

Ashes to Ashes





ASHES TO ASHES

A Story for Vampire

by Stewart Wieck

WHITEWOLF
A Renaissance in Games

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*This supplement is dedicated to
Michael Jordan and the 1991 NBA
Champion Chicago Bulls.*

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To the mortals, we appear in all manner of guise. To most we do not seem monstrous, indeed we appear quite human, their own assumptions conceal us from them. However, some see us not as they see themselves, but have the depth of vision to tear away the dross from our faces. They see our ravaged souls born upon our monstrous visage, and know our true name. They see the Beast within and know that we are not mortal. Indeed, they see us as we do not see ourselves. It must be a horrifying world that they live in.

— Killian, Justicar Toreador

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INTRODUCTION

Ashes to Ashes™ is the first story supplement for the **Vampire™** storytelling game. Herein you will find the history, events, characters, and game information required to tell a story in the Gothic-Punk world of **Vampire**. The story introduces the characters to the dangerous world of Kindred society in Chicago and gives them a taste of the double-dealing and manipulation so prevalent in the Windy City.

The purpose of this supplement is to help you create a story for **Vampire**, and to continue the Chronicle “Forged In Steel” described in the game itself. Indeed, the first chapter of this story can be considered to be the “Baptism by Fire” example given in the Storytelling chapter of **Vampire**.

Ashes to Ashes is not complete in and of itself; you will have to do some work to get it ready for the troupe. It covers a great many different Scenes, painting them only in broad strokes; it is up to you to add the details or even reconfigure events if you find the need. We have purposely left this supplement with loose ends and without expansive detail. First of all, we wanted to give you an idea of the scope a story can take without overwhelming you with hundreds of pages. Secondly, we wanted to let you tailor your Chicago Chronicle to the specific needs of your troupe.

There are many different ways in which you can use the contents of this supplement, and there are even more paths the players can take through it. You, of course, know best what your troupe’s needs are and how this supplement can best serve them. Some troupes will only be motivated by the opportunity to drink the Blood of an Elder, while others may be more interested in playing the role of an anti-establishment Anarch to the hilt. Still others may prefer to explore the theme of this story in depth, exploring the role of the pawn in every way imaginable. You need to decide what your players require and would prefer and then adapt the story so that it suits them. Once the story begins, you need to be ready to take the players any place they want to go, being sensitive to how the players are reacting to the maelstrom of Kindred society.

You must decide how you want to use this supplement — in a piecemeal fashion, scavenging the ideas that you like for your own stories, or simply changing and adapting minor details to suit your own Chronicle. You do need to change things, we cannot make that point strongly enough. To make this supplement work for you, it must somehow, in some way, become your own. The more you change things, the more you will understand the possibilities and have ideas for things to do while you play it out.

Though **Ashes to Ashes** is a stand-alone product, the background it begins to portray is integral to the Chicago setting

that will be expanded on in the next several books we will release for **Vampire**, especially **Chicago by Night™**.

If you do not intend to be the Storyteller for this tale, then stop reading now. Do yourself this one small favor, and let the Storyteller have the opportunity to put a little mystery into things. Even if you only glance through what follows, you could ruin the story, not only for yourself, but for everyone. You’ll thank yourself later.

How to Use Ashes to Ashes

Like all future stories for **Vampire**, the information found in **Ashes to Ashes** is presented in a very specific format. This format will hopefully help Storytellers refer quickly to sections with information they require as well as making the story more understandable as it is presented one element at a time.

Since we talk of narratives in **Vampire** as “stories,” it’s only reasonable that we present the story information with this format in mind. Therefore, we have divided the entire story into various sections discussed below.

Chapters: These are large sections of the story that describe major portions of the plot. Each chapter will normally involve a series of Scenes that will build to a climax, often a dramatic confrontation. **Ashes to Ashes** has five chapters. However, you can end a game session after the conclusion of any Scene, or whenever it is time to wrap things up. These chapters are provided only to help organize this book and to provide you with an idea of how to divide up the story into game sessions.

Scenes: Chapters are divided into Scenes. These subsections present information for a specific portion of the story. Usually, Scenes are concerned with one of the dramatic unities. Usually, the unity is a place, and the Scene describes everything that occurs at a certain place. However, in certain cases the unity might be time, as some Scenes must take place at a certain time. Scenes are generally divided into a number of smaller sections.

Plot: This section is for the Storyteller’s benefit, as it not only gives an overview of what will happen in the current

Scene, but also gives a glimpse at some of the action that is occurring behind the scenes.

Setting: The area in which the Scene takes place is the setting. A physical description of a building's premises and some of the clues that can be found there are examples of the information that this section will contain.

Dialogue: The conversation between characters is the most important, and often the most dramatic, portion of the story. Therefore, this section describes the information that can pass hands when the characters talk with those controlled by the Storyteller. This section will also tell you how much a character will tell willingly and how much is really known.

Drama: Some Scenes will involve a physical confrontation between the characters and some other force, like a gang of Anarchs or council of Elders. This section describes what is likely to occur during such incidents. Alternately, any information that the Storyteller requires to adequately describe any physical activity (e.g. escaping from a burning building) will be found here. If this section is more integral to the Scene, it will be placed before the Dialogue section.

Characters: Unless a scene is simply about the players' characters wandering from place to place and dealing with inanimate things, a section about the individuals the characters will meet is essential. Look here for some details about such people and Kindred. Game information like Attributes and Abilities for these characters may be found on character sheets printed in the margins of the pages.

The Theme

The characters are but pawns in a game that is far greater than they. By the end of the story, the players should realize this. The players are being used throughout this story by powers beyond their ken, manipulated and used by the Elders. This is the dominant theme of *Ashes to Ashes*; you should try to play it out in whatever way you can throughout the story. Though it is already a dominant motif, you should act it out in your roleplaying and storytelling, and encourage the players to roleplay it out as well. Decide what you think about humans beings as pawns of forces greater than they are and weave your ideas into the web of the story.

On a broader, more philosophical level, this theme concerns the presence (or lack thereof) of freewill. In this complex universe in which we exist, are we creatures of self determination or are we merely atoms that are thrust to and fro by the tides and waves of reality? Though this story is more directly concerned with the manipulation of powerful beings, its

relevance and power is gained from its connection with this immortal theme. Ask yourself in what way you have been directed and programmed by your genetics and upbringing, in what ways you have decided your own course through life, and decide for yourself what was most important.

Throughout most of this story, give the players the illusion of free will (this is easy to do, just see the Story Map section). However, at the end of the story, make it clear to them that they have been used. They are not sure how or why, but they know that in some way everything that they did was part of a larger story, a bigger picture. However, this conclusion is not correct either, though the players should not realize this for some time. The way this story is written, the characters do have some lee-way, some small ability to affect the outcome of things. What they decide to do **does** make a difference. In your storytelling, you should be careful to give the players freedom to do the small things — trail an informant, feed from Ballard's Retainer, or steal a notebook from the Prince's Haven. It is in these small things that free will can be seen. Thus in the end, the theme of story itself should be revealed as illusion — or at least partially (this is one of the primary themes of the game — mysteries within mysteries, illusions within illusions).

Choosing Sides

Though the underlying confrontation dealt with in this story is the struggle between the Princes of Chicago and Gary (and on a deeper level between two warring Methuselahs), there is another conflict the characters may become involved in as well — the shadow-war between the Elders and the Anarchs of Chicago. The players should have the option whether or not they support the Prince and the Elders, or whether they feel that Kindred should exist without such real-world machinations. They must decide if they are Anarchs, if they are the lackeys of the Elders, or if they try to avoid the whole thing entirely.

All of the characters in the group need not have the same outlook (though if they are divided up into two camps, you will need to make sure that they are more loyal to each other than to their political views), but it makes things easier if they do. Coupled with a desire to keep Gary free of the Prince of Chicago's evil hand, the stance the players choose in the Elder vs. Anarch struggle will become a major factor that holds the group together and encourages them to cooperate. This decision will also help create numerous roleplaying opportunities once the characters arrive in Chicago. However, this decision does not need to be made right away, nor does it even need to be a conscious decision. As Storyteller, just make sure the players have made it by the end of the first Chapter. It will be almost impossible for them not to.

The Mood

As envoys from Gary, Indiana to a city where they are unwelcome, the characters in this story should experience a great deal of psychological distress. Primarily, this should be in the form of the terror that permeates the existence of every Vampire. In this story, not only are the characters asked to leave their home ground for a time, but they are also asked to enter “enemy territory.” The goal, then, is to let the characters know fear. The idea, however, is to play with the fear to make the players so familiar with it that they will become careless and succumb in the end.

The characters will be confronted by all sorts of dangers in this story — sunlight, fire (on multiple occasions) and a Hunter. Don’t let your players assume a player’s attitude towards these dangers. That is, don’t let them see the dangers as story elements that must be overcome. Instead, help them see the danger as the Kindred characters would. Self destruction is much more frightening to an immortal than it is to a mortal. If the players do not break from seeing the danger as story elements, then they have succumbed and will pay dearly for it sometime during the story.

Fear is the way we make ourselves careful. However, a Vampire’s existence is filled with fear, and after a while the player will not notice it any more. What you want to do is overemphasize the fear, so that it does not seem as relevant as it once did — and then demonstrate just how relevant it really is. At the start, the fear should seem somewhat silly, even at the Scene at Soldier Field where the characters learn that the Chicago Kindred were not being as helpful as they seemed. By the conclusion of the story, you’ll want the players themselves to be scared. You want to terrify them. Most of all, you want them to understand the fear and realize the mistakes they made because of it — both the mistake of not being afraid enough and the mistake of being too afraid is the direct cause of the danger they are in now. As in most things, it is the careful balance that is most important.

You should have the players make Courage rolls often. If they fail, they might not go into a full Frenzy, but they will certainly feel the immediate need to get away. Just have them constantly making these rolls so that they become inured to them and fear becomes common place. In the end, however, you want the players to realize that in the future, if they become afraid, they should start being careful — very, very careful.

If you are using White Wolf’s **Story Path**™ cards while telling this story, you should consider beginning play with the “Things are Not as They Seem” card from the **Path of Intrigue**™.

The Plot

What follows is the plot of **Ashes to Ashes**, or at least one way it can be told. It is unlikely that the story you tell will progress the way it is explained below, and that would be, in fact, undesirable. This plot synopsis is intended to help you understand what is going on, not to tell you how the story should be told. Each troupe will play this story differently — the following synopsis describes only one way in which this story can be played out. Alternate story lines can easily be deduced in the Storymap section on page 8.

This linear format is simply the best for presenting a story as complicated as this one. It will help you keep events straight and understand everything that is going on. Your telling of **Ashes to Ashes** will vary substantially from another Storyteller’s approach because of your method and the unique style of your players. Use the facts presented here to tell **Ashes to Ashes** the way you feel it should be done.

Finally, some of the linearity is actually intended. There is more going on in Chicago than is apparent in this story and some of the seemingly random events that take place have a very integral relationship to events that the players and you will learn about in future supplements for **Vampire**. For the moment, trust the elements presented in the story and use them as intended. For example, it might seem a little “programmed” that the Neonate Anarchs Damien and Neon “rescue” the characters before they are able to follow up on vital clues. However, Damien is only responding to the urgings of higher powers who know all the answers and have a precision-like agenda that must be maintained.

We can’t give away what is really going on in this supplement (there is too much risk that a player will read it later on and thereby ruin the point behind the whole Chronicle).

This story actually begins in the Live-Action roleplaying session described in **Vampire**, “Baptism By Fire.” The first scene described below, the party at the Prince of Gary’s, is explained there. The story unfolds as follows:

Chapter One: The characters attend a New Year’s party hosted by the Prince of Gary, Modius. During this party, a letter is delivered from the Prince of Chicago, Lodin, which demands that Modius send the newly Embraced Neonates (the characters) to him, in order to be formally presented and recognized by him. Modius acts like he is outraged, and forces the characters to deliver a reply which ostensibly rejects Lodin’s demands. However, he tells one of the characters that they should present themselves just to keep the peace.

Chapter Two: The next day, the characters travel to Chicago and must take advantage of the only real information about Kindred life in Chicago that they have — Vampires hang out in the Succubus Club. If they go to the club, they meet two

different Vampires: Gengis, who is an Anarch, and Sir, who sides with the Elders. The characters must decide whether they will go to another bar, "The Cave," as Sir suggests, or whether they will attend a secret meeting of the Anarchs in a place called the Brewery. It is possible that they will do both.

At The Cave, after becoming involved in a "bet," the characters learn that they can meet Lodin at the Museum of Natural History later that night. While at the Brewery, they get into some trouble when the meeting is broken up by a Vampire called "Sheriff," who is the Progeny of Ballard, who is in turn the Progeny and right-hand man of Lodin. By this time, the Elders have learned that the Prince of Chicago, Lodin, is missing, and Ballard is now toying with the characters, trying to discover what they know and setting them up as scapegoats.

When the characters go to the Museum to see Lodin, it is actually another of Lodin's Fledglings, Neally Edwards, who they speak with. Once he gets out of them what he can, Neally tells them he is not Lodin, but that they can be taken to where Lodin is if they are at Soldier Field around 5:30 am, where they will be picked up in a helicopter.

If the characters do go to Soldier Field, they are met by a helicopter a little after 5:30, which coincidentally happens to be about the time of sunrise. If the characters do as they are told, they enter the helicopter and flown to a safe Haven for the coming day. If they resist, however, some mortals, armed with automatic weapons, repel down from the helicopter and try to herd the characters into the warren of corridors under the stands. A gun battle may ensue, but as the sun rises, the characters grow more and more sleepy. Eventually, they are either taken prisoner or come of their own volition, and will meet Ballard over dinner at an exclusive restaurant the next evening.

It is possible that the characters will escape, but in that case, they will be contacted by other Kindred of the city and told that they had best meet with Ballard.

Chapter Three: Over dinner, Ballard confronts the characters with their crime — the kidnapping of Prince Lodin. Of course, the characters will deny any responsibility, but Ballard will make a good argument for their guilt. The Neonates came to Chicago to present themselves to Lodin and decided to further the aims of Modius instead. Ultimately, Ballard says that the characters will be killed unless they return Lodin. If they did not take the Prince, then Ballard suggests that they find him immediately.

During their investigation, the characters are allowed to search the Haven from which Lodin was taken. The trail of clues seem to point in a variety of directions, but before they have an opportunity to really pursue the clues, a pair of Anarchs rescue the characters by staking the watchdog Ballard assigned to oversee the characters' movements. The pair also suggests a place where they can safely hole up for a few days.

In what will seem like a bizarre coincidence to the players, the safe-house the Anarchs recommend actually turns out to be the previous home of the Ghoul who **did** kidnap Lodin. However, the police recently raided the place and are watching the building when the characters arrive.

While searching the building after dealing with the guards, the characters learn that the police seized a body here that could very well have been Lodin. They also find a vial of ancient Blood which will bestow additional powers on the characters for a short period of time, but the liquid will also Blood Bind them to a Methuselah in Torpor if three or more sips are taken by a single character.

Chapter Four: Pursuing a new trail of clues that leads through the police and a grocery-store newspaper called "Tell It All," the characters finally determine the current location of the body they feel must be Lodin. However, the Kindred they are about to rescue is not Lodin and the building they enter is home to a dangerous and intelligent Hunter. Once they manage to penetrate his cunningly protected laboratory, they discover the body of a Vampire in Torpor, but it is a Methuselah.

Chapter Five: Once they learn that the Kindred is not Lodin, the characters must continue their quest by falling back on a clue gleaned early in the story. They travel northwest of Chicago, onto a 150 acre track of land where they find the Ghoul and his assembled cultists.

It is here that the characters will have the final showdown with the villain and witness the destruction of the Prince of Chicago.

Roarke's Story

Very important to your understanding of the events and flow of this story is an appreciation for the viewpoint of the major villain, Roarke. Roarke's motivation in this story is one of revenge, but little does he realize that his reasoning is faulty. His clouded perception is explained in **Chicago by Night**.

For over half a century, Roarke was a trusting retainer of Prince Lodin of Chicago. He assisted Lodin in whatever way he could, and in return he received eternal life without the penalty of never facing the sunlight again, and with great monetary comfort, since Lodin was never lacking in the financial realm. However, over time Roarke became aware of the fact that just as he manipulated mortals for Lodin, he was being played for a fool by Lodin. He accepted this as part of the public relations game he was used to playing, but only when a gunman shot him down in London at the behest of Lodin did Roarke realize that the subtle control wielded by Kindred was so much more than he'd ever imagined.

Mortals play games with one another to gain temporal power and earn more money. Roarke could comprehend that, but he couldn't understand the Kindred point of view. Vampires, it seemed, played the same game but with different rules. They considered their power absolute and mortals to be nothing but pawns. When he learned the truth, Roarke became consumed with a desire for revenge.

Never quite sure how he managed to survive the shooting in London, though he has vague recollections of someone feeding him Blood, Roarke moved back to Chicago where he lived in the shadows and waited for a chance to strike back. In the meantime, he had to maintain a constant supply of Blood for himself, so he took up residence in an abandoned 7-11 store and made himself known among the Anarchs. He was willing to watch over them during the day if they would pay him for the service in Blood.

Toward the mid-eighties, one Anarch came crawling into Roarke's home moments after daylight with a strange story about a sleeping Elder he had seen. Roarke never learned more from the Anarch because he entered Torpor and soon thereafter died, but the Ghoul did follow up on the story. Much to his delight he found not just a sleeping Elder, but a Methuselah in

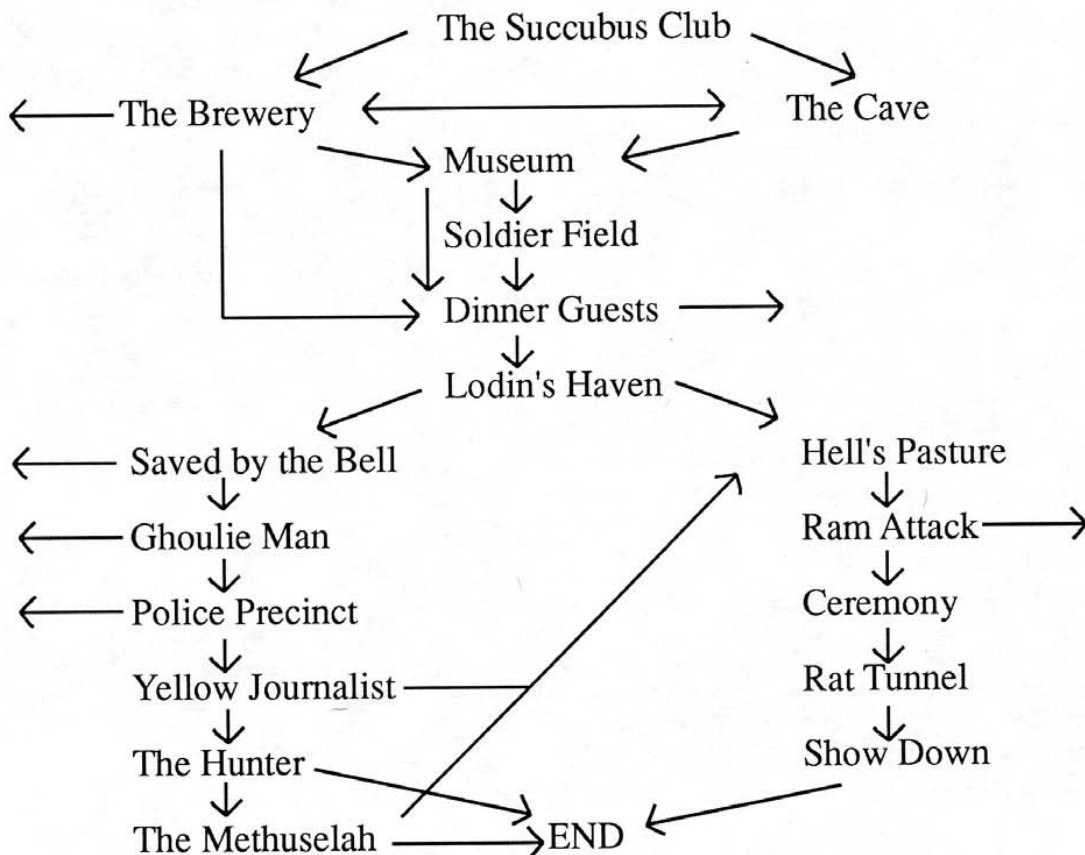
Torpor. Roarke gathered up the body and returned with it to his home. With Blood this powerful, Roarke embarked upon his plan for revenge. But while he thought he was using the Ancient, it was the Ancient who was in fact using him.

Over the next half-decade, Roarke took time to build his base of power and master the abilities that the new Blood opened up to him. With a cult of followers, a fall-back Haven in the middle of the woods, and vast powers, Roarke was ready. On New Year's Eve, he entered the Haven of Lodin and kidnapped the sleeping Prince. Taking him to the forest hideout, Roarke began to use him as a new source of Blood.

Of course, this is only one aspect of the truth, for Roarke may only be the pawn of greater powers.

Beyond describing Roarke's actions, it is difficult to fully explain all that is going on in this story, without describing the entire Chicago Setting, but suffice it to say that that motives of all the primary protagonists in this story have their origin in the great war between the two Methuselahs who control this city.

Story Map



Story Map

The story (as it begins in this supplement) must start at the Succubus club — to have anything happen at all, you must get the characters there the night after the New Year's celebration. From this point, the story can go in nearly any direction, though we provide for only a few alternate directions. If the story ranges too far from the basic plot we have presented here, you are on your own. Only if you are not comfortable with off the cuff stories should you prevent your players from directing the story in awkward directions.

It is not likely that your players will explore every scene described in this supplement, nor should you feel the need to play out every single event. What the players do should indicate what path the characters take through the story, and thus what scenes are played out. If the story ends and the players have skipped over half of the scenes we have described, feel free to use those ideas elsewhere in another story. If you are stuck for something to do, just adapt one of those scenes to the situation at hand.

What follows is a story map, an outline of the nineteen scenes and the way in which they relate to one another. The arrows represent which scenes can follow which scenes, which is of course determined by what the characters do and say during that scene. In numerous instances, you will see an arrow pointing away to nowhere; this indicates that during that scene

it is quite possible that the story could lead in a direction not covered by this supplement. If you do not wish this to happen, you will have to be particularly careful during that scene.

Secondary Story

The publishers at White Wolf also felt that this first story would be an excellent time to introduce players of **Vampire** to some of the Advanced Storytelling techniques described in **Vampire**. In this story, a provision has been made to tell a second story in conjunction with the first. The Secondary Story in this supplement is a type of Flashback (see **Vampire**). More specifically, it is a Villain's Flashback, which means that the characters will assume the roles of characters in the life of the villain of the story, Roarke. In fact, one of the players will even become Roarke!

The use of the Villain's Flashback is completely optional, but we recommend it if you are interested in capturing the most of the storytelling power of the setting in **Vampire**. If you are new to storytelling games, or even roleplaying games, you may feel that your players will be confused by constantly switching roles, but don't give up on the idea of using the Flashback until you give your players a chance to try it out. It can be an extraordinary experience, don't pass it by out of trepidation.

CHAPTER ONE: BAPTISM BY FIRE

This chapter has already been described in the Storytelling chapter of the **Vampire** storytelling game, see page 245. This chapter concerns a party that the Prince of Gary, Modius, is hosting on New Year's Eve and all the bizarre events which occur during that night. They range from chasing Sullivan Dane (a witch-hunter) to sharing an Embrace with Modius's beautiful, mute Neonate. How-

ever, the night ends with the characters charged with delivering a letter to the Prince of Chicago. In order for this story to have its full depth and for its plot to be sensible, you should begin with this chapter or with an equivalent story created by you which can impel and motivate the characters and players in the same manner.

Forasmuch as it hath pleased Almighty God of his great mercy to take unto himself the soul of our dear brother here departed, we therefore commit his body to the ground; earth to earth, ashes to ashes, dust to dust....

— Prayer Book, *Interment*

CHAPTER TWO: SUCH TANGLED WEBS

This chapter concerns the search for Lodin, requiring that the characters have a burning desire to find Lodin, the Prince of Chicago. The reasons for this can be nearly anything, but if you started this story with the "Baptism by Fire" story included in *Vampire*, the path is already marked for you. Everything else in this story is written from the standpoint that the characters were asked or coerced by Modius, the Prince of Gary, to go to Chicago to deliver a letter to Lodin (as well as to present themselves to him for acceptance into the community of Kindred). If that is not the case and the characters are in Chicago for other reasons, then you will have to modify Scenes and dialogue to make everything work out.

Scene One: *The Succubus Club*

Plot

The characters leave Modius' party and return to their Havens for the remainder of the night. Some may wish to spend that time in search of blood. Modius makes it clear, however, that they must leave for Chicago at the crack of night the next evening. When they awake, the characters must meet at some spot and travel to Chicago. It's likely they'll ride in a vehicle owned by one of them. If not, then you may allow them to use the 44' Bentley owned by Modius — a very old limo (one of those with an open cab for the chauffeur). The trip to Chicago will be marked only by a desolate view of the Wastelands and will not take much longer than 25 minutes.

If they have not already considered it, it will likely dawn on one of the characters that they have no idea where the Prince of Chicago dwells or even how to contact him. The only information they have is that the Succubus Club is where some of the Kindred of Chicago "hang out." All of the Lake Shore Kindred have either visited or at least heard of the Succubus Club, an establishment rumored to be owned by a Vampire. Wise characters will look for Kindred at locales in Chicago they are known to haunt.

Thus, the characters find themselves in a hostile city with only the barest clue on how to proceed. The bulk of this scene involves the characters' interaction with two different

Radio Trivia

If you feel that the players need some incident to jump-start their roleplaying, then you can play this out on the car ride. As the players drive towards Chicago, the radio is on and it is time for the Six O'clock Trivia.

If you really want to do it right, take five minutes sometime prior to playing and tape a short segment in your best Disk Jockey voice (or tape a real trivia contest off of the radio). Give a final traffic report, announce that Trivia is coming up soon, play a song, and finally get to the Trivia.

The question can be anything you desire, but an example is provided below. The idea is to make the trivia question forbode peril and in some way reflect upon the theme or mood of the story.

