

Blood Moon Rising ep 22 transcript

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S Storyteller Rina 00:01

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

S Storyteller Rina 01:00

Good evening everyone, and welcome to another episode of the Old Ways Podcast's Vampire the Masquerade chronicle "Blood Moon Rising." I'm your Storyteller, Storyteller Rina, and our coterie has some very interesting adventures in store after last time, I think, but before we can get to that, we need some introductions. So to my right:

M Mike (Marcus) 01:23

Hi, this is Mike and I play Marcus Voss of Clan Brujah. And I'm just getting started.

S Storyteller Rina 01:30

Oh, my. To Marcus's right:

R Rahm the Shaman 01:34

Hi, my name is Teagan and I'm playing Rahm the Shaman, and I am going to go do some

m, my name is Teagan and I'm playing Rahm the Shaman, and I am going to go do some tongue research.

S Storyteller Rina 01:44

Yes, you have already done a bit of that tonight and you've proven quite good at it. So we'll see how the rest of the evening goes.

T Teagan (Rahm) 01:51

I've been told that.

S Storyteller Rina 01:53

And at the end of the table:

A Ali (Katerina) 01:55

Hi, this is Ali and I play Katerina Bogdanovich. And I'm pretty sure things are about to get interesting.

S Storyteller Rina 02:04

More so than they already were. So we are still missing Vince Markevich our young Tremere, so last but not least, we have:

T Tiffanie (Alex) 02:14

This is Tiffanie, and I play Alex Giovanni and the ghost thinks he has the upper hand.

S Storyteller Rina 02:22

For now. We'll see how that goes. So when last we left them, Katerina and Marcus were developing their relationship a little bit further. So let's begin with Alex and Rahm as they are going back to Alex's apartment to do some research. So it is after midnight now, for the two of you. It is the morning, well, wee morning hours of November 1, still technically Halloween night. And you have arrived back at Alex's apartment to do some tongue research, as Rahm so eloquently put it.

T Tiffanie (Alex) 02:59

Yes. Well, I'd probably change and take a shower and put on my silk jammies and then tuck into some research

into some research.

R Rahm the Shaman 03:15
Did I get any hunger back from there?

S Storyteller Rina 03:18
You're down to 3.

R Rahm the Shaman 03:20
I am down to 3.

S Storyteller Rina 03:21
Yes, you did take the edge off. You're still hungry though.

R Rahm the Shaman 03:25
I am not going to take a shower. And I'm going to continue to wear my toga kilt.

S Storyteller Rina 03:32
Alright, so we have Alex in their silk pajamas and Rahm in their slightly messed up, perhaps slightly stained toga kilt.

R Rahm the Shaman 03:42
Just looks like just I've taken a hotel bed sheet and just wrapped it around the waist.

S Storyteller Rina 03:47
So what is the plan for the rest of tonight, then?

T Tiffanie (Alex) 03:51
I'm gonna go through all my books and see what I have. If there's any leads on who I should talk to, what clan maybe or what I can do otherwise. Yeah, I just want to see if I have anything here. If I don't, I may go see if Grandmother's still in town and see if she will allow me to find books there.

S Storyteller Rina 04:20

Alright, so you're going through your personal books for the clan and your own research that you've done. So I'd like you to give me a roll. I would like Investigation or Occult, whichever is higher for you, plus Intelligence. See what you find. I am a generous God.

T Tiffanie (Alex) 04:41

For now.

S Storyteller Rina 04:43

Yes for now.

T Tiffanie (Alex) 04:45

It's a 4.

S Storyteller Rina 04:47

4. Alright. So with 4 successes, it takes you a little bit as you are going through all of your almost 200 years' worth of accumulated knowledge. But you do find some things. You find some very interesting rites that you have related to communicating with or possibly dispelling wraiths. You forgot you had that; that was one of your early, early pieces of lore. But in a very old notebook, it's a notebook you almost forgot you had, there's some notes on an esoteric rite called "Restore Essence". And you've never used this particular rite before, and it's a little hard to read some of the handwriting; you don't even remember who you got this from. You think it was one of your pilgrimages through Europe at some point. But you think that with a little bit of tweaking, you could maybe rechannel this rite. It's originally supposed to restore a spirit as a whole, so a spirit that's been damaged or broken in some way beyond the veil. You think maybe you can channel it to restore parts of an essence. It'll take you a little bit of time to figure out what you need to do with it, in order to make it work for Luther's situation, because he doesn't he obviously doesn't need completely restoring. But you think you can figure it out if you just spend a few hours with it.

T Tiffanie (Alex) 06:41

Yeah, I'll do that. And then while we still have some time, if there are items that I need, I may send Rahm out shopping.

R Rahm the Shaman 06:53

Now, wait a minute!

A

Alex 06:56

You said you'd do what you're told.

R

Rahm the Shaman 06:58

I will! I...touche. Do you happen to have anything...I don't know if you're like a lend-lease agreement here. But do you have anything on Kine philosophy and/or religious practices?

A

Alex 07:16

I don't know.

T

Teagan (Rahm) 07:17

Can I roll for it?

T

Tiffanie (Alex) 07:20

You can go look.

S

Storyteller Rina 07:22

I think that would be an Alex roll, not a Rahm roll, to see what Alex has in their library.

T

Tiffanie (Alex) 07:29

Do you want me to roll the same thing again?

S

Storyteller Rina 07:31

Just roll a d10. This is kind of like a luck roll to see if you have a couple things that Rahm would be interested in.

T

Tiffanie (Alex) 07:38

No, big negative, it's a 2.

S

Storyteller Rina 07:41

Ok, so Rahm, you spend a little time looking around the library while Alex is researching this rite that they want to do, and you don't find anything that you can remotely understand.

R

Rahm the Shaman 07:54

Well, darn it. Alright, what's the what's the shopping list?

S

Storyteller Rina 08:01

With this particular ritual in its original form, you're going to need fresh human blood. One whole body's worth, because you're essentially taking the essence of that person and transferring it to another spirit, essentially, is what you're doing. So it does require that kind of live sacrifice, that particular essence. You are also going to need one of Luther's fetters which you already have, you are going to need a rose with the thorns still attached, preferably red. But you think you could make another color work if you had to. And you are also going to need some time. This is not an easy rite to cast, because it is transferring the essence from one living being to a being in the shadow world, essentially. And Alex, you're also going to need a very, very sharp knife for this particular modification.

T

Tiffanie (Alex) 09:12

I probably have something like that around. Or I can sharpen one of mine.

S

Storyteller Rina 09:17

Absolutely. As you're as you're reading it, you're going to need to you think with your modifications, what you're going to need to do is you're going to need to remove the part that you are attempting to restore in the spirit world from a living being and then you're going to need their blood after for the rest of the rite.

T

Tiffanie (Alex) 09:42

Yeah, I was gonna just tell Rahm to bring somebody here.

R

Rahm the Shaman 09:47

Just somebody? Just anybody? It's Halloween.

A

Alex 09:53

Uh huh

Oh man.

R Rahm the Shaman 09:54

Well, I mean, couldn't it be someone that maybe was on Luther's shit list or something? I mean, I guess they would all be...

