

Blood Moon Rising Episode 17 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'd like to thank all of our listeners and our Patreon backers for all of your support for keeping the show going. The show would not be alive or undead without you. So we greatly appreciate it. Tonight, we're going to be getting into some very investigative shenanigans, perhaps, but first, we really need to do some introductions. So to my right:

M Marcus 01:29

Hi, this is Mike and I play Marcus Voss of Clan Brujah and I'm going to go to a club.

S Storyteller Rina 01:36

Yes, Marcus has done a bit of clubbing tonight already. So we'll see what the next next visit to the club brings. To Marcus's right:

J John (Vince) 01:46

Hi, I'm John and I'll be playing Vince Markevich. And I am going to meet yet another powerful female vampire. And it's almost like this is just a throughline in my life.

S Storyteller Rina 01:59

Surprising how that happens. We are in the missing Rahm the Shaman formation tonight, so at the end of the table, we have:

A Ali (Katerina) 02:09

This is Ali, and I play Katerina Bogdanovich, and I'm in trouble.

S Storyteller Rina 02:15

Just a little bit. I'm sure it'll be fine. Everything's ok. Nothing bad will happen to you. Maybe. And finally:

A Alex 02:28

This is Tiffanie, I play Alex Giovanni and I'm also going clubbing.

S Storyteller Rina 02:34

Funny how that works out. Well, we'll see what happens when you get to the club. But first, we're going to begin with our resident baby Tremere and our resident Toreador as they arrive in their Uber outside the home of one Phoebe Van Ness, the Tremere whip, who Katerina has pulled some strings with to get Vince into their personal library. So your Uber pulls up outside this house. Katerina, as you're stepping out of the Uber, you get the text message on your pager from the Prince. And Vince, you have no idea this is going on. You're just looking at this nice big - well, especially big for San Francisco standards - Colonial Era home, it has painted a light blue with white trimmings. It's got a really nice big front porch. This is a very gentrified area of San Francisco, and it's even more out there fancy, nice, very obviously wealthy than where Karen lived. Karen tended to keep a low profile, it doesn't seem that Phoebe does. So you have been dropped off at two o'clock in the morning. What would you like to do?

J John (Vince) 03:53

I'm going to look for an intercom or anything like that, that I can, well, announce myself.

S Storyteller Rina 03:59

Yes, there is a gate and it's got one of those little pin pads where you put in a code kind of thing to open the gate, but also you can call if you push a button. So you push that button to call the house and there's a few seconds of just waiting there awkwardly, as your Uber driver drives away behind you. And then you hear a,

P

Phoebe 04:23

Vince. That better be you.

V

Vince 04:27

Speaking, Ms. Van Ness.

P

Phoebe 04:29

About goddamn time.

S

Storyteller Rina 04:32

And then you hear a buzz and the gate opens.

J

John (Vince) 04:35

Vince turns to Katerina after we're past the microphone and he's just like,

V

Vince 04:42

So this is gonna go great, right? Like I just have to be polite and not be an idiot. And it'll be fine.

K

Katerina 04:51

That is the short and long of it, yes But do the very best you can not to reveal what we're working on for the most part, yes?

V

Vince 05:06

Yeah, yeah. I just think it's probably better if she knows about the Sabbath, about that little problem.

A

Ali (Katerina) 05:13

A Ali (Katerina) 05:15
This is very likely. One more thing. You have my pager number, yes? And you will call me another Uber. I have some other business I need to attend to.

V Vince 05:30
Oh, yeah, sure. Give me a second.

J John (Vince) 05:34
And he just does this really quick, knowing that he doesn't have time to fuck around. He's just like, "there, done."

A Ali (Katerina) 05:43
Thank you. Page me when you are done.

V Vince 05:47
Yeah, of course.

K Katerina 05:48
Ok, off you go.

S Storyteller Rina 05:49
So Vince, you would notice because you're a San Francisco resident, the address that the Uber you called for Katerina is going to be, going to somewhere near a certain theater where the Prince tends to hang out. So I'm sure that's just a coincidence. It's not exactly there, but it is in that district, which, you know, maybe something to think about later. Happy coincidence, she wants to see a play. That's all.

J John (Vince) 06:20
There's lots of things in downtown San Francisco. Not all of them are underground theaters.

S Storyteller Rina 06:26
Exactly. So you leave Katerina on the sidewalk. Katerina, you wait about five minutes before an Uber pulls up for you and you can get into the car and head off to your meeting. Vince, you have a very different sort of meeting. As you go up to the front door of this of this home, and

before you can even knock or ring a bell or anything, the door swings open. And there is a young person in an actual maid's outfit, actually looks like a maid holding a feather duster in one hand, and she looks at you and says,

M Maid 07:10

Madam Van Ness will see you now. Please come in. Do not step on the carpet. I have just cleaned it.

S Storyteller Rina 07:17

And she looks down disapprovingly at your shoes.

J John (Vince) 07:21

I feel like it doesn't matter what shoes I was wearing, yhey'd still be disapproved. But Vince is wearing suit shoes. They're just not super nice ones. So he he steps in and he's just like,

V Vince 07:32

Oh, of course. Sorry. Sorry. I don't mean to to be causing a mess.

S Storyteller Rina 07:37

The maid closes the door and puts her hands on her hips. She looks you up and down. And she just sort of sniffs.

M Maid 07:47

I suppose all sorts come here. This way.

S Storyteller Rina 07:52

And she marches off down a hallway towards what you assum would be Phoebe's office. This home is very elegant, right, very well appointed, and it looks like the home of someone who's lived here for probably a century. It just looks very well-lived-in, but in a nice way. And it's very obviously full of, full of books. Everywhere you look, there are books. There's a bookcase in each hallway. There are bookcases all over the parlor. As you poke your head in, as you walk past, this is very much an "I live here and I read things and I don't do anything else" sort of home, which perhaps resonates with you. And the maid stops outside the door and she raps quickly on on the door and mutters something you hear something from the other side, but you can't quite make out the words and you realize they're speaking French. And the maid turns looks at you. She taps you on the shoulder with her feather duster and says,

M Maid 08:56
You go in. I have things to do. Shoo, shoo.

V Vince 09:01
Vince is like "ok", and he's kind of herded into the room more than anything else.

S Storyteller Rina 09:07
Pretty much. So you're herded into the room and you see this massive office/library. It looks kind of like Karen's library, or rather how it looked before the fire. There's these floor-to-ceiling bookcases all around the room, no windows. There's also a cabinet of curiosities, curiosity, as you might call it, it's got glass windows, and you can see through it. There's interesting little objects that perhaps you'd like to take a look at later, but not now. It wouldn't be appropriate. But there's a large mahogany desk, very antique desk at the exact center of the room. And behind the desk is sitting a very elegant-looking woman. She's got very long blonde hair that is currently pulled up in an elegant updo. She's got deep blue eyes, and she's wearing what some might call a power suit in a very light green, and she's tapping a pencil lightly on an appointment book on the desk in front of her.

P Phoebe 10:27
So, Mr. Markevich. You finally deign to grace us with your presence? How marvelous.

V Vince 10:34
Ms. Van Ness, I'm very sorry about the delay getting here. It's just that, um, well, my coterie and I have discovered some other concerning evidence.

J John (Vince) 10:43
And he's like looking down and then looking at her, flicking his eyes up and then looking down, flicking his eyes up.

P Phoebe 10:51
Well, speak up, childe.

V Vince 10:53

Some of the older vampires say we have reason to believe that the, quote, that the Sabbat are active in San Francisco.

S Storyteller Rina 11:00

The pencil was just coming down on to the appointment book again, and it just sort of freezes mid-air. And she locks eyes with you and tilts her head.

P Phoebe 11:13

Do you know what you are saying, childe?

V Vince 11:16

I was given a truncated version of a series of events. But I don't know all the details.

S Storyteller Rina 11:24

Your sire, of course, did not instruct you properly. She stands up, slowly pushes her chair back, and she comes around to the other side of the desk. She sits on it, perches, crosses her arms across her chest and looks at you, says,

P Phoebe 11:37

What do you mean, the Sabbat might be active in San Francisco? They should all be in the Middle East. I haven't heard anything about a Sabbat cell here. Speak up.

V Vince 11:55

Well, so Alex Giovanni, of Clan Hecata took and Rahm the Shaman, they, they went on, they did some, something to do with a vision. I wasn't present and I wasn't given the details. But they're saying that the recent string of vampires, with vampire deaths, are to do with, to do with the Sabbat.

S Storyteller Rina 12:21

Her eyes narrow slightly, and that the pencil taps against her arm.

P Phoebe 12:26

I suppose it would take someone like them to take down her majesty.

S Storyteller Rina 12:32
You hear a slight hint of sarcasm when she says "her majesty." Just just a slight hint.

J John (Vince) 12:40
Vince just bites his tongue.

P Phoebe 12:42
Very well. You've given me something to think about. And you are looking for something in my library to do what exactly with them?