Sample question: Well folks, here's the question of the day. For \$100, who was the director of the FBI who authorized the illegal surveillance of Martin Luther King?

Answer: J. Edgar Hoover.

Any player who actually knows the answer can just shout it out and rib his fellow characters about winning the radio contest. Otherwise, have players roll Wits + Acting. The character with the most successes shouts the answer out first, though any who succeed can claim that they knew the answer as well. If there is a tie for most successes, the characters shout the answer simultaneously and can argue for several minutes about who said it first.

(Here's another one, if nobody knew the answer to the first one. Question: "On Her Majesty's Secret Service" had a new actor cast as Bond. Now, for \$100, who is this Australian actor? Answer: George Lazenby.)

Vampires: one a member of the establishment, "Sir," and the other an Anarch, "Gengis." The characters must decide which faction they will side with in the dispute they are involved in, and thus decide what route they will take through the story. It is possible that they will befriend both characters and thus be able to interact with both factions.

No matter what, the characters should be able to eventually find either Sir or Gengis — if need be, one or the other can be found nearly anywhere in the city. If the characters strike out in unrealistic directions, the meeting will be delayed until they get their act together. If they follow either Vampire, he will

lead them to the Succubus Club. Alternately, characters with a high Auspex score may simply “search” for Kindred by expanding their awareness.

Setting

The location of this Scene is somewhat open-ended, as the characters may decide to go nearly anywhere in Chicago. We assume that the characters will be going to the Succubus Club. If they go elsewhere, you are on your own, but you can probably adapt the events of this Scene to fit the new situation. They may meet Sir or Gengis nearly anywhere, so describe the alley or deserted street where the encounter takes place as you desire.

The Succubus Club is a very exotic setting; it is known as one of the trendiest but weirdest clubs in Chicago. Imagine a large, trendy dance club located in an old brick warehouse, stylish but somewhat brooding. Though it has been completely refurbished, some of the wooden beams and brick work on the inside have been retained. There are a number of different balconies on all sides, a maze, a huge central bar, an on-site art gallery, a number of side bars, three hanging dance floors, and a VIP lounge. This is the sort of place where The Cure, Velvet Underground, and Laurie Anderson is played, and where the predominant style is black-dyed hair and black clothing, contrasted with pale skin. Some Punks and Yuppies also hang out here, especially those who like to be part of the “Art scene.”

This evening, the club is practically empty. After all, the parties were the night before (New Year’s Eve); only the hard core clubbers are out tonight. The dance floor is filled with only a dozen people gyrating to wild music. You should play some sort of progressive rock at this point. It should be something that’s moody but still somewhat danceable; The Cure, R.E.M., or even XTC would be good.

Slam dancing on the dance floor is Gengis, along with his gang of three mortal friends. All of them are dressed in outlandish costumes, mostly black leather and studs. They are tangling wildly with another in the center of the dance floor, dancing far too fanatically for the pace of the music, and pushing aside the others who are out on the floor. They are clearly out of place, but they don’t really seem to care.

Surrounding the central dance floor are a number of booths and tables; only a few are filled. All of the central tables are empty. In one of the wall-side booths is a party of four men apparently enjoying themselves quite a bit. Three of them are lawyers out for a night on the town and still dressed in their suits. The fourth, dressed somewhat differently, is Sir. He has been paying for as many drinks as his mortal friends desire. The drunk men hardly notice what’s going on. Sir will not react well to a large group of Kindred and if confronted openly, this feeling of being threatened may translate into not helping them at all. Most Kindred take the Masquerade very seriously, and since this is Sir’s hang-out, he feels especially protective.

Dialogue

Communication with either Sir or Gengis is the main purpose of this scene. The characters must at some point engage either or both of them in conversation. Each character is described below, as are their likely interactions with the player characters. Keep in mind, however, that neither of them like the other. Both of them come to the Succubus Club often, and their conflicts have been growing sharper and sharper; among the Kindred, they are the only two present this night. Sir almost considers the club his private Domain, while Gengis believes it to be the proper hang-out for the Anarchs. Though the other Anarchs aren’t here tonight, he still believes it to be their “turf” and he hopes to drive Sir off of it. When the characters come in and begin to talk to one of them, the other will soon come over. Unless their antagonism can somehow be mitigated, it could escalate into a full fledged fight, even a break in the Masquerade, for which, of course, the characters would be blamed.

Though Gengis is in the midst of his dancing, he is still extremely cognizant of whatever else is happening in the Club. His high Auspex is a great assistance. If the characters stand near the dance floor, he will notice them, and after a time will come over to speak with the “brothers.” Gengis has never seen them before, so he is curious as to their origin. He assumes that they are Anarchs, unless they are dressed very conservatively.

After talking with the characters for a time, he will try to convince them to come to a meeting held later on, a meeting of the Anarchs. He will act very conspiratorially, bringing one character over to the side where no one else can hear. Gengis will begin by getting them to promise “not to tell anyone else” about what he is going to tell them, especially not “that conceited piece of admiralty slime.” Unless the characters promise, he will not tell them anything else. What he does tell them seems to suggest that the Anarchs are having a clandestine meeting, so as to organize against the Elders. Gengis mentions an Elder, named Ballard, whom he calls “the bully-boy of Broadway,” as well as an Ancilla he calls “a bastard who calls himself Sheriff.” Whatever he says to the characters will in general be very confiding. If asked about why the Anarchs want to rebel, he spouts off some angry complaints about not being able to create Neonates, Anarchs getting knocked off, and the Elders pushing their weight around.

In the end, Gengis tells them that the meeting is held in the Brewery on North Clark. He explains how you have to use the fire-escape on the building next door, a restaurant called Daley’s, and then jump from that roof to the roof of the brewery. He assures the characters that they will be welcome, and can get the “inside track” on what is going on in the city. “You won’t make it without us.” The meeting is at 3 a.m. and he offers to guide them there, if they hang around the Succubus Club for a while. He can possibly be convinced to accompany them to The Cave (see below).

The characters will immediately notice Sir if they wander around the Club, simply because his clothing is so incongruous. If they look at him directly, he will stare back, and after a time will motion one of them to come over to his booth. Sir will not feel comfortable if surrounded by a large group of Kindred, even in a public place like the Succubus Club. Therefore, Sir will push one of the drunk men out of his booth and onto the floor to make room for one character to sit next to him and talk. Sir would prefer this character to be female.

Sir will prove to be a very helpful person, though he is slightly intoxicated and even more egotistical than normal at the moment and characters will have to be patient when dealing with him. He will offer his new companion the opportunity to indulge in the delicious, inebriating blood of the men at the booth. Eventually, though, he will settle down to answering the character's questions as best he can.

Once he discovers that the Neonates desire to meet Lodin, Sir laughs and says, "Nobody gets to meet Lodin, he never sees anyone anymore. In fact, no one has seen him in a year." This is not true, but Sir believes it. If the characters ask more he simply says, "You've got to see Neally, then he'll talk to Lodin for you."

Because of his carousing, Sir is far out of the power structure of the city — though his age would indicate otherwise — and he doesn't really care. This means, of course, that he will be unable to give the characters any solid information. Though an Elder technically, he is about as "in the know" as any Anarch. In the end, he is only capable of directing the characters to a hotbed of information he does know about — a hole-in-the-wall club called The Cave. He can provide directions and will tell them to, "Ask for Horace, speak to him and he'll tell you how to get in touch with Neally."

Drama

In a place often rowdy with revelers like the Succubus Club, there are any number of opportunities for drama. A young man may feel that a character is eyeing his girl-friend just a little too much, there might be a dance contest that could be easily won by a Vampire (though not so easily if Gengis takes part), or perhaps obviously under-aged characters are carded and have to sly their way past the bouncer.

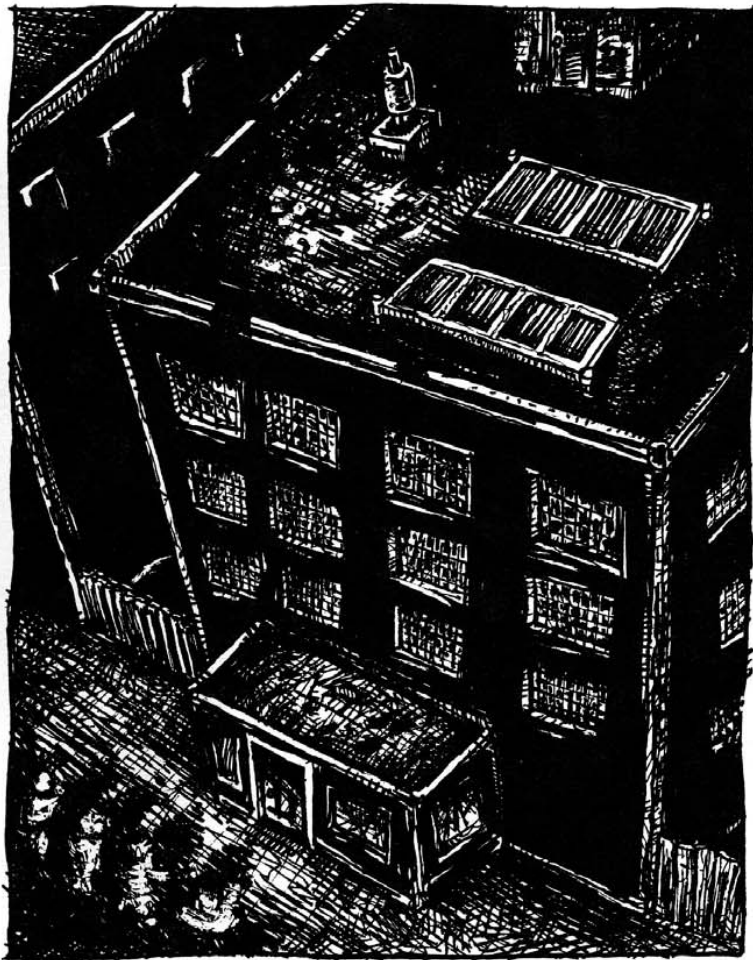
The drama could even extend to the talk with Sir. Consider this — a group of drunk fraternity brothers in an adjacent booth have been watching Sir for the last hour or so. They have little tolerance for cultural and social ideas other than what they consider the norm, so they are disgusted every time he sees Sir "kiss" one of the other men at the Vampire's booth. Of course, Sir is drinking blood, but the brothers do not consider that a possibility.

They are content to fume and talk angrily among themselves about the situation, but when an attractive woman (the player character intent on questioning him) sits down next to Sir, one of them loses his handle and tries to rescue the poor woman from the Kindred's clutches.

The characters could easily get thrown out of the Club by a bouncer, or at least the bouncers might try to do so. The fracas with the brothers could easily wash over the whole Club, engulfing many in the violence. If the characters use any of their powers, and do so in an obvious manner, Sir will take notice and report it to the Elders. The characters will answer for breaking the Masquerade later.

Characters

Only two Characters of import are likely to be met during this Scene. If both Sir and Gengis are scared off by the characters, then some new Kindred will have to be located to tip the characters to The Cave or the Brewery. One possibility is "Peaches" Dorsett. Peaches is described fully in **Chicago by Night**, but for now accept that she is one mean gal. Her small stature won't scare many, but her quickness and high Celerity will. Her boss is Ballard and he will use her to find out as much as he can about the characters.



Sir Henry Johnson

Apparent Age: 33 (Born: 1825)

The Embrace: 1858

Generation: Tenth

Clan: Toreador

Description: Sir Henry is a fairly large, dark-complected man, and while there is an air of dignity about him, it's painfully obvious that he over-indulges in almost all areas of his life. Only rarely is he not flushed red with an overflow of blood.

Demeanor: Cavalier

Nature: Bon Vivant

Notes: In his day, Sir Henry Johnson was an enterprising and highly-decorated English naval captain, but in recent years, he has given in completely to his Nature. Only now truly certain that he is indeed immortal, Sir, as he asks others to address him, feels that there is little reason to maintain the charade of his Demeanor. Because of what he once was, he instinctively sides with the Elders in the conflict that divides the city. Sir's only problem is that he has a tendency to become sloppy in his feeding and living habits. While he has yet to do anything to draw extreme attention to himself, Ballard is familiar enough with Sir to know that he has done wrong. Using this information, he has persuaded Sir to send the characters to Horace at The Cave.

Roleplaying Tips: Speak with a nasal tone when you first speak with someone, but unless you can do it well, skip the British accent. Keep your back straight, your manner forceful, and do nothing that would endanger your honor — but every once in a while, wobble a little bit from the alcohol you have imbibed, and let the players see a glimpse of your degeneration just before the Scene ends.

Gengis

Apparent Age: 19 (Born: 1948)

The Embrace: 1967

Generation: Twelfth

Clan: Brujah

Description: With a shaved head, a dagger tattoo just above his right ear, and a safety pin in his nose, it is readily apparent that he is out in left field.

Demeanor: Visionary

Nature: Conformist

Notes: Gengis is one of the biggest supporters of the Anarchs — he rebels impulsively and reflexively. Created in the late sixties, he was one of the first punks and has never given up that style of appearance. Gengis hates Elders and is staunchly pro-Anarch. There is nothing he likes better than a good fight.



VAMPIRE™		
Sir		
Attributes		
Physical	Social	Mental
Strength ●●●●●	Charisma ●●●●●	Perception ●●●●●
Dexterity ●●●●●	Manipulation ●●●●●	Intelligence ●●●●●
Stamina ●●●●●	Appearance ●●●●●	Wits ●●●●●
Abilities		
Talents	Skills	Knowledge
Acting ●●●●●	Animal Ken ●●●●●	Bureaucracy ●●●●●
Alertness ●●●●●	Drive ●●●●●	Computer ●●●●●
Athletics ●●●●●	Etiquette ●●●●●	Finance ●●●●●
Brawl ●●●●●	Firearms ●●●●●	Investigation ●●●●●
Dodge ●●●●●	Melee ●●●●●	Law ●●●●●
Empathy ●●●●●	Music ●●●●●	Linguistics ●●●●●
Intimidation ●●●●●	Repair ●●●●●	Medicine ●●●●●
Leadership ●●●●●	Security ●●●●●	Occult ●●●●●
Streetwise ●●●●●	Stealth ●●●●●	Politics ●●●●●
Subterfuge ●●●●●	Survival ●●●●●	Science ●●●●●
Advantages		
Disciplines	Backgrounds	Virtues
Auspex ●●●●●	Herd ●●●●●	Conscience ●●●●●
Presence ●●●●●	Resources ●●●●●	Self-Control ●●●●●
●●●●●	Retainers ●●●●●	Courage ●●●●●
●●●●●	●●●●●	
●●●●●	●●●●●	
Other Traits		
●●●●●	Humanity ●●●●●○○○	Health
●●●●●	●●●●●○○○○	Bruised <input type="checkbox"/>
●●●●●	●●●●●○○○○	Hurt -1 <input type="checkbox"/>
●●●●●	●●●●●○○○○	Injured -2 <input type="checkbox"/>
●●●●●	●●●●●○○○○	Wounded -3 <input type="checkbox"/>
●●●●●	●●●●●○○○○	Mauled -4 <input type="checkbox"/>
●●●●●	●●●●●○○○○	Crippled -5 <input type="checkbox"/>
●●●●●	●●●●●○○○○	Incapacitated <input type="checkbox"/>
Combat		
Weapon	Difficulty	Damage
Willpower ●●●●●○○○○		
○○○○○○○○○○		
Blood Pool ●●●●●○○○○		
○○○○○○○○○○		
Experience <input type="text"/>		
Attributes: 7/5/3 Abilities: 13/9/5 Disciplines: 3 Backgrounds: 5 Virtues: 10 Freebie Points: 15 (7/5/21)		



He has not yet recognized his own immortality, but is little concerned with his own safety. Though he would never admit it, not even to himself, he is very much a conformist (though to punk and Anarch values) and always wants to follow the group. If he thinks of the characters as being "cool," he will want to follow and emulate them, and after a time will seek guidance and advice from the person whom he considers to be the leader. If a character comes across as a powerful leader, Gengis will instantly and naturally fall into his or her orbit.

Roleplaying Tips: Slowly nod your head whenever you are in character and narrow your eyes. Speak forcefully, but never directly about the subject at hand.

Scene Two: Magic at The Cave

Plot

Following the advice and directions of Sir, the characters locate and enter The Cave. At first, they do not locate any other Kindred, but after interacting with the bartender and patrons, the characters soon learn that Horace, the owner, is in the back "taking care of business."

In the time between the characters' arrival at The Cave and the time they are admitted to see the owner, Horace calls Neally (one of the Prince's Neonates) and lets him know that the Gary Neonates have arrived, while the bartender, Fred, delays the characters. Neally has told Horace to call when the Neonates arrive at the bar and has told him to send them to the Natural History Museum so that they can meet with "Lodin." When the characters go back to see Horace, they may become involved in a bet, the nature of which is discussed below.

Setting

The Cave is not a very hospitable place and it is certainly nowhere near as popular or frequented as modern clubs like the Succubus Club. Though in the downtown area of Chicago with a street-front entrance, The Cave is a bar for blue-collar types and is a favorite hangout for construction workers. It is normally quite empty except for a few regulars, and that's just how the owner likes it. The Cave is not a money maker for Horace — it serves as a cover.

No other clubs or bars are near The Cave, so the entrance is dingy and dirty; the flickering neon sign is easily overlooked. The "street-front" property of The Cave is no more than this one door, behind which is a long, dark hallway that leads to the bar proper. A heavily barred electronics store takes up most of the front of this building. The hallway is sparsely

VAMPIRE™					
Gengis					
Attributes					
Physical		Social		Mental	
Strength	●●●●●	Charisma	●●●●●	Perception	●●●●●
Dexterity	●●●●●	Manipulation	●●●●●	Intelligence	●●●●●
Stamina	●●●●●	Appearance	●●●●●	Wits	●●●●●
Abilities					
Talents		Skills		Knowledge	
Acting	○○○○○	Animal Ken	○○○○○	Bureaucracy	○○○○○
Alertness	●●●●●	Drive	●●●●●	Computer	○○○○○
Athletics	●●●●●	Etiquette	●●●●●	Finance	○○○○○
Brawl	●●●●●	Firearms	●●●●●	Investigation	●●●●●
Dodge	●●●●●	Melee	●●●●●	Law	●●●●●
Empathy	○○○○○	Music	○○○○○	Linguistics	○○○○○
Intimidation	●●●●●	Repair	○○○○○	Medicine	○○○○○
Leadership	○○○○○	Security	●●●●●	Occult	●●●●●
Streetwise	●●●●●	Stealth	●●●●●	Politics	○○○○○
Subterfuge	●●●●●	Survival	●●●●●	Science	○○○○○
Advantages					
Disciplines		Backgrounds		Virtues	
Celebrity	●●●●●	Allies	●●●●●	Conscience	●●●●●
Potency	●●●●●	Herd	●●●●●	Self-Control	●●●●●
Presence	●●●●●	Resources	●●●●●	Courage	●●●●●
○○○○○					
○○○○○					
Other Traits					
○○○○○		Humanity	●●●●●○○○	Health	
○○○○○				Bruised	<input type="checkbox"/>
○○○○○				Hurt	-1 <input type="checkbox"/>
○○○○○				Injured	-2 <input type="checkbox"/>
○○○○○		Willpower	●●●●●○○○	Wounded	-3 <input type="checkbox"/>
○○○○○				Mauled	-4 <input type="checkbox"/>
Combat					
Weapon	Difficulty	Damage	Blood Pool	Experience	
			○○○○○○○○○○		

Attributes: 7/5/3 Abilities: 13/9/5 Disciplines: 3 Backgrounds: 5 Virtues: 10 Freebie Points: 15 (7/5/21)

decorated, but what it does display is very interesting. Every couple of feet, on both sides of the fifteen foot hallway, hangs an antique door knocker. There are several lions and grotesque gargoyles, but also some very exotic ones, such as mermaids.

At the end of the hall is a swinging door with a squeaky hinge. Behind the door is the single, dingy room that makes up the bar area. Roughly circular, the room is damp, dark and the ceiling is crisscrossed with metal beams. The floor is bare concrete. It honestly looks and feels like the interior of a cave.

A couple of high-backed wooden booths are along one wall, but the majority of the seating is at tables. The bar along the near wall is small but well-stocked. The two bartenders, Fred and Maureen, are a study in opposites. Fred is a large, burly man with a few gray hairs, while Maureen is a buxom beauty in her later thirties. She's feisty, while he's calm with a deadpan voice.

A couple of the tables will be full at almost all hours, any night. In groups of two or three, the customers enjoy the quiet atmosphere and the chance to get out of the house and hang out with their friends. While these men are not Kindred, their auras are generally white, so characters may confuse them for Vampires at first.

Any macho-type characters will be offered a seat at one of the tables. Intellectuals or "whimps" will be ignored in hopes that the offending person will depart. The men are courteous to women, especially pretty ones, and will buy them drinks to get them to stay in the bar just so that they can continue to ogle them. They flirt with Maureen, but leave her alone if any other women are in the bar.

On one of the tables lies a copy of a rag newspaper called the "Tell it All" (a lot like the Weekly World News). Just mention this to the players, but don't go into any detail. Having this newspaper here is just a thematic setup for the discovery of the front page clipping in Scene Ten. This issue has the same story — "Bloodless Animal Man Seized By Police" (see page 40 for a copy of it).

There are a couple of doors in the room other than the entrance. One leads to the sole bathroom (no separation of the sexes here), while the other opens to another hallway. There are three other doors here. One leads to the owner's office where there is little of interest. The other side room is the supply room. Cases of soda, piles of napkins and the like are in here.

The door at the end of the hallway opens to a large, nearly empty stock room. Normally, this is where Horace holds his secret meetings, but when the characters arrive, the large table has been pushed aside to make room for Horace's fun (see *Drama*). The room also contains a large, iron-bound trunk, a bookcase with reference manuals like encyclopedias, a small refrigerator/freezer and a microwave oven.

Dialogue

There are a couple of different people the characters can speak with here. Any conversation with the customers



should be idle small-talk, though if they have been confused for Vampires, then you might decide to make the exchanges very cryptic.

Maureen is not too interested in talking, though she will take time out to flirt with anyone that the regulars don't like — it's her way of getting back at them. A very dignified or reserved character is the best subject for her attention; she loves a challenge. However, Fred's the one the characters really need to chat with. Unlike the other mortals in The Cave, he knows about the secret life of his boss, that he is a Vampire. Fred doesn't know much about Kindred intrigue, though, and will assume that the characters are Anarchs on the run in Chicago. Once he realizes they are Vampires, he presses a secret button to let Horace know they have arrived. He'll try to delay the characters for a while, giving Horace time to make the phone call to Ballard, but he will eventually point the characters down the hallway. If the characters get out of hand or they begin to pester him, Fred will relent immediately. He will not lead them; he'll just say to go to the end of the hallway. Incidentally, Fred is too Vampire-wily to be easily tricked into looking into someone's eyes to be Dominated. In fact, if any character tries something like that on him, Fred will protest, "You better think twice Anarch. Horace wouldn't appreciate it."

The majority of communication in this Scene takes place with Horace and his guests in the rear room of The Cave. After the excitement has passed in the room (see *Drama*), Horace will gladly talk to the characters about the Prince and how they



can find him. He will refuse to talk business until the fun is over, wishing to give Ballard time to decide what to do.

Although it's pretty obvious to one as politically acute as Horace, the Vampire will attempt to verify that the characters are indeed from Gary. He will talk to them a little about how dangerous it is for them to be in Chicago without protection. If they show him the letter from Modius, Horace will only laugh and say, "Do you think his word carries any weight here?"

However, Horace explains that he'll get in touch with Prince Lodin and see what he can do. He'll usher them into his office and call Neally once again. After consulting with Neally, Horace passes the phone over to one of the characters. They speak with Neally who identifies himself as Lodin, and tells them to meet him at the Field Museum of Natural History at 3 a.m. He says "Just tell the guard that you have come to see me and he'll let you in."

Horace advises that they lay low for a while, but that the Prince will not wait long, so they had better be on time.

When the characters first meet Tyrus or any of the other bikers, they may assume that they are Anarchs. However, after speaking with them for a time, it should be obvious that the bikers support Lodin and hold fairly conservative views. If the

characters appear to be Anarchs, the bikers will be very dismissive and patronizing, sharing little jokes about the "posers."

Drama

If played correctly, the drama in this Scene will catch the attention of the players very quickly. It will make them realize that they are in an exotic world where bizarre things beyond their ken and control can occur.

Hopefully, the characters are more than a little annoyed by the time Fred gives the go-ahead for them to go back and see Horace (and remember that Fred does not accompany them back). The door to Horace's meeting room is not locked, so one of the characters might storm in even before Fred tells them. The sight that greets such anxious characters is very unsettling.

The room is filled with a group of very tough looking bikers, all of them Undead. They do not notice the characters who have come in — they are far more interested in something else. In the middle of the floor are two other Vampires, Horace and Ehrich (see below). Ehrich is lying prone and Horace is on his knees. Just as the door swings open, Horace pounds a wooden stake through Ehrich's heart. Ehrich convulses, spits a little blood, but then becomes motionless.

When Tyrus notices the intruders, he quickly turns to force them out, closing the door behind them. However, Horace calls after the characters and asks Tyrus to let them back in.

With the large wooden mallet in hand, Horace stands over the prone Ehrich. He apologizes for starting without his "other guests," and will offer them a chance to involve themselves in the wager. The bet is as follows: Ehrich contends that he can escape from the steel banded trunk at the far end of the room in less than two minutes **despite having a stake through his heart**. Horace says he knows it's preposterous since Vampires cannot move once they have been staked. Tyrus and the bikers are the ones who brought Ehrich here and they all want to bet on him.

The characters may wish to become involved — they may wager either way, though if they decide to put their money or mouth behind Ehrich, one or two of the players may notice Horace's grimace. Betting against this Vampire is not the way to impress him or get him on your side. He has no recourse if a loser refuses to abide by the bet, but Horace will refuse to talk with the Prince as discussed in *Dialogue* above until all obligations have been met. The bikers will reluctantly give odds of 3-1 on Ehrich if pressed and will take any combined bet of up to \$5,000.