A Alex 10:01

That would be vampires.

R Rahm the Shaman 10:03

Well, you know...

A Alex 10:07

Just get someone. I have a soundproof room, it's fine.

R Rahm the Shaman 10:11

I know. I just want to point out that you criticized me for attempted murder earlier. And now, simply, a mere...

A Alex 10:21

Those were not my herd. Those were somebody else's. And if you wanted to find out who they belong to, I mean, you could have, but then you probably would have ended up dead.

R Rahm the Shaman 10:34

No, of course, I just... Oh, it's fine. So is this, since this is not like "thyme" that, er, I'm not making a stop at, like, Walmart?

A Alex 10:44

No, I need time, like, time as in time to cast.

R Rahm the Shaman 10:48

Ok, so you need a person. I assume you have a knife?

A Alex 10:54
Yep. You just need to get a person and red roses with thorns.

R Rahm the Shaman 11:01
I've got that in my garden at home. You could have one of my roses.

A Alex 11:08
Awww, I'm sure Luther will be so appreciative.

R Rahm the Shaman 11:12
Anyways, alright, I'm gonna go ahead and head out into the night.

S Storyteller Rina 11:18
So Rahm goes off on his little shopping trip.

T Tiffanie (Alex) 11:22
And I will...is Luther here?

S Storyteller Rina 11:26
Well, are you specifically looking for him now?

T Tiffanie (Alex) 11:29
Yeah.

S Storyteller Rina 11:30
Ok. Where do you keep his hat?

T Tiffanie (Alex) 11:33
Oh, it's probably hanging on a hook, like on a coat hook in the living room, like, you know

Oh, it's probably hanging on a hook, like on a coat hook in the living room, like, you know, common area.

S

Storyteller Rina 11:43

So as soon as you have the thought, "is Luther here?" you look up towards the hat, and you see his sort of spectral form coming through your wall, and just sort of standing next to the hat rack. It's not as physically strong here as it was at the temple.

T

Tiffanie (Alex) 12:01

Right.

S

Storyteller Rina 12:02

Because the temple is built on a place that's even thinner when it comes to the veil. So he's still recognizable, still fairly present. But he's a little bit fainter, and the outlines aren't as sharp as they were at the temple.

T

Tiffanie (Alex) 12:19

I'm just going to look over to him and tell him we're going to get things sorted. Do I think that we can do that tonight or we're gonna have to wait till tomorrow?

S

Storyteller Rina 12:35

If Rahm gets back in a decent amount of time, you think you could do it tonight and have it completed before the night ends. Because with your occult knowledge, you would know that Halloween night leading into all All Saints Day is going to be your best possible casting time for a rite of this nature.

T

Tiffanie (Alex) 12:56

Right. Ok. So I will text Rahm to move their ass and try and get things set up while they are gone. I will also send a text to Marcus that says "have a bigger lead. There is a ritual. I know who is casting it." Because if he's at a party, you can ignore a text, is Alex's thought.

S

Storyteller Rina 13:27

So Marcus gets a text alert, but I'm not sure he really notices all that much. What is Marcus doing at the moment?

M

Mike (Marcus) 13:34

Actually, he's definitely ignoring his phone. At least for the moment, at least for the moment? What is he doing? He's got so many things... I would say given where we left off last session, last time we saw Marcus and Katarina together. Marcus is probably a little distracted from his phone at the moment. He's trying to get the, trying to get the tension set just right. And so he has probably availed himself of her now empty wineglass and has returned it to the coffee table and is admiring and paying very special attention to Katerina's wrists. There's, even in vampiric senses, there are still places that the blood flows rather strong. And as a hunter of sorts, he's the type of person that wants to get very close to those specific veins, and so that's probably where he first kisses her, is the wrist. He probably moves his way up fairly slowly after that, finds her shoulder. And he also wants to give her enough space and time to react to what's happening. He's not necessarily interested in bowling her over, especially given the discussion of her familiarity with such situations earlier. It's important to let your partner breathe, even if they're undead.

S

Storyteller Rina 15:32

And how is Katerina responding?

A

Ali (Katerina) 15:35

Why would I respond? That's nonsense.

M

Mike (Marcus) 15:38

I suppose if I get any sort of pause from her, right, if I don't see that the the dance is willing to at this point be one that involves both of us directly, then I have no problem taking the lead in that situation. And I'll probably go from there to, given my natural vampiric strength, hoisting her from the couch, and standing up and sort of making sure that her dress doesn't tip the bottle or, or the glasses over, as it kind of dangles from my fingertips and I will simply move inexorably towards the bedroom, where we can be a little less exposed here than in the upper conference area, this sitting space. And with a relatively swift kick to the door, to close it for privacy, we will adjourn to a comfortable spot where I can hold her wrists and make sure she can't go anywhere. I don't think that Marcus would want to leave anything to chance. He wouldn't want to risk rousing his own blood for discipline use, because he doesn't believe it's necessary at this point. So I think he would get to know her in very tactile ways. He's strong enough to probably keep her where he needs her, given his Brujah blood, but he's very interested to see how she's put together. He's seen obviously her in the flesh but out of the dress, I'm sure it's something quite to behold.

S

Storyteller Rina 17:29

She is a Toreador.



M Mike (Marcus) 17:31

Yes. And I think that the text probably goes unanswered. Cause he's likely a little, a little bit engaged at that point.

S Storyteller Rina 17:40

So Alex, you don't get a reply. For a while.

T Tiffanie (Alex) 17:48

That's fine. I have other things to do. He can talk to me tomorrow night. I just because I figured he's probably at a party or you know, doing whatever Brujah do. And then I guess... Also, while Rahm is out, I will probably talk to the rest of my herd and just see if there's anything new on the gossip lines, and then and then check in with my little birds, make sure they've been doing their job. And then yeah, hopefully Rahm will be back soon

S Storyteller Rina 18:28

Eddie texts you that the police and the coroner have cleared out Maxine's apartment, but that there's still caution tape over the door. And his text message says,

E Eddie 18:44

Got autopsy report. Fucking weird.

T Tiffanie (Alex) 18:48

I'm going to ask him to send it to me.

S Storyteller Rina 18:50

You just get a thumbs-up emoji. And a few minutes later, you get an alert from your email.

T Tiffanie (Alex) 19:00

I'm going to take a look at it.

S Storyteller Rina 19:03

Right. So you pull up your very highly-encrypted email account that you don't use super often because you're technically not supposed to.

T Tiffanie (Alex) 19:10
But Eddie helped me out, I'm sure.

S Storyteller Rina 19:13
Oh, he did. He's very helpful that way. And you scan through the preliminary coroner's report on Maxine, and the report notes that there were very strong traces of something like heroin in her, what was left of her insides. And the note also says that this appears to be a new brand, because they've never seen a drug destroy someone's insides this way. And the report notes that pretty much none of her intestines or internal organs were left; it was like they had liquefied inside her body. And that the stages, the stage of decomposition she was found in is something you would expect from a corpse that had been left in the woods for three or four days. Not something you'd find on an apartment couch only dead for 36 hours by the time he got to it.

