 14:59  
Um, there's...one moment.

**S** Storyteller Rina 15:02  
She pulls out her phone and her fingers fly over the keyboard.

**J** Jean 15:06  
Alright, we've got the parking garage just like right down the street.

**S** Storyteller Rina 15:11  
She points towards it.

**J** Jean 15:13  
The valet in the evening is one of ours for special deliveries and things. You can pull in there. And there's a, an underground entrance to the Labyrinth through the, through the parking garage.

**M** Marcus 15:28

Marcus 15:28  
Wonderful.

M Mike (Marcus) 15:28  
I look at Alex and say,

M Marcus 15:30  
Do you want to have your driver make the appropriate change in direction? We can, Jean and I can walk through and meet you and at the entrance there for the car.

T Tiffanie (Alex) 15:42  
Ok, so I'll get in the car with the driver and direct him.

S Storyteller Rina 15:48  
You drive around to the parking garage and the valet has been warned to expect you, so they just wave you in and gesture to a far back spot. There's no lights or anything in that area. And you can see the faint outline of a door. It's marked as if it's for electric maintenance, something silly like that. But he's pointing at it, which gives you an idea of where you're supposed to go.

M Mike (Marcus) 16:20  
The walkover with Jean, I will explain a few things to her.

M Marcus 16:25  
It appears that the source of our issue here in the city may be a resurgence in members of the Sabbat. I confirmed this working theory tonight when I stopped down with Alex to the Blue Orchid while we were chasing some of the other leads we had, and a member of Clan Gangrel outdid themselves as a member of the Sabbat in front of me. Now, I am probably one of the worst people in this city you could do that too. That said, he was subdued. And given that he's confessed to being a member of the Sabbat and essentially staged a wholesale takeover of the Blue Orchid club, with his organization being a little topsy turvy currently, I would imagine that members of Clan Venture would be very interested to know what someone was doing with their club.

S Storyteller Rina 17:30  
Her facial expressions cycle through a variety of horror, confusion, and surprise. She just shakes her head slightly as if to clear away some confusion.

J Jean 17:38  
He was bold enough to out himself in front of you?!

M Marcus 17:50  
Yes, I don't know if it's my reputation that preceded me, which is possible. But let me ask you a question. Have you been sleeping?

J Jean 17:59  
I had some bad dreams last night.

M Marcus 18:03  
I was worried you might say that.

J Jean 18:05  
I know Luther had the dreams.

M Marcus 18:08  
It's bad blood. It's infected blood.

J Jean 18:12  
Fuck. The Prince hasn't mentioned anything about dreaming. I hope.

M Marcus 18:19  
Yes, hopefully they are not also. But what you need to do is begin determining where your own sources are coming from and secure a clean supply. I don't know if it's something that can run its course or something that can be purified. We are working on that as well. But to answer the Prince's charge of what killed Luther Garibaldi, we have done that. Bad blood killed Luther Garibaldi, brought on by what we believe might be a Sabbat ritual.

J Jean 18:57  
Fuck those filthy motherfuckers. That explains a lot though.

**S** Storyteller Rina 19:04  
She pulls out her phone again and she opens the photo app and shows you a picture. And there's this picture of the Vampire you recognize his Claudio, and his shirt is pulled open and you see what looks like a handprint burned into his chest.

**M** Mike (Marcus) 19:24  
Have I seen this handprint before?

**S** Storyteller Rina 19:26  
It looks kind of like the description Alex gave you of Rahm's vision.

**M** Marcus 19:32  
When was this taken?

**J** Jean 19:34  
Last night, when the Prince discovered the treachery. The issue is, he managed to get away for we could execute some justice. Hence the blood hunt.

**M** Marcus 19:51  
And Esmeralda is leading the hunt, I would imagine.

**J** Jean 19:54  
Oh yes. But the word is about to go out to the whole city. The Prince gave Esmeralda tonight.

**S** Storyteller Rina 20:01  
And Jean lowers her voice.

**J** Jean 20:04  
She hasn't found him yet. And she's pissed. As you can imagine.

- M** Marcus 20:11  
Yes, I can. An angry Sheriff under the edict of a blood hunt while the footsteps of a powerful Ventrue approaches? It is really not a position I would like to be in either.
- S** Storyteller Rina 20:26  
She stops in the hallway and turns to look at you, and you can see these kind of dark circles under her eyes. And they remind you of Luther the first, the last time you saw him, when he came to you in the parking lot, that first hint of the dark circles under the eyes. And her eyes are burning intensely. And she just says,
- J** Jean 20:48  
You have to take him before Billy comes, Marcus, we can't...we can't have a rogue Primogen, former Primogen...
- S** Storyteller Rina 21:01  
She spits.
- J** Jean 21:03  
...running around the city. I know he's still in the city he hasn't left. I don't think he's been able to either hasn't been able to get out or he's hoping to go to ground with his friends. But if you see him, Marcus, take him
- M** Marcus 21:18  
You know the damage killing other Kindred does to the human spirit, to the Kindred spirit?
- J** Jean 21:25  
I know.
- M** Marcus 21:26  
And you know what you ask?
- M** Mike (Marcus) 21:27  
--



She closes her eyes for a moment.

**J** Jean 21:28

I was in the war too, Marcus. I know that. This...this happened under my very nose, Marcus. He tried to take down the Prince in the Prince's own household. And I didn't see it coming. And I would take it as a personal favor...

**S** Storyteller Rina 21:55

She says the word very deliberately.

**J** Jean 21:59

If you see him and take him down. And I am not asking this likely.

**M** Mike (Marcus) 22:05

I don't think...I don't think I've ever known you to be so direct.

**J** Jean 22:11

Desperate times, Marcus, desperate times. And if, well, whatever happened to Luther is happening to me, I don't know how much longer I have.

**M** Marcus 22:21

Then here is the agreement we will make this night, in this hallway. Provided he is dealt with, provided the stain is alleviated from the city of his treachery...

**S** Storyteller Rina 22:38

She spits.

**M** Mike (Marcus) 22:39

I probably flinch, thinking about her being infected.

**M** Marcus 22:43

...then this is what I will ask so that you know the cost of it. You will instruct me in the ways of

your clan's shadow disciplines so that I may rouse my blood and utilize them. And should I decide in the future to increase my political holdings, I should expect to have your confidence in that.

**S** Storyteller Rina 23:06

There's a long pause and you can hear just beyond the hallway, there's some footsteps, so you assume Alex is nearby. And she says under her breath, quickly,

**J** Jean 23:19

This...what he did is a stain on me personally, as Seneschal. So I will accept your bargain.

**M** Marcus 23:29

Very well. Oh, and spitting probably not a good idea for you right now.

**M** Mike (Marcus) 23:36

Ok, I will walk with her to the rest of the way of the door.

**S** Storyteller Rina 23:39

She looks a little less weary now; she just sort of has this stone cold resolve set to her body. But she still can't hide those shadows under her eyes. And she goes down to the end of the hallway and she opens the door, and you can see Alex's vehicle parked next to this open door in a dark parking garage. And Alex is standing outside the car, and Jean looks at the two of you.

**J** Jean 24:12

Now what?

**M** Mike (Marcus) 24:12

I go to the trunk.

**A** Alex 24:15

Yeah, I tap the trunk for the driver to open the trunk.

—

**S** Storyteller Rina 24:19  
The trunk opens and Jean walks around to inspect whatever treasures you have brought for her. And you see both eyebrows go up, and she puts her hands on her hips.

**J** Jean 24:34  
This motherfucker?

**A** Alex 24:36  
Yep. You know him?

**J** Jean 24:39  
By reputation.

**A** Alex 24:41  
What, as a dealer?

**J** Jean 24:43  
Yes. The clan kicked him out, so to speak, for his unsavory dealings. He was drawing too much attention to the city Gangrel and they kicked him out And we hadn't seen him in a while and Luther assumed he'd left. hadn't seen him for quite some time.

**S** Storyteller Rina 25:08  
And she pokes at him.

**J** Jean 25:10  
Good job, Marcus. I assume it was you.

**M** Mike (Marcus) 25:11  
I would say it was a team effort.

**S** Storyteller Rina 25:12

She pulls up his eyelids to check his eyes and everything.