Once all wagers have been made, Ehrich will be dragged into the trunk, which is then padlocked. The characters may inspect Horace's placement of the stake if they wish, though they will find it is dead center through the heart. Tyrus

will allow a character to redrive the stake once if they wish. The vault will be locked and a curtain will be placed over it. In less than two minutes, Ehrich steps out, blood oozing from the hole in his chest. Ehrich will not explain how the "trick" is done. If characters assist somehow in the staking of Ehrich, out of sadistic desire or aggressiveness, a Humanity roll would certainly be called for (roll Conscience, difficulty 5).

Characters

The three characters at The Cave and the biker gang are the only Kindred of this Scene.

Horace Turnbull

Apparent Age: 46 (Born: 1712)

The Embrace: 1758

Generation: Tenth

Clan: Malkavian

Description: Horace is of obvious English descent. His face is narrow and prominently features a very distinguishing hooked nose. He looks to be a man of great intelligence and patience. He has enough of both those virtues to get by.

Demeanor: Curmudgeon

Nature: Plotter

Notes: Horace claims that he was the first European Embraced in the New World. He made the trip from England to the Americas about mid-way through the 18th Century. He left a nice life behind, but he was discontent with establishment even then. During the Revolution, after he had already been living as a Vampire for almost a score of years, Horace did what he could to help the colonists. He views the struggle of the Anarchs in Chicago to be another such battle, but over the years he has grown too conservative to care much about it. In order to survive, he collaborates with the Elders and indeed has in many ways become one himself. Horace values his immortality highly and goes to great lengths to protect himself, and this includes working for Neally and Lodin, thus gaining a measure of protection. He does not broadcast his connection with them, but neither does he hide it. Tyrus is an old friend going way back, and Horace serves as his primary contact with Lodin (whom he serves as does Horace). The two of them have a long history and tradition of making bets — after the characters leave, they will most likely bet on them as well.

Roleplaying Tips: Be smooth and slick in your words and body language and never let yourself be surprised by anything.



VAMPIRE™		
Horace		
Attributes		
Physical	Social	Mental
Strength ●●○○○	Charisma <u>Forest</u> ●●●○○	Perception <u>Thoughtful</u> ●●●○○
Dexterity ●●○○○	Manipulation ●●●○○	Intelligence <u>Thoughtful</u> ●●●○○
Stamina ●●○○○	Appearance ●●○○○	Wits ●●○○○
Abilities		
Talents	Skills	Knowledge
Acting ●●○○○	Animal Ken ●○○○○	Bureaucracy ●○○○○
Alertness ●●○○○	Drive ●○○○○	Computer ●○○○○
Athletics ●○○○○	Etiquette ●●○○○	Finance ●○○○○
Brawl ●○○○○	Firearms ●●○○○	Investigation ●○○○○
Dodge ●●○○○	Melee ●○○○○	Law ●●○○○
Empathy ●○○○○	Music ●●○○○	Linguistics ●○○○○
Intimidation ●○○○○	Repair ●○○○○	Medicine ●○○○○
Leadership ●●○○○	Security ●○○○○	Occult <u>Kindred Society</u> ●●○○○
Streetwise <u>Awaken</u> ●●○○○	Stealth ●○○○○	Politics ●○○○○
Subterfuge ●●○○○	Survival ●○○○○	Science ●○○○○
Advantages		
Disciplines	Backgrounds	Virtues
<u>Auspex</u> ●●○○○	<u>Contacts</u> ●●○○○	Conscience ●●●○○
<u>Discipline</u> ●●○○○	<u>Resources</u> ●●○○○	Self-Control ●●○○○
<u>Dominance</u> ●●○○○	<u>Retainers</u> ●●○○○	Courage ●●○○○
○○○○○	○○○○○	
○○○○○	○○○○○	
Other Traits		
<u>Games (Chess)</u> ●●○○○	○○○○○	○○○○○
○○○○○	○○○○○	○○○○○
○○○○○	○○○○○	○○○○○
○○○○○	○○○○○	○○○○○
Combat		
Weapon	Difficulty	Damage
Humanity		
●●●●●○○○		
Willpower		
●●●●●○○○		
Blood Pool		
○○○○○○○○○○		
Health		
Bruised	<input type="checkbox"/>	
Hurt	-1 <input type="checkbox"/>	
Injured	-2 <input type="checkbox"/>	
Wounded	-3 <input type="checkbox"/>	
Mauled	-4 <input type="checkbox"/>	
Crippled	-5 <input type="checkbox"/>	
Incapacitated	<input type="checkbox"/>	
Experience		
<input type="text"/>		
Attributes: 7/53 Abilities: 13/95 Disciplines: 3 Backgrounds: 5 Virtues: 10 Freebie Points: 15 (7/5/2/1)		



Ehrich Weiss (Harry Houdini)

Apparent Age: 52 (Born: April 6, 1874)

The Embrace: 1926

Generation: Eleventh

Clan: Tremere

Description: Ehrich was very fit and muscular as a mortal, and his physical prowess has been greatly enhanced since his Embrace. Short and stocky, Weiss is a bundle of musculature who also has phenomenal agility and stamina. His short, dark hair is wavy and beginning to grey.

Demeanor: Survivor

Nature: Trickster

Notes: The greatest escape artist of all time lives on as a Vampire. Even for a Tremere, Weiss (he now prefers to go by his original name) has strange powers. He hasn't told anyone exactly how he performs the amazing stake trick, so many believe it is just that — a trick. During the height of his career, Weiss was approached by a slightly off-center Tremere Vampire who felt certain that Weiss was imbued with great magical powers. In order to alleviate problems that would be caused by his sudden disappearance, Weiss decided to fake his death after accepting the Tremere's offer of everlasting life.

Roleplaying Tips: Always keep a straight face, though sometimes you will flash a quick grin.

VAMPIRE™

Erich Weiss

Attributes		
Physical	Social	Mental
Strength ●●●●	Charisma ●●●●	Perception ●●●●
Dexterity <u>Precise</u> ●●●●	Manipulation ●●●●	Intelligence ●●●●
Stamina ●●●●	Appearance ●●●●	Wits ●●●●

Abilities		
Talents	Skills	Knowledge
Acting ●●●●	Animal Ken ●●●●	Bureaucracy ●●●●
Alertness ●●●●	Drive ●●●●	Computer ●●●●
Athletic <u>Escapes</u> ●●●●	Etiquette ●●●●	Finance ●●●●
Brawl ●●●●	Firearms ●●●●	Investigation ●●●●
Dodge ●●●●	Melee ●●●●	Law ●●●●
Empathy ●●●●	Misc. ●●●●	Linguistics ●●●●
Intimidation ●●●●	Repair ●●●●	Medicine ●●●●
Leadership ●●●●	Security ●●●●	Occult ●●●●
Streetwise ●●●●	Stealth ●●●●	Politics ●●●●
Subterfuge ●●●●	Survival ●●●●	Science ●●●●

Advantages		
Disciplines	Backgrounds	Virtues
<u>Auspex</u> ●●●●	<u>Contacts</u> ●●●●	Conscience ●●●●
<u>Dominate</u> ●●●●	<u>Allies</u> ●●●●	Self-Control ●●●●
<u>Thaumaturgy</u> ●●●●	<u>Mentor</u> ●●●●	Courage ●●●●
<u>1. Mind</u> ●●●●	<u>Status</u> ●●●●	
<u>2. Flames</u> ●●●●		

Other Traits	Humanity	Health
●●●●	●●●●●●●●●●	Bruised <input type="checkbox"/>
●●●●		Flurt -1 <input type="checkbox"/>
●●●●		Injured -2 <input type="checkbox"/>
●●●●		Wounded -3 <input type="checkbox"/>
●●●●		Mauled -4 <input type="checkbox"/>
●●●●		Crippled -5 <input type="checkbox"/>
●●●●		Incapacitated <input type="checkbox"/>

Combat	Willpower	Blood Pool	Experience
Weapon: Difficulty: Damage:	●●●●●●●●●●	●●●●●●●●●●	<input type="checkbox"/>

Attributes: 7/5/3 Abilities: 13/9/5 Disciplines: 3 Backgrounds: 5 Virtues: 10 Freebie Points: 15 (7/5/2/1)

Tyrus

Apparent Age: 42 (Born: 1620)

The Embrace: 1662

Generation: Seventh

Clan: Gangrel

Description: Tyrus is a heavy built, unattractive and very hairy man, covered with tattoos. His slightly misshapen head gives him a baneful, malevolent appearance. Possessing a dark humor and a willingness to heighten his aura of evil, he wears black leather and a horned helmet

Demeanor: Bravo

Nature: Director

Notes: Tyrus was one of the first Vampires made in Britain's American colonies. Created in the wilderness of Maryland in 1662 because of his essentially wild nature, he has since roamed across the continent, making his home wherever he pleases. He fell in love with motorcycles and the freedom they represent shortly after they were introduced, and recently began making more Gangrel in order to complement what he believed a biker gang should be.

Tyrus' Contacts and Fame are among the mortal biker gangs, who know him well. His status among the Kindred comes from his role as one of Lodin's favorites. Though he and the gang are not residents of Chicago, Lodin has made it known that they are welcome in the city. Tyrus does many favors for Lodin, though he would certainly not consider himself Lodin's lackey and would take umbrage if the idea was suggested to him. While he has many attitudes in common with the Anarchs of Chicago, he considers them effete complainers, unworthy of their immortality and powers. He rules his "pack" with an iron fist, but it is clear they don't mind — they practically worship him.

Roleplaying Tips: Threaten and bully. Use your intimidation all the time, not always simply to get results, but simply out of habit.

Scene Three: The Brewery

Plot

This Scene is almost exactly like the example of play, found on page 159 of the Drama Chapter in *Vampire*. The characters arrive at the abandoned brewery and meet a number of different Anarchs there. However, they are also surprised to find that Juggler is the one who called the meeting, and is speaking (Juggler is a character whom they met at Modius' party, and is described in the Chronicle Chapter of *Vampire*, page 217). Part of the way through the meeting, they are interrupted by a Vampire calling himself "Sheriff," who tells them all to leave. He and his men have spread gasoline on the roof so that if any trouble starts, they can light it up and destroy the building and all the Vampires in it. Sheriff is so certain of their cowardice that he is willing to risk being trapped inside the inferno himself (he also considers it worth the risk if he can impress Ballard who is waiting in the restaurant next door).

By this point in the story, the Ventrue of Chicago know that Lodin is missing and Ballard has learned that the characters are in town (Sir contacted him immediately after they left the Succubus Club). In his mind, this is all very suspicious (Ballard has long hated Modius) and he has taken it into his own hands to find out if the Anarchs are behind the missing Lodin. Even though he realizes that they might not be guilty (and you must decide what he comes to believe), he takes this as a chance to eliminate a number of the Anarchs. Lodin has long held him back from such inflammatory actions, but now that his boss is gone, Ballard feels free to employ his own "solutions." The night of chaos is about to begin, open war has once again come to Chicago.



VAMPIRE™		
Tyrus		
Attributes		
Physical	Social	Mental
Strength ●●●●●	Charisma ●●●●●	Perception ●●●●●
Dexterity ●●●●●	Manipulation ●●●●●	Intelligence ●●●●●
Stamina ●●●●●	Appearance ●●●●●	Wits ●●●●●
Abilities		
Talents	Skills	Knowledge
Acting ●●●●●	Animal Ken ●●●●●	Bureaucracy ●●●●●
Alertness ●●●●●	Drive ●●●●●	Computer ●●●●●
Athletics ●●●●●	Etiquette ●●●●●	Finance ●●●●●
Brawl ●●●●●	Firearms ●●●●●	Investigation ●●●●●
Dodge ●●●●●	Melee ●●●●●	Law ●●●●●
Empathy ●●●●●	Music ●●●●●	Linguistics ●●●●●
Intimidation ●●●●●	Repair ●●●●●	Medicine ●●●●●
Leadership ●●●●●	Security ●●●●●	Occult ●●●●●
Streetwise ●●●●●	Stealth ●●●●●	Politics ●●●●●
Subterfuge ●●●●●	Survival ●●●●●	Science ●●●●●
Advantages		
Disciplines	Backgrounds	Virtues
Animalism ●●●●●	Contacts ●●●●●	Conscience ●●●●●
Celebrity ●●●●●	Fame ●●●●●	Self-Control ●●●●●
Exoticism ●●●●●	Status ●●●●●	Courage ●●●●●
Presence ●●●●●		
Protean ●●●●●		
Other Traits		
History ●●●●●	Humanity ●●●●●○○○○○	Health
○○○○○		Bruised <input type="checkbox"/>
○○○○○		Hurt -1 <input type="checkbox"/>
○○○○○		Injured -2 <input type="checkbox"/>
○○○○○	Willpower ●●●●●○○○○○	Wounded -3 <input type="checkbox"/>
○○○○○	○○○○○○○○○○○○	Mauled -4 <input type="checkbox"/>
Combat		Crippled -5 <input type="checkbox"/>
Weapon		Incapacitated <input type="checkbox"/>
Difficulty		Experience
Damage		●●●●●○○○○○

Attributes: 7/5/3 Abilities: 13/9/5 Disciplines: 3 Backgrounds: 5 Virtues: 10 Freebie Points: 15 (7/5/2/1)

If the players are too familiar with this Scene (as it is described in the **Vampire** rulebook), be sure and change it enough so there is enough suspense and new territory to explore. Use their familiarity against them by changing the plot enough to shock and surprise them.

Setting

The brewery is an abandoned building, oddly out of place in an otherwise fairly well kept inner-city neighborhood. It is three stories high, made of brick and is very run down. The only entrance available is on the roof — all the windows are bricked up, and all the other doors are heavily chained and boarded up. Inside is a maze of rafters, open ladders and brewing equipment. The third story is all empty, having once been the offices of the brewery; the dust is inches thick in some spots. The second story doesn't really exist, for it is really an extension of the first floor, with pipes and the upper reaches of the vats extending up into it. The first story has only one large open area, and that is surrounded by three enormous wooden vats. It is here that the meeting is taking place.

By the time the characters arrive, a number of Vampires have already congregated. Some are on the floor sitting on old wooden kegs or hand carts, but most are hanging from the rafters or crouched on top of the vats, looking down on the proceedings. There are only twelve Anarchs here, but in the shadows, it may seem like many more. A delicate looking boy is playing a guitar in a corner of the open area, an even younger boy standing behind him (Damien and Neon). All the others are quietly speaking with one another or listening to him play. Damien is very good at "picking" on a twelve string guitar and the characters will hear the delicate notes of his elaborate finger work when they first enter the building.

Dialogue

The first person the characters will likely speak with is the guitar player, Damien, who will be important in the story later on. Once he has finished playing his song, he will stand up, pass his guitar to Neon, walk over to the characters, and stand above them for a moment saying nothing. He knows that they are "new" and wants to learn more about them, but wants to find out what he can with his own eyes before he starts talking. Finally, he will blurt out to one of the characters some sort of innocuous question, like "Why do you wear those silly shoes, they are a year out of date." Before the character can answer, he will continue, "I thought only dorks wear those shoes anymore." Preferably you can pick some sort of body feature or accoutrement that has already been mentioned and used in the story, thus playing on some sub theme that has already been created.

Once the characters have responded to his strange statement, Damien will introduce himself. "My name is Damien, and I'm here to make sure no strangers are attending our show.

"You got anyone to speak for you?" If Gengis is present, he will speak for the characters and Damien will accept his word, otherwise the characters will have to do some fast talking to be allowed to remain at the brewery. After this, Damien will continue to ask strange and inscrutable questions of the characters, and will answer the characters' questions in turn. Keep in mind that Damien is not hostile, he is just curious in a very child-like fashion. Make Damien's personality an enigma to the characters and try to get them curious about him — he will be important to the story later on.

Finally, after the characters have had a chance to make themselves comfortable, a silence will fall over the room. Damien will stand up and melodramatically ask everyone to look at the person to their right and left, and if someone doesn't know who that person is, to eject them from the room. Some Vampires present are bound to accuse the characters of being spies, but Damien will immediately stand up and vouch for them. No others spies will be discovered, and finally Damien will announce "The time for uprising has come, we can wait no more. Coming from Gary to tell us about it is our glorious war leader, Juggler!" Leaping from the second floor and grabbing one of the rafters, the Vampire who calls himself Juggler swings on it for a moment and then leaps into the room. It is likely that the characters have met Juggler before, at Modius' party in Gary, but it is not likely that they realized he is the leader of the Anarchs in Chicago as well.

Juggler has called this meeting in yet another attempt to organize the Anarchs into a cohesive group. Not all of the Anarchs present will agree with Juggler and this Scene should serve as a good chance for the players to continue to make their decision about whether or not they support the idea and role of the Elders (discussed in the Introduction in "Choosing Sides"). Juggler claims that they have nothing to fear, that the laws of the Camarilla protect them, and that Lodin himself has forbidden the other Elders from acting against them. Damien will be outraged by the disrespect in these comments and has to be restrained by a few words from Juggler. When you have played this line out as much as you can, suddenly interrupt the proceedings with the arrival of "Sheriff" (aka Belthazar).

Just as Juggler is getting into the debate, Sheriff walks into the center of the room. He had been listening in the shadows for some time and had decided that enough was enough. He brings with him one of his henchmen, another one of Ballard's Neonates, but leaves his Ghoulish retainer on the roof of the nearby restaurant.

Before dispensing Ballard's evil brand of justice, "Sheriff" will speak threateningly to the assembled Neonates. See the example in the Drama Chapter of **Vampire** for examples of what he might say and do. The best idea is to simply play him out as nastily and arrogantly as you can — he intends to intimidate these "Anarch cowards" into submission.

When "Sheriff" talks to the Anarchs, he pretends to simply be interested in breaking up their meeting, however his ulterior motive is to discover if any among them has found out

that Lodin is missing. He will fish for information by saying such things as, "Great change is afloat" and "It was a silly plot, you know." This combined with his innate threats and compulsive posturing should get the players to think of him as a dangerous psychopath. It is his intention to set fire to the building whether or not the Anarchs are suitably passive or not — Ballard wants them all dead.

Action

A great deal of interesting and dramatic action takes place in this Scene. Not only must the characters deal with the dangers presented by Sheriff when he and his men are inside (and outside) the brewery, but tensions could also rise to a dreadful pitch as the Anarchs talk among themselves (see Dialogue).

At the slightest provocation, Sheriff threatens to order the building set on fire, but in fact he has no control over it. If he is not the first person to emerge from the building, then the retainer on the roof of the restaurant will throw the torch.

Though Sheriff behaves and speaks with great arrogance, if he believes that the Anarchs could actually do something to cause his retainer to throw the torch, he will immediately fall apart. He will beg, threaten and agree to almost anything in order to save his own life. All he wants to do is be the first to leave the building, but of course, once he does, he will immediately jump for roof of the restaurant and yell for the retainer to throw the torch.

In order to outrace the flames, each character will need to accumulate 5-10 successes (depending on how many others are in front) by rolling Dexterity + Athletics (difficulty of 8). This indicates that they have run across the roof and leapt to one of the nearby buildings.

Characters

Sheriff is a character who reappears in various sections of this story (including the Flashback). Use the information presented here to properly roleplay him when the characters interact with him. The men with Sheriff are mere mortals, so look in *Vampire* for information about such individuals.

Sheriff (Belthazar)

Apparent Age: 35 (Born: 1834)

The Embrace: 1869

Generation: Tenth

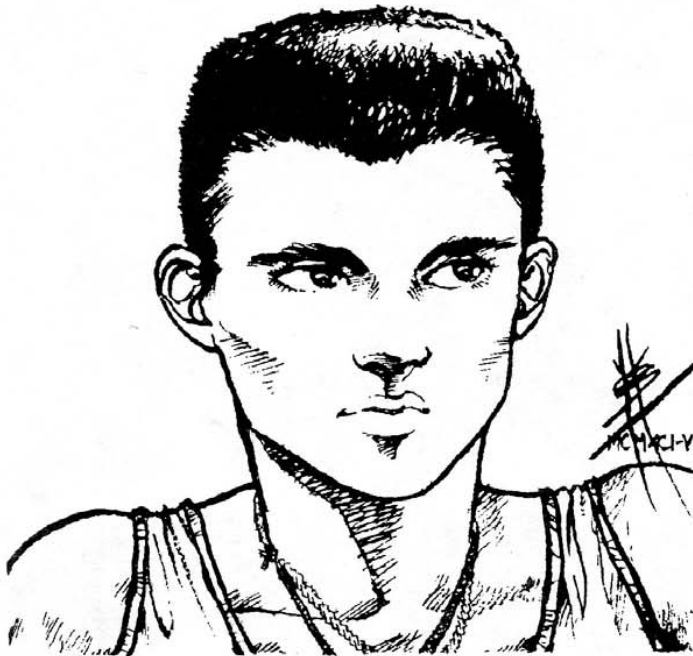
Clan: Brujah

Description: Sheriff is slightly overweight and speaks with a comical Southern accent whenever it suits him. All those who have dealt with him know that a sinister, cruel man lies beneath this apparent jocularity. He customarily dresses in a suit, though he always wears cowboy hats.



VAMPIRE™		
Balthazar		
Attributes		
Physical	Social	Mental
Strength ●●●●	Charisma ●●●●	Perception ●●●●
Dexterity ●●●●	Manipulation ●●●●	Intelligence ●●●●
Stamina ●●●●	Appearance ●●●●	Wits <u>Wily</u> ●●●●
Abilities		
Talents	Skills	Knowledge
Acting ●●●●	Animal Ken ●●●●	Bureaucracy ●●●●
Alertness ●●●●	Drive ●●●●	Computer ●●●●
Athletics ●●●●	Etiquette ●●●●	Finance ●●●●
Brawl/Sucker Punch ●●●●	Firearms ●●●●	Investigation ●●●●
Dodge ●●●●	Melch ●●●●	Law ●●●●
Empathy ●●●●	Music ●●●●	Linguistics ●●●●
Intimidation ●●●●	Repair ●●●●	Medicine ●●●●
Leadership ●●●●	Security ●●●●	Occult ●●●●
Streetwise ●●●●	Stealth ●●●●	Politics ●●●●
Subterfuge ●●●●	Survival ●●●●	Science ●●●●
Advantages		
Disciplines	Backgrounds	Virtues
Domination ●●●●	Herd ●●●●	Conscience ●●●●
Auspex ●●●●	Resources ●●●●	Self-Control ●●●●
Potency ●●●●	Status ●●●●	Courage ●●●●
Fortitude ●●●●	Mentor ●●●●	
Celerity ●●●●		
Other Traits		
_____ ●●●●	_____ ●●●●	_____ ●●●●
_____ ●●●●	_____ ●●●●	_____ ●●●●
_____ ●●●●	_____ ●●●●	_____ ●●●●
_____ ●●●●	_____ ●●●●	_____ ●●●●
_____ ●●●●	_____ ●●●●	_____ ●●●●
Combat		
Weapon	Difficulty	Damage
Willpower		
●●●●	○○○○	
□□□□	□□□□	
Blood Pool		
●●●●	○○○○	
Health		
		Bruised <input type="checkbox"/>
		Hurt -1 <input type="checkbox"/>
		Injured -2 <input type="checkbox"/>
		Wounded -3 <input type="checkbox"/>
		Mauled -4 <input type="checkbox"/>
		Crippled -5 <input type="checkbox"/>
		Incapacitated <input type="checkbox"/>
Experience		

Attributes: 7/5/3 Abilities: 13/9/5 Disciplines: 3 Backgrounds: 5 Virtues: 10 Freebie Points: 15 (7/5/2/1)



Demeanor: Conniver

Nature: Curmudgeon

Notes: Among the Anarch he prefers to be known as "Sheriff" but his real name is Belthazar and this is what he is known as among the Elders. As soon as he arrived in a rebuilding Chicago a few years after the end of the Civil War, explanation owner Jeremy Collins became a part of the city. After a number of successful years building a protection racket he was turned into a Vampire by one the Anarchs of the city. He was eventually accepted by the new Prince of the city, Lodin, and became the assistant of Lodin's neonate, Ballard. The new Prince saw in Jeremy a strong-arm who would be willing to enforce the policies of the new organization. Taking the nickname Sheriff, Jeremy has ever since been a strong supporter of Lodin and Ballard and has served him in many capacities. Taking the name Belthazar for a short time during the Cold War years, Jeremy served as one of Lodin's Eyes (watchers of various regions of the city), and thus he is privy to a great deal of information concerning the control of local politics that Lodin has established.

Roleplaying Tips: Be pushy, taking up as much of character's physical space as possible. Let your arrogance and malevolence show in your voice. Speak with a slow southern drawl.

Damien

Apparent Age: 14 (Born: 1954)

The Embrace: 1968

Generation: Sixth (!)

Clan: Brujah

Description: Though he seems young, Damien's early Generation makes him extremely potent. He has pitch-black hair and wide eyes that seem to absorb everything that goes on around him. His clothing is always of the latest fashion and is invariably ostentatious and utterly without taste. He talks and acts big, but the core of undeveloped youth is still within him.