T Tiffanie (Alex) 20:28
Ok. I guess it's not for me, it's not too out of the ordinary. It's kind of expected. I mean, some things are a little concerning.

S Storyteller Rina 20:39
So that's what you occupy yourself with for a little bit. Rahm, you're out shopping.

T Teagan (Rahm) 20:42
I am out shopping. That's absolutely correct. I think I'm going to try to obtain...let's see, I had some...let check my Google Shopping list here. Human blood. And oh, no, they already had the knife. Oh, yeah, the rose. Ok. So I will swing by my place first, and I have a lovely set of rose bushes out front that are very thorny, and most of them are peaches and a couple of yellows. But I definitely have a rosebush that has, that is red, a nice deep red, almost burgeoning on purple. So I'll go ahead and snip a nice long stem off of one of those. And then I'm gonna head to the frat row of one of San Francisco's possibly prestigious universities, which one's gonna have a good frat row?

S Storyteller Rina 22:02
There is a private university, the University of San Francisco, which is a Jesuit university. So it's theoretically the good kids, but we all know.

T Teagan (Rahm) 22:14

We know what happens when they're supposed to be the good kids, and then they get away from mommy and daddy for just a little while. So I think we're gonna go ahead to...does that school have some fraternities? Do they have a frat row? Ok, well, then we're gonna go over there because I am dressed, if you remember, in a toga, and it is Halloween night. So we're gonna go find, we're gonna go find some, we're gonna go find someone with not enough brain cells.

S

Storyteller Rina 22:43

Alright. So you head down towards Golden Gate Park. The campus of the University is between the bridge, Golden Gate Bridge, and Golden Gate Park. And there's a bunch of the, what we would call fraternities, their houses are down there. So there is a whole row for the fraternities. And you have you have some knowledge of the fact that Pi Delta Theta tends to be the party animals.

T

Teagan (Rahm) 23:26

Absolutely. I'm sure that with my top knot, I definitely look like a assistant professor at this point in California.

S

Storyteller Rina 23:37

An assistant professor with shark bites on his abdomen and a toga.

T

Teagan (Rahm) 23:42

That's because I study marine biology. Fantastic. Alright. I am looking for somebody off on their own. I'm looking for somebody inebriated enough that their friends maybe ditched them.

S

Storyteller Rina 23:57

Ok, give me a luck roll.

T

Teagan (Rahm) 23:59

Alright, I have rolled a 8.

S

Storyteller Rina 24:02

Alright, so with an 8, yes, you definitely do. You prowl around for a few minutes, and no one really takes any notice of you because there's a bunch of drunken frat boys in various costumes, and there's some sorority sisters following them around. And a couple of them are

wearing some very interesting Halloween costumes for this private religious university. But you come across one young man who's collapsed against a couple bushes in between two houses, both of which have the lights out because it is about about two o'clock in the morning for you by the time you find him, and he's dressed like Jesus, with a long wig and a full beard, a long white robe. He's got a little wooden cross on the ground next to him that he's vomited over. And he's just looking up at you, blinking.

V Victim 25:10

Man, do I know you? I'm the son of God.

S Storyteller Rina 25:18

And he makes the sign of the cross over you.

R Rahm the Shaman 25:20

And I'm Pontius Pilate. Fantastic. So hey, man, you need some help getting back to your place?

S Storyteller Rina 25:30

He looks around bleary eyed.

V Victim 25:35

In my Father's house are many mansions and I don't know which one's mine.

R Rahm the Shaman 25:40

Hey, no, I see a...

T Teagan (Rahm) 25:42

And I'm going to look and see if he's carrying his wallet on him or anything.

S Storyteller Rina 25:46

Not in this outfit. No.

T Teagan (Rahm) 25:48

Gonna get personally identifying information off of them.

R

Rahm the Shaman 25:51

Um, hey, let me help you get back. Alright, man, I got you, don't worry about a thing. Alright. Hey, be careful. I saw some of some of the RAs down that way. And I'm just gonna, I'm helping you out. I don't want you to get caught up. Alright, I got an Uber here around the block. And we'll get you back. Alright, it's going to be easy.

V

Victim 26:13

Got it. Probably shouldn't spend so much time turning water into wine, if you know what I mean.

R

Rahm the Shaman 26:21

You know what, strangely enough, I do. Transmutation's kind of my thing as well.

T

Teagan (Rahm) 26:29

Alright, so uh, yeah, I'm gonna go ahead and get...we're just two, we're just two frat dudes in an Uber. But we're gonna go to, we're gonna go to within a block of Alex's place, but not Alex's place. I'm learning.

S

Storyteller Rina 26:49

Good job. Alex must be so proud of you.

T

Teagan (Rahm) 26:52

The audience can't see the thumbs ups. And then I'll walk him the rest of the way to Alex's place, carry him if need be. And if I get a chance, when I walk into Alex's place, I think I'm gonna say,

R

Rahm the Shaman 27:05

I present to you: the second coming.

S

Storyteller Rina 27:08

So we'll leave the two of you with your Rite Aid. And we will go over and see how Marcus and Katerina are getting on

Katerina are getting on.

M Mike (Marcus) 27:18

I think that while the wrist of our fair Toreador is one thing and perhaps the pleasant running of hands over legs and up thighs is another, I think Marcus really needs to ensure that there is something there other than the animalistic pleasure he's seeking. And to do so he is going to find her lips. The intent is to use them for pleasure rather than simply using them to feed, which is what we normally use them for, and taste her that way.

A Ali (Katerina) 28:08

There's an immediate response to that. It's..while I'm not super accustomed to it, because I've never experienced it before, it's a lot more of the language that makes sense to me. And despite being kind of nervous as all hell, there's a response and my hands will reach up and seek Marcus's shirt and with trembling and unsure hands try to unbutton his shirt to get to his chest.

M Mike (Marcus) 29:06

Ok, so I'm more than happy to play along with the undressing portion of the show. I think Marcus is slowly kind of dialing in and calculating what responses he's getting. And so he'll just stay right there and continue to kiss her. And of course, I'm going to shed clothes, because if they're getting unbuttoned, then there's no reason to have them on anymore.

A Ali (Katerina) 29:38

Yeah, I'm just gonna watch that.

M Mike (Marcus) 29:41

Yeah, you know, several decades working on the San Francisco docks has left to the physique of one Marcus Voss in a fairly well-conditioned state. He's absent of any tattoos that you can see; I don't imagine him completely tan, perhaps slightly. And he'll stand there at the edge of the bed and just slowly let the dress shirt drop onto the floor. And then probably very purposefully lean back onto the bed and find a space that he can make his own home there and go back to enjoying Katerina's mouth.

A Ali (Katerina) 30:32

Yeah, getting lost in that kiss will make me significantly more comfortable with the situation.

M Mike (Marcus) 30:40

And who knows what the rest of the night brings them?

S

Storyteller Rina 30:43

Who knows indeed. But they're going to have a very enjoyable rest of the night, I think. Maybe. So while they're having some fun, and perhaps breaking some furniture, Alex and Rahm are having a little less fun, perhaps, with their drunken frat boy.

R

Rahm the Shaman 31:06

Speak for yourself. We get to kill the son of God.