J Jean 25:20  
This motherfucker is Sabbat?

A Alex 25:23  
Well, apparently he found a new home after he was kicked out. Also, it's kind of funny that he took over a club for several days and nobody noticed.

J Jean 25:36  
We've been rather busy.

A Alex 25:38  
Well, that's how they get in.

J Jean 25:41  
There's only so much we can do.

P Paula 25:44  
She looks very, very tired all of a sudden.

S Storyteller Rina 25:46  
Felix used to keep tabs on those things.

A Alex 25:50  
Yes, but he's been gone for a little while.

J Jean 25:54  
Yes, we'd rather hoped his childe would handle it.

—

A Alex 26:00  
Well, that was naive.

J Jean 26:02  
Yes, well, we rather had the advent of Billy the Hammer to consider, we weren't exactly looking at every single vampire run club in town.

M Marcus 26:11  
Either way, we are delivering him.

S Storyteller Rina 26:16  
She turns and pokes her head back in through the door and barks a command, and one of the bouncers who was guarding the entrance when the entire coterie came together for the first time comes out and looks in the trunk, looks at Jean. She nods. And he picks up Eli with one hand, throws him over his shoulder, none too gently - you just see Eli's gangly arms trailing down the guy's back as he carries him off into the Labyrinth.

J Jean 26:52  
We'll take care of this.

M Marcus 26:54  
Good. We are going to continue our investigation.

J Jean 26:59  
I will inform the Prince that you have successfully fulfilled the task that was laid upon you.

S Storyteller Rina 27:11  
And she looks at you specifically, Marcus, and says,

J Jean 27:15  
I will have a specific word on your behalf. Just...just in case they're in a bad mood.

**M** Marcus 27:23

Well, I just would like the Prince to know that we've at the very least to the letter of what they have asked have completed the task they set before us.

**S** Storyteller Rina 27:36

She nods.

**J** Jean 27:37

Yes, hopefully, they will be a little less angry.

**A** Alex 27:43

I didn't just stand around and twiddle my thumbs and look pretty.

**S** Storyteller Rina 27:48

Jean smiles slightly.

**J** Jean 27:51

You've been most effective. I only hope it is not too late. That is not a slight on you, merely on events progressing as they are. And I trust if you find a way to purify, you will contact me immediately.

**M** Marcus 28:12

Certainly, we wouldn't want to the continued infection to grow. I think we've seen that enough in recent years.

**A** Alex 28:25

I would suggest with maybe some of you, not you personally, but the many contacts about to see if, because I didn't look, Eli has any of the product on him and maybe start testing there. If there's anything that we can detect with mundane things, maybe then you can reverse engineer it or something.

**M** Marcus 28:51

Swear off any users.

A Alex 28:54  
Yes, eat from only clean.

S Storyteller Rina 28:58  
She nods.

J Jean 29:00  
Doubt it'll help me at this point, but I'll be personally checking everything that Prince feeds from. Very well. And just...fuck the bastards.

S Storyteller Rina 29:14  
She says with a feral sort of smile as she turns around and moves back into the Labyrinth.

T Tiffanie (Alex) 29:21  
Oh and Jean? I have seen things that might point out at not just the Sabbat.

S Storyteller Rina 29:32  
She turns, both her eyebrows rising towards her hairline.

J Jean 29:37  
Jesus Christ, what else?

A Alex 29:41  
It's the Sabbat, but it's also the Hand. You know, the Black Hand.

J Jean 29:48  
Fuck, fuck, fuck. That gives me something to work with. But that also means we don't know who to trust at all. Because they can be any clan, any of them.

A Alex 30:06  
Or they could have swayed anyone.

J Jean 30:09  
Like I'm certain they did with Claudio. Bastard. Very well, I will let no one near our Prince, other than myself and Esmeralda until this is resolved, and perhaps not even me after a point.

S Storyteller Rina 30:27  
And she bares her fangs slightly.

T Tiffanie (Alex) 30:28  
You may want to find somebody who you can trust to take up some of your easier tasks.

S Storyteller Rina 30:40  
She gives you a very thin smile.

J Jean 30:42  
The thought had occurred to me, yes. Let it be clear: my loyalty is to the Prince and only to the Prince. And I will do whatever I need to do to ensure their safety.

S Storyteller Rina 30:56  
And she shakes her head slightly and says,

J Jean 31:00  
Let me know if there is any assistance I can provide you. In the meantime, I have some housecleaning to attend to.

M Marcus 31:09  
Fair enough.

S Storyteller Rina 31:10



And she heads back into the Labyrinth and the door slams shut.

**M** Mike (Marcus) 31:14  
I turn to Alex.

**M** Marcus 31:16  
Well, that was useful at least

**A** Alex 31:21  
I appreciate your backup, not just in the club, but with them.

**T** Tiffanie (Alex) 31:28  
As I like gesture to the door into the Labyrinth.

**M** Marcus 31:31  
Well, if we're going to have a productive society, certain lines need to be erased. And perhaps a bit more respect needs to be given.

**S** Storyteller Rina 31:45  
Do the two of you have anything else you wish to do for the few remaining waning nighttime hours?

**M** Mike (Marcus) 31:54  
I need to go back to the office.

**T** Tiffanie (Alex) 31:57  
I will Venmo Eddie Maxine's payment as he'll just get all of it now, for right now. And then check in with the bartender at the Blue Orchid just to make sure he's ok. And then I have to like hurry and get home so I can you know, because I'm gonna have to wash up and then put fresh jammies on and make sure my pillows are fluffed

**S** Storyteller Rina 32:25

You have your daytime ritual.

T Tiffanie (Alex) 32:28  
Right.

S Storyteller Rina 32:28  
Go to bed. So we will leave you, Alex heading off to bed after checking in on Eddie and with Marcus heading to the union office. Vince, you are in the library basement of a very dangerous woman. And the last thing she said to you was asking you why she shouldn't just take every last drop of your blood right now.

V Vince 32:59  
Yeah, yes, she did say that.

S Storyteller Rina 33:01  
So how does Vince reply to that?

V Vince 33:04  
Vince pauses and looks down and looks back at her. And he's like,

V Vince 33:10  
Well, I can think of several reasons why you shouldn't. One of which is that we do have this Sabbat problem. Now, I only found this when I was tasked by person a very high office within the Camarilla. Somebody higher up the chain than you will need to find this stuff out. You said no one would come looking for me. But they would. They might not be surprised that I went missing. But they would have to come look for me.

S Storyteller Rina 33:48  
She stares at you with her cold dead blue eyes. Give me Persuasion plus Charisma, and you're going to need 3 successes here.

V Vince 34:03  
I would like to spend a point of willpower.

**S** Storyteller Rina 34:05  
Probably a good idea.

**J** John (Vince) 34:07  
And to spend my point of willpower, Vince will smile.

**S** Storyteller Rina 34:11  
Try and be as naive and charming as possible. So she continues to stare at you, Vince. And she narrows her eyes slightly. She says,

**P** Phoebe 34:25  
Alright. But you owe me. And I mean you. Not your friend, not the Prince. You. And you're not going to like it when I come calling. But you're going to answer anyway.

**V** Vince 34:52  
I've just been threatened to be diablerized. This is the best possible outcome for this scenario.

**V** Vince 35:00  
I will honor my debt.

**P** Phoebe 35:02  
And by the way, Vincent, if you say anything at all, to anyone, about, let's say, my personal history, we are going to have words, and you're not going to enjoy them.

**J** John (Vince) 35:25  
Vince just nods.

**S** Storyteller Rina 35:27  
And she scribbled something down on a piece of paper and she hands it to you. And she says,

**P** Phoebe 35:36  
This is the ritual I found. It is likely to be the only thing that could help you. But I don't really think you have the stomach for it. Good luck.