V Vince 12:57
Well, we believe they've introduced some kind of toxin for vampires into the local drug supply. Given that most of us feed on drug users, it's a very effective way of getting to us.

V Vince 13:14
And he just takes out the sheets of paper. And he's like,

V Vince 13:17
Going through my Sire's notes, I found this ritual which she would have been performing and some other notes as well. And...

J John (Vince) 13:26
And he like, flips them open so she can see the rough drawings. And he's just like,

V Vince 13:32
I believe she was taking up the angle of an illness there. This is from the medieval period, it was used to remove bubonic plague from Kine blood. Now, I believe that what we're dealing with is a narcotic, or some kind of chemical, perhaps a toxin for vampires. And I think this the concept is correct. It's just that it needs to be specifically attuned to work on that principle rather than, rather than the idea of an illness which needs to be purged.

S Storyteller Rina 14:04



Storyteller Rina 14:04

She dismisses the papers you're handing out to her.



Phoebe 14:07

Yes, of course, I know that. I have that memorized, childe, you don't need to explain our own clan history to me, thank you very much.



Storyteller Rina 14:16

And her nostrils flare slightly.



Phoebe 14:19

But what you're saying is interesting. Are you aware of your Sire's...extracurricular activities?



John (Vince) 14:29

And he kind of like, hunkers down and looks left, right.



Vince 14:32

Like, do you mean the blood cults?



Phoebe 14:37

Yes, the death cults.



Vince 14:40

I wasn't until very recently, quite, she didn't get involved in all that. So he kind of shrugged.



Phoebe 14:48

She would use the Kine and their devotion to well, death and all sorts of things to sap their powers from their blood as they died, get quite a bit all at once. Just don't go looking up any pictures of Jonestown. That's all I'm going to say. So it makes sense she would be looking from that angle. I presume she had a murder dungeon? Quite common in these cases when you're doing some sort of experimentation.



...

V Vince 15:20
Yep, she absolutely had a murder dungeon.

S Storyteller Rina 15:24
Phoebe's tapping the pencil against her chin now.

P Phoebe 15:29
That gives me an idea of what section of the library...very well.

S Storyteller Rina 15:34
She stands up. Before you can move, she just sort of locks eyes with you. And she says,

P Phoebe 15:41
Don't go looking anywhere other than where I tell you to look, young Vincent. And don't be copying anything down without permission. Or we might have problems. You don't have your Sire around to protect you anymore, childe. You're going to have to learn and grow up quickly.

V Vince 16:05
Vince gives a formal, a little stiff bow and he's like,

V Vince 16:08
I appreciate you allowing me any access at all, Ms. Van Ness.

P Phoebe 16:12
Very good. You're learning.

S Storyteller Rina 16:14
And she smiles thinly and it's not a very pleasant sight.

P Phoebe 16:18
You're already doing better than the last one, who is no longer with us.

V Vince 16:25
Yeah, Vince actually just says,

V Vince 16:26
Oh.

P Phoebe 16:28
Come along.

S Storyteller Rina 16:29
And she sets off down the hallway. Her heels are clicking on the floor. She's wearing six inch stilettos, just click click click on the floor and it echoes, and you see a door open off to the hallway and a small child pokes their head out and smiles a very toothy thing to smile at you before slamming the door shut.

P Phoebe 16:54
This way, Vincent. Don't dilly dally, we have work to do.

V Vince 16:58
Yeah, and Vince kind of like power walks behind her.

S Storyteller Rina 17:03
She opens a door at the end of the hallway. It was kind of blended into the wood, you almost didn't see it from where you were, and there is a staircase leading down, which might give you slight flashbacks to Karen's house. But you don't really have time to think about that right now, because she is already starting down the stairs. And you follow her down this winding staircase. It's one of those metal staircases that curls around and around itself, and it's a little slippery, a little dangerous, but she navigates it in her stilettos with the ease of a gazelle. And you descend the staircase to find yourself in a basement library unlike any library you've ever seen. Karen had an amazing library in her home that you had visited several times, but it wasn't built up the way this one, this one is. This is 1000s of books. Some of them look newer, some of them look older, they seem to be very well categorized. You see labels sticking up in different places, which Karen was never very organized when it came to her books, they were just kind of on whatever shelf she shoved them on. And there's a reading desk, there's a whole separate little room for looking at books that are so old, they shouldn't be opened in certain kinds of air

or under certain kinds of light. It's just magnificent. It's like an archive down here. But you don't really have time to take it all in, because Phoebe marches you over to one very specific section of the library in the back left corner. And she points to one bookcase full of tomes and says,

P Phoebe 18:49
Here you go. This one.

S Storyteller Rina 18:52
And she slowly with great exaggeration points to the books on this one case.

P Phoebe 18:59
This one.

V Vince 19:01
And Vince is just like nodding slowly, he's like,

V Vince 19:04
Thank you again for allowing me access to your, to your sanctum.

S Storyteller Rina 19:08
She smiles thinly and says,

P Phoebe 19:12
You'll be paying for it at some point. Don't forget. But yes. Now, let's get to work shall we?

S Storyteller Rina 19:22
And it appears she intends to assist you. So we will leave the two Tremeres pouring over books in a library, as one does, and we will turn our attention to one Alex Giovanni and one Marcus Voss as they go clubbing.

A Alex 19:42
I had a few things to do on the way so I wanted to send my little birds on their mission and

I had a few things to do on the way, so I wanted to send my little birds on their mission and then I gotta make an appointment with Vera.

M Marcus 19:56

On my way there, I am placing a phone call to the office, and to one other gentleman to do a little cleanup work on the beach. And we'll, we'll make every effort with our friends in transportation to gum up the works of anyone attempting to get, to do any detailed forensic analysis of what happened. It's very easy to botch up a crime scene.

S Storyteller Rina 20:22

It really is. So you put in a call to some of your underworld contacts, you give them a very specific location, as far as you can tell, based on Rahm's rambling description of where he was and where you think the Gangrel territory might have started. And you also put in a call to one of your police contacts about slowing down some things, perhaps.

M Mike (Marcus) 20:51

Absolutely.

S Storyteller Rina 20:52

And then you can make a call to the office. There's a lot of pause before the phone gets answered; you're used to people picking up the phone immediately.

M Mike (Marcus) 21:05

Sure.

S Storyteller Rina 21:06

But it's a good 30 seconds of the phone ringing before you hear Marie's breathless voice on the other end.

M Marie 21:13

Hello, Marcus. Yes, sorry. Sorry.

M Marcus 21:15

irritated What took so long?

M

Marie 21:18

Someone got kidnapped outside our office. It's on the news, Marcus. There's cameras outside the office right now. I won't I wouldn't let them in. But there, there's crime scene tape outside the office.

M

Marcus 21:36

Crime scene tape. Ok. Well, we are a building that is not open to the public. And without a warrant, no one gets in. That's the law.

M

Marie 21:48

That's what I told them, I told them they can't come in. They need a warrant and nothing possibly could have happened here. Whatever happens outside that's their business but...bastards.

M

Marcus 21:59

You're not required to explain anything to them. Let them knock, let them ring the doorbell. Let them ring the phone off the hook if that's what they want. Let them waste their time.

M

Marie 22:11

Yeah, that's what they're doing. I just had to get some of the others to calm down because they were freaking out. You know, the new hires and the interns, they were stressed out. So that's why it took me so long to get to the phone.

M

Marcus 22:26

Do we know who's been kidnapped?

M

Marie 22:28

One of our union members.

M

Marcus 22:30

Ok...

S

Storyteller Rina 22:32

Do you remember, do you remember Jimmy White? And you know Jimmy White. He's, he's a longshoreman. You don't "know him" know him. But you know the name because he's on your roster.

M

Mike (Marcus) 22:45

Certainly.

M

Marie 22:47

I'm not...I don't know who it is. I had to look up the name. But he had a meeting in this area. He was, he was meeting someone. According to my notes, he had a, he had a meeting, he was coming in on the floor below us to talk to someone and he disappeared and there was some blood on the sidewalk. And that's why the cops are here.

M

Marcus 23:12

Ok. The first thing I need you to do is calm down. It is never going to be good in a situation like this yo get yourself so riled up that you can't think straight. You have to, you have to do your best to ride that emotional wave, right? We've had a member kidnapped. Jimmy's a longshoreman. So what I want you to do, if you haven't already, is place a call to his union lead. Either inform him that Jimmy has been kidnapped, if he doesn't know already, or gain whatever information you can from that lead about what they know. What was Jimmy doing? Who was he meeting? Why was he meeting? Get all that information. At some point, the media will leave. It will get boring to stand outside in the middle of the night and take pictures of the Union building and a spot of blood on the ground. So weather the storm and I will be there as soon as I can be.

M

Marie 24:21

Ok, yeah. I'll call his lead.