T

Tiffanie (Alex) 31:09

Yeah, I will escort him into the room and tell him that I have his cross ready for him. And then yeah, I will chain him up so that he can't struggle, and then yeah, first things first, I'll have to, you know, pry his mouth open and take his tongue out.

S

Storyteller Rina 31:35

Alright, so you drag him into your special room. And is this Rahm's first time seeing Alex's playroom?

T

Tiffanie (Alex) 31:46

Yeah.

R

Rahm the Shaman 31:48

Please describe it to me in detail.

T

Tiffanie (Alex) 31:50

Ok. So all of the walls are like a blood red, like that deep like burgundy red, like, if you had thrown blood on the wall, and it dried for a few days, not quite brown. But you know, there are, there's swings from the ceiling, there are chains in various locations. There are crosses, for people to be chained to or strapped to. There is a table, like stretching, you know, quartering table, there are various outfits set up on mannequins for any gender or no gender. Yeah, pretty much, you know, a masochist's dream in here.

R

Rahm the Shaman 32:18

Rahm the Shaman 32:40

I have to say, Alex, this must be quite an investment of tools and infrastructure you have built up here.

Alex 32:59

Well, I mean, when you want to play, you want a safe place to do it.

Rahm the Shaman 33:05

I see that. You...these are a really nice drainage fence, by the way and tile. Really appreciate it.

Alex 33:13

Well, you have to spray it down somehow. Hey, you might get in the door so that we can soundproof this.

Rahm the Shaman 33:19

Yeah. And I'll go ahead and just shut the door.

Storyteller Rina 33:23

Right. So you close the door and the frat boy who is chained up to the cross just sort of looks around. He's starting to look a little less drunk now that he's in this very unfamiliar situation.

Victim 33:39

Hey, wait a minute. Who the fuck are you? What? Why am I here?

Storyteller Rina 33:45

He starts tugging on his wrist ties to try to get away and obviously can't.

Alex 33:51

Well, you said you were the Son of God. So...

Victim 33:56

Costume, man...whatever you are.

A Alex 33:58
Whatever makes you comfortable.

T Tiffanie (Alex) 34:02
Anyways, now I'll move forward and I'll just like pry his jaw open and try and yank his tongue out.

S Storyteller Rina 34:12
He starts ineffectually struggling once you grab his jaw, and his eyes go wide, and he sees something in your eyes. And he sees perhaps the hint of fang as you lean in very close. And he mutters something that sounds to you like "holy shit, it's real. It's real." And he hurriedly starts muttering, "Our Father" but he can't quite get the words out because you're holding his jaw open and he is so drunk and so scared and there's smell of urine in the air as he pisses himself out of fear. But no one else can hear him outside this room, and you hold up the knife and you cut his tongue out. And he screams and blood spurts across his chest, his face, in the air. And he's just almost soundlessly screaming in pain as you hold his bloody tongue.

T Tiffanie (Alex) 35:27
I'm gonna kick the five gallon bucket that I probably had, you know, ready underneath him so we can catch some of that. And hopefully not scare Rahm with how much I enjoy this. And then we will, I will tip the cross forward so that I can cut his throat and bleed him out.

S Storyteller Rina 35:52
So you tip the cross forward and you make your preparations. You know that before you bleed him, you need to draw some symbols on the floor.

T Tiffanie (Alex) 36:03
Right.

S Storyteller Rina 36:04
And so he's just sort of hanging there, the blood out of his mouth dribbling into this bucket, and he's almost on the point of passing out from pain and fear and terror. But he can't take his eyes off you as you methodically begin drawing out some symbols in a circle on the floor. You put

Luther's hat in the center to summon him. And you begin drawing these occult symbols around it. Rahm. You're hungry.

R Rahm the Shaman 36:38
I am. I'm also, I also still have a rose.

S Storyteller Rina 36:41
You do have the rose. You're holding it because it's not time for that yet. But you're hungry. There's fresh blood in the air and a terrified, screaming human.

R Rahm the Shaman 36:57
So I take it I need to make a Frenzy check.

S Storyteller Rina 36:59
You do. Minus 3 for your hunger.

R Rahm the Shaman 37:03
That's 4 successes out of 6. Like that?

S Storyteller Rina 37:07
Yes. So you manage to resist frenzy, but your hands are shaking and the thorns pierce your fingers as your nostrils flare. And Alex, you might see that Rahm is struggling to keep himself under control. He backs into a fairly safe corner against a bench and just stands there gripping this rose tightly and looking at you and very very obviously not looking at the soon to be corpse on the wall.

T Tiffanie (Alex) 37:40
I will give Rahm an intimidating look that is akin to "If you fuck this up, I will eat you."

T Teagan (Rahm) 37:48
No, no, we're, we're, we're good. I'm just gonna close my eyes like not going to go yeah, we're not gonna...we got this. Alex, I won't... Yep, you're good.

S

Storyteller Rina 38:05

So Alex, you place Luther's hat in the center of this circle with these symbols. And according to your ritual, you stand in the center and you call his name three times, and he slowly manifests inside this room in the center of the circle next to the hat. And his spirit is looking around, a little confused, perhaps a little in respect at the room. And he looks at you and he sees this bloody tongue that you're holding. And one eyebrow, ghostly eyebrow goes up and he nods slowly and Rahm, it is time for you to bring the rose to this terrified mortal who's still bleeding into the bucket, barely conscious. But Alex you take the rose with the thorns still attached, and you lay it across the fetter that is Luther's hat, and then you crush with your foot the flower into his hat. And the presence of Luther flickers a little bit, but then it looks stronger slightly. And some of the blood from this tongue drips down onto that meshed hat and rose; the thorns pierce through the hat, the blood drips down onto it, and you can feel Luther getting stronger. His outline is more like what you saw in the temple. You're pulling apart the veil here, through your through your ritual. And he looks at your mortal sacrifice and he looks at you, and he nods, almost hungrily. You can see his shoulders hunched slightly even in ghost form, that sort of feral animalistic, Gangrel nature coming to the forefront, even in the spirit realm. And it's time for the blood.

T

Tiffanie (Alex) 40:23

We will do that. I will walk over, and yeah, much like the slaughtering of cattle, I will cut his throat and have all the blood go into the bucket. And then to where it needs to go.

S

Storyteller Rina 40:41

In a practiced motion, you slash this young man's throat, and he gurgles a little as the blood flows, and then he slowly goes limp as he is drained dry. It takes a few minutes; Luther's pacing hungrily back and forth, looking at the blood almost as if he can smell it. And when this human is completely drained, and is nothing but an exsanguinated corpse hanging on your wall, you can move this bucket of blood into the center of your circle. And as you do, Luther, who has been pacing in his spectral form, he shimmers a little bit and he dives into this bucket of blood, almost like an unholy baptism, as he completely submerges his spectral form in the blood. And he disappears somehow, almost as if his essence is compacted, and then begins to stretch out and you see his head rising up, and you see ghostly blood now dripping off of him, as if this blood has been transferred to the spirit realm. And he opens his mouth and points to that massive black bloody hole. And then he reaches out towards you and points at the bloody tongue in your other hand.