**S** Storyteller Rina 35:49  
And she grabs you by the wrist and she drags you up the stairs.

**V** Vince 35:54  
Vince is like, ok, yeah, fine. I just want to get out of here.

**S** Storyteller Rina 36:03  
So, you have a sheaf of paper in one hand that has some notes that look like a ritual on it. And you hold on very tightly to them as this tall imposing blonde vampire pulls you up the stairs and deposits you in the hallway. She calls out something in French and the maid comes back in this time holding a vacuum cleaner. Literally holding it. She's holding it up in the air. And she looks at you and says,

**M** Maid 36:33  
Time to go.

**V** Vince 36:35  
He just nods, like, I'm happy to leave.

**M** Maid 36:38  
I don't think you'll come back.

**V** Vince 36:40  
I hope not.

**M** Maid 36:41  
Hurry up. I have to sweep up after you. You're making a mess.

V Vince 36:45  
Goddamn Nazis.

J John (Vince) 36:46  
He's just gonna leave and walk out the front door.

S Storyteller Rina 36:50  
You hear,

M Maid 36:52  
What did you say, motherfucker?

V Vince 36:56  
He just swings the door closed behind him.

S Storyteller Rina 36:59  
Excellent. So it's getting pretty close to dawn for you, Vince. So probably your best bet is probably at this point to go home and retire for the morning. You're not going to have much chance to study this ritual tonight.

V Vince 37:17  
Before I get home, I will send Katerina a pager message explaining "I am still alive, btw. I might be in trouble."

S Storyteller Rina 37:29  
So you get that message, Katerina, just as you're getting ready to retire for the morning. And Vince is around but he thinks he's in trouble. Because of course he is. Marcus, you get back to the union office. And you see there's still some crime scene tape up. And there's a cop standing there looking like he's supposed to be looking after the crime scene. But it looks like the journalists and the other few lookers-on have dispersed by this point; it's been a couple hours. And as you park and walk up in this direction, the cop holds up a hand and says,

C Con 38:14

Cop 38:14  
Crime scene.

M Marcus 38:15  
Place of business.

C Cop 38:17  
Can I see some ID, sir?

M Marcus 38:18  
Sure.

M Mike (Marcus) 38:18  
I go to my wallet and take out my ID. I've opened my wallet, on the top half which shows a driver's license which is mocked up for the proper look of the current day, and then the bottom half, which shows my union identification card.

S Storyteller Rina 38:39  
And he takes a look at it, and he looks at you.

C Cop 38:45  
Did you see anything happen here?

M Marcus 38:47  
No, I've been gone all night. What happened?

C Cop 38:49  
Someone saw whoever this was, some kid, get abducted. You had a couple...

S Storyteller Rina 38:58  
He points across the street.



Cop 39:00

...couple homeless guys over there, said they saw a bit of a tussle. And they went and made a fuss to someone else walking down the street, respectable citizens. And they called us because they saw a fight happening. By the time we got here, there was blood. And no kid.



Marcus 39:25

I got a call from one of the office workers here. I'm a union lead. I heard that some...



Mike (Marcus) 39:33

I kind of lean in a little bit.



Marcus 39:35

...might be a union worker that's missing.



Storyteller Rina 39:37

And he scratches his chin a little bit. And I'd like you to give me a roll here, because you think he looks like he's about to say something and trying to decide if he's actually going to. So I'd like you to give me Persuasion and Manipulation to see if you can convince him to tell you what's on his mind,



Mike (Marcus) 40:01

Not a huge dice pool, but I have 2.



Storyteller Rina 40:05

Ok, so what do you say to him to get him to talk to you?



Marcus 40:09

Listen, I'm sure you don't want to be here any longer than you need to. But he's one of our, one of our guys. We want to find him as soon as we can. So anything you know, I can put into the ears of people who will be all over any place he would normally go: bars, restaurants, you know, job sites, the docks, etc. You help me, we can press a message way farther.

—

M Mike (Marcus) 40:09

I say,

S Storyteller Rina 40:37

He nods and crosses his arms.

C Cop 40:42

Ok, between you and me, this kid, his parents are important. His daddy runs a bank. This kid is the prodigal son, went off to make his own way in the world instead of relying on daddy's money, or so he says, This is what I hear. So it is in our interest to find him before something unpleasant happens.

M Marcus 41:07

Like a ransom.

C Cop 41:09

Or worse. His father has been up the Commissioner's ass all night, considering...I assume you've heard about the Werewolf of San Francisco, which is apparently what they're calling the serial killer.

M Marcus 41:24

I heard like it was I heard it was batboy or something, right?

C Cop 41:30

Man, I don't know. All I know is people are turning up with their insides ripped out. And someone started calling whoever it was a Werewolf because it looked like some animal. And so Jimmy here's parents are causing a fuss and now we're all on mandatory overtime.

M Marcus 41:51

Well, listen, I mean, I'm gonna have people here all night and into the morning. So you don't need to a police stakeout here, that's for sure.

C Cop 42:00



Yeah, what are you going to do if the Commissioner gets a call from this kid's parents saying "why wasn't there someone at the crime scene?" Worth way more than my job is worth, let me tell you that.

**M** Marcus 42:13  
You guys collectively bargain, right?

**M** Mike (Marcus) 42:16  
I raise an eyebrow.

**M** Marcus 42:18  
Well do what you got to do. I'm just gonna go inside. I'll avoid anything if you want to, if you know where there's a clear path, I don't want to get in the way of any investigation. But I'll put the word out between the internal ears here and see if we can run this kid to ground a little bit faster.

**C** Cop 42:36  
Appreciate it.

**S** Storyteller Rina 42:37  
He smiles for the first time since he started this conversation.

**M** Mike (Marcus) 42:42  
Yeah, he's probably tired. Ok, yeah, I'll make my way inside afterwards, just being careful about where the ticker tape parade is. And how much blood does it look like? A lot of blood? A little blood? Like how much do I see out there?

**S** Storyteller Rina 42:59  
Yeah, it doesn't look like a whole lot. It's certainly not like with the corpses that you've seen over the past couple nights. It looks more like maybe there was a head wound and a spot of blood or just a small injury, but it's enough blood to be noticeable. Not enough to be "this guy was exsanguinated."

**M** Mike (Marcus) 43:18

Yeah, probably just blackjacked them or something like that. Back of the head, ran him off into a car. Wouldn't be wouldn't be the first time or last time it's probably happened in front of a building down here in the docks area.

**S** Storyteller Rina 43:34  
It certainly would not.

**M** Mike (Marcus) 43:36  
Ok, yeah. I mean, it is getting late. So I'll go in and try to touch base with Marie, and then be prepared to head to bed soon after.

**S** Storyteller Rina 43:45  
So Marie is a lot calmer than she was on the phone. She's had time to compose herself. And she's also been busy, and she's at her best when she's busy and doesn't have to think about everything else. So she hands you a folder.

**M** Marie 44:00  
So I got some some of that info from Jimmy's lead. And they gave me, they gave me everything they got on him. So if you want to look over that,

**M** Mike (Marcus) 44:13  
I do. I try to take a moment with her. And like I take the files from her and I kind of tried to steady her, you know, put a hand on top of hers and say,

**M** Marcus 44:26  
Listen, it's it's gonna be okay. You're gonna see what union means here in a second.

**M** Marie 44:31  
Ok. Yeah, I'm sorry for freaking out earlier, just... I sent everyone home as soon as the press dispersed and the, I guess, it's some rich kid or something, because there were a lot of people out there, a lot more than you'd expect for a union member going missing, but...

**M** Mike (Marcus) 44:51  
Evidently, a his parents own a very large bank.

M Marie 44:55  
Oh.

M Marcus 44:56  
So what I need you to do, if you haven't already, is get into his file, and trace that down. The second thing that's going to need to happen is we need to broadcast an all call to all union members: his picture, his name, and we need to run him to ground as soon as possible before the police can get ahold of him. Not that he's in any trouble. But it might look real good for us with the police, right? If we find him before they do.

M Marie 45:29  
Right, right. You got it. I'll start doing that right away.

S Storyteller Rina 45:33  
She sits down at her desk and starts pulling, pulling up some things on her three screens.

M Marie 45:42  
And I'm gonna get Greg on on some of this, if you don't mind. I know he's been a bit weird. But he's really the best I've got for some of this tech stuff.