Demeanor: Gallant

Nature: Child

Notes: Damien is a man trapped in a fourteen-year old boy's body, who has gained an enormous amount of confidence after living as a Vampire for over twenty years. He was Embraced in the late sixties by a Brujah of a very early Generation who is in fact one of the most powerful of the Primogen in Chicago. Taken from his home, his Sire performed the Embrace in a stupor and did not stick around to help the young boy through the trauma of the experience. He still has not been presented to the Prince, so Damien knows little about the society of Elders except what he has been taught by constant persecution. Sheriff seems to have it in for him and will go to any length

VAMPIRE™		
Damien		
Attributes		
Physical	Social	Mental
Strength 0000	Charisma 0000	Perception 0000
Dexterity <u>Wiry</u> 0000	Manipulation <u>Keen</u> 0000	Intelligence 0000
Stamina 0000	Appearance <u>Angelic</u> 0000	Wits <u>Serend</u> 0000
Abilities		
Talents	Skills	Knowledge
Acting 0000	Animal Ken 0000	Bureaucracy 0000
Alertness 0000	Drive 0000	Computer 0000
Athletics <u>Enthusias</u> 0000	Etiquette 0000	Finance 0000
Brawl <u>Shovel-off</u> 0000	Firearms <u>Quick Draw</u> 0000	Investigation 0000
Dodge <u>Sidestep</u> 0000	Melee 0000	Law 0000
Empathy 0000	Music <u>Guitar</u> 0000	Linguistics 0000
Intimidation 0000	Repair 0000	Medicine 0000
Leadership 0000	Security 0000	Occult 0000
Streetwise <u>Savvy</u> 0000	Stealth 0000	Politics 0000
Subterfuge 0000	Survival 0000	Science 0000
Advantages		
Disciplines	Backgrounds	Virtues
Celebrity 0000	Contact 0000	Conscience 0000
Patience 0000	Status 0000	Self-Control 0000
Dominate 0000	Member 0000	Courage 0000
0000	0000	
0000	0000	
Other Traits		
MTV Trivia 0000	Humanity 0000000000	Health
0000		Bruised <input type="checkbox"/>
0000		Hurt -1 <input type="checkbox"/>
0000		Injured -2 <input type="checkbox"/>
0000		Wounded -3 <input type="checkbox"/>
0000		Mauled -4 <input type="checkbox"/>
		Crippled -5 <input type="checkbox"/>
		Incapacitated <input type="checkbox"/>
Combat		
Weapon	Difficulty	Damage
Blood Pool 0000000000		
Experience		

Attributes: 7/5/3 Abilities: 13/9/5 Disciplines: 3 Backgrounds: 5 Virtues: 10 Freebie Points: 15 (7/5/2/1)

to make Damien's life miserable — he has no idea how powerful Damien really is (due to his early Generation), but just knows that he is hard to kill. Damien has been a street waif without a permanent Haven ever since his Embrace, but he has still not come to terms with his need for blood. He overcompensates for his shortcomings by presenting himself as an unquenchable, unconquerable force — his ego has no bounds. Damien is almost Toreador-like in his quest for pleasure, though his pursuit of pleasure cannot equal his rebelliousness. Underneath his bravado, Damien is a very decent individual with a highly developed sense of honor. Recently, he has made friends with one of the Elders of the city, a Malkavian named Johann, who has done much to educate Damien in the ways of the Kindred.

Roleplaying Tips: Act much tougher than your appearance might suggest — you swing your weight around as much as possible. Don't take gruff from anyone without giving some back. You always try to pick up the women whom you meet and nobly ignore it when they reject you.



Neon (Jimmy Holcomb)

Apparent Age: 7 (Born: 1984)

The Embrace: two weeks ago

Generation: Twelve

Clan: Caitiff

Description: Neon has the body of a small boy, seven years old. He has uncombed brown hair and a face that seems perpetually laden with fear and surprise.

Demeanor: Conformist

Nature: Child

Notes: Neon was Jimmy Holcomb, a seven-year old boy who was recently adopted by Damien. As part of a normal upper-middle class, white family, Jimmy was on his way home late at night when he was spied by Damien. The Caitiff insinuated himself into Jimmy's family using his Dominate Discipline to make everyone think he was Jimmy's older brother. But Damien eventually tired of living with the family and decided to leave. However, after he left, one of Sheriff's bully boys attacked the family, murdering all of them in a horrible blood bath, and as a last stroke Embraced poor little Jimmy. Damien learned about the "ritual killings" from the news and found the boy days later, living in a culvert and drinking the blood of squirrels. Ever since, he has protected Jimmy, now named Neon, and sought to hide him from the hated Elders who would doubtless kill such an abomination. Jimmy is severely scarred from his experienced and has been permanently traumatized by what he has witnessed.

Roleplaying Tips: You are very quiet and will only talk to Damien, and even then only in a whisper. Give yourself very big and fearful eyes, and never ever relax.

VAMPIRE™		
Neon		
Attributes		
Physical	Social	Mental
Strength ●●●●●	Charisma ●●●●●	Perception ●●●●●
Dexterity <u>Slippery</u> ●●●●●	Manipulation ●●●●●	Intelligence ●●●●●
Stamina ●●●●●	Appearance ●●●●●	Wits ●●●●●
Abilities		
Talents	Skills	Knowledge
Acting ●●●●●	Animal Ken ●●●●●	Bureaucracy ●●●●●
Alertness ●●●●●	Drive ●●●●●	Computer ●●●●●
Athletics ●●●●●	Etiquette ●●●●●	Finance ●●●●●
Brawl ●●●●●	Firearms ●●●●●	Investigation ●●●●●
Dodge ●●●●●	Melee ●●●●●	Law ●●●●●
Empathy ●●●●●	Music ●●●●●	Linguistics ●●●●●
Intimidation ●●●●●	Repair ●●●●●	Medicine ●●●●●
Leadership ●●●●●	Security ●●●●●	Occult ●●●●●
Streetwise ●●●●●	Stealth ●●●●●	Politics ●●●●●
Subterfuge ●●●●●	Survival ●●●●●	Science ●●●●●
Advantages		
Disciplines	Backgrounds	Virtues
Celerity ●●●●●	Mentor ●●●●●	Conscience ●●●●●
●●●●●	●●●●●	Self-Control ●●●●●
●●●●●	●●●●●	Courage ●●●●●
●●●●●	●●●●●	
●●●●●	●●●●●	
Other Traits		
●●●●●	Humanity ●●●●●●●●●●	Health
●●●●●	●●●●●●●●●●	Bruised <input type="checkbox"/>
●●●●●	●●●●●●●●●●	Hurt -1 <input type="checkbox"/>
●●●●●	●●●●●●●●●●	Injured -2 <input type="checkbox"/>
●●●●●	●●●●●●●●●●	Wounded -3 <input type="checkbox"/>
●●●●●	●●●●●●●●●●	Mauled -4 <input type="checkbox"/>
●●●●●	●●●●●●●●●●	Crippled -5 <input type="checkbox"/>
●●●●●	●●●●●●●●●●	Incapacitated <input type="checkbox"/>
Combat		
Weapon	Difficulty	Damage
Willpower ●●●●●●●●●●		
Blood Pool ●●●●●●●●●●		
Experience		
Attributes: 7/5/3 Abilities: 13/9/5 Disciplines: 3 Backgrounds: 5 Virtues: 10 Freebie Points: 15 (7/5/2/1)		

Scene Four: The False Prince

Plot

As part of the continuing run-around that Ballard is giving the characters, an imposter will meet and talk with them at the Field Museum. The imposter, Lieutenant Neally Edwards, will pretend to be Lodin and will carry on a conversation with the characters. He will talk earnestly about the message they have from Modius in an attempt to determine exactly what they want.

Ultimately, Neally will reveal that he is not the Prince of Chicago, but confirms that he will clear them for a talk with Lodin himself. However, the place and time of the scheduled meeting will not be to the liking of the characters.

Setting

The Field Museum of Natural History in Chicago is located on the shore of Lake Michigan. It's a huge and impressive stone building, surrounded on all sides by large parking lots, roads and nearby Lake Shore Drive. The museum is certainly closed to the public at 3 a.m. The museum is protected by night security, but the guards are all under the control of the Elders of the city and Neally has let them know to expect guests. Though Elders can often be found wandering the dark halls of the museum at night, no one is there this night. Most of them are at the Opera or Theatre, or have stayed home, sensing that something dangerous is in the air. This place is officially part of the Elysium and is therefore off limits to any sort of Kindred conflict on pain of Blood Hunt (of course, the characters aren't likely to know this).

Make sure you get across the ambiance of the deserted museum. Its spooky corners, the weird shadows, the lofty ceilings, the hollow echoes, the heavy marbled floor and Doric columns. This is what will give this Scene most of its atmosphere.

As planned, Neally ("The Prince") is waiting for the characters by the huge display of a mastodon's reconstructed skeleton. This display is in the first floor lobby and should not be hard to locate. Other areas of the museum contain displays of rocks and gems, stuffed modern mammals in their natural terrain, volcanoes, Native Americans, mummies, dinosaurs and more. A McDonald's can also be found in the museum.

Dialogue

Once they locate the mastodon skeleton, the characters also find Neally Edwards and may speak with him. He is standing with his back to them and seems to be looking up at a gigantic mural of the evolution of man. He will begin to speak

with his back still turned to them and will turn around only after a few minutes, which will make his youthful visage quite apparent. Remember to always refer to Edwards as "The Prince" until his cover is blown — just say "the Prince this" and "the Prince that" and they'll fall for the hoax — hook, line and sinker. If the characters don't realize it on their own, Neally will eventually tell them that he is not really Lodin near the end of the conversation. However once his masquerade is revealed, he is very nonchalant about it and tells them that he pretended to be Lodin in order to protect his Sire from impostors and those who would simply waste the time of the Prince.

Neally will prefer to speak with a Ventrue character, and after that a character from the Tremere Clan. He will not trust anyone who is aggressive and will bother to speak only with the calmest and most straightforward of the characters.

The conversation before this unveiling will likely revolve around Neally's questions about why the characters are in Chicago. He will be very curious about Modius and his state of sanity, and will ask some very pointed questions about him. Gently probing the whole time, Neally seeks to gain as much information about the characters and the situation in Gary. He will use every trick and deception in the book in order to get more out of the characters. Neally is very concerned about the disappearance of Lodin (it puts him and the rest of his Lodin's Brood in a very precarious situation) and seeks to use the characters to both garner information about Lodin's disappearance — he will quickly realize that the characters didn't do it, but still thinks that somehow they must be tied into the whole strange situation. However, Ballard made it clear to Neally just before this meeting that they must be sent to him, via pickup at Soldier Field, for interrogation. Thus, even if the characters are really obnoxious during this meeting, Neally will okay a face-to-face with the "real" Prince.

However, the characters will not appreciate the full circumstances of the meeting. Neally tells them they must go to Soldier Field and wait on the 50-yard line. Just before dawn, they will be picked up in a protected helicopter and flown to a safe place to rest. The helicopter method is dangerous, Edwards agrees, but it is a way to make sure they cannot harm the Prince since they'll be sleeping. Edwards will appear incredibly insulted if the characters mention fearing for themselves while they sleep in strange surroundings. The Lieutenant simply responds that if they cannot trust the hospitality of the Prince, then they have no right to speak with him at all. If he likes the characters, Neally will tell them not to worry, and may even offer to go with them, as a way to secure their safety. If they have been arrogant and combative, he will order them to meet the helicopter and threaten them with dire circumstances if they don't. "This is our city and we control every street, don't attempt to disobey the word of the Prince."

Drama

The only drama required of the characters in this Scene is breaking into the museum. Of course, all the characters have to do to enter the building is approach the front door and knock. When a guard comes, all they have to say is something like “We’re here to see the Prince” or “We need to speak with Lodin.” However, it is likely that the players will try to break in or fool the guards in some way. Breaking in won’t be easy, though certainly the security systems are not as good as the ones on the Art Museum (dinosaur bones aren’t worth as much as Picasso’s paintings), they aren’t easy to crack either. If the characters show any of their powers to the guards, such as Domination, the guards will let them in immediately, knowing them to be one of the “masters.”



Characters

The only character of importance in this Scene is Neally Edwards, the Prince imposter, and he is described below. The guards should not be considered as retainers of any one Vampire, but as being heavily Dominated by a number of different Elders and conditioned to never speak about what they see at night. Indeed, these guards are so well conditioned that they forget each morning everything strange that they witness the previous night. This museum is one of the most favored retreats and meeting spots of the Elders, and they maintain it well.

Neally Edwards

Apparent Age: 33 (Born: 1863)

The Embrace: 1896

Generation: Eighth

Clan: Ventrue

Description: Neally is a tall, somewhat slender man. Before being Embraced, Neally was prematurely balding, though he wears a high-quality and well-fit hairpiece that hides this fact. He typically dresses in a double-breasted suit and wing tips — his appearance is as impeccable as a TV host.

Demeanor: Architect

Nature: Traditionalist

Notes: A very reliable servant of Lodin with only moderate ambitions of his own at the present — Neally is a perfect subordinate for the Prince. Since Neally is also intelligent, Lodin can trust him with important and complicated missions. Neally does not deal much with the world of mortals any more. He is usually too busy performing business for Lodin to do much other than Feed every couple of nights. Imagine Neally to be Lodin’s chief bureaucrat, though he is officially a Lieutenant. Neally is the leader of Lodin’s current group of Fledglings (Ballard is a member of Lodin’s first group, created

VAMPIRE™		
Neally		
Attributes		
Physical	Social	Mental
Strength ●●●●	Charisma ●●●●	Perception ●●●●
Dexterity ●●●●	Manipulation ●●●●	Intelligence ●●●●
Stamina ●●●●	Appearance ●●●●	Wits ●●●●
Abilities		
Talents	Skills	Knowledge
Acting ●●●●●	Animal Ken ●●●●●	Bureaucracy ●●●●●
Alertness ●●●●●	Drive ●●●●●	Computer Science ●●●●●
Athletics ●●●●●	Etiquette ●●●●●	Finance ●●●●●
Brawl ●●●●●	Firearms ●●●●●	Investigation ●●●●●
Dodge ●●●●●	Melee ●●●●●	Law ●●●●●
Empathy ●●●●●	Music ●●●●●	Linguistics ●●●●●
Intimidation ●●●●●	Repair ●●●●●	Medicine ●●●●●
Leadership ●●●●●	Security ●●●●●	Occult ●●●●●
Streetwise ●●●●●	Stealth ●●●●●	Politics ●●●●●
Subterfuge ●●●●●	Survival ●●●●●	Science ●●●●●
Advantages		
Disciplines	Backgrounds	Virtues
Dominate ●●●●	Resources ●●●●	Conscience ●●●●
Fortitude ●●●●	Influence ●●●●	Self-Control ●●●●
Presence ●●●●	Status ●●●●	Courage ●●●●
Auspex ●●●●		
Other Traits		
●●●●●	Humanity ●●●●●○○○	Health
●●●●●	Willpower ●●●●●○○○○	Bruised <input type="checkbox"/>
●●●●●	○○○○○○○○○○	Hurt -1 <input type="checkbox"/>
●●●●●		Injured -2 <input type="checkbox"/>
●●●●●		Wounded -3 <input type="checkbox"/>
●●●●●		Mauled -4 <input type="checkbox"/>
●●●●●		Crippled -5 <input type="checkbox"/>
●●●●●		Incapacitated <input type="checkbox"/>
Combat		Experience
Weapon	Difficulty	Damage
Attributes: 7/5/3 Abilities: 13/9/5 Disciplines: 3 Backgrounds: 5 Virtues: 10 Freebie Points: 15 (7/5/21)		



years and years ago). Thus, he is of high Generation, but is very young in years and has had little practical experience.

Roleplaying Tips: Play with your imaginary (or real) tie while you speak, and cock your head very slightly while you listen to others speak. Though you may speak softly, you do not allow yourself to be interrupted — you simply keep talking if someone else begins to speak. You are a powerful Kindred, a member of the illustrious Ventrue Clan. Though you do not flaunt your power, you will not tolerate disrespect either.

Scene Five: Monsters on the Midway

Plot

This is the end of the road for the characters in this chapter. It could be the end of the characters as well. The whole point of the night is to make it strike home to the characters just whose turf Chicago is. Neally couldn't get the "confession" out of the characters, so Ballard wants to scare it out of them.

A helicopter will arrive a few minutes prior to dawn. Ballard's goal is to scare the characters so that he can better question them as to Lodin's disappearance — the Kindred of

Chicago and Gary have long been at odds, so it is logical to suspect them. Besides, Ballard knows it might be handy to have scapegoats for the disappearance of Lodin in case things start to get ugly. The burns they receive will be a constant reminder of his dominance. He would like it if they got inside the helicopter just moments before they were burned, but he believes that one or two burns will make them even more amenable to his threats.

It is likely that some characters will refuse to get on board the helicopter — though Ballard does not expect it, you should. It would be classic roleplayers behavior. In such a case however, Belthazar will order his men to open fire and take any action necessary to capture them. The characters are stuck and it is not likely they can escape, but then again, if they had wanted to escape, they wouldn't be at the stadium just before morning in the first place

Even if the characters escape the football stadium, they will be in dire straights. If they don't have their own transportation, then they will be trapped in the stadium where they will certainly be found by security or Belthazar's men during the day.

Setting

Just south of the Field Museum along Lake Shore Drive is Soldier Field, the home field for the awesome, Central Division Champion, Packer-stomping Chicago Bears. Like any other football stadium, Soldier Field is huge. It's an old structure and unlike some modern football stadiums, Soldier Field is not domed. The football field is open to the sky (and the sun!) and the grass is real, not astroturf. It is not hard to imagine what it is like, just watch a game on TV some Sunday afternoon in the Fall and you'll get the idea.

Dialogue

Though words might be exchanged, for the most part there is no one to interact with in this Scene, it's all drama.

Drama

After several Scenes of being lulled into a false sense of security within Chicago, the characters will now learn how truly dangerous a city it can be, especially for Neonates from Gary who resist the will of the Elders.

The characters may enter the stadium any number ways. The easiest methods involve breaking down an entrance door or scaling the outside wall of the stadium. Either of those two methods will require successful rolls, but neither should prove much of an obstacle to an appropriately muscled or talented character. There are two security guards watching the stadium that will try to scare away the characters. The Vampires should have little trouble taking care of the guards before

support is called in. However, if the characters kill the guards, you should have them make a Humanity roll (use Conscience, difficulty 7).

If the characters are willing to heed the instructions of Neally, they will wait on the 50-yard line of the football field for a helicopter to pick them up and take them to see the Prince of Chicago. Assuming the characters arrive early enough, they should have time to choose their positions in the stadium.

Dawn on this morning comes at 5:59 a.m., but don't tell the characters the exact time. If they are still on the field or in the open when this time comes, then they will begin to take damage from the sun. However, they will have every reason to believe that they will be safe. A few moments before dawn, a large helicopter will fly from the east (Lake Michigan) and hover over Soldier Field. The helicopter is a Chicago Police copter and has an enclosed portion in the rear where the characters will be protected from sunlight. The helicopter will slowly circle the interior of the stadium until all the characters (as accounted by Edwards) are on the 50-yard line. A loudspeaker from the copter will announce this requisite before it will land.

If the characters do not resist the invitation to board the copter at the last moment, then there will be no problems. Dawn will break just as the copter sets down and the characters will have to withstand a round of indirect sunlight as the landing takes place. The copter will land, a side door will slide open, and the characters will be allowed on board. They will then doubtlessly fall asleep quite quickly as day has come and they will awaken the next evening in a room on soft couches from where they will be driven to meet Ballard for dinner at Daley's as discussed in Scene Seven. If a character tries to stay awake, simply have Belthazar attempt to Dominate them and make them sleep, or have Neally come in and tell them to relax.

However, if the characters do not take advantage of the invitation, especially after they see about six SWAT men inside the copter, then the copter will lift back into the air as the SWAT men repel to the ground. Ballard has given strict orders that the copter is not to be endangered. The men are actual SWAT officers and they are all armed with automatic weapons.

The characters are now stranded in the middle of a football field in the light of the rising sun, facing six well-armed men. The nearest cover is a large tunnel on the north end of the stadium that allows access to the player locker rooms and administrative offices. From mid-field, this is a 70 yard run. Each character will sustain damage from the sunlight every round until he reaches this cover. It requires 14 successes on a Dexterity + Athletics roll to succeed (difficulty of 6).

The sunlight should become slightly more deadly every passing round. Remember that characters will have less dice to roll as they take damage and will thus move more slowly. If a straggler is completely immobilized, the others will have to decide whether or not to go back for their comrade. If they decide

it is too risky, you may require Courage rolls to avoid going into Frenzy over purposefully leaving a companion to the agony of the sunlight.

Once the characters have reached the safety of an enclosed area, they will still have to deal with the gunmen (it's unlikely that many characters will battle the gunmen on the open football field). It would be foolish, however, to try to leave the city during the day, so the characters will have to find some place to hole-up until nightfall. Soldier Field is as good a place as any, though they will need to be wary of the security guards, especially if the guards were encountered earlier in the chapter.

You should refer to the Willpower and Humanity sections of the rules to determine how long the characters will be able to remain conscious in daylight. They had better be able to successfully execute their plan before they all fall asleep.

As long as the characters are simply defending themselves and only shooting back in self defense, no Humanity rolls are required.

Characters

No other Kindred will be met face-to-face in this Scene. Refer to **Vampire** for information about the gunmen (use the statistics presented for SWAT officer).



Belthazar is in constant radio contact with the chopper, and with two police cars outside of the Stadium, just in case the characters attempt to leave.

Scene Six: Escape

Plot

If the characters manage to escape the danger on Soldier Field, then Ballard's men will have to pursue them. If this means that the characters are frantically driving away from Soldier Field in a limousine, then the helicopter pilot will pursue the car. A lone gunman who remained in the helicopter will then attempt to shoot out the tires of the vehicle. If this is successful, the characters will once again be contacted via the loudspeaker and given an opportunity to seek refuge in the copter.

If the characters get away, there are any number of ways to get the players involved in the story again. However, you will have to work something out yourself, as the potential actions of the characters are too numerous to predict here.

The players will almost always try to contact the Anarchs if they escape from Sheriff. The Anarchs will assist the characters in whatever way they can, and try to get the characters to find Lodin for them (so that they will gain power). Damien and Neon may find the characters and decide to help them out.

To make things easy, you can simply have the characters captured by the police and brought to meet with Ballard, which is Scene Seven. It would be simple to capture sleeping Kindred as well, though they would have a chance to wake up.



Setting

This Scene is a short follow-up to Scene Five, so it takes place near Soldier Field. The exact circumstances of the characters will depend on their mode of travel and escape from the attack on the football field.

Dialogue

Again, you will have to judge any attempts of the characters to communicate with their pursuers based on the action of the moment. Keep in mind that Ballard's men are under orders to return with the characters, so they will make great efforts to rescue the characters if such becomes necessary.

This Scene should demonstrate to the characters Ballard's control over the city, though the Anarchs may be a source of refuge.

Drama

If the characters somehow manage to escape the events at the stadium, then they have several options. They are most likely going to leave the city, but their absence in such a case will be short-lived. Modius will do everything in his power, including issuing dire threats of Blood Hunts, if the characters flee the city. Once they return to Chicago after such an excursion, the characters should hear from some source (i.e. any Kindred they meet in the city) that they have a standing dinner invitation with Ballard at Daley's.

Drama in this Scene will proceed as the actions of the characters dictate, and it can vary widely. Follow your instincts and make this Scene as fast-flowing and exciting as possible.

Characters

The pilot of the helicopter is more than likely a Ghoul in Ballard's employ named Derek (see the Flashback at the end of this story for game information if it is required). Derek currently has two Blood Points in his system. The last gunman is another SWAT Officer, though his Dexterity Attribute is 4.

*Thy beauty shall no more be found;
Nor, in thy marble vault, shall sound
My echoing song: then worms shall try
That long preserved virginity;
And your quaint honour turn to dust;
And into ashes all my lust.
The grave's a fine and private place,
But none I think do there embrace.*

— Andrew Marvell, *Upon Appleton House*

CHAPTER THREE: TO THE BREAKING POINT

This chapter concerns the detective work of the characters, as they attempt to deduce the location of Lodin and the names of his kidnappers.

Scene Seven: Dinner Guests

Plot

Assuming that the characters were captured at or near Soldier Field, they will be brought to a restaurant called Daley's as dinner guests of Ballard. It is even possible that this Scene will occur directly after the Brewery Scene.

If the characters did get on board the helicopter, tell them that they fall asleep and awake the next morning, each in a sumptuously decorated room. After being given time to prepare for dinner, they are loaded into a limo and driven the 8 blocks to the restaurant. If they really want to try anything, go ahead and let them, but make it clear that not only would it be a bad idea but that they might as well wait it out and see what's coming.

Over dinner, Ballard will explain the position that the characters are in — he blames them for the disappearance of the Prince of Chicago and demands that they immediately release him. Ballard doesn't really believe this, but he is in a tight spot, and this is his easiest out. He could become a suspect himself so he prefers to have easily controlled scapegoats to ensure that he is not blamed. However, halfway through the meal, Neally Edwards walks in and tells Ballard that the Primogen have learned of Lodin's disappearance and want a search to begin. He suggests that they use these "Neonates from Gary" to find him. It's the old "good cop, bad cop" routine, and it should be pretty obvious to the players.

Setting

Oddly enough, the characters are returned to a site near an earlier mishap. Daley's, the restaurant where this Scene takes place, is next door to what little remains of the brewery from Scene Four. Daley's is a very exclusive establishment. The clientele is upper-class and social manners are at a premium

here. The Maître d' is extremely proper, but will immediately know who the characters are and why they are here. He will attempt to give those men without ties and jackets such accoutrements which he has in the cloak room, but will not know what to do about women who are not properly dressed. However, he will eventually let them all into the dining room even if they are not in proper attire (though this will draw many stares from the other customers).

After the characters arrive, they are taken by the Maître d' to a large table in almost the exact center of the place. Above the table is a skylight (it has been replaced if previously broken) and starlight sprinkles into the room. At the table is an enormously, grossly fat man — an obese Kindred. This is Ballard, and obscene amounts of food have already been placed before him, indeed the table is covered with dishes of different varieties of food, many of them scraped clean (a fact that will be obvious to any character with a Perception of 4 or more).

Drama

Ideally no action should break out in this Scene, though a fight is certainly possible. If the characters do force a confrontation with Ballard, then it will be the last mistake of their troubled existences. Ballard has plenty of retainers stationed throughout Daley's, including his lackey Belthazar. These retainers will work to keep Ballard safe and will probably attack the characters, though that is not their primary orders — protecting Ballard is. Police will be summoned immediately by the Maître d', but Ballard will not press charges and asks that Daley's does not pursue the matter either. He will pay for all damages.

The characters, however, will be punished. Such a break of the Masquerade is inexcusable and the players will have to learn that such is not accepted within Kindred society. Ballard will request a Blood Hunt, and in the absence of the Prince, will call a meeting of the Primogen. The next night, at the Opera, they will meet and will more than likely call the Blood Hunt unless the characters are very crafty talkers. The players' characters will be targeted by every Kindred in Chicago and eventually someone will succeed. If the characters leave Chicago, they will still be hunted. An outright attack in the sight of mortals is an affront that none will allow. The rest of your Chronicle will become one of chase and pursuit until the

characters are ultimately killed. The characters will be blamed for Lodin's disappearance as well, and no attempts will be made to find him.