T

Tiffanie (Alex) 42:20

I will put it where it needs to go.

S

Storyteller Rina 42:25

You take the tongue, and you place it in this spectral form of his mouth, and you shouldn't be

able to feel anything there. But because it's Halloween, perhaps, or perhaps it's the strength of this, this new ritual that you've tried. Something connects and you can feel the tongue sticking. And the blood in the bucket in this center of this, this ritual circle begins to rise up with him. And as he's standing up taller, the blood rises and drips down him and then it flows out in an explosion of spectral blood all over your room. It coats the hat with the crushed rose, it coats all of your implements, it coats Rahm, it even covers you in your fancy silk pajamas, as it just explodes. And then it recedes. It seeps into you, like like a spirit. It disappears. It's not physically present anymore. But you see Luther, cracking his neck in his spectral form, running his new tongue between his teeth. His eyes go wide and he looks at you and he says,

L Luther 44:05
Oh, at last.

S Storyteller Rina 44:10
And let's change the camera over to Marcus and Katerina now. Marcus and Katarina have had an enjoyable few hours.

M Mike (Marcus) 44:20
Oh, yes. No, absolutely.

S Storyteller Rina 44:23
And it's only about 4am; we still have a few hours before daybreak. Are you lying in bed together? Did you break the bed?

M Mike (Marcus) 44:38
Oh no, we didn't break the bed. This, the bed's made of stronger stuff than that. But I like the idea of us lying in bed together, perhaps looking out over the Bay from the elevated position of the office and just relaxing. It's been a very long evening, with the meeting with the Hammer earlier, Elysium, it's been a full evening,

A Ali (Katerina) 45:09
There has been a significant amount of busyness that hasn't been completely related to the problem we're trying to solve and it's a nice break, all things considered.

M Marcus 45:25
I'll likely have to get you back to the bakery before the sun, of course. But I'm glad we had time

to spend with one another this evening. An extended relaxation period and not even a stitch of business discussed in the last few hours.

K Katerina 45:43
No. If there had been, I would have left.

M Marcus 45:50
Yes, you made that really clear.

S Storyteller Rina 45:52
As you're laying in bed, talking, enjoying the afterglow, Marcus, your phone rings. And rings.

M Mike (Marcus) 46:06
Fine. I get up. Stalk over to wherever the fuck my clothes have ended up and I withdraw the phone and see who the hell is calling me.

S Storyteller Rina 46:25
Caller ID says Esmeralda.

M Mike (Marcus) 46:28
I hit the button on the phone.

M Marcus 46:31
Sheriff. How can I help?

E Esmeralda 46:34
Marcus? I got him. I need you now. He's cornered. I need help.

M Mike (Marcus) 46:44
Is this is a formal offer, Sheriff?

E Esmeralda 46:46
I'm deputizing you, Marcus, if you'll take it. Pier 39.

S Storyteller Rina 46:50
And I look back at the bed.

M Marcus 46:53
The sun's coming up soon, you know.

M Mike (Marcus) 46:56
I hadn't expected Katerina to answer that, because of course I'm still on the phone. But it's neither here nor there. I turn back to the phone and say,

M Marcus 47:07
Are you planning on getting him before the sun?

E Esmeralda 47:10
If I can. I don't want him getting away, that fucker.

M Marcus 47:16
Alright.

E Esmeralda 47:18
That's why I need you. I couldn't take him by myself in one night with just a couple hours. I need help.

M Marcus 47:23
Understood. Pier 39.

M Mike (Marcus) 47:26
.....

I'll hang up. I'll turn back to the bed and say,

M Marcus 47:32
Our dear sheriff is asking for assistance.

K Katerina 47:35
Is this related to the blood hunt?

M Marcus 47:40
Yes.

K Katerina 47:41
Very good.

A Ali (Katerina) 47:42
And I will get out of bed and start looking for wherever my clothes ended up.

M Mike (Marcus) 47:48
I am taking at least a minute to do absolutely nothing. I'm going to enjoy every stitch of time I get in this piece of fabric. The sheriff can wait.

S Storyteller Rina 48:03
As long as you don't tell her that.

M Mike (Marcus) 48:05
Right. But after all the due time is spent, I too get dressed and prepare to take Katerina back to the bakery.

S Storyteller Rina 48:17
Are you dropping Katerina off at the bakery before going on your hunt?

M Mike (Marcus) 48:23

I don't expect her to desire any involvement in the hunt. Doesn't seem like something that she would be interested in. But I also think that it would be bad form, right, to not at least let her attend should she still want to.

A Ali (Katerina) 48:43

Well, then maybe you should ask.

M Mike (Marcus) 48:45

Right, I'm saying that to the Storyteller. So I, after we are properly dressed or at least somewhat properly dressed, I'll say,

M Marcus 48:54

Katerina, do you have any interest in resolving this blood hunt issue with a more personal touch?

K Katerina 49:02

Yes. When there are problems within the clan, there is a certain amount of punishment that must be given out. I want to go.

M Marcus 49:20

Very well. In a dress or not?

A Ali (Katerina) 49:23

I'll just look down at my dress and like rip up the side so that I can walk more freely, a nice long slit. Totally fine. I have plenty of outfits.

M Mike (Marcus) 49:38

Fair enough. Then we're climbing in the car and heading for the pier.

S Storyteller Rina 49:41

Alright, so you drive down to Pier 39. It doesn't take as long as you were expecting it to, since you don't have to drop Katerina off, as you were thinking you were going to have to do, but you

you don't have to drop Katrina on, as you were thinking you were going to have to do, but you park at the Pier 39 parking lot. There's no one parked there at night, so you can quite easily find a space, and you see Esmeralda pacing, clenching her fists unclenching them and just prowling around the parking lot. It's probably a good thing there's no Kine around here right now. She looks like she wants to rip some heads off.

M Mike (Marcus) 50:25
Undoubtedly. I'll approach her as I would approach any agitated Brujah, which is carefully.

S Storyteller Rina 50:33
Marcus. Thanks for coming. I was going to...

E Esmeralda 50:37
She growls.

E Esmeralda 50:39
I was going to deputize you anyway if you wanted it. I was hoping to have that conversation later. But I don't want this fucker getting out.

S Storyteller Rina 50:46
And her nostrils flare.

M Marcus 50:49
No, no, we need to be done with this business.

E Esmeralda 50:56
Brought the Toreador?

M Mike (Marcus) 50:58
She has a very specific reason for being here.

E Esmeralda 51:03

Yes, I imagine their own primogen being blood hunted isn't exactly fun, is it?

M Marcus 51:10
No.

S Storyteller Rina 51:10
And Esmeralda smile snarls at you, Katerina.

E Esmeralda 51:14
Just stay out of my way.

M Marcus 51:16
You get more flies with honey during a blood hunt.

E Esmeralda 51:21
She got in my way last time, Marcus. I don't forget.

M Marcus 51:25
Where is the target?

S Storyteller Rina 51:29
And she gestures down the street to McGowan's Infinite Mirror Maze, which is a fairly well-known landmark in San Francisco. It is a massive, massive mirror maze that is very easy to get lost in; it's full of black lights, and other psychedelic sort of trippy music and light effects that make it very, very easy to get lost. And people have a very difficult time finding their way around when they go in. It's considered a major tourist attraction. But now it seems it's a place for a hunt.