S

Storyteller Rina 24:25

And you hear some scribbling like she's taking notes by hand.

M

Marie 24:30

Sorry, it's just been a lot in a week. Alright. I got this. Did you need something? I assume that's why you were calling.

M Marcus 24:42
Yeah, I just wanted to make sure that you were doing ok, and that the any group of drivers, guys that are off routes or that are waiting for pickups in the morning, I need them to park at a different place. I need them to park...

M Mike (Marcus) 25:02
And I give her a couple of addresses.

M Marcus 25:05
Only in public spots. But if they've got to overlap, that's fine with me.

M Marie 25:09
Ok, ok, you got it. I'll pull up the list and I'll make some calls.

M Marcus 25:14
You've got this.

M Marie 25:17
I got this. Ok. I'll take care of that. I'll let you know as soon, as soon as I've confirmed everything. Do you want me to call you with what I get from Jimmy's lead or just text you?

M Marcus 25:28
Just text me.

M Marie 25:29
Ok. Got it. It's gonna be a long night.

M Marcus 25:32
Alright, Marie. I'll be there as soon I can.

M Marie 25:34

Ok. Thanks, Marcus.

M Marcus 25:37
You're welcome.

M Mike (Marcus) 25:38
I hang the phone up. And then like, curse as I'm driving. We really don't, the union hall does not need any direct attention right now. We're doing too many things. But it's unavoidable at the moment.

S Storyteller Rina 25:52
I'm sure it'll be fine, though. So Alex, you paid your birds a visit. Did you go to their apartments? Did you call them?

A Alex 26:05
I probably called them and then gave them their assignments.

S Storyteller Rina 26:11
So you called in your little information network and give them some very specific things to look into, which we will get into later. Do you tell anyone that Maxine is dead?

A Alex 26:23
I probably talk to Eddie. But he's probably the only one that I would tell.

S Storyteller Rina 26:30
Ok. So Eddie sounds really upset when you pass the message on to him.

E Eddie 26:41
Do you want me to go over there? Did you feed the cat?

A Alex 26:48
.....

No, but it's...you're gonna get sick if you go.

E Eddie 26:53

Ok, ok, I guess.

A Alex 26:56

I mean, the best you can do if you want to save her cat is maybe you'll crack the door open and see if he'll come out. But I mean, the best I would say is maybe call the authorities and have them do a welfare check. Because you haven't heard from her.

E Eddie 27:17

I don't even need to do that. I can just, I can put a flag in on her address.

S Storyteller Rina 27:21

And you hear some typing in the background.

E Eddie 27:23

Like I can get them to just go in without me having even to do anything or talking to anyone.

A Alex 27:29

Right. Ok.

E Eddie 27:32

Did you need anything else?

A Alex 27:34

No, I told her to stay away from that garbage. Oh. Also. Actually, there is some stories coming out about some attack on the beach.

E Eddie 27:47

Oh, yeah. The Crawler? Yeah, it's in the tabloids already.

A Alex 27:52
Yeah. Can we suppress some of that?

E Eddie 27:54
I can try. It was like a "911 call, prowler serial killer on the beach", that kind of thing.

A Alex 28:02
Well, I mean, the tabloids are the tabloids. Nobody's going to believe that garbage. But anything that's trying to get into actual media, if we can suppress that, that would be great.

E Eddie 28:12
Yeah, sure. I'll put up a flag on the police records to see if anything comes up. And I'll make sure that they don't talk to any journalists about it.

A Alex 28:22
Ok, thank you.

E Eddie 28:23
I can change a few details. Or if you'd prefer to go that route I can make it a completely different story. Just let me know what you want. I got you.

A Alex 28:30
I mean, basically, I want it to sound as unbelievable as possible.

S Storyteller Rina 28:35
He snickers.

E Eddie 28:36
That shouldn't be hard.

A Alex 28:38
Right?

E Eddie 28:38
Exactly. Like, I heard the call man. It sounded like crazy talk. I don't think anyone's gonna believe it anyway.

A Alex 28:48
Yeah, I'm thinking people are getting ahold of the stuff that Maxine did, which is not good.

E Eddie 28:55
Ohhhhhh.

S Storyteller Rina 28:56
He gets serious again.

E Eddie 28:57
Ok, I'll, I'll, I'll take care of that. Just, just let me know if you need anything else. I'll let you know when the cops show up to check on Maxine. But just you might want to stay away from this building for a bit.

A Alex 29:11
That's the plan.

E Eddie 29:14
Ok.

A Alex 29:15
Alright. Thank you. Oh, after the police have been through and you know, she gets cleaned up. Um, if you can, maybe grab a few things that were important to her, I will want those later.

E Eddie 29:22

E Eddie 29:30
Important... Ok. I mean, I can get like her laptop.

A Alex 29:39
No, I mean, things that were sending sentimental to her.

E Eddie 29:42
Oh, ok. That shouldn't be too hard. Yep, I'll let you know what I get.

A Alex 29:49
Alright. Thank you.

T Tiffanie (Alex) 29:50
And then I will, yeah, make an appointment with Vera if I can.

S Storyteller Rina 29:55
That's not too difficult to do. You get through. You've called before, they have your number. And Paula tells you that Vera is out at the moment with a visitor, but that she has an appointment for the following evening. She has some space on her calendar. And if that works for you, you can come by and meet with Vera.

T Tiffanie (Alex) 30:17
Ok, sounds good.

S Storyteller Rina 30:19
And so that's easily taken care of. And you know, family business, not too hard. And you can head off to the Blue Orchid. So I imagine Alex gets there first, since they've been there multiple times. And also, yeah, they have a nicer car. But it doesn't take too much longer for Marcus to pull up into parking in the same parking lot. So the club is still active tonight, even without Trevor there, which is a little surprising.

T Tiffanie (Alex) 30:53
Oh, no, Trevor might be there.

S Storyteller Rina 30:56
Well, he might be. But to you as a person, Alex, you're a little taken aback by the fact that you know Trevor's not there. But you still hear music, this time it's jazz, coming from the coming from the doors of this club. And the normal bouncers are standing outside.

T Tiffanie (Alex) 31:18
I will nod to them

B Bouncer 31:21
He with you?

S Storyteller Rina 31:23
They tilt their head towards Marcus.

A Alex 31:25
Oh, yeah. Yeah, he's helping me out with something.

B Bouncer 31:30
Seen the boss?

A Alex 31:33
No, I was just gonna ask you the same thing. Is Sammy here?

B Bouncer 31:37
Sammy?

S Storyteller Rina 31:38
And he looks at the other one.

B Bouncer 31:41

B Bouncer 31:41
I haven't seen him tonight. Although he might have come in the back entrance.

A Alex 31:46
Ok. I gotta find Sammy. Well, and Trevor, for that much.

B Bouncer 31:52
Well, Trevor ain't here. We would know if he was here.

S Storyteller Rina 31:57
And they just sort of smirk.

A Alex 31:59
Who's running the club tonight?

B Bouncer 32:01
Eli.ou

A Alex 32:02
Oh, really?

B Bouncer 32:04
Yeah. Came in, said he had orders to keep things open and running because the boss had some other stuff going on. And he's not doing any business or anything. He just told us to open up and get the music going and get the kids in, you know.

A Alex 32:21
Hold on. But you haven't heard from Trevor directly?

S Storyteller Rina 32:25
The two bouncers look at each other.

B Bouncer 32:29
No, but he had Trevor's card.

A Alex 32:33
Really? Ok, when has Trevor worked with Gangrel?

B Bouncer 32:39
I mean...

S Storyteller Rina 32:41
They look kind of lost for words, these two big burly meatheads just look kind of lost for words.

B Bouncer 32:49
Stranger things have happened.

A Alex 32:52
In what decade?

B Bouncer 32:53
Well, the boss had him bringing in stuff so we...

S Storyteller Rina 32:59
Then they just start scratching their heads.

A Alex 33:02
You better hope Trevor doesn't show up tonight. I gotta go find Sammy.

T Tiffanie (Alex) 33:07
And as we start walking in, I look over at Marcus like, "what the hell?"

M Marcus 33:13
Strange bedfellows?

A Alex 33:16
Well, I mean, I guess we don't have to look for Eli. So there's that. I assume he's probably in Trevor's office.

T Tiffanie (Alex) 33:24
So I'm going to head towards the back like I normally do.

S Storyteller Rina 33:28
You go through the main dance floor and pass the bar to the office. Marcus, the lighting in here is as you would expect from the name, very blue. The lights are all this dark, covered glass, they give off this blue light. It's very kind of haze-inducing, almost, you'd say. There's some classic jazz playing, a jazz band up at the front. There's only a few vampire couples in here. And you definitely see some very young looking mortals who are giggling and falling over themselves as they try to dance with their Kindred partners. And in a back corner, you see a Ventruie who has a young human woman on his lap. She's wearing next to nothing and she's laughing in a slow sort of drugged trance as he is sinking his teeth into her neck.