Dialogue

The conversation begins friendly enough, but it is soon clear that Ballard has a grim future in mind for the upstarts from Gary. In a very matter-of-fact manner, he explains how the Prince of the Chicago is missing — kidnapped from his own Haven — “somehow, you creatures entered his Haven during the day and ripped off the steel door.” How or why someone could pull off such a feat is a mystery, but it is clear that the Kindred of Gary have much to gain by it. It's such a shame that those audacious enough to kidnap the Prince must be eliminated, but there really is no choice. At this point, Ballard becomes haughty and seems quite pleased to have the Neonates from Indiana here. The Prince's disappearance so soon after the characters “invaded” Chicago turf must be no coincidence — they are at fault and must pay.

Ballard will patiently listen to explanations from the characters that they know nothing about the disappearance of Lodin, but when they are finished he will only laugh and say, “You young ones must be crafty to be able to kidnap Lodin at all, but I'm afraid your quick tongues will not get you out of this trouble.” Slowly, they will have to piece together the story that 2 days ago, Lodin was taken from his Haven during the day while he slept, but it is thought that he is still alive.

Any statements (or pleas or threats) from the characters protesting their innocence fall on deaf ears. Even if the characters did not commit this act, their mere presence demands “justice” be meted out by this Lieutenant, let alone the coincidence that they were in town when the Prince was abducted. Ballard fully intends to make the Neonates pay.

About halfway through the conversation, Neally comes into the restaurant and sits down near Ballard. He announces that he has told the Primogen about the disappearance of Lodin and that the characters must be freed to look for Lodin. “If we look for him ourselves, everyone will know that something is up. Since it is the Primogen's will to keep this information to themselves for a few days at least, we have that long to find him before suspicions are raised. We have no other choice.”

In the end Ballard, agrees and allows Neally to let the characters go. However, he is very concerned that word might leak out about Lodin. He tells the characters “I will destroy you with my own hands if any among you speak to anyone about this fact. No one must know about the disappearance of Lodin, do I make myself clear?”

Any one of the Ventrue Clan (and of moderate to good standing within that Clan) will be treated with grudging friendliness by Ballard. They will not be directly threatened and Ballard will embrace any move they make to separate them-

selves from the other characters. However, he will require this character to tell him all that she knows and to support him against the other characters.

Remember, Ballard is an incredibly huge man, so he talks with a very low voice, and as he is not in the least kindly disposed to the characters, he will come across as cruel and threatening. He will tell them that they will serve as fine scapegoats, even if they are not the guilty ones.

If the characters persist in denying that they ever kidnapped the Prince, then Ballard will angrily explain that even if they did not, they are being blamed. If the characters don't have Lodin, they had best find out who does or where he is by the same deadline. Ballard will eventually relate that Lodin was snatched from one of his Havens in a downtown condominium.

During the conversation, a waiter will tend to any needs the characters have. Though he already has several empty and some partially full plates in front of him, Ballard will ask that the table be cleared and he will eat again with the characters. The characters, who should know that Kindred are unable to keep anything but blood in their system, may try to shirk ordering any food, but Ballard will prove how serious he is on maintaining this part of the Masquerade when the waiter first arrives with a bottle of wine the Lieutenant ordered before the characters arrived. Ballard will request that one of the characters taste the wine for him. Ballard will glare accusingly at the characters until the taste is taken and he will cause a scene if the character continues to refuse. “Remember our game,” Ballard will remind the character.

When the wine is tasted or later when the food is ordered, the characters will have to spend a Willpower point in order to keep from vomiting the food. When the waiter is not nearby, Ballard will ask any characters who do not eat if they would rather be slain tonight. The characters may note that Ballard has absolutely no trouble shovelling the food away. The grossly fat giant has been eating like this for years and no longer needs to spend Willpower to keep it down. Later on, he too will need to disgorge the food, but he can retain it within his cavernous stomach for hours on end. Never, ever let the players in on this, but rather make them think that he somehow digests it — don't give away his secret, it will make him less monstrous.

As the dinner is about to conclude, and after each character has been forced to spend at least three or four Willpower to eat enough food to maintain the Masquerade in Ballard's eyes, the Lieutenant introduces Belthazar, a Kindred who will accompany them as they recover Lodin. If they have been at the Brewery, they will have met him already, but he would have called himself Sheriff there.

If the characters request it, and what other possible lead do they have to follow, then Ballard will give Belthazar permission to take the characters to the downtown Haven of Lodin to begin their search. After granting such permission, though, Ballard will add, “As if you didn't already know where he is. Do not play



your game past tomorrow night, Neonates.” Once this has been agreed upon, the characters are released in the care of Belthazar and are free to begin their investigation. “If you don’t return him to us, we will hunt you down no matter where you are. The Primogen have given me that much authority at least.”

Characters

Details of Belthazar are related in Scene Three, though only sketchy information concerning Ballard is presented. This Lieutenant will be dealt with primarily in the the upcoming sourcebook *Chicago by Night*.

Scene Eight: Vacant Haven

Plot

During this Scene, the characters will have the opportunity to gather clues concerning the disappearance of Prince Lodin. The characters are given an opportunity to explore and examine the Haven of the Prince of Chicago. Due to the circumstances that follow, they will be unable to follow up on any of the clues, but later in the story, the opportunity to put this knowledge to use will arise. One retainer was killed during the attack and the body has not yet been moved, the only other retainer, Natasha, is in shock and it will be difficult to question her.

Belthazar should grate on the character’s nerves during the entire visit here. He will never suggest when speaking to them, he will only demand. Also, since he considers himself an Elder, he will constantly talk down to the characters (unless one of the characters is a Ventrue, in which case he will treat them with reluctant respect). It is important for the story that the players begin to despise Belthazar, but you need to make it clear that it would be a very bad idea to harm him.

We explain exactly how Roarke was able to kidnap Prince Lodin, so use that information to answer the questions of the players. You are encouraged to add any details of your own and may even decide to throw in a red herring or two. Who knows what the characters could discover while given free run of a Prince’s Haven. This may be a once-in-a-lifetime opportunity for them, and it’s a plot device that you shouldn’t ignore. Perhaps there is something in one of the files in his work study that could lead to a future story, or perhaps there is a file on one of the characters . . .

Setting

The Haven is currently unoccupied. It is a luxury apartment on the third highest floor (107th) of the Sears Tower

in Chicago. Lodin has used this space as a Haven periodically for the last couple decades and earlier on he renovated it to suit his needs. The indoor plaza is vast and spectacular, and the elevators going up are all double-decker. Five police officers patrol the atrium to Lodin's Haven and allow the characters to enter only because Belthazar is with them. They know nothing about what has occurred here, but have been stationed here constantly since the Ventrue first learned that Lodin was missing.

There are nine rooms in all and they cover the entire space of the floor, except for the elevator shafts (in the northeast corner) and a long hallway that runs along the whole eastern side of the floor (this means there are no windows in the apartment from the east, so the rising sun is less likely to catch the Prince as he hurries for cover in an emergency).

The layout is extremely regular and consists of three rows of three rooms each. The basic design is a ring of eight rooms surrounding a central secured area in which Lodin actually sleeps. This central room is actually a tightly-sealed, steel reinforced vault with a seven ton door and a time lock that can be activated only from the inside. Entrance was once only possible with the proper combination but now the door lies on the ground, torn partly from its hinges.

The nine rooms that make up Lodin's Haven are the following:

- **Entry Chamber** — a highly-decorated room with furniture of the variety not intended to actually be used. Expensive and original paintings line the walls, most of them of the Renaissance painters.

- **Dining Room** — a table large enough to seat ten dominates this area. The table is always completely set and the dinnerware is exquisite — real silverware, priceless European crystal, etc. However, close examination shows the table cloth to be full of dust and the silverware and plates here to be flawless, complete without chips or scratches (and thus obviously, they have never been used).

- **Kitchen** — Lodin doesn't need to eat, but his retainers do. They were free to stack the pantry here as they desired.

- **Library** — a large reading library and wonderful stereo system outfit this room. It can also be used as a conference room. There are five phones available, each on a different line.

- **Retainers' Room** — a bedroom and living area for Lodin's current retainers. Lodin doesn't often use this luxury apartment for extended times, but this area is spacious enough to comfortably accommodate six grown men.

- **Office** — this area is Lodin's working area while staying here. The shelves and cabinets are primarily empty, but some documents of interest are kept here. Among these records is information about the Havens of some of the more prominent members of the Chicago Kindred. This room also contains the sole entrance into the central vault. On the wall are two original Rembrandt's, but only a character familiar with art history would recognize them as such.

A dead body of a man lies hunched over the desk, sitting in the leather chair, a bullet through his head. There is blood all over the carpets.

On a side table there is an ornate chess set, with stylized playing pieces carved of ivory and what seems to be ebony. It is set up in a game, at a point called the "end game." Beside it is a letter post marked from London with a short handwritten message inside, written in what appears to be a woman's hand. It states, "Here is one I thought you might be interested in, black's move, mate in four. Can you see it, dear custos?" It is unsigned. If you have any chess aficionados in your troupe, you might wish to actually set up the game with your own chess set to let them try to figure out the chess puzzle — see the diagram on page 79 for a description of the piece layout.

- **Security Room** — From this room, Lodin's retainers are able to monitor the pictures from cameras that are in every room of the luxury apartment. Also, one of the security specialists in Lodin's employ managed to connect the equipment in this room with the security cameras throughout the entire building. All of the video tape from the cameras is kept on shelves here for a period of six months, after which it is recycled. One retainer is always on duty at the cameras, and by using the Discipline Dominate, Lodin has deeply set the suggestion for all guards to be very attentive while on duty. By placing such retainer-related areas on each side of his own work space, Lodin better ensured his own safety.

- **Game Room** — Lodin never forgets that his retainers require entertainment, so he makes sure that this room is outfitted with the very best in modern entertainment equipment. Arcade games, a pool table, and a satellite-connected television are just some of the items. The decorations are extremely garish, with many beer and plane posters stuck haphazardly on the wall.

- **Vault** — Finally, the vault itself. As impossible as it may seem considering the apparent strength of the door, the vault has been ripped open and the door is ajar, so the characters will be able to enter. While the interior of the vault is as spacious as any of the other rooms, there is very little in here. A huge waterbed sits in the center and it's obvious that the floor has been reinforced to withstand the weight. A private phone, two pairs of manacles on the wall, some personal memorabilia, and an IBM computer system round out the contents. The manacles are an emergency measure to use in case Lodin was ever forced to survive a siege of the apartment. Two mortals would be locked in with him and they would be replenishing sources of sustenance. Near the vault door is also a panel of sophisticated machinery that can be manipulated to lock the vault door from the inside and override any commands, no matter how valid, from the outside to enter the vault.

Sitting on a shelf at the head of the bed is a pendant with a huge tooth hanging at the end. The “tooth” is actually made of black onyx. The chain is made of silver and looks very old. (This pendant is magical and it allows anyone wearing it over their heart to sense what the person holding its twin is doing — the other pendant is currently worn by the Methuselah found in Scene Fourteen.

The Kidnapping

The best way to introduce this Scene to you is to explain the steps by which Roarke was able to pull off the seemingly impossible kidnapping of the Prince of Chicago. Even if he was able to get up to the apartment and past the guards, how was he able to overcome Lodin himself? This explanation is very important when characters begin to use Auspex (the spirit’s touch) to determine who last held certain objects and what they were doing at the time.

Roarke had one big benefit on his side when he set out to kidnap Lodin — two of the retainers on the Prince’s staff were old friends of his from way back when Roarke was a retainer of Lodin as well (see the optional Villain’s Flashback for more details). Since one of them had turned into a security expert, Roarke suspected that she would be on duty in the Security Room during the day, when Lodin was most vulnerable. It was a gamble, but it paid off.

Once inside the building, Roarke made his way to the hallway of Lodin’s floor while under the cover of his Obfuscate powers. Suddenly appearing and looking into the camera in the hallway, Roarke spoke to the person who he knew was watching him. He asked to be let into the Haven because he had some vital information to tell Lodin. He said he had been undercover for many years now, and had finally made a breakthrough. Roarke’s great Presence powers helped to disarm the observer of any suspicions.

Natasha, who was at the security console, had not seen Roarke since he disappeared in England. She allowed him come in so he could wait for Lodin to awaken the next day. Once inside, or rather once face-to-face with his old friend, Roarke used his powerful Dominate Discipline to force Natasha to return to her duties, turn off the cameras inside the apartment and in the hallway, and to not turn them back on for another hour.

Once again, using his powers of stealth, Roarke slipped into Lodin’s office room and shot Julian Curry who was sitting in Lodin’s leather arm chair smoking a cigar. None of the other retainers were in the Haven at the time. Roarke then returned to the vault door, fully summoned the vast powers he had gained from the Blood of the Methuselah, and ripped the vault door open.

Lodin began to rouse due to this commotion, but he was too slow in waking. Roarke was upon him in a flash. Physically restraining Lodin, he was able to make eye contact. It’s unlikely that any Ghoul could Dominate a Kindred, but when that Ghoul carries Fourth Generation Blood . . .

After collecting the tapes from the Security Room that would contain pictures of him, Roarke left with Lodin under his arm. Safe from being further recorded until he left the hallway, Roarke invoked the Discipline of Obfuscate once again before entering the elevator. He then traveled down and out of the building without being noticed.

Investigation

The search of the Haven should accustom the players to the many forms of investigation that are open to them as Kindred. Not only can they make use of their Abilities like Security and Computers to gain clues, but they can also put the Discipline of Auspex to excellent use to divine more Kindred-related information.

Some of the clues they can find are detailed below, but others will have to be inferred from the story of the kidnapping (see above). Obviously, some tapes will be missing when the characters look in the Security Room. The retainers are available for questioning and they will be as cooperative as possible in an attempt to gain leniency when/if Lodin is returned. Perhaps he won’t kill them all.

- **Dead Body** — If anyone with Investigation closely examines the body, it can be seen that the body was shot from a fairly close distance (the wound is very large) with a high calibre pistol. A cigar can be seen clutched in the body’s hand and it appears to have burned a fairly large hole in some papers on the desk (papers concerning some stock investments and bank accounts). Blood has run down from the head and is covering the man’s body and covers the floor around the desk, but by this time it is mostly dried. His wallet will reveal the dead man’s identity (See the information on Julian Curry on page 66). The body has been dead for some time now and has begun to stink.

- **Computer in the Vault** — if booted up and investigated (Intelligence + Computers (difficulty 9) to crack the pass codes), something that will take at least ten minutes since the machine has an 80 MB hard drive that is full of various programs and files, the character may roll Wits + Computers (difficulty 6) to learn one bit of information of their choice before Belthazar notices them and declares the computer off limits. For example, the character could say he found a file that lists the Generation and Clan of many of the Kindred of the city. The number of successes rolled determines how much of the information the character saw and remembers.

- **Admiral Tourney’s Journal** — this distinctive, leather bound book was originally purchased by Lodin at an auction in

London (see the Flashback) and contains notes kept by a British Admiral in the days leading up to World War I. Tourney was a prominent member of society, but he was also a respected member of Arcanum. The journal mostly disappointed Lodin because it did not fully relate how much this organization might know about Kindred, but by referring to it, the characters at least have an opportunity to learn of an organization (the Admiral simply refers to it as "A") which believes that Vampires, magic and the like do exist.

Lodin added a final note on the last page of the journal that reads as follows: "Dedicated to Roarke, a fine retainer who sacrificed his life to bring me a book of worthless value."

- A general but careful search of the entire apartment can reveal to a character skilled in Investigation that only one man entered the Haven and kidnapped the Prince. This amazing deduction requires an Intelligence + Investigation roll at difficulty 8. The clues for this include the way the furniture was thrown around and the scuffs in the carpet.

- Someone who examines the machines in the Security Room will be able to determine by checking various internal system clocks that the cameras inside the Haven and in the outer hallway were turned off for about an hour the night of the abduction. This requires a Perception + Security roll (difficulty 6).

- Anyone who questions Natasha must roll some combination of Social Attribute and appropriate Talent to get her to open up. She feels miserable about her failure and though she does want to help, she is too morose to be much good. The difficulty of this roll depends on the approach the characters decide to take. An honest approach means a difficulty of 6, while a brutal advance like Manipulation + Intimidation means a difficulty of 9.

As far as Natasha is concerned, the night passed uneventfully. She was in the Security Room all night and cannot account for what happened. She will deny that the surveillance equipment was turned off if this information is presented to her, though she will agree with that conclusion after examining the equipment herself.

Kindred who use Dominate to question Natasha will have no better success, though at several points in her train of thought she will repeat a thought twice. This lapse represents the deletion of her memory by Roarke and the brain's attempt to hide it from her. For example, Natasha may recount a dream she remembers in which she opens a door to enter a dark room and then opens a door to enter a dark room. The power of Roarke's Dominate is too great for her to hope to break through and recover the lost or blocked memory.

If the characters are getting along nicely with Natasha, then Belthazar might pipe in and let her know that the players are the ones responsible for kidnapping Lodin. Even if the characters can convince her how unlikely this is, she will be very suspicious of them and somewhat angry that she befriended them.

- A single typed sheet of paper has been neatly set on one corner of Lodin's desk. The sheet is a report from Edward Neally to Lodin concerning some activity in a wooded area northwest of Chicago that smacks of Satanism. "In and of itself," reads the report, "this isn't a problem. However, two Elders who claim Auspex power have spoken to me of the matter and relate that they have detected indications of 'mystical' powers there." A map of the Chicago area is underneath this sheet of paper, and a section of what seems to be woods to the northwest of the Chicago area is circled in red. It would be easy for the characters to find their way there.

Lodin has marked the sheet with the letters FLI, "For Later Investigation."

- Finally, there is a folder full of information about the Anarchs of Chicago that a character searching Lodin's work study can find with a Perception + Bureaucracy roll (difficulty 5). The material is filed in one of the cabinets. Mostly, the material discusses some of the recent problems that Lodin attributes to the activity of the Anarchs. Some of the activity is noted as perhaps breaking the Masquerade. The information is being noted in case any of the individuals discussed prove more troublesome later. Thus, a pattern of behavior could be indicated to a visiting Justicar. There is an interesting note scrawled on one of the printouts in Lodin's handwriting that says, "When will they stop? Can their activity mean anything but my eventual demise?" This note is written on a sheet noting the first word the Prince received on the meeting that would later occur at the Brewery. Finally, a character may find a sheet that notes that a troublesome Anarch, who calls himself Damien, has moved into Johann's Haven. "A member of my enemy's camp moving in with one who purports to be neutral? What can this mean?" asks Lodin's note.

As noted above, Auspex may also be used to gain some information. Here are some examples of what the characters might divine:

- Roarke expended a massive amount of extremely potent Blood to gain the strength to rip the vault door open. Any Kindred that uses her Auspex Discipline in that area will be pummeled by the power expended on that spot. If the same character uses Auspex in Scene Eleven near the spot where the body of the Methuselah was discovered by the police and gains a moderate number of successes both times, then she will be able to determine that the power is of the same "flavor."

•Also, a character who scores four or more successes on an Auspex roll when inside the vault may actually be able to gain a fuzzy picture of Roarke entering the room and subduing Lodin. The trail will lead to the elevator, but at that point, even the best Auspex will not be able to keep the scene from fading as that's where Roarke reasserted his Obfuscate Discipline.

Dialogue

The only conversation in this Scene other than that between the characters is the abrasive and abusive speech of Belthazar, and their questioning of Natasha.

If you notice that one of the players is having a hard time involving him or herself in the conversations of the other characters, then take the player to the side and play out this short side-plot. Tell the player that the phone rings and his character is nearest to it.

Now you need to concoct some wrong number fiasco to irritate and frustrate the player. The caller could simply be looking for someone (e.g. Ken) and has the wrong number, or you can perpetrate a huge hoax to bewilder the player. If you decide to use the simple wrong number method, then make sure



that the caller doesn't give up, but keeps calling back and insisting that she has the correct number. Try to excite the previously reserved player into a shouting match over the phone. That will loosen the player up in a hurry.

Alternately, you can have some fun at the expense of the player's sanity. The caller might use some very peculiar code words when the player answers and then wait for the appropriate coded response. The caller is merely some underling for an unknown crime ring trying to pass along information as he was directed to do. The only number he has is Lodin's and he will try to call over and over to prompt the correctly coded response. The man might become desperate (does his life depend on passing along the information?) and cry in fear to the character, but the man will absolutely not pass along the information without the correct code. Play it up as long as it's fun.

Premonition

As the characters leave the Haven and ride the elevator down to the ground floor, turn to the player who did the least in the Haven and had the least fun and describe to them the following premonition: "As you ride down in the elevator, a wash of nausea comes over you and images begin to fill your mind. You feel like you are falling, falling, falling. Do you resist the visions, or do you give in to them?" If the character resists, tell them only that they see a cave with light shining in overhead and then let them regain a Willpower point. If the character does not resist, tell them the following, "You are deep in a pit or some sort of hole dug into the ground — the rock is cold underneath your feet. Far above your head, you see a light from a hole in the ceiling — it is the only entrance to this cave. As you look around you into the rest of the cave, you hear something behind you and as you turn around, you see this horrible shape charging toward you. Before you can protect yourself, you are struck down and feel yourself slowly being torn apart, limb by limb. The image fades as you desperately attempt to escape this ferocious beast and preserve your life in the face of a vicious onslaught." Try to evoke as much fear as you can in your description. Later on, in Scene Eleven, this will become important (in that scene you will want to make sure that this character, one way or another, goes down into the pit — however you should manipulate, not force).

Characters

The players will be introduced to no new major characters in this Scene. The retainers are described in the Flashback, see page 60.

Scene Nine: *Rescued from Victory*

Plot

This Scene is a stop-gap measure to keep the story going if the characters get stalled and don't have any clues to follow. It serves to introduce them to some events that have taken place behind the scenes thus far. The net result is that the characters are pulled off course by a major red herring, but as with most events in this story, this does not happen by pure chance.

A thorough search of the Prince's Haven should consume most of the remainder of the first night, so when that is nearing completion, Belthazar recommends that everyone remain in the Haven during the coming day.

The next night, the players' first impulse may be to return to The Cave and talk with Horace about possible Anarch involvement in the disappearance of Lodin. Try to make them feel the pressure of the deadline and Belthazar will incessantly remind them that their immortal lives are on the line if Lodin is not returned by the end of the next night. Keep the pressure on by making him more and more of a jackass.

Essentially, if the characters get stalled, simply introduce them to this Scene. At some time during the night, the characters will be saved by those enterprising Anarchs, Damien and Neon. This "rescue" could come as soon as one of the following happens in the story: 1) the players decide to follow-up on the information about the Satanic cult, 2) they leave The Cave after talking with Horace, or 3) the evening is running out and the characters are on their last legs, and they have no idea of what to do next. Rescue comes when Damien attacks and stakes Belthazar, an event that should generate cheers from the players if Belthazar has been played to the hilt.

If the characters do not take advantage of this opportunity to remove themselves for at a short time from the watchful eye of Belthazar, then allow them to proceed as they desire. However, at the late hour that it is likely to be, Belthazar will refuse to allow them to follow the lead concerning the Satanic cult as it is outside of the city and Belthazar cannot allow such a trip this close to the deadline. If they wish to investigate it, then he suggests that they have another talk with Ballard who is enjoying a very late night repast at Daley's. Ballard's actual decision is up to you since this eventuality is outside the scope of the flow of this story, but it is most likely that he will try to capture the characters and then follow up on that lead himself. Once he discovers that the Prince is indeed there, he will release any characters who agree to taste his Blood.

Setting

The locale where this Scene takes place will be different for every Storyteller's story (see below). Therefore, you will have to provide details about the setting based on where the characters are when you implement it. The best location is perhaps The Cave, since Anarchs frequent that area.

Drama

As soon as one of the triggers listed above has occurred, no matter where the characters are, they will be visited by Damien and his sidekick, Neon. Just as the characters are enduring another one of Belthazar's long-winded speeches about how they had better just take him to Lodin immediately or they risk missing their deadline, ask everyone to roll Perception + Alertness (difficulty 5). From behind Belthazar, Damien sticks his head around a nearby corner and tries to discretely draw the characters' attention. Any character who does not roll at least two successes does not also see the finger Damien has over his lips asking for silence and draws attention to the fact that something is behind Belthazar.

Of course, the characters may decide to point Damien out even though he is obviously asking for quiet. In such a case, or if one of the characters inadvertently draws Belthazar's attention to him, Damien will duck away and wait for a few moments to see what happens.

Roll Wits + Alertness (difficulty 6) for Belthazar if he is alerted to Damien's presence. With three successes, he sees Damien when he whirls around. Belthazar will thereafter be unable to be taken by surprise by Damien and Neon, so the two Anarchs will need the help of the characters in order to stake Belthazar. Otherwise, he laughs at the characters for jumping at shadows and says, "The deadline's not on you yet, but you've got the right idea, Neonates."

Damien will continue to try to get the jump on Belthazar to stake him, even if the characters end up working against him by pointing out his location. Sooner or later, he will not show himself to the characters and stake Belthazar solo. Neon is just along for the learning experience and will not get involved unless Damien is in danger.

If the characters seem to be resisting his offer of assistance, even after he shows them the stake and points to Belthazar, then he will assume that they are simply too scared of the Elders of the city to act. That's why he won't give up until they are saved.

If Damien is able to take Belthazar by surprise, then allow him to automatically stake the fiend. If he must make an outright attack on the Kindred, then he must pound the stake through normally. In the latter case, as he struggles with Belthazar, he will shout to the characters, "We are here to rescue you. Rise up and smash the oppressors!" At this point, if the characters

assist either Damien or Belthazar, they can swing the victory either way, so they have a decision to make. This is the big question of the story — do they throw in with the Anarchs or do they side with the Elders?

Dialogue

Following the staking of Belthazar, if successful, Damien will speak excitedly and try to explain things to the characters while on the move. “Let’s talk in the car while I take you to a safe place,” he will recommend. Neon will stay behind in a nearby alley or other secure place where he is under strict orders to guard Belthazar and not look into the Elder’s eyes.