E Esmeralda 52:17
He went in there. Thought we wouldn't find him. Tried to get out, but no one would take him out of town to his little Sabbat friends. We're gonna get him, Marcus.



S

Storyteller Rina 52:34

And her eyes are starting to turn red right now.

M

Mike (Marcus) 52:39

Yeah, I guess if it's a net of the landmark in the area, I probably have some idea of the building layout, at least roughly. I'm certain that they make alterations to the mirrors or to the setup inside to change the exhibit and all, but the actual physical footprint of the building is going to remain the same.

S

Storyteller Rina 52:56

Correct.

M

Mike (Marcus) 52:58

So how many, how many ways in, how many ways out?

S

Storyteller Rina 53:04

So there's the main front door, obviously, there's also a service entrance around the back for things like turning off the power or emergency services getting in. You also know that there's two emergency services doors; legally, there has to be one for, at least one fire exit every certain amount of space in case of emergencies. So there's a couple fire exit doors you could probably slip in through as well.

M

Mike (Marcus) 53:37

Interesting. I look at Esmeralda and say,

M

Marcus 53:41

Which door do you want?

S

Storyteller Rina 53:43

She arches her back, throws her head backwards and inhales deeply through her nose.

E

Esmeralda 53:52

That one.

S Storyteller Rina 53:54
And she points to the right hand fire exit.

M Marcus 53:58
Ok, I suppose I'll take the other one, then. We can work a parallel pattern through the building until we find them.

E Esmeralda 54:06
Oh, yes.

S Storyteller Rina 54:09
Her eyes are alight.

M Mike (Marcus) 54:12
So given that this is a building on the, on the Bay, near the Bay anyway, I would imagine that the any entrances are going to have material outside, right? There's going to be dumpsters, there's going to be things found within the city. I'm looking for any crates or boxes that may have been left out, or that might be in the dumpster themselves.

S Storyteller Rina 54:38
Ok, there's absolutely a couple of dumpsters over here in the parking lot particularly. The Maze itself is a little bit further down the Pier.

M Mike (Marcus) 54:47
Sure.

S Storyteller Rina 54:48
But you can give me a Luck roll, see what you find.

M Mike (Marcus) 54:50
Yeah, 1d10 luck? That is an 8.

S

Storyteller Rina 54:56

Ok, so, you find a decent-sized crate that's just been dumped into this, into this dumpster in the parking lot. It's sort of half sticking out you can see it even from where you're standing, you don't even have to go searching for it.

M

Mike (Marcus) 55:13

Excellent. Then I will appropriate a improvised weapon, and with ease rip part of the box apart before I make my entrance.

S

Storyteller Rina 55:29

You rip one of the wooden slats off the side of this, this crate looks like a crate for a local brewing company, and just rip it off effortlessly. Katerina, are you, are you making any preparations?

A

Ali (Katerina) 55:43

Are there any...Is there like a fire escape on the outside of the building?

S

Storyteller Rina 55:49

Yes, there is a fire escape on the outside.

A

Ali (Katerina) 55:53

Ok, then what I'll end up doing is getting up there and using you know, Cat's Grace, because it's passive, so that I can come in from above and hopefully spot him before either Brujah does.

S

Storyteller Rina 56:14

So you very agilely climb up the fire escape behind you. You hear Marcus ripping a wooden slat off of a crate. *crack*

M

Mike (Marcus) 56:22

Yes, I'm gonna use index and thumb and very just methodically, almost as if I've done it times before, and I just slowly work this slat into a sharpened stake point, just like I'm peeling a banana. And I imagine if you could see Marcus's face his visage has just changed totally. He's

become very, almost frighteningly silent. And you probably can't hear his footsteps anymore as he finishes his path towards the door.

S

Storyteller Rina 57:04

Esmeralda can't help herself as she lets out a small howl as she starts her hunt and she bolts for the door.

M

Mike (Marcus) 57:14

Ok, I head in.

S

Storyteller Rina 57:18

Alright. So the three of you all enter from different angles. And even though this place is closed, the lights, the black lights are still active. You don't know if maybe Esmeralda turned them on, if she flipped the power switch before you got here or what. But you can see mirrors upon mirrors upon mirrors. There's glowing pink lights, blue, purple, some sort of neon rainbow light, off on another side, and you're surrounded in your various angles by mirrors and your own reflection stares back at you. Hungry.

M

Mike (Marcus) 58:05

Fantastic. Well, I'd like to do my best to stay as quiet as possible. I'm going to let Esmeralda do all the loud work and hopefully catch my quarry while they're reacting to Esmeralda's work.

S

Storyteller Rina 58:24

So you crouch, Marcus, in this angled section where two mirrors come together and form a V. So your reflection is extending past you to all of these mirrors beyond. But you're not moving. And you hear Esmeralda doing what she does best, which is causing a riot and making some noise. No one calls on Esmeralda when they need stealth. You hear her on the other side of this maze, and you hear her say,

E

Esmeralda 59:01

Come on out, little traitor. it's not going in well for you no matter what. But maybe I'll make it easy on you if you just pop out right now. Maybe I'll just rip your head off right away instead of ripping every single joint off your motherfucking body.

S

Storyteller Rina 59:20

You hear a crash. Katerina, you hear this too.

A

Ali (Katerina) 59:24

So I am wondering if I have an easier time spotting him, given that I'm looking from above rather than surrounded by mirrors.

S

Storyteller Rina 59:36

The issue with that is the way the the lights, the black lights, and some of these mirrors are angled because they have created this maze in such a way that even like super tall people, for example, wouldn't necessarily be able to find their way more easily. So you do have a bit of a clearer idea of where things are. But it's not necessarily easier to see a person hiding in all of these mirrors and nooks and crannies, if that makes sense. Because you've got the lights reflecting off of all of the mirrors, you've got different mirrors at different angles, and now you've got Esmeralda's voice echoing around the entire fucking maze as she snarls.

A

Ali (Katerina) 1:00:22

How easy is it for me to see movement? Like, even if I can't spot a specific person, how easy is it to see movement?

S

Storyteller Rina 1:00:31

It is easier to notice movement; you'll still catch reflections. So it'll be a little bit hard still to pinpoint where the movement is coming from, but you can get the general idea of where things are.

A

Ali (Katerina) 1:00:44

Ok, well, then I would like to, you know, kind of pause and take a good look around.

S

Storyteller Rina 1:00:52

So I'd like a roll from you, Katerina. I'd like Wits plus Awareness. Esmeralda is going to be making that role as well.

A

Ali (Katerina) 1:01:03

Oh, that's fantastic. So I have 4 successes with 3 10s.

S

Storyteller Rina 1:01:09

So you have a messy critical, Katerina, which means that you're going to succeed in noticing movement, sudden movement, in an area near where you hear Esmeralda shouting, but the beast is going to come out somehow. So I'd like you to describe for me how the beast is aroused at this moment.