M Marcus 34:40
What is this, like one big trope?

A Alex 34:42
I mean, pretty much.

M Marcus 34:46
So this is Trevor's club, yes?

A Alex 34:49
Well, technically it was his Sire's club. He ran it most of the time, but the money...you know where the money came from.

M Marcus 35:01
I'd assumed the clan.

A Alex 35:02
Yeah, mostly.

S Storyteller Rina 35:04
So you go back behind the bar, and the bartender gives you a wave, Alex. He's polishing up some very fancy-looking bottles of alcohol and putting them on a shelf. But outside the door to Trevor's office, there is a very massive-looking vampire standing there with their arms crossed over their chest, and they are standing in front of the door.

T Tiffanie (Alex) 35:33
I'm just gonna walk up and like, no expression, no anything, go.

A Alex 35:38
You're new.

M Mountain 35:39
What do you want?

A Alex 35:40
To see Trevor and to see Sammy.

M Mountain 35:45
Don't know those names.

A Alex 35:47
Oh, really? Because Trevor owns this club. And Sammy helps run it as well.

—

S Storyteller Rina 35:55
They just sort of shrug their burly shoulders.

M Mountain 35:59
I'm not with the club.

A Alex 36:01
Let me guess: you're with Eli.

S Storyteller Rina 36:04
Slow nod.

A Alex 36:06
Great. So Eli is in Trevor's office, is what you're telling me?

M Mountain 36:13
Could be.

A Alex 36:15
Great. How about you tell Eli that he has visitors and see if he can track down Sammy?

M Mountain 36:26
Do I look like a messenger boy?

A Alex 36:28
Well, I'm assuming you're not going to let me go in there, correct?

M Mountain 36:32
Nope.

A Alex 36:34
Ok, so then yes, yes, you do.

M Mountain 36:37
Name?

A Alex 36:39
Alex.

M Mountain 36:40
That one.

A Alex 36:41
Bruno.

S Storyteller Rina 36:43
He just looks at both of you, tilts his head slightly.

M Mountain 36:50
Stay here.

S Storyteller Rina 36:52
And the door opens and his bulk is so massive you can't quite see past him to into the room.
This is a solid mountain of a man.

T Tiffanie (Alex) 37:05
Yeah, I was gonna say as soon as he turns his back to us, I'm going to turn to the bartender
because I'm assuming the bar's pretty close to like the office door.

S Storyteller Rina 37:13
It is, yeah.

It is, yeah.

T Tiffanie (Alex) 37:15
And go and like, give him like the look of like, "What the hell is this?"

S Storyteller Rina 37:21
The bartender shrugs as the bodyguard closes the door behind him. And just goes,

B Bartender 37:30
I don't know. It's been a bit weird the last couple nights, honestly. That one...

S Storyteller Rina 37:35
And he points with his thumb back towards the door.

B Bartender 37:39
Been coming in, keeping things going for a couple nights, saying we have to keep business as usual. But I ain't seen the boss around.

S Storyteller Rina 37:48
And he looks at you, Marcus, and gives you a smile, says,

B Bartender 37:53
Haven't seen you around before?

M Marcus 37:55
Nope. Not my sort of place.

B Bartender 37:58
Yes, well, we go where we have to.

S Storyteller Rina 38:00
And he looks at you, Marcus, and gives you a smile, says,

S Storyteller Rina 38:02

And he smiles.

B Bartender 38:04

It's, it's been a little odd around here.

A Alex 38:07

I was just going to ask, how are people acting?

T Tiffanie (Alex) 38:09

Well, "people" with quotes.

B Bartender 38:13

Well, there's not...last night, not as many, tonight even fewer.

S Storyteller Rina 38:19

He gestures out towards the mostly empty hall.

B Bartender 38:24

That's why we got the jazz band, we couldn't get our normal groups. Too many people not feeling well.

A Alex 38:33

Hmm. Interesting. What about Sammy, have you seen him?

B Bartender 38:38

Nope. He hasn't been around for a couple nights. Actually, haven't seen him since the night after the boss left, come to think of it.

S Storyteller Rina 38:48

He scratches his head.

B Bartender 38:49
Hmm, yeah, he hasn't been around. That's weird. I guess I didn't think about it with that one here. Have you seen the boss?

A Alex 38:57
It's been a little while.

B Bartender 39:01
Well, I was guessing with his Sire...

S Storyteller Rina 39:06
And he puts a hand over his chest and bows his head slightly.

B Bartender 39:10
With his sire no longer with us, I assumed, I guess we all assumed he'd need a few nights to himself but haven't heard anything at all for the last two or three. Which is a little strange. Clan's been asking.

A Alex 39:25
Yeah, I figured he'd show up here. It's part of the reason why I'm here. You know, he can't stay too far away from here.

B Bartender 39:33
Yeah. I mean...

S Storyteller Rina 39:37
He looks to the side, and he leans in like, he starts pouring out drinks for both of you to make it look like he's just attending to customers. And he leans in and he says,

B Bartender 39:52
No. Between you and me. Well, this isn't like him. I mean, he was a bit of a gadabout town and

a dandy and all those sorts of things.

S Storyteller Rina 40:04

And he smirks slightly.

B Bartender 40:06

But who of us isn't in Ventruue? And normally, he'd do his dalliances here though, because he did least keep an eye on things. And so we're used to him being a bit of a flake. Don't tell anyone I use that word. But...

A Alex 40:27

But it's true.

B Bartender 40:29

Yes. But he's a flake *here*. Even if we can't get to him because he's too busy with some mortal, he's draining dry, at least he's here, right? And if the clan calls, if the Whip calls, he's here. But he hasn't been here.

A Alex 40:51

I know that he mentioned he wasn't feeling well as well. But it's been...yeah, it's been a little while. So I figured, well, I needed to talk to Sammy about a few things and I figured Trevor might have rolled in here.

B Bartender 41:08

Nope.

S Storyteller Rina 41:09

He shoves a glass of beverage over to you, Marcus.

B Bartender 41:14

On the house. Not too busy tonight anyway, but no, we haven't seen Sammy. Just got that Gangrel coming in acting like he owns everything.

A Alex 41:25
Also as a word of caution, I would stay away from the food here.

S Storyteller Rina 41:33
Both eyebrows go up.

M Mike (Marcus) 41:35
I push the drink back just slightly.

A Alex 41:38
Especially since you haven't seen Sammy.

B Bartender 41:41
Alright. I don't eat the merchandise anyway. I mean, between you and me, the druggies? I don't like the taste. Gives you a weird sort of buzz.

A Alex 41:55
Sometimes, yeah. But it's not good right now. So, as a piece of free advice...

S Storyteller Rina 42:07
He clasps his hands over his chest.

B Bartender 42:10
Free advice from Alex Giovanni? What a night!

S Storyteller Rina 42:15
He smiles as the as the door behind the bar opens and the mountain comes out again.

A Alex 42:22
Thanks for the drinks.

- B** Bartender 42:24
You got it. Don't be a stranger.
- T** Tiffanie (Alex) 42:26
And I'll look over at the serial crusher.
- S** Storyteller Rina 42:31
The mountain just sort of stares down at both of you.
- M** Mountain 42:35
Sammy is not here.
- A** Alex 42:37
Ok, well, and what, Eli's not willing to speak with us?
- M** Mountain 42:42
He wants to know why.
- A** Alex 42:44
Because we're concerned for Trevor, you know, the owner of the club?
- S** Storyteller Rina 42:49
The mountain shrugs.
- A** Alex 42:51
Well, you can tell him that's why. Go on, shoo.
- S** Storyteller Rina 42:55
The door opens and he sticks his head in and he yells something in an unfamiliar language to

you. And you hear someone responding in the same language. And he comes back out, closes the door.

M Mountain 43:09
Five minutes.

A Alex 43:11
Ok.

S Storyteller Rina 43:13
And he steps to the side and opens the door, and he looks at both of you, and then especially at you, Marcus, and says,

M Mountain 43:21
No trouble.

M Marcus 43:23
You're right. It won't be any trouble at all.

S Storyteller Rina 43:28
And the door slams shut behind you and he's standing outside the door.

T Tiffanie (Alex) 43:32
I'm immensely grateful I have a Brujah with me today.

S Storyteller Rina 43:38
As you go into this office, you see the low familiar furniture, Alex, that you're used to meeting with Trevor on, this sort of crushed blue velvet couches and everything. But the occupant of the office is different this time. You see a tall lanky-looking man, he's got very deep-set green eyes and a shock of red hair. He looks a bit like a walking scarecrow. And he looks to be probably about six foot five, as far as you can tell from him seated, and most of it is his legs and he's wearing a conservative dark suit. The only concession to where he is is on his tie; he has what

looks like an emerald tie clip. It is the only bit of color about his outfit. And he is just leaning back in the chair, hands behind his head in a state of relaxation. And he looks up at the two of you as you come in, and he goes,

E Eli 44:56

Ah, Giovanni! And is this Marcus Voss I see? I was wondering when you'd come pay me a visit.