M Marcus 45:52  
Yeah, no, absolutely. So I'm going to be upstairs in my office, and I'll probably be there for a while. Once you get the message out, and once you get Greg purposed where he needs to be, remember that you need sleep as well. There's the loft upstairs in the office area. If you need to crash here, you're welcome to. We're one big happy family anyway.

S Storyteller Rina 46:16  
She yawns slightly, covers it up, says,

M Marie 46:19  
Yep, you got it. Ok. I'm on it. I'm on it. I'm going to call Greg. He went out for pizza. But he should be back soon. He said he was hungry, and apparently the doughnuts in the break room are not enough for him. So he went out to get pizza. But he should be back in about 15

are not enough for him, so he went out to get pizza, but he should be back in about 15 minutes.

**S** Storyteller Rina 46:38  
She checks her watch.

**M** Mike (Marcus) 46:40  
Ok.

**S** Storyteller Rina 46:41  
Alright. And so you can spend the last remaining night hours, not many of them, but a bit, going over paperwork, looking at the file, and then you will have to retire as the sun begins to peek over the horizon. So we are raising the curtain on a brand new night in San Francisco as our coterie begins to stir from their slumbers. So, I would like a Rouse check from everyone.

**J** John (Vince) 47:20  
A success for Vince.

**M** Mike (Marcus) 47:21  
That is success for Marcus as well.

**K** Katerina 47:23  
Success.

**S** Storyteller Rina 47:25  
And Alex?

**T** Tiffanie (Alex) 47:27  
A 7 is a success, right?

**S** Storyteller Rina 47:28  
Yes.

T Tiffanie (Alex) 47:29  
Ok.

S Storyteller Rina 47:30  
Alright. So, Vince and Katerina, your Hunger only increases by one. Marcus, you're fine. Alex...you dreamed last night.

T Tiffanie (Alex) 47:43  
What? That's some bullshit.

S Storyteller Rina 47:46  
Well, it may or may not have something to do with the fact that you ate an infected person.

T Tiffanie (Alex) 47:54  
Oh, yeah. Shit.

S Storyteller Rina 47:58  
You dreamed last night, Alex. And it was as horrific as you were expecting, based on what you've heard from Trevor and from Vince, and also your vision with Luther. It leaves you feeling very unsettled and very uncomfortable and like you didn't quite rest enough when you awake and you're going to take one point of Hunger.

T Tiffanie (Alex) 48:26  
I have to go eat.

S Storyteller Rina 48:27  
You're not going to be able to go below one point of Hunger until the condition is resolved. So you will always be at a minimum of 1.

T Tiffanie (Alex) 48:36  
Well, I'm at 3, so I have to go eat.

**S** Storyteller Rina 48:39

Yes. So you're feeling...

**T** Tiffanie (Alex) 48:41

Wait, I visited Eddie. So do I still have something in the fridge?

**S** Storyteller Rina 48:45

You didn't visit him last night, or...wait, you did. You didn't take a donation that time, you were just asking him about Maxine. So you didn't take a donation from him and then you didn't go by again, you just called him?

**T** Tiffanie (Alex) 49:01

Right.

**S** Storyteller Rina 49:02

So yes, so you're hungry.

**T** Tiffanie (Alex) 49:05

Very well. That's my first stop.

**S** Storyteller Rina 49:08

Ok, so Alex is going out on the prowl. Vince and Katerina, what are you, what are your hunger levels at right now?

**J** John (Vince) 49:16

Vince is at two.

**A** Ali (Katerina) 49:18

I am also at two.

S

Storyteller Rina 49:19

Alright. So the two of you as you wake up are starting to feel a little growling. Perhaps you're feeling a little crankier than usual when you wake up. And the Dreaming is already fading a little bit from your minds as you wake up but you could still kind of grasp at some of the shadows and screaming and that rich smell of blood that fills your subconscious mind when you try to sleep. Marcus, you're fine. You wake up. It's a good night. You slept well. All good.

M

Mike (Marcus) 50:00

Is Marie still here? Did she pass out?

S

Storyteller Rina 50:04

Marie did in fact pass out here.

M

Mike (Marcus) 50:06

Good.

S

Storyteller Rina 50:07

So let's start this evening's events with Marcus. As you wake up, and you have a message on your phone, Marcus, and it is John Wick style announcing open season on one Claudio Ricci, to the vampire population at large.

M

Mike (Marcus) 50:31

Yeah, I knew about it for a night or two, maybe, I assumed two, but confirmed with one. Yes, I probably, I do the right thing or the clan thing and probably place a call to Esmeralda.

S

Storyteller Rina 50:47

Ok. You poke your head out the door. You see Marie passed out on a couch, her glasses sliding down her nose, but she appears to still be asleep for the moment. So you can close the door and make your call, and it rings for a moment. And then you hear Esmeralda's brusque

E

Esmeralda 51:08

What?

M Marcus 51:09  
It seems there's a matter of business to attend to in the city, yes?

E Esmeralda 51:17  
Yes. I should have found him by now. Motherfucker. I will tear him limb from limb.

M Marcus 51:25  
I want to let you know that I stand with my clanmates should you need our assistance.

E Esmeralda 51:32  
Figured you would. Last I heard, he's heading down towards the pier. He was down, seen down there, supposedly. Of course I've been chasing these rumors of where he's been seen for two nights now. Can't hide forever, Marcus, we're gonna find him. Always wanted to take down that twatty little Toreador.

M Marcus 51:52  
Just be careful. They're fast.

E Esmeralda 51:56  
Fast only takes you so far.

M Marcus 51:59  
Fair enough. Then perhaps I'll take a stroll by my section of the pier and keep my eyes out.

E Esmeralda 52:08  
You do that.

M Mike (Marcus) 52:10  
I'll hang up with Esmeralda. Not much of a conversationalist.

S Storyteller Rina 52:14



Not really, no. You hang up, just a split second after you hear her angrily hang up on the other end and you hear her growling something about stupid Toreadors. And you are now free for the evening, having spoken with your Sheriff. So what would you like to do?

**M** Mike (Marcus) 52:41

Well, I will, I suppose my night will begin with one Vincent Markevich.

**S** Storyteller Rina 52:48

Oh my. Are you going to visit him? Are you calling him?

**M** Mike (Marcus) 52:53

Oh no, I'm going to visit him.

**S** Storyteller Rina 52:54

Ok. So, Vince, unbeknownst to you, you're about to have a visitor. But first, what do you do when you wake up, and you're feeling a little bit hungrier than you were when you went to bed? And you have a stack of notes and a very unsettling encounter to remember.

**J** John (Vince) 53:13

I go to my fridge to see if I have any blood left.

**S** Storyteller Rina 53:17

Give me a Luck roll - give me a single d10. Marcus, are you going to let Vince know you're coming? Or are you just showing up?

**M** Mike (Marcus) 53:24

Oh, actually, I'm just going to show up. But as a matter of goodwill, there are two bottles that I took from cleaning his Sire's house that I'm going to be bringing with.

**S** Storyteller Rina 53:35

Excellent.

J John (Vince) 53:36  
Oh, good. Because I rolled a 3.

S Storyteller Rina 53:38  
Yeah. So Vince, you go check your fridge and you don't have anything left. You realize it's been a few days since you've been to work, so you haven't really been able to replenish your stock. And the one time you've eaten a human, that you try not to think about, you drained her dry. So you didn't have anything left there either, so there's nothing in your fridge.

J John (Vince) 54:03  
Yeah, he like, bites his tongue with the, with his molars and he's just like,

V Vince 54:08  
Huh. Coulda sworn I had some left. Well.

J John (Vince) 54:13  
He goes back into the library picks up the book. And he'll just like, so let's pick something from the middle today. And he's just, he's just sitting there reading and he just gets into it a little bit, then he looks at the pile and,

V Vince 54:27  
No, I suppose I have to deal with this at some point. Nina, can I tell you about something? You have to tell no one.

S Storyteller Rina 54:35  
The pen and paper starts moving on the desk. And it says "who I tell?" And then the the pen hits you on the head. Lovingly.