Damien will attempt to explain to the characters that they are just being used in a game of the Elders and that their actual fate is of little consequence to Ballard or any other Elder. Therefore, he knew he had to rescue them. Since daylight is only a few hours away, however, he recommends against trying to get out of the city now. In fact, he suggests that they hide **inside** the city for about a week and let things blow over. Once Ballard has found a new plaything, they’ll be safe. “Besides,” he says, “they’ll be hunting Neon and I for a while, so that will take some of the heat off of you.”

Ultimately, though, Damien will admit that the characters won’t be safe until the Prince is recovered, so if they have any idea where he might be, then they should continue looking.

Damien says they can choose their own place to hide for the night, but he knows a very safe place, though he does add that no one has used it in several years. Damien knows of a man who will watch over Kindred during the day in return for a vial full of blood (Damien calls him a “Ghoulie man”). He’s smart enough to never drink the blood of any one Kindred more than twice, so Damien thinks that the Ghoulie man probably still has his free-will. Little does Damien know that he is actually pushing the characters further into the intrigue simply by directing them to his “Ghoulie man,” for this man is actually Roarke. Damien will say, “This guy is the best — he’s saved me twice! If he doesn’t answer, just go in and wait till he returns.”

Damien will provide an address for the Ghoulie man but says he’s worried about Neon and wants to get back to him right away. He says as he departs, “After all, he’s only a few weeks old.” Of course after this, if Belthazar survives (which he will unless the characters make sure otherwise), he will be driven to find and kill them all. Belthazar will be the character’s most dire enemy for many stories to come.

If the staking was not successful, Damien will run away screaming, “You traitors!” From this point on, Belthazar will have new respect and trust for the characters (though he will still be a bastard) and Damien will become their longtime enemy. The characters will no longer be suspects for the kidnapping of Lodin, but the Elders will request that they continue with the investigation, since they are still in the best

position to remain unnoticed by the other Kindred of Chicago. Additionally, the characters will never be welcomed among the Anarchs. In the upcoming war caused by Lodin’s disappearance, that will be a major penalty.

Characters

The two young Anarchs, Damien and Neon are both described in Scene Three: The Brewery.

Scene Ten: The Ghoulie Man

Plot

Probably on the run from the Elders of Chicago, the characters arrive at Roarke’s old headquarters, expecting to find a man willing to guard them during the day in return for a little blood. However, they find police officers on watch in the place. Hopefully interested in finding out what’s going on here, the characters will enter the building by force or subterfuge and discover that this may actually be related to the disappearance of the Prince.

The characters should find the newspaper clipping in the room where the police officers are resting and investigate the basement that’s blocked off by the huge slab of stone. When the characters do make their way to the basement, move on the next Scene.

Setting

The address or directions that Damien gives the characters takes them to property in one of the poorer sections of Chicago. While the area is residential, the directions are to a run-down commercial lot where a 7-11 used to operate. The paint has been stripped off of the building and the large glass windows have been knocked out and replaced with a wooden wall. It’s not a pleasant sight.

A police patrol-car is parked behind the building. It’s out of view so it’s less likely to be seen and damaged by the residents of the area. After the police raided the building and discovered the “corpse” in the basement, they decided it best to leave a couple officers on watch in case any more cultists show up. Most of the loose material in the building was cleared out by the police.

The door to the place is in the center of the wooden wall. Behind the door is a short corridor that goes halfway through the building before ending at a door and “T-ing” left and right. The door opens into a large but practically empty room.

This is where Roarke held his services to Satan and created a cult-like environment by displaying his personal power to win the hearts and minds of those who attended.

To the left are a number of doors that open into small rooms that are full of worn mattresses and rotting dressers.

To the right there are three doors — one on each side of the hallway and another at the end. The door on the right opens into a small room that the two police officers on watch have converted into an office. They don't have much equipment with them, but there is a radio, pen and paper, small table, several chairs, flashlight and a newspaper clipping tacked on the wall. The door on the left leads to the square room that was Roarke's personal quarters. This room is in much better repair and startlingly cleaner than elsewhere in the building.

The door at the end of the hallway appears to have once been locked by a huge padlock and the door itself is reinforced with metal, but the lock has been cut by the police. Inside is a smallish room. The only feature of note is a square section in the middle of the floor that appears to be some sort of trapdoor to a

basement. The police have already hooked up a little mechanical winch and pulley to the iron handle on the trapdoor, which is a huge chunk of solid stone and is immensely heavy (Strength 6 required to lift it). There is also an extinguished lantern still in the room from when the police did their work. The stone cap has not been replaced so the entrance to the cellar is open.

Drama

There are two basic ways that the characters can approach entering Roarke's abandoned headquarters. The easiest and quickest way is to simply batter down the door once they learn there are policemen inside and overwhelm the mortals. In such a case, you will have to decide whether or not one of the officers has a chance to call the police station and alert other officers that there is a problem. If the call is made, then additional police will arrive within ten minutes. If the characters



don't realize that the call has been made and then proceed to investigate the basement, they could find themselves trapped and surrounded. You will have to judge how the story continues if this occurs.

During the search of the headquarters, the characters will be able to find very little of interest other than the large block that's been moved aside for easy entrance to the basement and the newspaper clipping the officers have tacked to the wall. The clipping will quickly attract the attention of any who see it as the headline reads, "Bloodless Animal Man Seized by Police." The police hung it up as a bit of a joke about what they found here, though they are concerned with how the reporter got news of the body when the department requested that no one talk about it.

The news article is from a yellow journalism dominated rag similar to the "National Enquirer" that is published in Chicago. Called the "Tell it All," the paper is usually nothing but hype and ridiculous exaggeration. For once, they got it partially right.

Dialogue

The characters are most likely to try to fast-talk their way past the police. When the characters first approach the door of the building, they may not even realize that there are police inside if the rear of the building was not inspected and the squad car found.

There is a sliding peephole on the door that a police officer will use to see who's outside. As he walks to the door, though, he might call out, "Is that you, Bob?" He will see that it obviously is not, and he will be wary of the characters unless they are nicely dressed. Otherwise, he'll assume they live in the neighborhood, or if they are dressed like punks, he'll assume they are members of the cult not taken during the initial raid. This officer and his reactions to how the characters are dressed will set the tone for the entire encounter.

BLOODLESS ANIMAL MAN SEIZED BY POLICE

by star reporter Scottie Cartwright

Despite an attempt to cover-up one of the most fascinating police raids in years, west-side district officers captured a very strange corpse in a recent raid. But this star reporter caught the police red-handed in this cover-up. Or he would have if the corpse hadn't been completely drained of blood.

Even though this reporter was armed with the information of very reliable sources, which shall remain nameless, Police Chief George O'Malley of the west-side district refused to corroborate the story. When asked about the incident, and specifically how the officers in charge of the case were proceeding with the investigation, Chief O'Malley refused to comment.

However, this star reporter refused to cease burrowing toward the heart of the matter and gained some more information from police insiders. The date the corpse was seized has yet to be released, but reports indicate that the body had

absolutely no blood in it! The insiders refused to speculate, but dedicated readers of The Truth will know without hesitation that this must be the work of vampires!

Further information about the body revealed that the as yet unidentified man had extremely hard, almost petrified skin, in the words of an informant, and had several features indicating that the man was obviously a cross-breed between a snake and a wolf. My informant further reports that the body was fully naked, except for a strange saber-toothed pendant. The tooth was 3 inches long!! Most startling was reportedly his four canine incisors, two along the top and two more along the bottom. Much yet needs to be learned about this mystery, and this reporter is determined to get to the bottom of it.

If you have any information on the origin of this body, please contact either the police or this reporter at the "Tell It All" offices - just call (404) 292-1819.

If the characters are nicely dressed, they will have a better chance of tricking the officer using Manipulation + Subterfuge. If fooled by a plausible story, the officer will invite the character(s) in.

If the officer thinks the characters are from the neighborhood, then he will scare them away, "Get the hell out of here or I'll show you what pain is all about." If hassled, he'll say, "Would you rather have cult maniacs or policemen in here? Now move along."

However, if the officer thinks the characters are returning cultists, he will try to take them into custody with the help of his partner. If there are a lot of characters, then the partner may call for help as mentioned above before moving to help the officer at the door.

Characters

The only characters in this Scene are the policemen and information for such mortals can be found in *Vampire* (p. 187).

Scene Eleven: Potent Blood

Plot

In this Scene, the characters learn that the body described in the article they just read was very likely found here. They will probably think they have stumbled onto the solution of their troubles! Since Lodin wore a sabertooth pendant similar to the body in the story, they will probably draw the conclusion that he was here until the police raided the building. But they're wrong, of course. The Methuselah who was the source of Roarke's power for so long and the source of his current troubles was seized here by police. The block of stone was placed over the basement trapdoor by Roarke to make sure that members of the cult would be unable to descend to that area.

While here, the characters will gain an impression of the power of the Kindred they are dealing with, and may find the vial of Blood that Roarke hid as an emergency supply. Hopefully, after arming themselves with the discoveries made here, the characters will pursue the leads and attempt to locate the body they believe to be Lodin's.

Setting

Though this Scene still takes place inside Roarke's old headquarters, the kinds of events are substantially removed from interacting with mortal police officers. The action takes place in a room that can only be reached by dropping through an opening in the ceiling that is normally covered by a very heavy stone block.

The room is squarish and about fifteen feet wide. The ceiling is rather high (twenty feet) so this means a significant drop is involved from above the reach the floor. On the floor in the back corner is a dusted outline of where the police found the body referred to in the article by Scottie Cartwright. The only furnishing in the room is a straight-backed wooden chair and a low table that holds a small assortment of chemistry equipment like beakers, test tubes and pipettes. The equipment is well-organized but none of the containers hold any substances.

It will be difficult to find (Perception + Alertness difficulty 8), but there is also a stone drawer recessed into the wall away from both the chalk outline and table. Without a light source, the characters will completely overlook the drawer even if they can see in the darkness. The drawer pulls out smoothly and contains a rolled up satin cloth. The cloth protects an extremely valuable resource — a vial of old, very old, Blood! It is potent Vitæ indeed.

Drama

The first obstacle the characters face is getting down into the basement. This is not a difficult chore for most Kindred, especially those with the Potence Discipline. Characters should roll Strength (difficulty 4) in order to break their fall. Two successes are needed for a complete success. With only one success, the character will take a level of damage only if currently injured (she wrenches the hurting area some more).

The major action of the Scene (except when arguments break out when the characters find the vial of Blood) occurs when a Kindred attempts to investigate the area where the body of the Methuselah was found with Auspex. The incredible power of the Methuselah has permeated the area and it will overwhelm any character who opens his senses up to it so completely. The net result is that the character loses control and enters Frenzy. The Frenzy is of the rage variety and the character will attack the nearest being.

The other interesting item which requires a response from the characters is the vial of Blood that they may find in a stone drawer. The description of the unveiling of the Blood is extremely important and you must concentrate to pull off this part of the story. Basically, you must describe the Blood inside the vial in such a way that it sounds delicious, not only to the characters, but the players as well. Lower and soften your voice and comment on the Blood's glistening, ruby red color and how its thick juices roll invitingly back and forth in the vial as a character examines it. The raw power of the Kindred who wept this Blood is obvious and very seductive.

Every character who sees the vial, and what Kindred wouldn't want to look at such a delicacy, must roll Self-Control (difficulty 6) or immediately grab for the vial and try to gain it so a taste can be taken. Characters with less than three Blood

Points will automatically succumb to this temptation and you may even decide to penalize characters who are not full of blood by increasing the difficulty of the roll. Another general brawl will break out among the characters if a couple characters fail this roll.

The penalty may be worse for any character who drinks of the Blood. Much of this is left to your interpretation of the character's reasons for drinking the Blood, but if you feel it was done solely for the pleasure of tasting it or a desire to gain power, then the character must roll for Humanity loss. Any character who grabs the Blood and drinks the entire vial should automatically lose a point!

The Blood is indeed amazing and is certainly worthy of desire. A single taste of the liquid will restore an entire Blood Point. If larger amounts of the Blood are ingested, then not only will the character regain up to ten Blood Points, but the character will also gain a temporary increase in a Discipline. The vial contains about three large swallows of Blood and one such gulp is required to gain this temporary increase. This amazing increase will occur in the character's most advanced Discipline, though a Discipline may not be increased over five this way. In such a case, the next highest Discipline will be heightened by one. This higher level of ability will fade away as soon as the character falls below a level of four Blood Points. Multiple swallows will increase a like number of Disciplines by one point.



If the entire vial of Blood is imbibed, then the character will experience an explosion of power within her body and enter Frenzy unless Courage (difficulty 7) is rolled. As noted above, the character will also lose a point of Humanity. The benefits of doing this, however, are extraordinary. Not only will the character gain temporary increases in three Disciplines, but her current Blood Pool will temporarily increase to fifteen. These extra points in the Blood Pool will fade at the rate of one per day. Each time the character loses a Blood Point due to the passage of time, one of these additional Pool points is lost instead. If the point was currently full of Blood, then the Blood is lost as well.

It is very important to keep track of how many times each character drinks the blood in this vial. Though the Methuselah from whom it comes is in Torpor, the Blood Bond that may form could cause complications later in the story.

It is the attack of individuals in Frenzy on the others in the cellar that was the object of the Premonition described in Scene Seven: Abandoned Haven. Tell the player who had that Premonition that they feel déjà vu, that for some strange reason they recognize this hole, that this is "THE PLACE!" Hopefully, you can give it away just an instant before one of the other characters (who drank from the vial) frenzies and attacks the character.

Dialogue

There is no conversation in this Scene to speak of, except among the characters themselves (hopefully there will be a lot of that).

Characters

No additional characters are encountered in this Scene, though a character who scores a phenomenal success (5 successes) while using *Auspex* on the chalked area may realize that the power of the Kindred who rested there had been "asleep" for a long, long time and is therefore probably not Prince Lodin.

CHAPTER FOUR: KING'S GAMBIT

Scene Twelve:

Downtown Precinct

Plot

Once the characters learn that the body that was found in the “Ghoulie man’s” headquarters was seized by the police, they may decide to pursue the matter to see how much information they can piece together. The news reporter, Scottie Cartwright, who wrote the article found in the previous Scene may be sought for questioning as well. Scottie is dealt with specifically in the next Scene, though the characters may well decide to seek clues there first.

If you really want your players to experience this Scene, you can finagle things so that the police somehow pick up the characters and bring them down to the precinct for “questioning.” Smart characters will not break the Masquerade by resisting. However, this can be a bit manipulative. The best idea is probably to subtly insert the idea of going to the precinct through your banter with the players. Hints that you give them (as long as they are not obvious) are frequently picked up by the players and employed without them ever consciously realizing what they did. You will be amazed by what you can get your players to do in this manner.

The most important piece of information that the characters can learn from the police is the current status of the body that was seized. Ultimately, they will uncover the location of the body and continue their investigation. There is an additional bit of puzzling news that the characters may happen upon as well. Basically, they will be unable to determine who exactly ordered that the cult headquarters be raided in the first place. That should start them thinking!

The characters will learn that the body of the Kindred they probably assume to be Lodin has been turned over to a “medical specialist” by Special Agent Shepard of the Chicago FBI. The extent to which you wish to involve Shepard in the story and his connection with Kindred the characters already know is completely up to you. In this story, he is never actually encountered, but as ever, you are free to alter this.

Setting

Set the Scene with a description of a typical police station, varying it depending on the time of night that the characters arrive. Squad cars are pulling in and out; calls for back-up will send one, two or more cars screeching out into the streets with sirens blazing; off-duty officers hang around the parking lot recounting any interesting events of the day; and men and women are hauled into custody.

The police precinct that organized the raid on Roarke’s headquarters is in the heart of a poor section of the city, but the presence of the station has cleaned up the streets within a couple blocks. Outside this area, crime is commonplace.

Drama

The effectiveness of the characters’ entrance into the police station is up to your discretion, but a forceful entry is absolutely the wrong way to do it. The characters are in enough trouble if they are already on the run from the Elders because of an escape from Belthazar. Ballard wants to use them as scapegoats so he has little need to capture them again. Their escape and attempts to hide in the city only make Ballard’s job of showing them as guilty that much easier. However, no Kindred of the city, not even the Anarchs, will tolerate such a horrendous break of the Masquerade. Therefore, there should be no physical confrontations in this Scene.

Dialogue

Instead of force, the characters must use their Social Attributes and Disciplines to make their way around the station. They can pose as news reporters or even police officers if they are skilled enough in Disciplines like Obfuscate and Dominate.

If they do this successfully, then they will eventually be able to find their way to the officer in charge of the raid, Lieutenant Brick. Depending on how complicated you desire this information gathering Scene to be, you may either allow Lt. Brick to be on duty very late and therefore be accessible to the characters, or they may have to visit him at home where he’s probably sleeping the night away in his house with his wife and children. Better yet, they may have to come up with a good enough story to get the night duty sergeant to call Lt. Brick up

and get him to come down to the station in the middle of the night.

Lt. Brick will not willingly speak about the body and will not even admit that a body was seized. If a character brings up the article from "Tell It All," Brick will only laugh and tell the characters that they shouldn't believe everything they read. He will be very officious and demand to see identification from the characters if they claim to be with a newspaper, etc. In any event, they will have to get tough with Lt. Brick in order to learn anything.

If the characters are able to either Intimidate Brick or use Disciplines like Dominate or Presence, then he can relate the following details:

- Captain Wallbash ordered that the raid take place. Though the police had been aware for some time that cult-like activity had been going on in the building, the lack of solid proof and the failure of an undercover agent to penetrate the organization did not give the police a chance to investigate more thoroughly.

If the characters follow up by speaking with Captain Wallbash for any reason, they will learn that he ordered the raid after receiving notification from Lt. Brick that they had solid evidence of unlawful activity by the cult. Obviously, these two explanations do not jive, but no amount of further investigation will reveal anything further. Unfortunately for the characters, both men are telling the absolute truth.

- During the raid, Brick and his men rounded up seven cultists. The men and women were arrested, but they refused to talk to the police or the court appointed attorney. To the dismay of all involved, all seven men and women were found dead the following morning in their various and widespread cells. They seemed quite normal in their manner of dress, but after being around them for a time, more and more weirdness emerged.

- No worthwhile evidence or information was uncovered during the raid (other than the body, of course), so Lt. Brick decided to keep a few men posted at the place in case other cultists returned. This is also why they tried not to let the news slip to the media.

- The body they discovered was gruesome at best. Hard as stone and completely drained of blood, the man seemed to have been dead for quite a while, but decay had not set in, so they presume that he had been in cold-storage or the like until very recently. The hospital never had the opportunity to perform an autopsy on the body before the Feds got ahold of it.

Brick explains that a local FBI agent named William Shepard gained custody of the body when he showed that the dead man was a kidnap victim several years ago. The Lieutenant



learned just today that the Special Agent had the body transferred to some sort of medical specialist for a complete examination. He does have an address for the facilities of the specialist.

Even if shown a picture of Lodin (who knows where they could get such a thing!), Lt. Brick would be unable to identify the man they found. The only description he can give is, "He was hard like a stone and bloodless, just like that article said."

Around the station, one of the characters, one who hasn't done anything for a while, will overhear a conversation among 3 police officers. They are talking about things like "How stiff the body was. Like a damn lump of stone." and "Yeah, but that's nothing anyone outside the force would believe, except perhaps those kooks over at the "Tell It All.""

Characters

Treat Lt. Brick as any other mortal police officer, but he's a large man so his Strength is 4. He's also sharp-minded (Wits 3) and strong-willed (Willpower 8).

Scene Thirteen: Yellow Journalist

Plot

The characters are likely to follow up on Scottie's article "Bloodless Animal Man Seized by Police" by contacting the author directly. As indicated below in the *Characters* section, Scottie could become a regular in your Chronicle, so have fun playing him this first time. If need be, Neally can approach the characters at some point in the story, or the characters can notice the story while walking past a street side newsstand. It isn't hard to find the offices of the paper; they are located on the edge of downtown.

With Scottie's help, the characters can piece a few clues together. If "persuaded" to talk with them or if they exchange information, Scottie will relate information including identifying the leader of the cult as Roarke. The most important thing to accomplish in this Scene, however, is to establish that the cult gathering northwest of the city may be important. Hopefully, the characters will decide to pursue more immediate clues first, like checking out the "medical specialist."

If it seems likely that the characters will not speak with the police and instead jump at the hint that the cult activity may be something important, then you may decide that Scottie has knowledge of where the body is currently. His sources at the police station could easily have passed this information along to him. In fact, he may give the characters a camera so they can photograph the body when they go to check on it. How hard you push the characters in this direction should depend on how much you desire to use the "specialist" in your story.

Finally, this encounter with Scottie Cartwright should show the characters just how close some mortals are to figuring out the truth behind the Masquerade. Though many details are hazy and some of the facts themselves are wrong, a few key slips by Kindred could brighten the picture considerably.

If you really want to have the characters go through this Scene and they aren't headed in that direction already, all you have to do is get a copy of the "Tell It All" into their hands — they won't be able to **not** see the cover story.

Setting

The offices of "Tell It All" are shockingly nice. Though the newspaper is a rag, the organization that owns the paper is top-notch. The paper has a floor of its own in a downtown office building, and the offices are decorated in the latest styles. Large plants and inspiring colors help establish a mood of cheer.

Scottie Cartwright is a night-owl, so if the characters simply come to the office looking for him, they will find him

hard at work on another "brilliant piece of investigative reporting." In a harsh juxtaposition with the orderly offices of the paper, Scottie's office is a whirlwind of paper piles, a half eaten donut, computer disks, and letters from both angered and delighted readers. It is a truly disgusting mess, especially in contrast with the rest of the office.

Drama

There is no need for show-stopping action in this Scene as Scottie is more than willing to talk with the characters. In fact, if the characters open up to him, the talk would easily constitute the most coveted moments of the writer's life.

Dialogue

When the characters first walk into Scottie's office, the writer will at first mistake them for some of his many footpads who he pays for interesting bits of information. "What do you have for me?" he'll ask. When he learns that the characters are here on their own business, he'll gladly listen to their story and prepare himself to help them out. Not for a moment will he be frightened of the characters, unless they become violent and actually mess him up a bit. If they insist, Scottie will consider



any conversation to be “off the record.” Scottie doesn’t take this practice seriously, but if the characters really let him in on Kindred secrets, then he will not write about it until he learns more.

Scottie is a fast talker and has tricked more than one person into saying something that they later regret. Anyone involved in a conversation with Scottie must roll Wits + Alertness (difficulty 6) to avoid letting some secret fact slip out. A character that fails the roll must answer the question, “What is the thing you would least like to tell Scottie right now?” The number of successes rolled will lower the urgency of the information spilled, but three successes are needed to resist completely. Better yet, do it completely through roleplaying — it is very difficult to do it right, but by setting the Scene correctly, it will be easier to get the players to drop their guard, at least at the start.

The problem in dealing with Scottie is that the characters will never be able to convince him that they were “joking about being Vampires.” He’ll believe the most far-fetched tales and then search for more information.

In the end, Scottie will try to make a deal to trade information. The characters do know some things that would interest him beyond revealing that they are Vampires. Primarily, he would like to hear about the “mystical activity” northwest of the city. However, he will be satisfied with other bits like the mix-up between the police captain and lieutenant about who ordered the raid.

Scottie has a plethora of important information that he can provide the characters. This includes the following, though he will make things up if he is trading information on a one-for-one basis and has run out of things to say.

- The leader of the cult whose headquarters was raided by the police recently is named Roarke. While the details are sketchy, it seems that he had lived in the gutted 7-11 for several years before forming the cult. An odd assortment of individuals is purported to have gone in and out of the building in these pre-cult days.

- Roarke’s cult has also extended to a region northwest of the city. The police don’t seem to know about this yet, but the cult members have gathered in this area a few times in the past for celebrations and festivals. If the characters tell Scottie about the purported “mystical activity” there, the writer will tell them that he’s going to check that out very soon.

- He can describe what little (“little” unless you decide to change things as discussed in *Plot* above) he knows about the body that the police found. Basically, he can only reiterate that what he wrote in his article is the truth. The body truly was hairy and had nary a drop of blood in it. However, Scottie will admit that he has no basis for the conclusions that he drew about the origin of the body, though he suspects that he was right about the wolf.

Characters

Scottie Cartwright, though a hack-writer, does have several contacts and secret sources throughout the city. He could very well become a regular character in your Chronicle. If you want him to become a regular, you’ll need to arrange it so that at least one character becomes fond of Scottie and target your roleplaying of him so that he becomes the pet of one particular character. He would make an excellent dependent character, someone who is always tagging along and getting in trouble.

Scottie Cartwright

Age: 32 (Born: 1959)

Description: A tall slender man, Scottie can be gruff and grouchy, but he’s actually courteous to those he respects or knows well. He typically wears very comfortable clothing like slacks and a sports shirt, though he does have clothing for other situations (press conference, outdoor jaunt, etc.) stored in his office.

Demeanor: Deviant

Nature: Judge

Notes: Scottie (as he prefers to be called) is a dedicated writer, though the subject and style of his writing is somewhat suspect. Struggling in his writing career shortly after graduation from college, Scottie originally accepted this job to make a little money. However, over the years, the work has absorbed his interest and Scottie now believes too much of what he writes. He still thinks of himself as a college student, and has the same enthusiasm, naivete and honor. He will never reveal sources who have asked to remain anonymous and will always keep “off the record” conversations off the record. However, the characters will have to make it clear that everything they say is “off the record” or they will likely read about it in the next week’s paper.

Have fun playing Scottie. He’s always on the lookout for a story and since he looks for evidence of the occult in everything he does, he could become a foil for comedy and levity in your story. For example, if he’s Dominated by the characters, he may use a point of Willpower to shake it off and ask the Kindred with great interest and admiration, “Did you just do to me what I think you did? Do it again, I’ll tell you anything!”

Roleplaying Tips: Make your eyes as big as you can. Pretend that you are scribbling down notes whenever a character says anything even remotely interesting. Talk as fast as you can, and interrupt people’s sentences if you have already figured out what they are going to say.