S Storyteller Rina 45:07

And we'll come back to you in a moment. So, Vince, you have been wandering around, metaphorically speaking, the centuries, as you've been reading through various tomes and texts that Phoebe has passed to you. Currently, the two of you are sitting at sitting at one of these tables in that room that was glassed off to prevent damage to certain books. And Phoebe is pulling on a pair of gloves, and she is setting a book out on the table under a special lamp so that the two of you can look at it.

V Vince 45:47

Miss Van Ness, is there anything I can do to assist or I can carry things i? I've never actually held books, this old, but...

P Phoebe 45:56

Yes, you're not going to touch them today either. Sit.

S Storyteller Rina 46:00

And she points at a chair to her left. So you can see the book but you're not touching it.

P Phoebe 46:08

Alright. So I think this might be what we're looking for. I think...

S Storyteller Rina 46:16

And she starts muttering something to herself, and what sounds like Latin, based on what you remember from medical school, but also from the few things that Karen taught you. And she starts muttering something to herself as she's looking through sections.

P Phoebe 46:34

It's been so long since I went through this...

S Storyteller Rina 46:41

And she reaches across the table and grabs another book and hands it to you.

P Phoebe 46:45

This is the companion journal to this one. Why don't you have a look through that, and we'll see if they line up?

S Storyteller Rina 46:53

And so she's gonna give you this book. It's not as old as the one she's looking at. It's definitely older. But it's a green leather bound book. And it appears to be a handwritten text, not printed. So you can have a look through there, and I'm going to have you give me a roll for this to see what you find. So give me give me Occult plus Intelligence, see what all you pick up from this tome as the two of you are working together. And I'm going to lower the difficulty because Phoebe is working with you. So you're going to need 4 successes here, instead of 5.

J John (Vince) 47:34

2 out of 5.

S Storyteller Rina 47:35

Can I interest you in spending a Willpower point?

J John (Vince) 47:38

You absolutely can.

S Storyteller Rina 47:40

Alright. So mark off a willpower point on your character sheet and you can reroll.

S Storyteller Rina 47:50

Bestial Failure?!

J

John (Vince) 47:51

Oh no. How embarrassing. Um, I had one thing to do when I came into this building, and it was not embarrass myself.

S

Storyteller Rina 48:03

So here's what's going to happen. So you're looking through this text, and you hear Phoebe muttering in Latin to herself as she's reading the companion book next to you. And you're flipping through the book and you see some odd sketches and various other things you don't really want to think about, because they remind you too much of what you saw at Karen's home, but you can't not think about them. And as you look through this final section that you come to, where it seems to be talking specifically about, as far as you could tell, it's a documentation of sorts of a time about 400 years ago, where someone was attempting to filter out undesirable elements from blood. Not just illnesses, like what Karen was working with this, this appears to be something something meant for making food more palatable to vampires and filtering out imperfections. And, ok, that sounds about right, and you keep reading and it's the same vampire it appears, journaling about their experiments, and you find very disturbing notes labeled "1939" where this same vampire is talking about removing genetic impurities from blood. And that makes you feel very unsafe and uncomfortable as you're reading that, and you start to realize who wrote this journal. And that's the person you're in the room with. And that makes you very, very uncomfortable. And you keep reading, and you're trying to push these thoughts away, away, away, but you keep slipping her a bit of side eye. You're looking at this blonde, blue-eyed vampire, you're looking back at her notes, you're looking back at her, and you're kind of distracted, Vince. You're not really thinking about your original mission here. As she's muttering to herself, you are completely distracted by the fact that...where did she come from, exactly?

J

John (Vince) 50:59

You mean I'm distracted by the fact that I'm trapped in a small room with one of the vampire women of the Third Reich's SS? Is that what you're saying?

S

Storyteller Rina 51:10

Yes, that that occurs to you. And I think Vince, with this Bestial Failure, what's going to happen is you're going to gain a compulsion. And your compulsion is going to be finding out the history of every vampire you come in contact with. Because you can't trust anyone anymore, Vince. You're developing some paranoia here. Karen was the Queen of England, and she never told you that. And now you have a vampire Nazi that you're in the room with and you came to her to talk about Blood Purification. And Jesus fuck, who's your coterie? Who knows what horrible things they do? Or did or were? And so your compulsion, now, Vince is a paranoid obsession with finding out the dark secrets of every vampire you come in contact with.

J

John (Vince) 52:15

Feel like this is gonna be an awful lot of work, but it's gonna be worth it. Yeah, no, he's just like,

- V Vince 52:22
Yes, this, this, this notebook is very well, the experiments are in depth, but I mean, some of the ideas are pretty fucking stupid.
- S Storyteller Rina 52:34
Do you say that to her?
- V Vince 52:36
Yeah, no, I mean, some of it's like, it's, it's, just even at the time it was outdated. You know, it's bizarre. Whoever wrote this was clearly some kind of lunatic.
- S Storyteller Rina 52:45
So you say that, and there is a long, silent pause. She's holding one page of this old book in her gloved hand as she's turning the page. And she turns her head and she looks at you.
- P Phoebe 53:06
Now now, childe. Is that a way to speak to your elder and better?
- J John (Vince) 53:14
He's just blinking at her. He's just like,
- V Vince 53:17
There was no data to support any of this. This is just...knowing that it was...there was nothing to support any of it.
- P Phoebe 53:26
So let me get this straight, Vincent. You, a three year old Kindred, with no history, no family, and now no Sire, with no understanding of the etiquette and the rules that bind us... You, Vincent Markevich, are presuming to tell me, your clan whip - I am 437 years old. I have forgotten more than you've ever learned in your life, childe - you presume to tell me what is right and what is provable? You know what we did to people like you?

V Vince 54:27

My surname is Markevich, I'm pretty sure I know what you did to people like me.

P Phoebe 54:32

Quite. And while I may have put those ways behind me...for now...don't think I can't make you disappear, childe. Your sire is gone. No one would ever notice you were missing. You are a nurse. You are a childe, a youth. You are...unremarkable, Vincent. No one would miss you if you were gone.

S Storyteller Rina 55:14

And then she tilts her head and arches her back slightly, and she sniffs.

P Phoebe 55:24

Your sire, though, was powerful. And your vitae contains the strain of hers. Just think of what I could, too, with your blood, Vince. Now tell me why I shouldn't take every last drop of it right this minute.

S Storyteller Rina 55:48

And we're gonna leave you there for the moment. Okay, so Katerina, you have a summons to answer. Do you not?

A Ali (Katerina) 55:57

I do. I have to go see the Prince.

S Storyteller Rina 56:00

Yes, nothing ominous about that whatsoever. You are here. And it's a little bit different from the last time; you know the last time you came here, you just dropped off a note with the bouncer at the front. Or the bodyguard, you're not sure which, but as you come up this time there is Jean Valentine, the Seneschal, who you remember meeting at Luther's and she is waiting for you at the door. And she just sort of looks at you. She looks, she looks tired, as much as a vampire can be tired. And she looks like she's been running around doing a variety of things. Her usually immaculate eyeliner is a little smudged. And she looks like maybe she's been wearing the same clothes for a couple days, which is very strange for the Seneschal, but she just sort of opens the door and waves and goes,



J Jean 56:54
Come on, hurry up. Hurry up. You don't have all night. Come on.

A Ali (Katerina) 56:58
Yeah, I won't dilly dally, I'll go right in.

S Storyteller Rina 57:01
She assures you in and this time, instead of taking you to the green room or the stage, she takes you back to a door that has a star on it, usually for the leading person in a production. She raps on the door three or four times. And from within you hear the unmistakable voice of the prince say,

T The Prince 57:23
Katerina Bogdanovich. Bienvenido. Come.

A Ali (Katerina) 57:30
I will open the door.

S Storyteller Rina 57:33
So inside is a room you haven't seen before, Katerina. This is a nice, well appointed room, very tasteful. It obviously is a dressing room, so you see a bunch of costumes and things but there is a very fancy looking chair in the middle of it. And the Prince is seated on the chair, their fingers are lightly tapping on the armrest. And Jean just opens the door wide, and you notice Katerina that Jean has no reflection in the mirror before she quickly slams the door shut and leaves you alone with the Prince.

K Katerina 58:10
Good evening.

A Ali (Katerina) 58:12
And I will bow.

T The Prince 58:15
On any other day that would make the Prince, just the sheer deference would please the Prince

On any other day that would make the Prince, just the sheer deference would please the Prince, but much like the usher that brought you into the room, the Prince looks displaced, they are not doing well. Usually there is an aura of power that just completely radiates off the dead flesh and right now you're seeing that at maybe a 25-30% capacity. They look exhausted, they look tired and the way that their fingers are both tapping and then turning to curl pulling, you know, that wood beneath their fingernails, you can see that they are extremely on edge, that their audacity and power is more like a residue type of situation right now. They look at you and they say,

T The Prince 59:03

Katerina Bogdanovich we are overdue for a debriefing, I think.