V Vince 54:50  
Oh thanks, auntie. So, I don't know if you know what a Nazi is; they were after your time.

S Storyteller Rina 54:59  
And then the pen moves back to the paper and scratches out "Evil motherfuckers."

V Vince 55:06  
Oh, good. Yeah, no, I think, I think one of them has my number. So...

S Storyteller Rina 55:13  
"Punch Nazis!!!"

J John (Vince) 55:17  
And Vince looks down at his dweeby arms and he's like,

V Vince 55:21  
Well, maybe I can get a friend to do it. But yeah. So I got notes about about Karen's experiment from said Nazi. And I'm a bit scared to read it. Because...

J John (Vince) 55:39  
And he like, puts his hands together.

V Vince 55:42  
It's just like, because this is stuff dreamt up by a mad scientist, like some of this is kind of crazy, right? Like I read her notebook. She's...among monsters, she's a monster.

S Storyteller Rina 55:59  
And the paper moves around and the pen scratches on it and says, "fuck her. Not in fun way."

V Vince 56:12  
Thanks for clarifying.

S Storyteller Rina 56:14  
"Just read notes?"



V Vince 56:19  
Not yet. I'm...I'm kind of scared to. I'm scared.

S Storyteller Rina 56:22  
"Ask nice one with good hair. Creepy smile."

V Vince 56:28  
That describes a lot of vampires. I mean, Alex, right?

S Storyteller Rina 56:34  
"The cute one."

V Vince 56:36  
Katerina? Oh, no, wait. Yeah, no, Alex is super cute. You know what? Yes, I'd have to bring it up with the coterie anyway. No, I just needed someone to talk to me. It's been a crazy, crazy, crazy while.

S Storyteller Rina 56:49  
A bit of a breeze ruffles your hair. And at that moment, a car pulls up outside your bungalow.

J John (Vince) 56:56  
Vince opens the door wearing his longshoreman union t-shirt that he was given, like opens the door and just stands there looking at it. I know who that is. I recognize their face.

M Mike (Marcus) 57:10  
Yeah, I walk up to the...apartment? House?

J John (Vince) 57:13  
Bungalow.

M Mike (Marcus) 57:14  
- . . . . .

Bungalow, bungalow. Fantastic. Yes. How old is this bungalow, would you figure?

**J** John (Vince) 57:21  
Well, it's pretty old. I don't know exactly.

**S** Storyteller Rina 57:25  
You'd say based on looking at it, Marcus, it's probably 1910s, 1920s. It looks like it's been renovated since then. But it's definitely an older building.

**M** Marcus 57:37  
Well, good evening, Vince.

**V** Vince 57:40  
Marcus, please, won't you come in? I'll have to introduce you to Mina, but that'll be...

**M** Mike (Marcus) 57:46  
I have two very large bottles in my hand.

**J** John (Vince) 57:48  
And Vince is looking at them. And he's just like, he's just, he's just the eyes emoji.

**V** Vince 57:55  
Please come in. aA I said, I'll have to introduce you to Mina. It's technically her house. I thought property ended when you died. But what do I know?

**M** Marcus 58:03  
It merely depends on who died.

**V** Vince 58:09  
Anyway, come in. You don't have to take off your shoes or anything. I just hadn't put on any on yet. Mina, this is Marcus Voss. He's also a vampire. He's, he works with the union actually. He's very nice man.

**M** Mike (Marcus) 58:24  
I look around, like in the bungalow. What's it look like in here?

**J** John (Vince) 58:29  
Like some of the furniture's a bit old, like nothing is modern. It's all a bit...

**M** Mike (Marcus) 58:34  
So you don't have a couch, you have a Davenport? You have crocheted blankets, maybe? Maybe there's a chair over there that might be covered in plastic or dust?

**J** John (Vince) 58:44  
There's a lot of floral prints, Mike.

**M** Marcus 58:46  
I just wanted to congratulate you.

**V** Vince 58:49  
On what, exactly? Give me a minute, I'll get some glasses.

**J** John (Vince) 58:52  
And he just wanders off to the kitchen.

**M** Mike (Marcus) 58:55  
I call out through the house.

**M** Marcus 58:57  
Oh, no. I mean, you're, you're probably gonna want to drink this straight from the bottle.

**J** John (Vince) 59:01

**J** John (Vince) 59:01  
He turns back with two glasses. And he's just like, look,

**V** Vince 59:06  
I was...look, all I've got left is my manners. That's...

**J** John (Vince) 59:09  
He just trails off and he's like,

**V** Vince 59:11  
Marcus, I really fucked up.

**M** Marcus 59:12  
Manners are never a bad thing to have. That said though, I do wonder if some vampires here in the city have managed to take advantage of you a little bit. I do wonder that. I do worry about that. But I also know that you're your own person and you can make your own decisions. I rescued these two bottles from your sire's home before it was cleansed. I thought it would be a nice goodwill offering of sort as we've secured well, for all intents and purposes, we have finished our job for the Prince. We have found what the what is at the heart of the issue. It's infected blood, we now know it's infected blood. Now finding the cure is going to be paramount. But put simply, they asked us to find out what happened to Luther Garibaldi.

**V** Vince 1:00:10  
That was the original request.

**M** Marcus 1:00:14  
And we have.

**M** Mike (Marcus) 1:00:16  
And so I hand you a bottle.

**V** Vince 1:00:18  
While we go into the library, there's a, there's a desk, it's got two chairs. As you walk into the library, it's like just lined with books, and there's actually a standing shelf in the middle. But

there is a desk with two chairs and a coffin.

**M** Marcus 1:00:34

How quaint. The coffin? Do you sleep in it?

**V** Vince 1:00:37

Yes. One of my Sire's little jokes... So in addition to tell me all other vampires will kill me, which turns out not entirely true, but I think I, as I said, I'm in some real trouble, she did tell me that we all had to sleep in coffins.

**M** Marcus 1:00:54

Yes. And we're all terribly allergic to garlic. And none of us cast reflections. But I think if she hadn't told you everything, perhaps I could, I can help you with one thing that you probably already know: all vampires are predators. And it doesn't matter whether it's a physical or a social situation. All vampires that survive long enough end up being predators in some regard. And so I want you to understand, too, that I'm not masking being a predator. I am a predator. I simply come with gifts.

**V** Vince 1:01:32

That's very refreshing.

**J** John (Vince) 1:01:34

And he's just like, opening one of the bottles, pouring it out. And he's just like,

**V** Vince 1:01:39

Well, here's to being open about what we are.

**M** Marcus 1:01:42

Not too open, now. But the reason for my visit is, to put a direct point on it, is I need to know if you've had any opportunities to find something to reverse what's going on. Because I think that if we act quickly, you might have a very important opportunity to put several very important vampires in your good graces, owing you rather than you owing them, and there's nothing like a young upstart vampire who gets one over on several older vampires to put a smile on my face. And I'd like to help you do that. For my own ends, of course.





Vince 1:02:29

Of course, I'm sure it would just be a huge coincidence if most of the Vampires I happened to irk were vampires that had crossed you at some point.



Marcus 1:02:39

You know, I don't have a ton of vampiric enemies. To be honest, I've worked very hard to not create a ton of enemies.



Vince 1:02:49

I appreciate that. I seem to just wander into them. But I am a little naive. So these notes...



John (Vince) 1:02:55

And he just points.



Vince 1:02:56

...the ones on the desk, they might have what we need. I am, I'm kind of scared to read them. Because then I'll know what I need to do to save one, myself, but two, other vampires.



John (Vince) 1:03:14

And he just looks at you over the glass, he's like,



Vince 1:03:19

I'm just realizing what, how many of us seem to take joy in being, as you said, predators, rather than viewing it as necessity to keep on living. That they seem to embrace it a bit too much.



Marcus 1:03:33

I don't disagree. Just because you're a predator doesn't mean you have to be a destructive one. It's a strange message, probably, coming from a Brujah. But there was a time, Vince, when some say that Kindred and Kine were able to work in a symbiotic way, a way that transcends the current viewpoint. Tell me, in all the stories that you've heard about, has anyone ever told you about Carthage? And what it means?



Vince 1:04:05

I remember from Sunday school when I was a kid, but...