A

Ali (Katerina) 1:01:33

There's a low growl that emerges from my throat, mostly because I know that this is a member of my clan that has actively betrayed too many individuals at this point. And as far as I'm concerned, this hunt is mine.

S

Storyteller Rina 1:02:01

So you are becoming obsessively focused on this, and you have marked Claudio as your prey.

A

Ali (Katerina) 1:02:12

Yep.

S

Storyteller Rina 1:02:12

He is **your** prey. And so you feel this sort of rage building up inside of you. You've only felt this really once before, Katerina, the one time, but you can feel it tearing away at your insides as your nostrils flare and you catch this slight hint of fear. And then you notice it. You see Esmeralda off on the other side of the hall. You can hear the noise and a few glass shattering sounds. And then just off to the right, you catch a glimpse just a glimpse of movement. Something darts from one tunnel to another one, this tunnel of mirrors.

A

Ali (Katerina) 1:03:04

Oh yeah, no, I'm tracing that.

S

Storyteller Rina 1:03:07

Katerina pounces. Marcus, how did you do on your roll?

M

Mike (Marcus) 1:03:14

Yeah, no 10s but two successes.

S

Storyteller Rina 1:03:18

Ok. So with two, from where you are, you notice Katerina above you move. You can see her moving away from you and away from Esmeralda towards the back.

M Mike (Marcus) 1:03:36

Ok, yeah, I'll follow.

S Storyteller Rina 1:03:39

And you hear Esmeralda off on the side. She did really well on her roll her nostrils *deep inhale*, you hear that deep sort of

E Esmeralda 1:03:52

Gotcha.

S Storyteller Rina 1:03:54

And she begins crashing through the maze. You hear a lot of swearing as she turns in the wrong place and bumps into the occasional mirror. And she doesn't seem too thrilled at the moment, a lot of swearing. But she is moving in the same direction Katerina and you are now.

M Mike (Marcus) 1:04:12

A bull in a china shop.

S Storyteller Rina 1:04:15

Or Brujah in a mirror maze. But yes, right.

M Mike (Marcus) 1:04:18

Yeah, no, I'm happy for them to flush him out. I'm just gonna, I'm gonna continue to...I don't think that I move any faster or slower than Katerina, especially if she's got a good bead on the target.

S Storyteller Rina 1:04:37

So Katerina, you've had to dive down into the maze itself, because where you are doesn't go all the way around from the top of this fire escape. It does not go all the way around, so you have to climb down or jump down with your cat's grace into the maze. So all three of you who are

hunting, as you're catching the scent of your prey, just the slight tang of fear, I would like you all to roll me a d10. I have a mechanic for how we're getting through this maze.

A Ali (Katerina) 1:05:08

The other thing that I would like to do, if possible, is use Silence of Death, which makes it so that I don't make any noise when I'm walking around.

S Storyteller Rina 1:05:16

Absolutely, you can definitely do that. Makes sense for you.

M Mike (Marcus) 1:05:23

I have a 6 on that roll.

A Ali (Katerina) 1:05:25

I have a 9 on that roll.

S Storyteller Rina 1:05:28

Esmeralda got a 7. Ok, so Marcus, you make a left hand turn, and you find yourself surrounded by yourself.

M Mike (Marcus) 1:05:43

Ok.

S Storyteller Rina 1:05:45

And it's turning kind of bluish-green in here, giving you a very unhealthy tint to your already undead skin. But you've got 8 or 9 Marcuses all staring back at you as you run into this dead end. Katerina, as you are silently moving through this mirror maze, now that you've dropped down into it, you can hear Esmeralda prowling, you can hear Marcus moving somewhere. He's not swearing and cursing and breaking things like Esmeralda is, but he still makes noise, right? And so you move around in the opposite direction from where Marcus is heading to avoid him. And you see another glimmer of movement up ahead; something moves down a hallway, just just a flash of fabric.

A Ali (Katerina) 1:06:41

I'm going to dart down that way.

S Storyteller Rina 1:06:44

Ok, you head down this hall of mirrors. One side of the hallway is distorting your image, stretching you out, making you look taller and taller. And the other side is squeezing you down. And it becomes a little bit disorientating, even for you, because the bright lights of these of these black lights and the colors and just all of these mirrors and seeing yourself; every time you move, your reflection moves with you. And so it's really difficult to focus on where you're going because you're constantly with your heightened senses picking up movement, movement, movement before you and behind you, to the side. And so it's very disorientating for you but you feel like you're on the right track. And further off to your left, you hear a shatter of glass and a loud "fuck" from Esmeralda. And I'm going to roll for your prey here. Ok, so, Katerina, as you're trying to navigate this section of the maze and getting a little bit overwhelmed and confused just a little bit by all of the flickering of movement from the mirrors around you, you hear a:

C Claudio 1:08:02

It doesn't have to be like this. Let me out, Katerina, let me out. We are the same clan.

K Katerina 1:08:13

Claudio, you know I cannot do that.

C Claudio 1:08:16

Why not?

S Storyteller Rina 1:08:19

It just sort of echoes around this this hallway where you are, you can't quite pinpoint it.

A Ali (Katerina) 1:08:25

I would like to use Entrancement on him.

S Storyteller Rina 1:08:28

Ok, what does that do?

A

Ali (Katerina) 1:08:30

So basically, it gives me an unnatural allure to make them fascinated with me or fall head over heels or like they've met like one of their idols. And I roll for my Presence while the target rolls with cCmposure. And if I win, then they're, you know, entranced by me.

S

Storyteller Rina 1:08:57

Ok, so we'll roll as you hear the whispering. And Marcus, if you can give me a roll to see if you pick up on on the sound at least or perhaps some of the words that are being said. So for Marcus, I would like again Wits and Awareness.

M

Mike (Marcus) 1:09:15

Right. That's 3.

S

Storyteller Rina 1:09:19

So with 3 successes, you definitely hear a voice. And it sounds like Claudio. And it's, it's that direction. So you can turn yourself around out of this little cul-de-sac of mirrors and start heading in the right direction again.

M

Mike (Marcus) 1:09:34

That seems fair. I'll do so.

S

Storyteller Rina 1:09:37

And Katerina, with your entrancement?

A

Ali (Katerina) 1:09:41

I have...

S

Storyteller Rina 1:09:42

Meanwhile, you hear the Raging Bull on the other side of the house.

E

Esmeralda 1:09:48

Claudio, I'm gonna get ya. You can't hide forever, fucking Toreador.

A Ali (Katerina) 1:09:55
So that gives me 6 successes, 3 of which are 10s.

S Storyteller Rina 1:10:01
Ok. He got 8. And he had 2 10s on his. He's older than you and he is a more powerful vampire than you. He's the Primogen, or he was.

A Ali (Katerina) 1:10:13
Right.

S Storyteller Rina 1:10:13
Yeah, so he is not entranced by you. He just, he just sort of laughs a little bit.

C Claudio 1:10:20
I thought we were friends.

S Storyteller Rina 1:10:22
And you're going to feel a claw across the back of your neck as a hand tightens around your back.

C Claudio 1:10:32
Let me out. Show me where the exit is. And I won't snap your neck.