K Katerina 59:12

So, there has been significant developments. First things first, apparently one of the coterie has found that what is happening to the people who have been perishing is that it is a new type of drug that is being dispensed through some of the product in the farm. So people are getting infected from my bakery and I am very displeased with this, so I'm going to be going to the farm and well... People are going to probably have to report to you and would lose a head, I'm hoping. Outside of that, there is the possibility that with our young Tremere working with the Tremere Whip, we will be able to have him conduct a ritual that will purify the blood and vitae of Kindred based on some old rituals, but it was Alex Giovanni that prevented me from reporting on time. So I was hoping to beseech you in making Alex Giovanni the Tremere Whip a favor because of the delay.

T The Prince 1:00:52

You are asking us to make Alex Giovanni....more liable or compliant.

K Katerina 1:01:01

More compliant and also simply the matter is of such urgency that the longer it takes to do the research, the more people who might die.

T The Prince 1:01:18

They glare at you with a very cold hard glare. And you get that impression again that there's something inside of the Prince trying to claw its way out through their eyes and they go,

T The Prince 1:01:27

This can be arranged, with no small amounts of pleasure on my end. Continue.

K Katerina 1:01:33
The last important thing is that there are too many people, too many of our Kindred, that are aware of our coterie doing this work for you, my Prince. The Malkavian...

B Bridgett (The Prince) 1:01:58
They groan.

K Katerina 1:01:59
The Malkavian told another of his clan. And as a result, all of the Malkavians know. And that has become more spread. I have been asked questions about whether or not we are doing your bidding. And it is inconvenient for all parties involved.

T The Prince 1:02:32
Inconvenience would be an understatement. Were you there at the poetry night when our Malkavian appeared?

K Katerina 1:02:41
No, I found out about it through Vera Giovanni.

T The Prince 1:02:46
And what did Giovanni tell you? It is a very interesting report that I've received from another.

K Katerina 1:02:52
Vera Giovanni asked if I was close with you, and that she had heard from someone else in the clan that I was close, and as a result, there was only one way that they could know and that is if the Malkavian in the coterie had talked about it.

T The Prince 1:03:23
Katerina, humor me: were our instructions not clear that we required discretion?

K Katerina 1:03:30
Yes, they were very clear. I did not think that Kindred who has been around for a decade would

be so careless, but I will keep an eye on him as well. I berated him severely because of it as well.

B Bridgett (The Prince) 1:03:52
And they seem to be mildly amused by the fact that you were berating them.

T The Prince 1:03:57
Yes, from my reports, Rahm the Shaman...

B Bridgett (The Prince) 1:04:02
They say this with like a slither of distaste.

T The Prince 1:04:06
...walked into a bar full of psychics and oracles and in their own stupid hubris made the statement "I am on very important business from the Prince. Let me read you a poem about it."

K Katerina 1:04:22
Yes, I was not aware and they did not disclose that this was a problem. He has been problematic in general, so I will be keeping an eye on him as I will be keeping an eye on Alex Giovanni, because of everything that he has done.

T The Prince 1:04:48
Sus ojos son muy ocupados, Katerina, so many eyes. So much....babysitting.

K Katerina 1:04:58
Yes. I was not expecting to need to divide so much of my attention from what you requested of me but I believe it is absolutely necessary to keep an eye on Rahm the Shaman as well, because he also drained someone and did not take care of the body of it.

T The Prince 1:05:23
You are becoming very distracted, Katerina Bogdonovich, due to the babysitting of your coterie. We will assist in your pursuit of clarity, we will lean on those that continue to distract you from this mission. Too much is at stake. We cannot have, we cannot have these instances of foolery.

K Katerina 1:05:51

I understand, my Prince. What I need more than anything is someone to keep watch over Rahm the Shaman because Alex Giovanni is potentially more of a problem. And I will be actively rooting out whoever is tainting my business and tainting the Kindred because I will not stand for it.

T The Prince 1:06:19

No, and nor should you. Katerina, you know of this Hammer that is coming from Chicago?

K Katerina 1:06:28

Yes, of course, my Prince, we have been made aware.

T The Prince 1:06:35

This one says he is coming to resolve Ventrue business after the death of that pendejo Conrad, but we are aware that he is coming to look into us. We ask you, Katerina, as our loyal subject to report back to us with this William Mallet says should he summon you into His presence, which we are certain that he will.

K Katerina 1:06:59

You know that I will, the moment I am able.

T The Prince 1:07:03

Bueno. Very well. That is all.

A Ali (Katerina) 1:07:08

My Prince, if I may have a moment of your time, I have a request to ask of you.

T The Prince 1:07:16

You may ask.

K Katerina 1:07:18

Vera Giovanni of Clan Tremere is a personal friend. Her father has just died. I ask that you grant

Verd Giovanni or Gian. There is a personal matter her father has just died. I ask that you grant her leave to go to Italy to see her family again.

T The Prince 1:07:32
Very well. If you wish it she may go, but we ask a favor in return.

K Katerina 1:07:38
Thank you, Your Excellency. What may I do for you?

T The Prince 1:07:41
Your Primogen, Claudio. He attempted the most heinous crime. He plotted to give us, your Prince, a true death. For this we have cast him out. But tonight we declare the blood hunt. We wish for you, Katerina Bogdanovich to assist in this hunt. And should you be the one to take this worthless worm's life...we give you our blessing to take his soul as a reward.

K Katerina 1:08:18
As you wish, my Prince. I will do what I can.

T The Prince 1:08:21
Si. You will. You may go. And do not wait so long in the future to appraise us of the events of our city.

S Storyteller Rina 1:08:33
Now we are going to go back to the club, where Alex and Marcus were having a visit with Eli the Gangrel. So Alex and Marcus, you were in the office with Eli. The mountain is standing outside the door. Even though the door is closed, you can still sort of feel the looming presence. And Eli looks very casual, very relaxed in his dark suit as he's just sort of looking at the two of you.

E Eli 1:09:06
Thank you for coming by. It's about time you showed up. I've been here 30 nights waiting for you.

A Alex 1:09:19
Oh really?

- E** Eli 1:09:21
Oh, the boss is missin. Perfect time for me. Which means the right time for you two to make an appearance.
- A** Alex 1:09:34
Considering you didn't work for him that long, you know, Lisa just mysteriously went missing and you mysteriously showed up.
- E** Eli 1:09:47
I merely took advantage of a wonderful opportunity. What can I say? Wherever Ms. Sanderson is, I'm sure she's just fine. But the product had to be moved, and they needed someone to move it. And well, miraculously, here I was.
- A** Alex 1:10:14
And where's Sammy?
- E** Eli 1:10:18
Sammmy?
- S** Storyteller Rina 1:10:19
He shrugs.
- E** Eli 1:10:20
God knows where he is. He was always a bit...well, like the boss, he was always a bit of a flake. I'm sure he is fine.
- A** Alex 1:10:34
Really? Because I, I found him to be way more responsible than Trevor. In a lot of situations.
- E** Eli 1:10:48
It doesn't take much to be more responsible than Trevor fucking Conrad.

A Alex 1:10:57
Which Ventrue gave you the rights to the club, then? Was it the Whip? Was it the Primogen?
Was it somebody else in the Conrad line?

E Eli 1:11:07
The Conrad line? Well, you know, Trevor is only one of them left, though, isn't he, after the
Second Inquisition?

A Alex 1:11:17
Perhaps. That's what they've told us.

E Eli 1:11:20
Yes. Well, I can tell you for sure, he's the only one. Assuming he's still around, anyway. I hear
he hasn't been feeling too well of late.

A Alex 1:11:35
I heard that as well.

E Eli 1:11:38
Strange, isn't it? We don't really not feel well. Unless we're hungry. But so many of our kind of
just not feeling up to things. Reminds you of the mortals last year. People callin' in sick, having
a bit of a cold. No one knows long term effects.

M Marcus 1:12:08
How long have you known?

E Eli 1:12:10
How long have I what?

M Marcus 1:12:13
How long have you known?

E Eli 1:12:14
Known what exactly? You'll forgive me, but...

M Mike (Marcus) 1:12:21
I step closer.

M Marcus 1:12:22
No, I won't forgive you. Answer my question. How long have you known?

S Storyteller Rina 1:12:28
He sits up a little bit straighter. And there's a kind of reptilian sort of gleam to his eyes as you get closer to him.

E Eli 1:12:37
See, the thing is, I know a lot of things, Marcus, quite a lot of things, in fact. So you can't just ask me, "What do you know" without being specific. It would be like me asking your Giovanni friend there if they'd spoken to any dead things lately.

M Marcus 1:13:03
Ok, let me clear it up for you. Because I don't have fucking time for this. How many would you like?