M

Marcus 1:04:10

Yes, many, many centuries ago, we existed, Kindred and Kine existed in the city of Carthage, in the open, in a symbiotic relationship, one that saw many great potentials, advancements in sciences, in the understanding of medicine, and in the ability to not affect society in a negative way. There are many things that vampires can do for humans, and there are things that vice versa they can do for us. There was a symbiotic and wonderful relationship at one point, but it became poisoned. And when it was poisoned, Clan Ventrue came to Carthage from Rome, and they destroyed Carthage. So you see, Billy the Hammer showing up is not unlike that in some parallel. While this is no Carthage, San Francisco has a beautiful opportunity to blossom into something that it is not. And that might take changes, sometimes unfortunate changes. But changes nonetheless.

J

John (Vince) 1:05:30

Vince puts down the now empty glass of blood.

V

Vince 1:05:34

Such as a, some kind of, I don't know, a movement that would reveal vampires to the humans and then other vampires that would swoop in and save them and maybe angle it so that, hey, we don't, we haven't been killing you this whole time, we've just been on the edges. We don't, we don't kill when we feed.

M

Marcus 1:05:55

Right.

V

Vince 1:05:56

Marcus, I grew up in a not great neighborhood. I have seen how drug dealers operate. I am kind of familiar with the with the playbook. And you're right, people have been taking advantage of me. But look at it from my side: I haven't had a lot of leverage. I've kind of only been able to get by on luck, a bit of smarts. I don't have much power, if any.

M

Marcus 1:06:28

That's why you need to read these notes, Vince, your leverage is sitting right there on parchment paper. You might fear the truth, the reality of what you might have to do to leverage that power. But the one thing that you'll be able to do afterwards is have one up on a

ton of people that would love to do nothing more than have one up on you. And it's a distasteful portion of Kindred society. But you will either be a tool or you'll be the hand that uses it. I want you to be the hand, not the tool.

S

Storyteller Rina 1:07:02

And with that, we'll turn the camera over for the moment to Katerina as Marcus and Vince are having a deep conversation. Katerina had some business to attend to this evening. So are you pausing to feed before you go to your meeting, Katerina? Or are you going straight to the meeting?

A

Ali (Katerina) 1:07:24

I'm going straight to the meeting.

S

Storyteller Rina 1:07:26

Ok.

A

Ali (Katerina) 1:07:27

Because I don't know if my blood supply is compromised in my own house.

S

Storyteller Rina 1:07:32

Right, probably a wise precaution. So you go out to the farm, and again, it's quiet out here. The other vampires who are part of the work who do their best to keep people out are just lounging around sitting on park benches. One of them is doing their best interpretation of being drunk and staggering around on the street outside; you see actually a couple Kine cross to the other side of the street, as they do, to stay away from this display. It's pretty effective. And so as you go in, these other vampires follow you into the building to attend the meeting. And so you go in, you go to the back area of this warehouse where Margarita has set up the nice well-appointed "recovery rooms", quote unquote, for the users who are brought in and their blood is cycled through, and Margarita standing there waiting for you, hands on her hips, looking a little worried.

M

Margarita 1:08:51

Yes? We are all here.

K

Katerina 1:08:54

Is there anyone missing?

**S** Storyteller Rina 1:08:56  
She consults a clipboard.

**M** Margarita 1:08:59  
We have not seen Ulrich for a couple of days.

**K** Katerina 1:09:05  
How many days, exactly?

**S** Storyteller Rina 1:09:07  
She flips the page.

**M** Margarita 1:09:09  
He did not sign in for his shift three nights and he is not answering the phone.

**K** Katerina 1:09:15  
Understood. Anyone else?

**M** Margarita 1:09:17  
No, just Ulrich.

**K** Katerina 1:09:19  
Ok.

**S** Storyteller Rina 1:09:21  
So she walks down the hallway with you towards the staff room where all the others are waiting. You've got a couple of vampires who are outside are now following you down the hallway as well.

---

M Margarita 1:09:33

I have not been making the blood, the bottles, since last night since you told me not to. All of the products are sleeping. I thought it would be better.

K Katerina 1:09:48

Good.

S Storyteller Rina 1:09:49

And she opens the door to the staff room and there's a lot of chairs that have been pulled in hastily from other rooms so that everyone has a place to sit and the vampire watchers behind you slip in and take seats as well. So with Margarita, there's 11 people here, 12 counting yourself. There should be 13, but Ulrich is not here.

K Katerina 1:10:14

Alright, everyone, we have a very serious situation on our hands. Is there anyone here who has had trouble sleeping in the last three weeks?

S Storyteller Rina 1:10:29

Every single one of them, including Margarita, put their hands up.

K Katerina 1:10:32

Alright, so there is a problem with our supply. Many of the Kine have been infected with something. We do not know what. For the moment, every single human will be disposed of. We will start from scratch, when this issue has been resolved.

S Storyteller Rina 1:11:01

There's a lot of murmuring and muttering. They're all looking at each other a little confused, and maybe a little scared. Especially the younger, the younger vampires, and you hear a few of them saying "you had dreams too?" "Yeah. I didn't know you were having them, I thought it was just me." And you just hear all this muttering back and forth. And Margarita, stands up and glares at everyone until the room goes quiet again.

M Margarita 1:11:31

Yes, of course, we can dispose of the product. We don't want the bad batch, but are you sure the issue is with us?

**K** Katerina 1:11:41  
Yes, but that is more spread out than just our operation.

**S** Storyteller Rina 1:11:47  
She looks very upset.

**M** Margarita 1:11:50  
How to, how to this happen? I have the special ones I bring in, I clean their blood myself with, with the machines. I do all the things and I have been doing this for many years. And it isn't, it is not my fault. It is not...

**S** Storyteller Rina 1:12:05  
And she looks like she's getting really worked up

**K** Katerina 1:12:07  
Well, for right now, everyone is confined to the facility. No one is to leave. No one is to associate with anyone outside. All electronic devices, no matter what it is, I will be taking. And in the next half hour, I need a list from every single person in this room for every person and every clan that you have interacted with in the last three weeks. Am I clear?

**S** Storyteller Rina 1:12:49  
There's some murmurs of annoyance and discontent throughout the room but no one dares to actually say anything to you.

**K** Katerina 1:13:00  
I know this is a lot to ask. But I need everyone here to cooperate. Because there is the potential that everyone's life is on the line. If anyone fails in this task while I'm here, they'll be disposed of in my care.

**S** Storyteller Rina 1:13:23  
There is an audible silence.

K Katerina 1:13:26  
Go!

S Storyteller Rina 1:13:29  
And they all hurriedly get up and start pulling phones and pagers and things out of their pockets and dropping them on the table and Margarita is standing there with her arms crossed. And a couple of times she she stops one of the workers and she glares at them and becomes a bit more physically intimidating, and they'll hurriedly reach into a pocket inside a coat and pull out another phone or a Kindle and drop it on the table before scurrying out.

K Katerina 1:13:57  
You too, Margarita.

M Margarita 1:13:58  
Yes, yes.

S Storyteller Rina 1:14:00  
She starts muttering something to herself.

M Margarita 1:14:03  
Fine.

K Katerina 1:14:04  
Would you like to repeat that?

M Margarita 1:14:07  
Don't like all this. It's just like being back in Hungary.

K Katerina 1:14:11  
I do not like this any more than you do. This is that is going to set us back significantly, but better safe than everyone dying, yes?

- S** Storyteller Rina 1:14:27  
She sighs, she nods and takes her phone out, puts it on the, on the table. She also takes out an iPad and a couple other things.
- M** Margarita 1:14:38  
I don't like. I have, I have good time here. It is... We do good things for for people like us. And we take good care of the products and now we have to go...
- S** Storyteller Rina 1:14:51  
And she just shakes her head.
- M** Margarita 1:14:55  
I know we have to do it. But do you want me to do it or do you want to come help?
- K** Katerina 1:15:00  
I will come help. Actually, I will take care of it myself. I need that list from you.
- M** Margarita 1:15:07  
Ok. Just...
- S** Storyteller Rina 1:15:10  
She points towards the fridge with her thumb.
- M** Margarita 1:15:14  
We have the...somehow, I did not know we'd need this, but we have the extra of the, the thing that makes them sleep.
- S** Storyteller Rina 1:15:23  
She doesn't like to say the word out loud.
- M** Margarita 1:15:26



Margarita 1:15:28  
You just, you know, to put it in the IVs and they will go to sleep and then we will, I suppose burn them.