Scene Fourteen: The Hunter

Plot

If the characters are on the trail of the body that was seized by the police, then they will end up here sooner or later. This building is owned by an occult investigator turned Hunter named Michael Standdown. He gained possession of the Methuselah's body when Special Agent Shepard managed to have it turned over to him. Shepard said that the body was that of a kidnapping (a Federal crime, so Shepard was authorized to step in) victim and would be turned over to a "specialist." Fortunately, Michael did have some medical degrees, so the ruse was easily pulled off.

With the equipment that had been delivered so conveniently just a month before, Michael Standdown began an examination of the body of what Shepard claimed was a Vampire. Slowly, Michael has come to agree. Though he had believed in the occult since his pilgrimages, Michael had never had such proof to examine so closely. It shook him a little.

In this Scene, the characters will probably kill Michael Standdown and either recover the body of the Methuselah or believe that it is destroyed in a fire. If the body is saved from the flames, then you must refer to the following section for details of the recovery.

Setting

Along the very northern part of Chicago proper, only a couple blocks inland from sparkling Lake Michigan (in the Gothic World, anyway), is the old stone warehouse where Special Agent Shepard's "medical specialist" works. The building is three stories high and the entire structure is owned by Michael Standdown. The large windows of the bottom two floors are painted over so curious people won't snoop around, but the top floor's frames have been refitted with new windows. Michael feels more comfortable in his new line of work with a lot of sunlight wherever he lives.

The top floor of the building is a personal living apartment, equipped with most modern conveniences. The middle floor holds all of Michael's testing equipment. This includes an assortment of medical devices up to and including a Catscan machine. The bottom floor has always been made to look like a warehouse. Since the building stands in a commercial district, this helps camouflage Michael's headquarters. Also, the loading dock, interior elevator and pallet-mover came in very handy when the medical equipment arrived recently.



VAMPIRE™		
Scottie Cartwright		
Attributes		
Physical	Social	Mental
Strength.....●●●●●	Charisma.....●●●●●	Perception.....●●●●●
Dexterity.....●●●●●	Manipulation.....●●●●●	Intelligence.....●●●●●
Stamina.....●●●●●	Appearance.....●●●●●	Wits.....●●●●●
Abilities		
Talents	Skills	Knowledge
Acting.....●●●●●	Animal Ken.....●●●●●	Bureaucracy.....●●●●●
Alertness.....●●●●●	Drive.....●●●●●	Computer.....●●●●●
Athletics.....●●●●●	Etiquette.....●●●●●	Finance.....●●●●●
Brawl.....●●●●●	Firearms.....●●●●●	Investigation.....●●●●●
Dodge.....●●●●●	Melee.....●●●●●	Law.....●●●●●
Empathy.....●●●●●	Music.....●●●●●	Linguistics.....●●●●●
Intimidation.....●●●●●	Repair.....●●●●●	Medicine.....●●●●●
Leadership.....●●●●●	Security.....●●●●●	Occult.....●●●●●
Streetwise.....●●●●●	Stealth.....●●●●●	Politics.....●●●●●
Subterfuge.....●●●●●	Survival.....●●●●●	Science.....●●●●●
Fast talk.....●●●●●		
Advantages		
Disciplines	Backgrounds	Virtues
.....●●●●●	Fame.....●●●●●	Conscience.....●●●●●
.....●●●●●	Contacts.....●●●●●	Self-Control.....●●●●●
.....●●●●●	Resources.....●●●●●	Courage.....●●●●●
.....●●●●●●●●●●	
.....●●●●●●●●●●	
Other Traits		
Writing.....●●●●●	Humanity.....●●●●●	Health.....
Photography.....●●●●●●●●●●	Bruised..... <input type="checkbox"/>
.....●●●●●		Hurt.....1 <input type="checkbox"/>
.....●●●●●		Injured.....2 <input type="checkbox"/>
.....●●●●●		Wounded.....3 <input type="checkbox"/>
		Mauled.....4 <input type="checkbox"/>
		Crippled.....5 <input type="checkbox"/>
		Incapacitated..... <input type="checkbox"/>
Combat		
Weapon	Difficulty	Damage
Willpower		
.....●●●●●		
Blood Pool		
.....●●●●●		
Experience		
.....		
Attributes: 7/5/3 Abilities: 13/9/5 Disciplines: 3 Backgrounds: 5 Virtues: 10 Freebie Points: 15 (7/5/21)		

Drama

Almost anytime of the night that the characters come to investigate the “medical specialist,” Michael will be up late working. His noisy machinery and equipment draws the least attention during the night when any other proprietors of the commercial area are at home in bed.

The first obstacle the characters must overcome is breaking into the building, preferably without alerting Michael. The Hunter does switch on some formidable defenses after sundown. Special Agent Shepard personally acquired and installed some of the more sophisticated defenses.

First, before he starts to work, Michael seals himself off on the second floor. The elevator is parked on the second floor and the doorways from the stairwell are blocked with electrified barred gates. These gates may be bent to allow passage, but five successes on a Strength roll (difficulty 4) are required. Additionally, anyone attempting the feat will automatically be reduced to Mauled status. Only Potence will help resist this damage.

Additionally, the roof and the entire bottom floor will be laced with laser beams that will set off a silent alarm on the second floor that will alert Michael. The roof is also reinforced with sheet metal making it nearly impossible to enter that way, at least without immediately alerting Michael. Again, depending on the extent to which you wish to involve Special Agent Shepard, Michael may alert him at any sign of trouble (he’s across the street in an apartment, waiting for any unexpected visitors). Characters with Red Eyes (level one Protean Discipline) will be able to see the laser beams and avoid them. Such a character may also help other characters circumvent them. Roll Manipulation + the other Kindred’s Dodge (difficulty 6) — three successes means that she was able to talk her friend through the beams.

If the characters enter the bottom floor and sound the alarm, they will have walked into a death trap as dangerous as any medieval castle. Metal barred gates, as described above, will slide into place over the sole entrance to the bottom floor to block any retreat. Then, Michael will converse with the characters by means of a two-way speaker in the corner of the fake warehouse. He will try to establish who they are, and if not satisfied, or if he learns they are Vampires, he will move on to the next stage of the trap — he’ll open a trap door on the floor of his second story lab and drop a flaming lighter. The boxes immediately below the trapdoor hide flammable containers of gasoline (the characters can smell these when they are in the room with a Perception + Alertness roll at difficulty 6 or automatically if they possess the level one Auspex Discipline Heightened Senses).

Caught in the inferno that will ensue in a warehouse full of empty cardboard boxes (all marked “Ceiling Fan”) and perhaps their second bonfire of the story, the characters will



discover one reason this story is called "Ashes to Ashes." Since the building is made of stone and the walls have been treated with an anti-flame element provided by Shepard, Michael has no concerns about the fire spreading to the rest of the building. Besides, there is a sprinkler system that he can activate. Wily players may be able to use these sprinklers to save themselves if the recessed nozzles are noticed.

If (and probably when) the characters eventually make their way to the second floor, Michael will be waiting standing by a table. Lying on the table is the body of the Methuselah, though it is wrapped in a black plastic body bag. Since it is wrapped, of course, the characters will have no idea that it isn't Lodin. Michael holds a small, but highly-powered, crossbow in each hand. The characters should eye the wooden shafts warily.

Even more dangerous to the characters is a specially designed light that illuminates a fifteen radius around Michael and the table on which the Methuselah rests. Putting his incredible mind and scientific talents to work, Michael has managed to design a light that simulates the effects of the sun on Vampires. Of course Michael had an advantage over other Hunters who have sought just such a thing — he had the body of a Vampire to experiment with! Any characters who enter the light will be struck by what is effectively direct rays of sunlight, though the strength of the rays is only about 50% of normal. The first character who attempts to cross into this lighted area without knowledge of what the light can do must roll Self-Control (difficulty 5) or enter Frenzy. Also, after the characters do know the destructive potential of the light, they must roll Courage (difficulty 6) every turn they are in the light or be affected by Fear and refuse to go near the light again.

It is possible to shoot the light bulb out or even pull the plug on the machine, but of course Michael will shoot any person who makes a move to do so. Michael is very cool, calm and collected with the defense of his laboratory — he has run this scenario over and over again in his mind. In his voice however, it is possible to detect the grip of tension and fear.

Michael will make a last stand here and will aim his crossbow bolts for the hearts of the Vampires. Refer to the Drama Chapter in *Vampire* for details on the number of successes, etc, required in order for Michael to impale a character. He will attempt to remain within the circle of light so that Kindred cannot engage him in close combat.

Dialogue

Michael Standdown will feel threatened and certainly endangered with a number of Kindred nearby, but he will talk to the characters if they make such overtures. Conversation will accomplish nothing for them, though. If the characters wish to gain possession of the body, then they will have to go through Michael.

Conclusion

If the characters manage to defeat Michael Standdown and open the body bag, they will quickly realize that this is not Lodin. The Kindred they have recovered seems to be of Eastern Mediterranean descent, not the European blood of Lodin. Where the sun lamp had shone, his skin is very red and is slightly burned in places, but on the whole he looks in good shape.

In the process of opening the body bag, it would be very easy to touch the body. Roll a die secretly, a 1-4 indicates that the character did touch the body, unless the player makes it very clear that she is being careful. This is important only because of the Vampire's potent powers of Domination which allow him to Dominate others through touch — eye contact is not necessary. For the purposes of the story, it can be assumed that all those who touch the body are immediately under the temporary control of the Ancient. (Though if want to make rolls, have those who touch the body make a Willpower roll with a difficulty of 9. Three successes are required to fully break free, anything less than that indicates total Domination.)

Pass a note to the player shortly after you note that they have been Dominated, but do not do so in such a way as to arouse the suspicions of the others. A private meeting where you can explain things in detail usually is the simplest for the players, but



unfortunately it can arouse the most suspicions. Tell the player that they are under the control of the Ancient and that they must carry out his wishes. They understand that he wishes for the others in the group to touch him as well and that the player should try to trick the others into doing so. Tell them further that you will take away Willpower if they do not do this properly (“You’re struggling against his Dominance —that isn’t easy”) but that you will reward them with one experience point if they succeed (to be assigned to Manipulation or Subterfuge). Eventually, if the Methuselah’s plan goes correctly, all of the characters will have touched and come under his control — though perhaps the last remaining character will have to be restrained and carried to the waiting body before all of them are so Dominated.

The sleeping Methuselah is wearing a simple, silver and onyx necklace with some strange engravings on it (Egyptian hieroglyphs). The onyx is shaped in the form of a tooth (it is the mate of the one found in Lodin’s Haven). If a character attempts to remove it, assume they touched the body unless the player makes it very clear that she is not doing so.

If any of the characters has been Blood Bonded to the sleeping Methuselah, then that character’s player won’t have much of a say about what is done from the very start. That character will immediately do everything in his power to get the other characters to touch the body of “Lodin” — give them the note just as you would the player whose character touches the Methuselah.

Once he controls all (or at least most) of the characters, the Ancient one will command the characters to take him to a certain place to rest and continue his sleep through the Torpor (it is a secret location in the middle of the Wasteland in Gary). The characters will promptly forget about where they took the Methuselah, and in fact the characters will not remember even making a trip. The net result will be the characters being unable to account for their whereabouts during a period of a couple hours and the sudden absence of the Methuselah. Since the characters won’t even remember what happened, there is no need to enumerate what they had to go through to place the body wherever it is that the Methuselah wanted to go.

After the last character touches the Methuselah, the next thing they know is that they wake up in the middle of the Wasteland and that Damien is moving toward them. If questioned why he is there, he simply says that he got a phone call from someone “who you don’t know about yet” to come here because the characters were in desperate straights. He will then try to persuade them to continue to pursue Lodin — if need be he will be able to provide them with a few clues or can even lead them to the forest headquarters of the cult. The person who controls Damien wants the characters to find the cultists — that fact should be fairly clear to the characters.

If the characters manage to escape the Scene with the body of the Methuselah and with their free wills intact, then the question arises, “What do we do with this guy?” You will have to determine for yourself what happens next — the world is a large and dangerous place, especially with a Methuselah’s body — make it as interesting as possible.

VAMPIRE™

Michael Standdown

Attributes		
Physical	Social	Mental
Strength ●●●●	Charisma ●●●●	Perception <u>Probes</u> ●●●●
Dexterity ●●●●	Manipulation ●●●●	Intelligence <u>Brilliant</u> ●●●●
Stamina ●●●●	Appearance ●●●●	Wits ●●●●

Abilities		
Talents	Skills	Knowledge
Acting ●●●●	Animal Ken ●●●●	Bureaucracy ●●●●
Aktricity ●●●●	Drive ●●●●	Computer ●●●●
Athletics ●●●●	Etiquette ●●●●	Finance ●●●●
Brawl ●●●●	Firearms <u>Crossbow</u> ●●●●	Investigation ●●●●
Dodge ●●●●	Melee ●●●●	Law ●●●●
Empathy ●●●●	Mask ●●●●	Linguistics ●●●●
Intimidation ●●●●	Repair ●●●●	Medicine <u>Surgery</u> ●●●●
Leadership ●●●●	Security ●●●●	Occult ●●●●
Streetwise ●●●●	Stealth ●●●●	Politics ●●●●
Subterfuge ●●●●	Survival ●●●●	Science <u>Biology</u> ●●●●

Advantages		
Disciplines	Backgrounds	Virtues
●●●●	Contacts ●●●●	Conscience ●●●●
●●●●	Allies ●●●●	Self-Control ●●●●
●●●●	Fame ●●●●	●●●●
●●●●	Resources ●●●●	Courage ●●●●
●●●●	●●●●	●●●●

Other Traits	Humanity	Health
Search ●●●●	●●●●●●●●	Bruised <input type="checkbox"/>
●●●●	●●●●●●●●	Hurt -1 <input type="checkbox"/>
●●●●	●●●●●●●●	Injured -2 <input type="checkbox"/>
●●●●	●●●●●●●●	Wounded -3 <input type="checkbox"/>
●●●●	●●●●●●●●	Mauled -4 <input type="checkbox"/>
●●●●	●●●●●●●●	Crippled -5 <input type="checkbox"/>
●●●●	●●●●●●●●	Incapacitated <input type="checkbox"/>

Combat	Willpower	Blood Pool	Experience			
Weapon: <table border="1"><tr><td></td><td></td><td></td></tr></table>				●●●●●●●●	○○○○○○○○○○	○○○○○○○○○○

Attributes: 7/53 Abilities: 13/95 Disciplines: 3 Backgrounds: 5 Virtues: 10 Freebie Points: 15 (2/5/21)



Characters

Michael Standdown is the Native American Hunter whom the characters must overcome in this Scene if they wish to retrieve the body of the Kindred they believe to be Lodin. The Methuselah is described in detail in **Chicago by Night**. For now, simply assume that the "Black King" is extremely powerful and beyond the ability of the characters to harm.

Michael Standdown

Birth: 30 (Born: 1961)

Description: Michael is a full-blooded Native American. He wears his dark hair long, and though very proud of his heritage, he doesn't make any effort to dress in "Indian" clothes. Blue jeans and jackets are quite alright with him.

Demeanor: Loner

Nature: Director

Notes: Intrigued by the shamanic heritage of his own people, Michael Standdown became very interested in the occult at an early age. Perhaps his own innate sensitivity to such things contributed to this desire as well. In any event, Michael wandered North America and some of the Orient in his mid to late twenties searching for "places of power." He left behind Johns Hopkins and what his family considered to be a promising career as a physician, but what he found converted him forever to an unshakable belief in the occult. He has spent the last ten years as a sort of occult investigator. Since many people have expectations of mystical powers from Native Americans, Michael found it easy to market himself in his chosen profession.

About six months ago, Michael was contacted by Special Agent Shepard of the Chicago FBI. Shepard asked if Michael would like to collaborate and Michael readily agreed. They were introduced by another Witch-Hunter, Sullivan Dane. Just over a month ago, Shepard arranged for a lot of medical equipment to be shipped to Michael's building. Michael isn't sure how Shepard made the arrangements, but he suspects it was illegal so he doesn't want to pry too deeply.

*The beaten road
Which those poor slaves with weary footsteps tread,
Who travel to their home among the dead
By the broad highway of the world, and so
With one chained friend, perhaps a jealous foe,
The dreariest and the longest journey to go.*

— P.B. Shelly, *An Exhortation*

CHAPTER FIVE: CHECK AND MATE

Chapter five is the concluding chapter of this story.

Scene Fifteen: Hell's Pasture

Plot

The characters will probably come to this area shortly after reorganizing following the attack on Michael Standdown. The clue in Lodin's office mentioning this place and/or Scottie Cartwright's mention of it should make it seem to be a potential location for Lodin's body. And they're right. Roarke did bring Lodin here since his other headquarters in Chicago had been raided and claimed by the police.



During this Scene, the characters must simply travel to this area and begin to look around. The land is fairly inaccessible — it's a fifteen minute walk from the nearest road, though jeeps and other 4-wheel drive vehicles can make the overland trip — and characters will have to carefully plan how they will travel here and provide for their safety in the event that they cannot return to Chicago by the time the sun rises.

While they wander around the land, but before they begin to strike for the heart where the amphitheater is, the characters will meet Scottie unless their previous encounter with him left him unable or unwilling to follow up on a story here.

Setting

This is a small copse of woods about an hour northwest of Chicago. The land is owned and maintained by Roarke. This land is exclusively private and is used for ceremonies and other celebrations, the sole purpose of which is to continue to make Roarke look strong to his followers. This is the area that the characters must penetrate in order to confront Roarke and retrieve Lodin.

This is a sizable chunk of land, about 50 acres all told. The property is mostly a flat, wooded area, but there are rocky regions near the center. By following a sort of gully down into the rocks, one emerges in a natural, earthen amphitheater. This feature is the main reason Roarke chose it for his cult's ceremonies. It allows him to be in the amphitheater and direct the action while the cultists either listen or perform as per his commands.

Drama

You might have the characters mistake a crouching and hiding Scottie Cartwright for a sentry waiting to pick them off, but in general there will be no trouble in this Scene. There's enough of that coming later! The idea is for the characters to scout out the terrain and to plan their next action — likely an attack.

Dialogue

The characters may talk at length with Scottie if they desire, but unless they use Disciplines or outright force, the journalist will refuse to go back without first getting his story. The characters may have some questions for Scottie, but unless they revealed a lot of information to him earlier, Scottie is very curious about what the characters are doing out here.

Characters

Scottie Cartwright is described in Scene Thirteen.

Scene Sixteen: Attack of the Ram

Plot

The characters will meet a byproduct of one of the ceremonies that Roarke performs twice a year to impress the cultists. Since any creature can be fed Kindred Blood and become more powerful, and since the ram is very symbolic of Satan, Roarke customarily creates a ram "Ghoul" and sets it free to rampage around the area. The cultists, in a flurry of mad behavior, give chase to the beast and kill it so they can return to the amphitheater area, drink its blood, and then roast it as the high point to a grand feast. By drinking its blood they thereby gain some of the Vampire blood, and thus a modicum of mystical power and potential.



This huge and powerful ram will crash through the characters, pause to rip them up a bit, and then dash off again. If the characters are thinking quickly and truly desire to make a stealthy entrance, then they had best not kill the ram. Otherwise, the cultists, and shortly thereafter Roarke, will know that there are intruders nearby.

The ram has the freedom to roam wherever on Roarke's land that it desires, but since Roarke Blood Bonds it when the Blood is fed to it during the ritual (he feeds it tiny amounts on two earlier occasions), the powerful Ghoul is able to keep the ram from straying too far.

Setting

The characters are still on Roarke's land, but they, and maybe Scottie as well, have begun to make their way toward the center. They hear a cry go up in the distance, and about three minutes later a monstrosity comes charging at them.

VAMPIRE™		
Cultists		
Attributes		
Physical	Social	Mental
Strength ●●○○○	Charisma ●●○○○	Perception ●●○○○
Dexterity ●●○○○	Manipulation ●●○○○	Intelligence ●●○○○
Stamina ●●○○○	Appearance ●●○○○	Wits ●●○○○
Abilities		
Talents	Skills	Knowledge
Acting ●●○○○	Animal Ken ●●○○○	Bureaucracy* ●●○○○
Alertness ●●○○○	Drive ●●○○○	Computers* ●●○○○
Athletics ●●○○○	Etiquette ●●○○○	Finance* ●●○○○
Brawl ●●○○○	Firearms ●●○○○	Investigation ●●○○○
Dodge ●●○○○	Melee ●●○○○	Law* ●●○○○
Empathy ●●○○○	Music ●●○○○	Linguistics ●●○○○
Intimidation ●●○○○	Repair ●●○○○	Medicine* ●●○○○
Leadership ●●○○○	Security ●●○○○	Occult ●●○○○
Streetwise ●●○○○	Stealth ●●○○○	Politics* ●●○○○
Subterfuge ●●○○○	Survival ●●○○○	Science* ●●○○○
* one Knowledge per		
Advantages		
Disciplines	Backgrounds	Virtues
_____ ●●○○○	Member ●●○○○	Conscience ●●○○○
_____ ●●○○○	_____ ●●○○○	Self-Control ●●○○○
_____ ●●○○○	_____ ●●○○○	Courage ●●○○○
_____ ●●○○○	_____ ●●○○○	
Other Traits		
_____ ●●○○○	Humanity ●●○○○	Health
_____ ●●○○○	_____ ●●○○○	Bruised <input type="checkbox"/>
_____ ●●○○○	Willpower ●●○○○	Hurt -1 <input type="checkbox"/>
_____ ●●○○○	_____ ●●○○○	Injured -2 <input type="checkbox"/>
Combat		
Weapon	Difficulty	Damage
Blood Pool ○○○○○○○○○○		
Experience <input type="text"/>		
Attributes: 7/5/3 Abilities: 13/9/5 Disciplines: 3 Backgrounds: 5 Virtues: 10 Freebie Points: 15 (7/5/2/1)		

Drama

Though the ram is large, it moves very quietly and quickly through the woodland. The chasing cultists must track the beast, for it does not give away its presence with grunts and growls. Characters should roll Alertness + Perception (difficulty 7) to even notice that the ram is coming. If no one detects it, then the ram will dash from the woods and absolutely smash into and trample one of the characters (double the beast's damage dice when it connects on a full running charge like this). The victim of the attack should be treated as if surprised.

After this wallop, the ram will remain for several rounds and combat all of the characters. Describe the immense and powerful beast carefully as it dishes out pain. Its eyes roll and its nostrils flare as it dances around, looking for the opportunity to spring into a character. After a short time, or at the latest when the pursuing cultists begin to draw near, the ram will attempt to escape, hopefully running through a character in the process.

Dialogue

None but the screams of frightened characters when the ram first shows how fearsome it truly is.

Characters

The ram has been fed with Blood from Lodin, a Seventh Generation Vampire. As part of the ritual that Roarke performs on the ram as it drinks the blood from him, the Physical Attributes of the ram are wildly increased.

The Ram

Strength 6, Dexterity 3, Stamina 6, Brawl 3, Alertness 3, Dodge 2, Athletics 2, Potence 1, Celerity 1, Fortitude 1. The horns cause aggravated wounds and provide three extra damage dice, even when removed from the ram and used as a weapon. However, they break and become worthless after any botch.

Scene Seventeen: Ceremony

Plot

Depending on how quickly the characters move to the heart of Roarke's woodland estate, they may be able to enter this area before the cultists catch and kill the ram Ghoul. If so, when they first enter the edge of the clearing, they will see Roarke standing on the amphitheater floor some 40 yards away. He will

also see them and make a dash into the tunnels behind the amphitheater (see the next Scene for details). This is the most likely course of events, though the characters may be afraid of being discovered if they continue inward while dozens of cultists and a mad ram race around the forest.

Otherwise, the characters will arrive as the cultists are cooking the ram. In this case, the Vampires will either have to battle their way through or sly their way around the revelers to reach Roarke. In any event, it's likely that Roarke will note the presence of the characters and cut his speech short to flee into the tunnel.

Setting

Near the center of the woodlands is a rocky region that descends below ground level and actually extends into a short network of tunnels in the back of an earthen amphitheater. In front of this amphitheater is an open area where about three dozen members of Roarke's cult have gathered.

In the center of the area is a large bonfire perhaps a little too close to a massive tree. From one of the tree's stout branches hangs the ram that the characters ran into last Scene. It has been gutted and is roasting over the intense heat of the flames. The cultists are in complete disarray as they laugh and joke among themselves. All of them are dressed in tattered robes and ornate hoods, and are armed with clubs and some carry machetes as well. Soon, all of them will feast on the ram and thereby gain the Blood of Lodin and become Ghouls for a time.

Drama

If combat breaks out between the cultists and the characters, refer to the following information for game information about the fanatics. If Roarke so commands, they will sacrifice their lives in order to stop the characters.

Each will have one or two points of Kindred Blood, probably used on their Strength or Dexterity. Thus it is better if the characters attack before the cultists feast rather than after.

The characters can sneak around the majority of the cultists and therefore have to dispatch only a few before pursuing Roarke if they are successful with Dexterity + Stealth rolls (difficulty 4). It's a relatively easy process because of the chaos and darkness.

Whatever happens, try to see to it that Roarke gets enough of a head start to logically be able to accomplish the tasks outlined in the next Scene.

Dialogue

If the characters do not arrive until after the cultists have killed the ram and have gathered to cook and devour it, then they will be privy to part of a speech from Roarke. If the characters linger in the area while Roarke speaks, then roll

Perception + Alertness (difficulty depends on how close the characters are, use your discretion) to sense the presence of Kindred. "Some among you are not our kind," he'll shout. "Destroy those who attempt to subvert you from the only true path!" Roarke then flees into the tunnel. The maddened cultists will then run in all directions in search of the intruders, who they will wildly attack until ten of the cultists are Incapacitated. Treat them all like normal mortals, armed with clubs and knives. If they have feasted on the ram, increase their Strength or Dexterity by a few points to simulate the effect of Lodin's Blood on their bodies.

Roarke should gain such a roll anytime one of the characters move a great distance or moves closer to him. He will succeed sooner or later.

If the characters are not noticed because they remain far enough away, then they will hear Roarke's mad diatribe. He speaks of how they have been forced from the city by those who will yet believe. He speaks of the true path and how he is the harbinger of truth. And finally, he speaks of sweet revenge against an old enemy who dared to challenge his power (many of the cultists know that Roarke was away punishing someone who had strayed from the true path while the headquarters was raided by the police — obviously, if he had been there, then the police would have been stymied).