E Eli 1:13:08
Now there we go again, with the hedging and not saying exactly what we mean.

M Marcus 1:13:16
How many would you like? How many teeth would you like to leave the room with? Or should I just take the whole head?

E Eli 1:13:21
Oh, is that how you intend to be doing things?

On, is that now we're going to be doing things?

M

Marcus 1:13:27

If I don't get my answers quickly, it's absolutely what I'll do. Because as far as the club is concerned, you don't own it. And if you know why vampires are getting sick, the conversation is gonna get real short, real quick.

E

Eli 1:13:47

And now we finally get to business. I appreciate that about you Brujah. Always very unsubtle. Have we seen Esmeralda around recently. We must have a wee chat about her predecessor, poor little Luther.

S

Storyteller Rina 1:14:08

And he smiles. You see like long sharp almost almost snake fang-like teeth emerging from his jaw.

E

Eli 1:14:22

Well, I do know some things, I suppose. But you know, I don't take kindly to threats. Especially not from you Brujah

M

Marcus 1:14:41

Tell me where the Brujah hurt you. Show me on the doll where we touched you.

S

Storyteller Rina 1:14:48

His tongue flicks out and you can see it sort of splitting in the middle a bit as he licks his lips.

E

Eli 1:14:56

That's the thing, Marcus. Luther was always very good to you rabble, wasn't he? Not what we were hoping for when one of our own finally got elevated to Sheriff all those years ago. Finally, we thought someone would put down all those animals in town. And yet, here you are. I've heard he even let you fight alongside him.

M

Marcus 1:15:33

He *let* me? He *let* me? You need a history lesson.

S Storyteller Rina 1:15:40
The tongue flicks out again.

E Eli 1:15:42
Do I?

M Marcus 1:15:44
Yeah. Luther and I crossed paths a few times. And as far as his elevation to Sheriff, that's purely the Prince's job. Not mine. In fact, for the most part, Luther and I got along fairly well.

E Eli 1:16:01
Yes, that's part of the problem.

M Marcus 1:16:05
Not for me. Was it a problem for you?

S Storyteller Rina 1:16:09
His head is slowly moving back and forth, almost, almost like he's moving to some kind of song or rhythm that only he can hear.

E Eli 1:16:21
Well, some of us aren't feeling too happy with the way things were run around here. Haven't been in some time. And as to this not being my clan's club, looks to me like it's mine now. Ventrue's in disarray. No one's seen Trevor. Felix is gone. And so many have been dreaming. Haven't you heard? They are in no position to do anything. So to the victor goes the spoils!

M Marcus 1:17:00
Well, you haven't paid for it at all. So it seems a bit of a false victory.

E Eli 1:17:05
Oh. haven't I?

A Alex 1:17:07
It is kind of a coward's move.

E Eli 1:17:10
Yes, I have fought. You were on the other side, Marcus, in the war. I always would have considered it a pleasure to encounter you personally, Scourge. But alas, it was not to be.

S Storyteller Rina 1:17:33
And he's no longer blinking normally, he's blinking side to side. And his eyes are turning yellow.

M Marcus 1:17:44
We're right here.

E Eli 1:17:45
So we are.

M Marcus 1:17:47
And if you were on the other side during the war, that means that you're a member of the Sabbath. And therefore...food.

M Mike (Marcus) 1:17:58
And when I say food, I'm going to use all four dice of Intimidation.

S Storyteller Rina 1:18:03
Oh, my.

M Mike (Marcus) 1:18:04
Because I take this very seriously.

T Tiffanie (Alex) 1:18:07
And I kind of get the look of "Oh, yeah. Nice!"

S Storyteller Rina 1:18:12
Alright. So give me that Intimidation.

M Marcus 1:18:14
Certainly.

S Storyteller Rina 1:18:15
He's going to contest that with his Resolve.

M Mike (Marcus) 1:18:20
As he should. I have three, although...yeah, I'll leave it fairly minimal power.

S Storyteller Rina 1:18:28
How many did you get?

M Mike (Marcus) 1:18:29
3.

S Storyteller Rina 1:18:31
Ok. So, he got a Bestial Failure.

T Tiffanie (Alex) 1:18:35
Nice!

S Storyteller Rina 1:18:37
So, yes, the dice are not kind to anyone today, apparently, other than Marcus. So, you see, as you glare down at him, and you put all of the force of your anger into saying the word "food", his body shivers. And you see he starts to change. And you see these scales begin rapidly

overlapping over his body as his limbs fuse with the rest of him into this long, long snaky reptilian body and the tongue is flickering and flickering and you see that his head flattens out and his ears slide to the side. It looks like he's got a hood, almost, this snakey cobra hood as he completely loses composure and transforms into a cobra.

M Marcus 1:19:57

I don't think I feel I don't feel cowed all Eli has transformed into a snake. Because no matter how many times the snake sheds its skin, it's still a snake, and therefore can be dealt with in various ways. Having fought alongside several Gangrel a few decades ago, I've seen Protean used more than a few times. He just prefers snakes. That's fine. So I'll look at Alex and raise an eyebrow.

T Tiffanie (Alex) 1:20:31

I will yawn and look bored.

S Storyteller Rina 1:20:35

This cobra is going to spit venom at your face, Marcus.

M Mike (Marcus) 1:20:41

Ok.

S Storyteller Rina 1:20:42

So, we are going into combat for the first time in our, in our Chronicle.

M Mike (Marcus) 1:20:50

Fantastic. So I think what I would rather do is, seeing that he is spitting at me, my goal will be to leap around such an attack, right, to literally bolt myself forward and engage him in a headlock.

S Storyteller Rina 1:21:09

Ok, so you're going to attempt to grapple. So in that case, you're gonna give me Strength plus your Brawl.

M Mike (Marcus) 1:21:16



Certainly, I have a specialization in bar fights. Not with snakes, but...



Storyteller Rina 1:21:19

Yes, you do. But you're in you're in a bar and it's a fight.



Mike (Marcus) 1:21:23

True.



Tiffanie (Alex) 1:21:24

100%.



Storyteller Rina 1:21:27

So he is going to roll for his venom.



Mike (Marcus) 1:21:31

Holy shit. 1234...5 10s and an 8.



Storyteller Rina 1:21:39

How many?!



Mike (Marcus) 1:21:39

5 10s.



Storyteller Rina 1:21:41

Ok, you have a critical success there. No, no doubt about that. So you're prepared for him to spit at you; you noticed from being close to him that he was probably going to shift into some kind of snake. And so the moment he starts shifting, you know what's coming. And so he spits venom at your face, and you just sidestep and pounce on him. And you are grappling this massive eight foot serpent in both hands.



Mike (Marcus) 1:22:16

.....

Yes. My goal is to wrap my arms around the base of the, base of his head, and then squeeze.

S Storyteller Rina 1:22:27

Ok, so you can so in that case, you're attempting, or not attempting because you succeeded, you're causing damage. So you're going to do some damage to him. So you got 5 10s?

M Mike (Marcus) 1:22:44

Correct, 5 10s and an 8.

S Storyteller Rina 1:22:46

Ok, so you're going to do maximum damage to him here, he's going to take 3 points of aggravated damage.

M Mike (Marcus) 1:22:54

It's going to get worse than that. Because Marcus has 3 potency, which means I add 2 additional damage on top of that.

S Storyteller Rina 1:23:03

Alright, so you do 5 aggravated damage to this serpent vampire. And he's suddenly not looking anywhere near as confident or as supercilious as he was even in snake form. But he is thrashing about in your grasp.

M Mike (Marcus) 1:23:24

Good luck getting out, buddy.

S Storyteller Rina 1:23:25

And hissing. So the question is going to be is if he's, if his bodyguard hears things, so I'm going to roll for the mountain.

T Tiffanie (Alex) 1:23:35

Actually, one of my actions was to use Silence. Well, before Marcus jumped on him, I was going to cloak us both and then use Silence, but since he jumped on him, it's no point in using cloak because he knows where he's at.

- S** Storyteller Rina 1:23:52
Ok. It's probably a good thing to use. We'll say you act in tandem: as Marcus leaps forward at Eli, you silence the room. Everything goes definitely, definitely quiet. And you feel fairly confident that the mountain outside couldn't hear anything.
- T** Tiffanie (Alex) 1:24:16
He's an idiot anyways.
- S** Storyteller Rina 1:24:18
He is. He's a meathead. Right. Alright, so would you like to attempt to kill him, Marcus?
- M** Mike (Marcus) 1:24:27
I don't want to kill him actually, no. So all I want to do is literally choke him out. And I want to do enough lethal... Basically, I want to, I want to suffocate him. I want to put him in torpor. I don't want to kill him. Because technically speaking, by the rules that we're all supposed to play by, we're not supposed to kill other vampires unless we are court ordered to, essentially, and I'm not sure if I'm gonna have that rule, but I can sure as fuck knock this guy out for a long time. And so that's my plan.
- S** Storyteller Rina 1:25:03
Ok, so you are choking him out. And he's going to attempt to break the grapple. So we're going to do another opposed check here.
- M** Mike (Marcus) 1:25:15
Strength versus strength?
- S** Storyteller Rina 1:25:17
Strength versus strength. Only he's going to have a much harder time of it because you've already dealt him severe damage.
- M** Mike (Marcus) 1:25:26
Going to add potency in as well. So that makes it difficult for him. Yeah, okay, so six 10s. And yeah, that about cleans it up.