K Katerina 1:15:34  
Yes. That will be the easiest thing. In the underground room where we've had to bring them before.

M Margarita 1:15:43  
Yes. You know...

S Storyteller Rina 1:15:46  
She pauses.

M Margarita 1:15:49  
You know the Prince has orders from us?

K Katerina 1:15:54  
What are those orders?

M Margarita 1:15:56  
The food, we bring the food. The special vintage. You might want to tell the Prince not to eat.

K Katerina 1:16:04  
Yes, that is concerning.

S Storyteller Rina 1:16:09  
She nods. And she goes and sits in a corner, pulls out her clipboard and starts writing some things on on paper, since she's left her electronics with you. And there's a locker that you can put them all in if you want to lock them up, or you can take them with you.

A Ali (Katerina) 1:16:27

I will grab just some kind of bag and sweep everything into it. They're all coming with me.

S

Storyteller Rina 1:16:35

Alright, so you now have a canvas tote bag full of electronics. The bag appears to be from Trader Joe's, and it's just a stack of canvas bags that people use for various things because we're not using any single use plastics in this farm. So you take the bag full of electronics and go over to the fridge, and there is quite a decent amount of a very, very powerful opioid. And you have your injection kit that you've used to help with the recovery for some of these humans, some of the product, and so you can leave Margarita here in the room working on her list as you take the bag of electronics and you also take this very strong opioid with you and you can go down the hallway. It's very quiet. You hear the occasional murmuring from other Kindred in their ,in their breakrooms and wherever they're sitting and making out their lists. But it is quiet enough that you can hear your own footsteps as you move down into the back room. The first room where the product is kept, you have multiple rooms down this hallway, they all look fairly the same. You have six beds in each one with a Kine laying in bed hooked up to an IV. And they're all asleep, as Margarita promised. You can see the vitals being monitored: heart rate, breathing, all those things. Some of the Kine look very gaunt still, still early in the recovery process. Some of them look more healthy; they've been here longer. And you've been here fairly frequently recently, and you know some of these faces because you've come and inspected them, talked to them, had some of their vintage while you were visiting with Margarita, and you take out your needle kit and you fill up the syringe with a lethal dose of this opioid and you plunge it into the first one's arm. And the body shakes just a little bit and then the heart rate speeds up and you hear the beeping escalate just for a moment before it flatlines and the body goes still. And you repeat this process over and over and over, room after room after room, the beeping subsiding into this flatline sound of death in your ears as you move down the hallway, until there's not a living soul left in this building. And Katerina, you're going to lose a point of Humanity for this as you slowly, methodically take the lives of over 50 mortals, one after the other. So let's have a look at what Alex was doing this evening while all of this is going on.

T

Tiffanie (Alex) 1:20:39

Nothing nearly as exciting. Yeah, my first stop is going to be at Eddie's to pick up everything he has and then head over to Vera's because I have an appointment.

S

Storyteller Rina 1:20:54

Eddie is sitting at his desk, holding the large orange cat from Maxine's apartment. And the cat is nuzzling his face, and he is just sort of holding it tightly as you come in. And he's like,

E

Eddie 1:21:09

I shouldn't have looked in. I shouldn't have looked in.

A Alex 1:21:13  
I told you not to.

E Eddie 1:21:14  
I couldn't resist. I had to, I had to see. Oh, God.

S Storyteller Rina 1:21:19  
And he just holds the cat tighter until it kind of squawks and jumps out of his arms.

T Tiffanie (Alex) 1:21:26  
I told you to wait until it was cleaned out.

E Eddie 1:21:30  
I was worried about the cat.

A Alex 1:21:32  
I understand.

S Storyteller Rina 1:21:34  
He just nods and stares silently at his computer as you take the two bags of blood that he's left in the fridge for you.

A Alex 1:21:44  
And you are still doing well?

E Eddie 1:21:47  
Yeah, I mean, I don't, I don't do drugs. Like I said, like she did... I mean, after seeing that, I can tell you I'm not, I'm not even going near weed ever again.

T Tiffanie (Alex) 1:21:58  
Yes, there has been a poison unleashed.

S Storyteller Rina 1:22:01  
He shudders.

E Eddie 1:22:02  
Do you need me to work on anything else tonight? Or can I just...I'm not operating at my best.

A Alex 1:22:13  
That is completely understandable. And I would suggest that you take the evening off.

S Storyteller Rina 1:22:20  
He nods vigorously.

E Eddie 1:22:22  
I'm gonna go get stuff for the cat, I guess. I guess she's mine now. I don't have a litter box.

S Storyteller Rina 1:22:30  
And he just sort of stares off into the distance for a moment.

A Alex 1:22:34  
Yeah. Do you need some more money?

E Eddie 1:22:38  
Pet supply funding would be great. I don't even know how much a cat costs anymore.

T Tiffanie (Alex) 1:22:47  
I do not either. Do you think \$100 a week will work?

E Eddie 1:22:51  
P...t...t...

Probably.

A Alex 1:22:52  
Ok.

S Storyteller Rina 1:22:53  
And he's pulled out his phone, he looks to be making a list on the Notes app of things he needs to pick up for the cat as you Venmo him and then leave the apartment to go to Vera's. So your driver takes you to Vera's home; it is a nice small mid-century building, a single family home so to speak. Very well-manicured the lawn, definitely landscaped. And you press the buzzer at the gate and it only takes a few seconds before the front door opens and the gate buzzes so that you can open it.

T Tiffanie (Alex) 1:23:36  
I will enter.

S Storyteller Rina 1:23:39  
Right, so you go into the house. Paula waves at you as you come in and Vera pokes her head out from what you presume is the parlor or the sitting room. And she smiles and signs "Welcome" at you.

A Alex 1:23:54  
Hello. Long time no see.

S Storyteller Rina 1:23:56  
She laughs and signs something that Paula interprets as "what is time to us?"

A Alex 1:24:07  
Well, for some of us, it's growing short.

V Vera 1:24:11  
We have time. What can I do for you, Alex?

A Alex 1:24:15  
So I came to speak about the visitor you are supposed to have.

V Vera 1:24:26  
Grandmother, yes.

A Alex 1:24:28  
Yes. Oh and also some family business too.

S Storyteller Rina 1:24:33  
She opens the door wider to the sitting room.

V Vera 1:24:35  
Is this... Is Paula able to sit with us or would you prefer one on one?

T Tiffanie (Alex) 1:24:43  
That is really your call. I am not going to impose any more rules than somebody else has.

S Storyteller Rina 1:24:49  
She smiles broadly at that. And she has Paula both go into the sitting room and she offers you a chair, a nice comfortable chair.

T Tiffanie (Alex) 1:25:00  
I will take a seat.

S Storyteller Rina 1:25:03  
So you take a seat and Vera is sitting very properly, as a lady does, back perfectly straight. And Paula is sitting next to her, slightly angled so that she can see both of you, and so that she can watch Vera's hands, and Vera's looking just at you and reading your lips as she starts signing at you. And Paula says,



V Vera 1:25:30  
So what would you like to start with family business or Grandmother?

A Alex 1:25:38  
Either. I mean, it's going to be an even exchange of information. I think the information I carry is heavy, and life or death.

V Vera 1:25:48  
Oh.

S Storyteller Rina 1:25:50  
You don't even need Paula to translate that for you. Vera's eyes just get a little bigger. And she looks at Paula and signs something at Paula instead of at you and Pauls signs back to her, and then looks at you and says,

V Vera 1:26:04  
It seems we are having a lot of that these nights. Very well. Let's start with the family business then.