A Ali (Katerina) 1:10:43
Claudio, I do not know where the exit is. I came in from the roof.

S Storyteller Rina 1:10:51
So Marcus, you hear the voice say "show me where the exit is, or I will break your neck."

M Mike (Marcus) 1:10:58

So let me ask you something.

S Storyteller Rina 1:11:00

Yes?

M Mike (Marcus) 1:11:01

Does the glass go all the way in the interior? The space, it goes high enough, right, to defeat people who are super tall, right?

S Storyteller Rina 1:11:08

Yes.

M Mike (Marcus) 1:11:09

How far from the top of the mirrors in this layer are they? Where is the ceiling?

S Storyteller Rina 1:11:14

You'd estimate there's maybe three and a half, four feet.

M Mike (Marcus) 1:11:19

Cool. So I'm gonna make a rouse check. And I'm gonna utilize Uncanny Grip.

S Storyteller Rina 1:11:28

Ok.

M Mike (Marcus) 1:11:30

That's a 6 on my Rouse check. I'm ok there. And so until the end of the scene, I will be using Potence to cling to the ceiling. So I'm going to leap into the air with strength and athletics, and I'm going to attach myself to the ceiling girders and be able to move just essentially like an orangutan if I want to, all along, to basically defeat the distance between and be able to see down, right, and thusly use the light, be in a dark spot and use the light of where it's happening at as a method of finding them.

S

Storyteller Rina 1:12:13

Ok, so you successfully rouse your blood and give me that Strength and Athletics roll.

M

Mike (Marcus) 1:12:22

So that's 10, plus the 310s. I have. I'm gonna get one more, I have one more die roll. Okay, so it's just 10, it's 10 successes with 310s.

S

Storyteller Rina 1:12:35

Ok, so messy critical.

M

Mike (Marcus) 1:12:37

Oh, yes.

S

Storyteller Rina 1:12:39

So how is how is the beast coming out as you move?

M

Mike (Marcus) 1:12:44

I feel like an alley cat, right? I feel like a predator. And so going into predator mode to seek out a real live target when I haven't really seen in, you know, 20 or so years, I'm probably finally going to get really excited. And so what I'll do is, I'll swing along the girders here until I can see them clutched together. And then using uncanny grip, I'm going to put my, I'm going to just for, just for a moment, I'm going to release from the girders by my hand and I'm going to push off them with Potence down onto him. I'm going to leap directly at him like death from above.

S

Storyteller Rina 1:13:37

Excellent. So Katerina, you have this claw around the back of your neck, and you feel this other hand on the small of your back. And Claudio is threatening to break your neck essentially, if you don't lead him out. What do you do?

A

Ali (Katerina) 1:13:54

I already told him I don't know the way out. It's honest. I don't know the way out.

S

Storyteller Rina 1:13:59

Storyteller Rina 1:13:59
Ok.

C Claudio 1:14:00
Then maybe your friends can show me, if they want to keep you in one piece.

S Storyteller Rina 1:14:06
And as he says that, a wild Marcus appears from above. And you don't see this, you just hear a snarl and a thud as Marcus leaps down onto Claudio.

M Mike (Marcus) 1:14:25
So how would you like it? Cause I'm totally fine with Dexterity/Brawl.

S Storyteller Rina 1:14:33
Dexterity and Brawl works for me. And .he is going to oppose.

M Mike (Marcus) 1:14:38
As he should.

S Storyteller Rina 1:14:44
So Katerina, you suddenly feel this grip on your neck release slightly. He's not digging his fingernails into your throat anymore. But you can feel him whipping you around, as if to act as a vampire meat shield.

M Mike (Marcus) 1:15:03
So he's a coward, too. I'm spending Willpower.

S Storyteller Rina 1:15:05
Ok. So you see him clinging on to Katerina, crouching, holding her in front of him with this massive claw. His hand looks like a claw, now not like the refined, manicured hand you saw before. He is clinging onto her neck and he's holding her in front of him.

.....

M

Mike (Marcus) 1:15:28

Ok, so my plan would be, because Katerina luckily is short, my plan is to go for the head. And with 7 successes, my plan is to drive my fist directly into his skull.

S

Storyteller Rina 1:15:41

Ok. He did not do as well as you did. So, Katerina, you feel yourself being whipped around, and you wide eyed, just for a moment, you see Marcus and his eyes are burning red. And you see this massive fist go over your head and go into Claudio's skull with a sickening crunch.

A

Ali (Katerina) 1:16:08

Does Claudio collapse to the ground?

S

Storyteller Rina 1:16:11

He staggers.

A

Ali (Katerina) 1:16:13

Ok.

S

Storyteller Rina 1:16:14

He's let go of you. He staggers back and you hear a crash of glass as a wild Esmeralda appears behind him. And Claudio just sort of staggers. He's holding his hands up to his face, he's clawing at his chest with one hand, he doesn't seem to quite realize something's wrong. And then he starts to fall down to his knees.

M

Mike (Marcus) 1:16:45

I'm going to look at Esmeralda, as she's, you know, smashing through the glass. And I am going to attempt something really difficult. I'm going to try Manipulation and Persuasion. It's gonna be really tough for me. But I'm also going to use my status as an elder, which I have from the Sect War. And I'm going to say,

M

Marcus 1:17:15

WAIT.

S

Storyteller Rina 1:17:16

To the sheriff?

M Mike (Marcus) 1:17:17
You bet.

S Storyteller Rina 1:17:19
Ok, give me that roll.

M Mike (Marcus) 1:17:23
I mean, you got willpower, you might as well use it, right? which I'm going to do because I have some but not enough. Yeah, I mean, I've got 5 successes and a 10.

S Storyteller Rina 1:17:32
Ok, she did not do super well. Not as well as you did.

M Mike (Marcus) 1:17:36
Does she pause for a moment?

S Storyteller Rina 1:17:38
For a moment, for a split second and turning to look at you as if she can't believe that you've just said that to her.

M Mike (Marcus) 1:17:44
I reach my right hand back and I pass Katerina the stake.

S Storyteller Rina 1:17:50
Katerina, you have a stake now.

A Ali (Katerina) 1:17:52
Yeah, I'm going to drive it into his neck.

S Storyteller Rina 1:17:57

So Katerina drives the stake through Claudio, with every every bit of force in her tiny body. And you see Claudio's eyes, what remains of his eyes, just kind of go wide. And he coughs and chokes and slides down to the ground.

A Ali (Katerina) 1:18:19

And as he slides down to the ground, I follow with my teeth bared, and I drink him completely dry.

S Storyteller Rina 1:18:30

Marcus, you see Katarina diablerize Claudio Ricci. She drains this vampire.

M Mike (Marcus) 1:18:40

It's a blood hunt. And so the rules are a little different.

S Storyteller Rina 1:18:47

And so Katerina as you drain Claudio dry, you see Esmeralda cock head and look at you with maybe a glimmer of respect.

E Esmeralda 1:18:58

Not bad. But the head's mine.

S Storyteller Rina 1:19:02

And that is where we will leave this session. So thank you all again for joining us. Thanks again to our wonderful players tonight. And we will see you again in San Francisco next time. Thank you and good night.