S

Storyteller Rina 1:25:40

So you handily beat him in this, in this contest. And he struggles against your grip, you can feel the scales kind of rippling under your fingers. And it's like he's trying to, it feels almost to you, Marcus, like he's trying to force himself back into his humanoid form. But he can't because he's been injured so badly. And you just tighten your grip and tighten your grip. And you now have an unconscious serpent in your hands.

M

Mike (Marcus) 1:26:16

I'd like to, by the end of it, I'd like to be looking back up at Alex while I choke the life out of the, unlife out of this Gangrel.

S

Storyteller Rina 1:26:24

Yes, you're gripping so tightly as the serpent just sort of goes limp and you're looking up at Alex and Alex, Marcus's eyes look slightly red as he's doing this. And as you feel this snake go into unconsciousness, it shifts slowly back into the humanoid and now nude form of Eli. And you see your finger marks on his throat, buried deep in the skin. And his eyes have rolled back in his head and he is unconscious. For a very long time.

T

Tiffanie (Alex) 1:27:08

I will drop Silence. And I will look over at Marcus and tell him,

A

Alex 1:27:16

I can call the car around. I know a back way out of here.

M

Mike (Marcus) 1:27:20

I'm probably just a little bit...I guess excited is probably the word I'd use.

T

Tiffanie (Alex) 1:27:25

Sure. But that's that's why Alex uses a calm monotone voice.

M

Mike (Marcus) 1:27:32

I look down at Eli and then look at you and say,

M Marcus 1:27:39
I'm not that much into snake.

M Mike (Marcus) 1:27:44
I will take a moment of composure, because I'm going to make sure that you know any further, any further arousal is tamped down a little bit because combat makes me...

S Storyteller Rina 1:27:58
I am going to ask for a composure roll here because your blood is up. Yes, your blood is up. And we need to see how well you're keeping things together because you just choked out a vampire, another vampire.

M Mike (Marcus) 1:28:12
And it was fantastic, I gotta tell you. I have a success, even down a die.

S Storyteller Rina 1:28:16
Alright.

M Mike (Marcus) 1:28:17
So thanks Brujah bane.

S Storyteller Rina 1:28:18
Yep, you're holding it together, despite your blood pounding in your head, and just the euphoria of successful combat, you're still holding it together.

M Marcus 1:28:30
Where there's, where there's one Sabbat, there are many.

A Alex 1:28:33
Well, sure, but don't you think that a certain somebody who gave us this mission might want proof? Because if we have proof, because I'm assuming you're not going to kill him, because that would give you free rein to go take them all out as you see fit. Don't tell me you weren't in

the war. And I'm sure you want to get this under control before the Hammer comes and just completely levels our city.

M Marcus 1:29:09

Actually, I think the Hammer is going to have a lot of hard times doing that. You've been in this city long enough to know it's people. We don't like dictators.

A Alex 1:29:18

No, not at all.

M Marcus 1:29:21

He's evidence, as far as I'm concerned. But the problem with the man is that he's really slippery.

A Alex 1:29:27

Well, that's why we need to take him to the person that we need to take him to and let them decide what we get to do. We have proof and we can't just like hold on to them. That fucker is not getting near my place.

M Marcus 1:29:46

No, I'm sure you prefer the more docile and submissive ones.

A Alex 1:29:51

I'm into consent.

M Marcus 1:29:52

So am I, so am I. That's why I won't kill him here.

S Storyteller Rina 1:29:53

The doors swings open and the mountain pokes his head and says,

M Mountain 1:29:55



5 minutes up....



Mike (Marcus) 1:29:56

I look at him dead in the eyes, still with the anger of ready blood and combat and say,



Marcus 1:30:12

You're fired.



Storyteller Rina 1:30:14

Ok, give me some Intimidate here. And he's going to...



Storyteller Rina 1:30:20

Yeah, you can definitely help by looking scary behind him. Yep. Let's have some teamwork for once.



Tiffanie (Alex) 1:30:20

Oh, can I help?



Tiffanie (Alex) 1:30:28

So we're rolling Manipulation and Intimidation?



Storyteller Rina 1:30:31

Yes.



Tiffanie (Alex) 1:30:33

2 10s and 3 6s.



Storyteller Rina 1:30:35

Ok. So between the two of you, the mountain looks down at his boss, and then he looks at you in your almost blood rage, Marcus, and then he looks and he looks like he's thinking maybe he can take you on, and then he sees Alex doing their creepy dead stare. And just goes,

M Mountain 1:30:54
This was a shitty job anyway.

S Storyteller Rina 1:30:57
And he slams the door. So Marcus, and Alex, are you planning on taking Eli with you?

T Tiffanie (Alex) 1:31:08
Well, yeah, I would think so. I'm gonna show Marcus the back way out so we can get him out.

S Storyteller Rina 1:31:16
Where are you taking him to?

T Tiffanie (Alex) 1:31:18
Well, that's what we're still discussing.

M Marcus 1:31:21
Get a car pulled around and we'll, I'll bag this asshole and we'll bring him where he needs to be.

T Tiffanie (Alex) 1:31:26
Yeah, I'll call my driver and tell him when he pulls up to the back door to pop the trunk.

S Storyteller Rina 1:31:32
Ok so you pop the trunk, or your driver pops the trunk, and you can shove the unconscious Eli into the back with no issues. The mountain is nowhere to be seen. And the bartender just raises both eyebrows, and he moves to block potential sight, line of sight from other patrons of the club. Seeing you he's like,

B Bartender 1:32:02
Thank fuck.

T Tiffanie (Alex) 1:32:04
I'm gonna look at him and be like,

A Alex 1:32:06
I told you I've always got this place's best interests in heart.

B Bartender 1:32:13
Well, I'll just say the boss is going to owe you a big one after this.

S Storyteller Rina 1:32:19
And he smiles and you can deposit Eli in the trunk. And as the trunk closes, Marcus, I assume you're going back to your own vehicle.

A Alex 1:32:19
Always.

M Mike (Marcus) 1:32:32
Yeah, it's probably best.

S Storyteller Rina 1:32:33
And your phone rings.

M Mike (Marcus) 1:32:36
Ok, do I have any idea who it is?

S Storyteller Rina 1:32:38
The caller ID says Jean.

M Mike (Marcus) 1:32:42
I pick it up.

S Storyteller Rina 1:32:43

And you hear a frantic voice on the other end of the line. You have never heard the Lasombra Seneschal ever in a panic. She's calm and collected and cool. But she sounds stressed as fuck. That's just odd.

J Jean 1:33:00

Marcus. Marcus, are you there? Marcus?

M Marcus 1:33:04

Yes, I'm here. Jean. What do you need?

J Jean 1:33:06

Have you heard, have you heard the announcements about to go up? The blood hunt, Marcus. The Prince is calling a blood hunt on Claudio. It's...the moment the sun comes up, it goes out. If he's still in town, it's open season, Marcus.

M Marcus 1:33:27

Yes, I'm not unfamiliar with bloodhounds. It's regrettable.

J Jean 1:33:30

He tried to kill the Prince, Marcus.

M Marcus 1:33:34

Then his life is forfeit. What would you have me do?

J Jean 1:33:39

I don't know what's going on anymore, Marcus. He was, he was in the inner circle. And he's been here almost as long as I have and he's, and we, and what's, what's happening? What is happening in San Francisco, Marcus? The Prince is is...they're cracking, Marcus. They're cracking. I just, I just heard them a moment ago with your friend, Katerina, the Toreador. I didn't hear what they were saying. But the Prince sounded like emotional, Marcus. Emotions. They don't do emotions.

M Marcus 1:34:26
Perhaps there's a bit of stress given the fact that there are very difficult things going on for us right now.

J Jean 1:34:34
Kindred are dying.

M Marcus 1:34:34
Yes, we know that. And now some of us know why.

J Jean 1:34:39
Do you know what is happening? I feel like I can't protect the Prince. I can't, I can't do anything. I don't know what's happening and Claudio got in under my, under my nose.

M Marcus 1:34:53
Are you near the theater?

J Jean 1:34:54
Yes.

M Marcus 1:34:56
Good. Stay put. I'll be there shortly. I have a present for the Prince.

S Storyteller Rina 1:35:03
And with that, we will bring this session to a close. Thank you everyone for listening in on our coterie as they continue their adventures in San Francisco. We hope you will join us next time. Thank you and good night.