A Alex 1:26:11  
Ok. Well, that was mostly to, well, basically, I'm going to give this information to you because you are family. And I don't want to see anything happen to you. You have to make sure that all of your resources are clean. No drugs, no anything. That is what is I'm, I'm pretty sure, actually I'm like 99% sure that that is what is poisoning the other Kindred. Also, the Black Hand is in town.

S Storyteller Rina 1:26:55  
Vera is watching your lips very intently. And she smiles slightly when you refer to not wanting to see anything happened to her. And then when you start talking about her blood source, her body language changes and she starts getting a little tense, perhaps. And she signs something to Paula. But before Paula can interpret it, you mentioned the Hand and Vera actually pulls back away from you as if in shock. She breaks composure for the moment, which is rare for her. And she rapidly signs at you and says,

V Vera 1:27:39  
Are you sure?

Are you sure:

A

Alex 1:27:40

Oh, yes. Oh, yes, I have a friend who had a vision, and it was clear as day. And we already knew that the, well, we had a good inkling, now I have proof that has been delivered, that the Sabbath is in town. Now we know that it's even worse. They want to take the city.

S

Storyteller Rina 1:28:06

Vera start shaking her head back and forth as if denying reality.

V

Vera 1:28:11

rNo, no, no, no.

S

Storyteller Rina 1:28:14

Like she's mouthing the words. And Paula looks concerned and just puts a hand on Vera's shoulder to calm her down for a moment and she looks at you. And she says,

P

Paula 1:28:27

With the blood, we only, we have a herd, a special herd, and sometimes from specialty places for parties and things. But you must understand, Alex, Miss Giovanni was a target in the war. I don't, don't know if you were here during the war, but she is older, an older vampire, yes? And she survived three Black Hand attempts in the war.

S

Storyteller Rina 1:29:07

And Vera is watching Paula's lips very intently and you can see her hands in her lap. She's squeezing her hands so tightly that it almost looks like she could break her knuckles. And Paula just comfortingly pats her hand and says,

P

Paula 1:29:27

This is bad news.

A

Alex 1:29:28

I understand. And that is why I wanted to know about Grandmother, because I believe that your clan...



T Tiffanie (Alex) 1:29:42  
And I say that like because I hate it, because she's not a part of my clan.

A Alex 1:29:47  
...may have a way to stop the dreams and stop what is happening. Because even careful people are being poisoned.

S Storyteller Rina 1:29:58  
Vera nods and she says,

V Vera 1:30:07  
Grandmother is old. Not the oldest, you know, those are mostly asleep or have gone to follow the Beckoning, but she is still very old. And I don't know why she's in town. But now I am worried. Do you know of Grandmother?

A Alex 1:30:31  
I don't believe so. I'm sorry, I don't keep up with the politics on that side. That's a little too deep for me.

V Vera 1:30:39  
We call her Grandmother because that is her function. She is what you might call in the old country, a wise woman. Before she was embraced she was, well, in the village they called her a witch. But she was always the neutral one in our clan. What do the mortals say? Switzerland? Yes, you will go to Grandmother when you are having trouble or when you just have a bad time or when you need to get away and not worry about other Kindred. And she never engaged in all of the politics, as you would call it. She is a safe place as herself and she was asleep for years. She went to sleep before the war. And now she is awake. And she is in San Francisco and she will not tell me why.

A Alex 1:31:58  
Oh, she is not telling you?

V Vera 1:32:00  
I don't know. I don't know.

She said that she has to be here.

A Alex 1:32:03  
Has she said who she wants to speak to?

V Vera 1:32:06  
Well, she was waiting for an audience with our Prince. But the Prince has been a little hard to get ahold of late. But I sat with her last night which is why I could not speak to you. And it was troubling.

T Tiffanie (Alex) 1:32:23  
Ok, she probably she has visions, correct?

V Vera 1:32:31  
Yes.

A Alex 1:32:33  
She needs to speak to Rahm. He had a vision that put a lot of things into place and put things into motion that helped us connect the dots.

S Storyteller Rina 1:32:48  
Vera nods.

V Vera 1:32:48  
She said she had to speak to an Oracle in town. Maybe it is your Shaman.

A Alex 1:32:55  
I can go collect him and then come back if she would like to speak to him.

S Storyteller Rina 1:33:02  
Vera nods and Paula hands her a cell phone and she starts typing something into it.

V Vera 1:33:10  
I have messaged her...aide de camp, is what she calls them, to her. Grandmother does not use technology at all. So I think, I think we can arrange this. She needs to speak to the Oracle and if your Malkavian is the Oracle, then that is what we should do.

T Tiffanie (Alex) 1:33:35  
Ok. I don't think you're gonna get any word in with the Prince. The Prince is not feeling well.

V Vera 1:33:43  
Oh.

S Storyteller Rina 1:33:45  
And Vera's eyes get a little bit wider. You didn't think it was possible because they were already almost popping out of her skull. This is Paula speaking, Paula turns towards you and says,

P Paula 1:33:57  
We will be finding some muscle, I think is the human word, to protect Miss Giovanni.

A Alex 1:34:08  
Yes, I believe that their aim right now is to cause as much chaos and disarray that we cannot organize to fight back. I don't think that they are necessarily after old targets. Not saying that you don't have to worry because you always should. But I think this is a tactic to distract and to get rid of higher ups. So I heard another rumor that somebody else is in big trouble for betraying the Prince.

S Storyteller Rina 1:34:53  
She nods at that and Vera signs the name Claudio at you. You don't need an interpreter for that.

V Vera 1:35:01  
We got the message.

—

**S** Storyteller Rina 1:35:03  
She holds up her phone and you see the same message announcing open season on Claudio Ricci.

**A** Alex 1:35:14  
I don't get those.

**S** Storyteller Rina 1:35:15  
No you don't, because you are not part of the Camarilla, but she shows you the text and then Vera kind of sighs and her shoulders slump.

**V** Vera 1:35:30  
This is too complicated. I don't like it. It was peaceful here for a while.

**T** Tiffanie (Alex) 1:35:40  
I agree. And the biggest thing is we have to find a cure.

**V** Vera 1:35:47  
Yes. Do you know if any of our...my clan is sick?

**A** Alex 1:35:57  
Yes.

**V** Vera 1:35:59  
Oh. So far, I think we are...

**S** Storyteller Rina 1:36:05  
She points between herself and Paula.

**V** Vera 1:36:08  
We are ok, I think, but that is very discouraging to hear.

A Alex 1:36:15  
Your first sign is going to be dreams.

S Storyteller Rina 1:36:19  
She looks absolutely horrified.

A Alex 1:36:21  
It's unpleasant.

S Storyteller Rina 1:36:24  
Her eyes narrow a little bit she tilts her head and looks at you.

V Vera 1:36:30  
Are you dreaming, Alex?

A Alex 1:36:33  
If I tell you, it's just us.

S Storyteller Rina 1:36:38  
She signs "family" at you, another sign that you don't need interpreted.


A Alex 1:36:43  
It started last night.

S Storyteller Rina 1:36:45  
She nods and looks at Paula and Paula gets up and leaves the room for a moment. And then she comes back with a small book. And Paula looks at Vera and Vera nods and Paula hands you the book and she says,

—

- V Vera 1:37:07  
I am not the most versed in the blood magic. But perhaps you and your friends can find something here. I was not going to share this, but...
- S Storyteller Rina 1:37:25  
She signs "family" at you again.
- V Vera 1:37:29  
Just family only.
- A Alex 1:37:31  
Thank you. The only other person that will have contact with this would be another clan member of yours because he'll be able to do something. I hope.
- S Storyteller Rina 1:37:45  
She nods and stands up.
- V Vera 1:37:47  
I will let you know when I hear from Grandmother. It may not be tonight, but certainly tomorrow night if not tonight.
- A Alex 1:37:57  
Ok. You can always text me or call, whichever you prefer. And I appreciate your time.
- S Storyteller Rina 1:38:05  
She smiles.
- V Vera 1:38:05  
Be careful.
- A Alex 1:38:10

Always.

 Storyteller Rina 1:38:12

And that is where we will leave tonight's session. Thank you all for joining us again on the dark streets, very dark tonight, of San Francisco. We hope you will all join us next time. Thank you and good night.