Characters

Information for a typical cult member is provided on a character sheet (see the insert).

Scene Eighteen: Rat Tunnel

Plot

During the ceremony, when Roarke realizes that there are Kindred present or if the characters enter the amphitheater before the ceremony takes place, he will hurry down these tunnels and prepare for the ultimate showdown with the characters. As he reaches the rat-room, where he has kept Lodin staked on the floor in plain and terrible sight of the malicious beasts that could pull the flesh from the Prince's helpless body, Roarke opens all of the cages before dashing through the rough door.

Meanwhile, the rats, which have been going crazy the last several days over the intoxicating smell of Lodin's blood, scurry for his body. The huge numbers quickly begin to consume the Prince, who cannot even scream the pain he must feel. In the process, each and every rat in the room gets a taste of Lodin's blood and they are transformed into the most horrendous assemblage of beasts ever. They all become Ghouls.

When the characters enter the room, the rats all smell the additional blood that awaits their greedy tongues. The pack charges.

A final note: It is up to the characters whether Lodin lives or dies in this Scene. However, if you plan to keep pace with the ongoing story that will be presented in the first several **Vampire** products from White Wolf, he needs to live. But then again, the chaos that results in Chicago during the absence of a Prince would be an excellent plot element. In the upcoming **Chicago by Night**, it is generally assumed that Lodin has lived. You've got to decide if you want to take it easy on yourself and make sure he lives, or let the responsibility lie in the players' hands.

Setting

An opening in the rear of the amphitheater leads to a short network of tunnels that Roarke has set aside for his personal use. No other cult member dares to enter this area.

Roarke does not use the space back here for important personal matters, rather it serves mostly as a storage area for a variety of props that Roarke utilizes to make his shows even better. Not that Roarke really needs props to demonstrate that he has powers, but the Ghoul has been smart throughout his recent existence and has not used his precious supply of Blood for sideshow antics. The empowering of the ram and a few simple magic tricks have served quite nicely.

After a jaunt down a short tunnel, the characters will arrive in a smallish grotto where this material is stored. The tunnel continues through the grotto and after sloping downward, a larger room is reached. Unless they are making a great deal of noise among themselves, as the characters near this area, they will plainly hear the squeaking of rats. When they reach the room, it will be evident that there is a very large number of rats and they are all swarming in the center of room.

Along the walls of this room are scores of large cages with closely spaced bars, obviously the cages where the rats were kept. On the opposite side of the room, beyond the swarming rats, is a roughly cut wooden door that is shut.



Drama

Since the combat between the characters and the Rat-Ghouls involves a mass of opponents and not single assailants, we will have to step outside the suggestions for combat given in the Drama Chapter in **Vampire**. There's an additional wrinkle as well — the rats are not really interested in killing or damaging the characters, though doing so would help them achieve their goal. No, the rats are really most interested in the Blood of the characters, and the Vampires will have to be careful in this encounter or their Blood Pools will be seriously depleted.

Assume that there are at least twenty rats per character. In a single round of combat, a character will be able to grab, smash or otherwise kill a number of rats equal to the number of successes on a Wits + Brawl roll (difficulty 5). If some rats are still attacking the character after this maneuver (and there definitely will be for the first several rounds), then compare that number to the character's Dexterity + Celerity or Stamina + Fortitude (player's choice). The amount by which the number of rats exceeds the character's Attribute + Discipline total is the number of dice that you should roll (difficulty 7). The number of successes is the number of Blood Points that the character loses due to the numerous bites of tenacious rats. When the character has run out of Blood Points, the rats will continue to rend the character at the rate of one Health Level per round.

Characters should roll Courage (difficulty 6) when they are initially swarmed by the rats. A failure means that the character is too afraid to defend himself until a Willpower point is spent to regain composure. Until the Willpower is spent, the character will be damaged as outlined above except she will gain no attacks against the rats.

Conclusion 1 (You want Lodin to die) — The characters won't see it until the rats spread out to attack them as well, and the figure will probably be unrecognizable when they do get a clear view, but it was the staked body of Lodin that the rats were swarming over. All that will remain when the characters get a look is a skeleton with a stake through its rib cage and a few chunks of flesh yet clinging to its bones.

Conclusion 2 (You want Lodin to live) — The characters need to destroy all of the rats who are covering them, and then take off the 15 who are attacking Lodin in seven turns, or else he is so consumed that there is nothing left of him. Otherwise they rescue him before Final Death, but he is still in Torpor and in very bad shape (though he will return to full health in short order — somehow he obtained the Blood of an Ancient).

Obviously, this is a very dangerous encounter for the characters. In the early part of the conflict, when the number of rats is so great, the characters are all bound to lose several Blood Points. However, as the fight goes on, the characters will be able to clean up the rats without sustaining much additional damage.

Dialogue

While it may seem amazing, it is actually possible to communicate with these rats. Characters with the Discipline Protean may attempt to communicate with some of the animals, though the difficulty should be at least 8 and probably 9 since the rats are in no mood to stop for small talk. With the level two Protean ability Call of the Wild, a character will actually be able to disperse the rats if he can succeed at difficulty 10!

Characters

There are no new characters in this scene

Scene Nineteen: Showdown

Plot

This Scene takes place in the same room as the battle against the Rat-Ghouls. After releasing the rats that Roarke has bred here for several years, he hurries out of sight into the room beyond the wooden door. Here is the smallish room that Roarke has used as a Haven since the beginning of his permanent stay here (he likes to think that he is a real Vampire and sometimes does sleep out the day). He quickly downs the emergency supply of Blood (8 points) that he drained from the Methuselah and prepares to enter the fray outside.

In this room are stored 4 rams horns which have been cut off of the old rams (all of them are magical and capable of causing aggravated wounds).

Roarke throws the door open, watches as the characters are overwhelmed by the Rat-Ghouls and then in plain sight of everyone, he transforms into a rat himself and disappears into the swarms of the beasts. He has no interest in being made a victim of the rats as well, and at this point, they will not attack one of their own kind. The story ends when Roarke is slain.

Drama

At this point in the contest between Roarke and the characters, the Ghoul figures that he has little chance of escaping the characters on foot, so he decides to attack when the odds and numbers are more to his liking, i.e. he has dozens of rats helping him.

After joining the battle as a rat, Roarke will choose to attack the character who seems to be handling him or herself best against the rats. Roarke will viciously attack this character and the character will definitely know when he has been attacked by a "normal" rat and the one that is truly Roarke.

If Lodin dies, things may be more serious. If they report to Ballard or Neally immediately, the site of Lodin's death can be investigated and the characters themselves will be exonerated. However, it is very possible that Belthazar will still be seeking revenge (if the characters helped Damien) and the best they can expect is to be escorted back to Gary and told never to return (until the next crisis at least). If they helped Belthazar, the characters will be welcome in Chicago and Ballard (the new Prince) will allow them to present themselves to him and be made part of Chicago's Kindred.

No matter what, the characters will be allowed to retain the ram's horns as well as whatever information they scavenged in Lodin's Haven (which can turn out to be quite valuable). Simply knowing the names of Havens of many of Chicago's Kindred is reward enough for this story.

Experience points should certainly be assigned after the conclusion. You may also wish to allocate additional points. This can be based on who did the most to solve the mystery, which character did the best in combat, or who saved everyone else's bacon in a major way. Don't be too general, for what rewards you give now will set the precedent for future rewards, but if the players do well, make sure they feel good about it.

There are many elements of the plot you may want to weave into future stories, particularly the potential enmity between Belthazar and Damien, and the Dominance exerted by the sleeping Methuselah. Indeed, if the characters still possess Lodin's pendant, the Methuselah will be able to keep an active eye on them and may call on them to return to him some day. If at all possible, he will try to get the characters to drink his Blood again until they are Blood Bound to him. He understands the importance of capable pawns.

At this point, it is up to you to continue the Chronicle. There are any number of directions you can take it. Just make sure you pick a route the players seem interested in. You may wish to purchase **Chicago by Night** to get a better idea of what the Byzantine politics and twisted Kindred of Chicago are like. Additionally, elements of this plot will be progressed further in a future supplement, **Dust to Dust™**.

I am ashes where I was once fire.

— Lord Byron, *To the Countess of Blessington*





Yobb 1991

ADVANCED STORYTELLING SECTION (OPTIONAL)

The Villain's Flashback; where the flames of revenge are stoked

NOTE: This portion of *Ashes to Ashes* does not have to be played in order to enjoy the story. This secondary story is presented for use by those Storytellers who would like to gain the most impact out of the storytelling technique employed by White Wolf in *Vampire*. See the introduction to this story for more information.

This chapter of the story is the first use in a published *Vampire* product of a secondary story. These types of stories were discussed in *Vampire*, and include such techniques as Parallel stories and Flashbacks. Such a story is meant to be told in conjunction with the main story and players will control characters completely different from those they control in the regular, or primary, story.

In the main story of *Ashes to Ashes*, players take the role of Vampires struggling for their lives in Chicago. In this secondary story, they will portray mortals who are Retainers to a Kindred. These characters do not have to be created by the players unless there are more than five players. The five characters provided in this chapter have been specifically tailored for use here, though it will be a relatively simple matter for you to make room for other characters. If you have fewer than five players, then allow the players to pick from the characters offered, but make sure that someone plays Roarke. Yes, this is the same Roarke that plays a major role in the primary story of *Ashes to Ashes*.

This secondary story is a Villain Flashback (flashback: "the interruption of chronological sequence in a literary or theatrical work by interjection of events of earlier occurrence"). Therefore, the events of this chapter have already taken place in the world of *Vampire*, but the characters still play through the story. It may seem confusing, but it's not. It's like those parts in books where the author cuts to another scene to let the reader know more of the background of the events that have already been presented. For example, in such a flashback, we may discover that the novel's main character is from a family with a history of mental illness. Later in the book, when the protagonist begins to act a little strange, the reader knows a possible source for that behavior.

In the secondary story, the players not only have a chance to meet Lodin, the Prince of Chicago, but they will also learn why Roarke hates Lodin so deeply. When the characters discover that the "Ghoulie man" of the primary story is Roarke, they might feel some sympathy for him and his obvious quest for vengeance against Lodin. Plus, imagine how the players will react to the player controlling Roarke in the secondary story when they all learn that Roarke is the enemy in the primary story. Smile knowingly when Roarke is "killed" near the end of the secondary story and the players wonder how he could possibly be the enemy. This will only contribute to the misconception that he is a Vampire.

The main purpose of any secondary story is to lend strength to the theme of the primary story. As the theme of *Ashes to Ashes* concerns itself with double-dealing and intrigue, the true hallmark of Vampire society, this flashback will accentuate such schemes by blatantly showing the characters that they are pawns in a much larger, and perhaps largely insignificant, game.

The difference lies in the fact of the players' knowledge of the manipulation. In the primary story, as discussed in the Theme section at the beginning of the book, the behind-the-scenes manipulations occur without the characters even realizing that it is going on. The conclusion of the secondary story, however, will show them without mirrors that they are the playthings of other, greater beings, and perhaps infer to the players that the same is possible of their real characters.

The fun in this secondary story is two-fold. First, as in all such stories, the players have a chance to play a completely new character. This is a character that they have not developed or even encountered in previous play, so the players should not feel constrained to play the characters in a certain way. It's spontaneous roleplaying.

The second part of the fun is the dichotomy between the hidden and blatant intrigue. If players understand that the purpose of a secondary story is to highlight the theme of the primary story, then imagine how befuddled they will become when they are so obviously used in the secondary story. How, they will begin to ask themselves, are we being manipulated in the primary story? The paranoia created is immense and the players will start looking over shoulders and questioning the

motives of everyone they meet. That's how it should be in **Vampire**, especially in Chicago.

Setting the Scene

In this secondary story, the players assume the roles of Retainers (as per the Background Trait) of Lodin, the Prince of Chicago. They are completely loyal to Lodin, and though they have all been dominated by him at one time or another, they have come to gain quite a bit of free will. Inform the players immediately that they will absolutely not be allowed to take actions against Lodin. Those who become Prince know well who can be trusted, and the characters of the players are definitely trusted.

All of the characters are mortals, the kind of servants Vampires require for daytime protection. Since Lodin will be taking an international journey during the story, the help of such mortals becomes even more important. This is especially so considering Lodin's unwillingness to utilize the services of Kindred who offer safe passage around the world. Lodin's basic

idea is, "Who wouldn't want to see the Prince of Chicago meet Final Death. I can trust no one but those close to me to see me safely to my destination." He will say as much to the characters.

This Flashback is to a time a little more than twenty years ago; 1969 to be specific. The chaos of the Democratic National Convention in the city is only a year gone, but the 1970's will soon heat up. Watergate is a fiasco waiting to happen. In the world of **Vampire**, Kindred were involved in the political convention debacle, but did they have anything to do with Watergate? That question is not answered in this book, but it is that kind of atmosphere this Flashback is set in.

Not much of the story takes place in America, but you might take some opportunities to populate settings with hippies and war-protesters. In fact, you will note that one of the characters is a bit of a hippie herself.

Characters

Presented here are details of the five characters that are presented for use by your players. Game information is presented in the standard character sheet format.



Roarke

Apparent Age: 33 (Born: 1875 (Ghoul since 1908))

Description: Roarke is giant of a man as he stands 6'5". His body is lanky, but his movements are athletic and well-coordinated. His brown hair is nicely trimmed and Roarke general makes an effort to appear well-dressed.

Demeanor: Conformist

Nature: Plotter

Notes: A businessman in a still regrowing Chicago at the turn of the century, Roarke found success representing the industrial interests of the city to areas across the country. He was good at playing hardball, and at using bribes to get projects done, his skills made him a very rich man. It was during his repping of one particular client, Lake Michigan Tools and Hardware, that Roarke caught the attention of a man who would completely change his existence. Lodin, the new Prince of Chicago, was the owner of the company and he saw that Roarke's obvious people skills and long-term planning proficiencies could be of great use to him. Roarke has been with Lodin ever since. He is the leader of Lodin's Ghouls, and works hard to serve Lodin in whatever manner is required. For a long time you were Lodin's contact with the Police department, but when your contact died (the chief of Police) Lodin began to use a different means of controlling the police — you would love to figure out how he does it.

The Others: You respect the abilities of Natasha, struggle to keep Derek in line, call upon Julian's advice frequently, and have a soft spot in your heart for Amber.

Roleplaying Tips: Speak clearly and firmly, and make sure that your voice always carries the tone of authority. Leadership comes naturally too you, but it is still something you have to pay attention to if you want to be any good at it. You have the nervous habit of strumming you fingers.



VAMPIRE™		
Roarke (flashback)		
Attributes		
Physical	Social	Mental
Strength ●●●●	Charisma ●●●●	Perception ●●●●
Dexterity ●●●●	Manipulation ●●●●	Intelligence ●●●●
Stamina ●●●●	Appearance ●●●●	Wits ●●●●
Abilities		
Talents	Skills	Knowledge
Acting 0000	Animal Ken ●●●●	Bureaucracy 0000
Alertness ●●●●	Drive 0000	Computer 0000
Athletics ●●●●	Etiquette <u>Street</u> ●●●●	Finance 0000
Brawl ●●●●	Firearms ●●●●	Investigation ●●●●
Dodge ●●●●	Melee 0000	Law ●●●●
Empathy ●●●●	Music 0000	Linguistics 0000
Intimidation <u>Violence</u> ●●●●	Repair 0000	Medicine 0000
Leadership ●●●●	Security 0000	Occult ●●●●
Streetwise ●●●●	Stealth ●●●●	Politics 0000
Subterfuge 0000	Survival ●●●●	Science 0000
Advantages		
Disciplines	Backgrounds	Virtues
<u>When ghoul:</u> 0000	<u>Mentor</u> ●●●●	Conscience ●●●●
<u>Fortitude</u> 0000	<u>Status</u> 0000	Self-Control ●●●●
<u>Potency</u> 0000	<u>Contacts</u> 0000	Courage ●●●●
<u>Protean</u> 0000		
Other Traits		
0000	Humanity ●●●●●●●●●●	Health
0000		Bruised <input type="checkbox"/>
0000		Hurt -1 <input type="checkbox"/>
0000		Injured -2 <input type="checkbox"/>
0000		Wounded -3 <input type="checkbox"/>
0000		Mauled -4 <input type="checkbox"/>
		Crippled -5 <input type="checkbox"/>
		Incappeditated <input type="checkbox"/>
Combat		
Weapon	Difficulty	Damage
Blood Pool ●●●●●●●●●●		
Experience		
0000000000		
Attributes: 7/5/3 Abilities: 13/9/5 Disciplines: 3 Backgrounds: 5 Virtues: 10 Freebie Points: 15 (7/5/2/1)		



Natasha

Age: 32 (Born: 1937)

Description: Though Natasha is a slender 5'7", her body is hardened by extensive workouts and her strength has surprised many an enemy. Shoulder length, blunt-cut, blond hair frames a finely sculpted face.

Demeanor: Director

Nature: Cavalier

Notes: Natasha is Lodin's bodyguard. Though she doesn't look like one, she's very capable of doing her job — keeping Lodin alive (so to speak). When looks and intelligence don't work, she's not a bad shot either, having been granted Marksman status at the FBI academy (where she was one of the first female students in the early 50's). She's also earned blackbelts in Judo, Tai-kwan-do and Jingtisu. Natasha was attached to Special Affairs in the Bureau and it was through this branch that she met Lodin. Natasha didn't know Lodin was a Vampire at the time, but he was a lead into suspected para-normal activities in the Chicago area. However, during the course of her investigation into Lodin, Natasha's own Russian ancestry put her under the suspicion of her own department for so called "communist activities" (after all, it was the McCarthy era). When she was fired from her post because of her so called security risk, Natasha ran to Lodin who had offered her a job when they had met earlier. He used his connections with the Ventrue Justicar (who had influence over Hoover) to have Natasha's name completely removed from the FBI files. Natasha has served Lodin faithfully ever since, though occasionally she suspects him of setting up the whole deal that got her fired so she would have to turn to him.

You are fairly easy to understand — you are loyal to Lodin for one reason, because he lets you demonstrate how good you are. Above all else, you want to prove yourself, to show that you are better than anyone else at what you do — killing. Nothing equals that in importance to you. You work for a man you despise, because he grants you that freedom.

The Others:

You appreciate the cool resolve of Julian Curry above all the others. In his own unique way, he has what it takes. You despise the empty bravado of Derek who can't seem to keep his hands off of you. His unprofessionalism has made your job more difficult on many an occasion. Amber is a nobody and you don't understand why Lodin has her around since she serves no useful purpose. Roarke is the leader when Lodin is not around. You understand that, but there is something about him you don't like.

Roleplaying Tips:

Play the cold blond Nordic siren to the hilt. Gaze at those who behave stupidly with icy cold eyes, and carry yourself with grace and precision. Don't let anyone, especially a man, boss you around — unless his name happens to be Lodin, your boss.

VAMPIRE™		
Natasha		
Attributes		
Physical	Social	Mental
Strength 0000	Charisma 0000	Perception 0000
Dexterity <u>Athletic</u> 0000	Manipulation 0000	Intelligence 0000
Stamina 0000	Appearance <u>Sexy</u> 0000	Wits <u>Quick Reflex</u> 0000
Abilities		
Talents	Skills	Knowledge
Acting 0000	Animal Ken 0000	Bureaucracy 0000
Alertness 0000	Drive 0000	Computer 0000
Athletics 0000	Etiquette 0000	Finance 0000
Brawl <u>Judo</u> 0000	Firearms <u>Hip shot</u> 0000	Investigation 0000
Dodge 0000	Melee 0000	Law 0000
Empathy 0000	Music 0000	Linguistics 0000
Intimidation 0000	Repair 0000	Medicine 0000
Leadership 0000	Security 0000	Occult 0000
Streetwise 0000	Stealth 0000	Politics 0000
Subterfuge 0000	Survival 0000	Science 0000
Advantages		
Disciplines	Backgrounds	Virtues
<u>When angry!</u> 0000	<u>Mentor</u> 0000	Conscience 0000
0000	<u>Fame</u> 0000	Self-Control 0000
<u>Fertile</u> 0000	<u>Contacts</u> 0000	Courage 0000
<u>Potency</u> 0000	0000	
<u>Celerity</u> 0000	0000	
Other Traits		
0000	Humanity	Health
0000	●●●●●●●●	Bruised <input type="checkbox"/>
0000		Hurt -1 <input type="checkbox"/>
0000	Willpower	Injured -2 <input type="checkbox"/>
0000	●●●●●●●●	Wounded -3 <input type="checkbox"/>
	<input type="checkbox"/>	Mauled -4 <input type="checkbox"/>
		Crippled -5 <input type="checkbox"/>
		Incapacitated <input type="checkbox"/>
Combat	Blood Pool	Experience
Weapon Difficulty Damage	0000000000	<input type="text"/>

Attributes: 7/5/3 Abilities: 13/9/5 Disciplines: 3 Backgrounds: 5 Virtues: 10 Freebie Points: 15 (7/5/2/1)

Amber

Age: 22 (Born: 1947)

Description: The archetypical hippie, Amber's waist length, dirty blonde hair occasionally needs the help of an iron to keep it straight. Her cornflower-blue eyes are the highlight of a rather homely face. Her habitual look of wonder leads many to believe that Amber is naive, a fact which she often uses to her advantage.

Demeanor: Hedonist

Nature: Conformist

Notes: You met Lodin while at the Woodstock Music Festival. He was quite the trip. His manner of speech and old-fashioned clothing clashed with the tie-dies and flowers everyone else was wearing. Yet you were inexplicably drawn to him. You were most amazed at his display of physical prowess, catching Pete Townshend's guitar when the musician threw it into the crowd at the end of the show. For some reason, you have stuck with him ever since, taking care of him as his personal attendant and hostess, and providing him with blood now and then, in emergencies. Lodin takes good care of you though too — you like that, he supplies you with whatever you need (though he has cut back a lot on the drugs, except on nights when he's in the mood for it). Someday, you'll probably move on, but why mess up a good thing? Life's much too short and youth definitely doesn't last forever, unless you get a drink of a Vampire's Blood every now and then.

Lately, you have begun to deal with some of Lodin's political as well as personal affairs. You have an affinity with people and can use your innocence to get them off guard and in more of a mood to deal. When Lodin wants to get some information out of someone or needs them softened up, he turns to you.

The Others: You and Derek get along very well — for a while you even slept together. Even though that is now in the past, you are the best of friends and conspire together about the others frequently. You fear Natasha, since she is much too cold for your taste. You certainly don't understand her. You like to tease "poor Julian" because he gets flustered so easily, but you rather like him despite his pompousness. You can't help but feel sorry for him as well. Recently you read a letter sent to him by his sister (well it was just laying around) and found out that he had been disowned by his mother. You don't understand Roarke but follow his lead in everything — he's in charge. In times of crisis, you turn to him instinctively — he is your pillar of strength.

Roleplaying Tips: Underplay your role and work on the subtleties. Arch your eyebrows when you question what someone says, but don't contradict them. When you think you are best person for a job, step right in and take over. You only seem like a flake because that puts you at an advantage.



VAMPIRE™			
Amber			
Attributes			
Physical		Social	
Strength	●●●●	Charisma	●●●●●
Dexterity	●●●●	Manipulation	●●●●
Stamina	●●●●	Appearance	●●●●
		Mental	
		Perception	●●●●
		Intelligence	●●●●
		Wits	●●●●
Abilities			
Talents		Skills	
Acting	●●●●	Animal Ken	○○○○○
Alertness	●●●●	Drive	●●●●
Athletics	○○○○○	Etiquette	●●●●●
Brawl	○○○○○	Firearms	●●●●
Dodge	●●●●	Melce	●●●●
Empathy	●●●●	Music	●●●●
Intimidation	○○○○○	Repair	○○○○○
Leadership	○○○○○	Security	○○○○○
Streetwise	○○○○○	Stealth	●●●●
Subterfuge	●●●●	Survival	○○○○○
		Knowledge	
		Bureaucracy	○○○○○
		Computer	○○○○○
		Finance	○○○○○
		Investigation	○○○○○
		Law	○○○○○
		Linguistics	○○○○○
		Medicine	○○○○○
		Occult	○○○○○
		Politics	●●●●●
		Science	○○○○○
Advantages			
Disciplines		Backgrounds	
When Ghoul!	○○○○○	Mentor	●●●●
Fortitude	○○○○○	Influence	●●●●
Potence	●●●●		○○○○○
Presence	○○○○○		○○○○○
		Virtues	
		Conscience	●●●●
		Self Control	●●●●
		Courage	●●●●
Other Traits			
Seduction		Humanity	
Intrigue	●●●●	●●●●●●●●●●	
	○○○○○		
	○○○○○		
	○○○○○		
	○○○○○		
Combat		Willpower	
Weapon	Difficulty	Damage	●●●●●●●●●●
			○○○○○○○○○○
		Blood Pool	
		○○○○○○○○○○	
		Experience	
		[]	

Attributes: 7/5/3 Abilities: 13/9/5 Disciplines: 3 Backgrounds: 5 Virtues: 10 Freebie Points: 15 (7/5/2/1)



Derek

Born: 29 (Born: 1940)

Description: At 6'5", Derek stands above most men. His Italian heritage makes him a natural with the ladies. Almost everyone loves Derek's good-natured grin and easy-going manner.

Demeanor: Gallant

Nature: Conniver

Notes: Derek moved to Chicago in the early 60's, after a tour of duty in Korea, where he flew helicopters for a M*A*S*H unit. Soon after he arrived in the Windy City, Derek became a regular at Daley's. It was there that he met Lodin. When Lodin needed a pilot for a midnight flight to New York, he sought Derek's services. Since then, Derek has used his skills to get Lodin into and out of many places, from St. Louis to Gary. For his part, Derek likes Lodin, and besides, the pay is great and the excitement level high.

He is a risk taker above all else, and needs the constant stimulation of risking his life. It's that which gets him in the most trouble with Lodin, who believes caution is the better part of valor.

The Others: You and Amber get along very well. For a while you slept together, but you quickly bored of it (she's not good looking enough for you to stick around). You are still friends though. You lust after Natasha and hate her for her aloofness. You come on to her every chance you get — if you can't sleep with her, at least you can make her squirm. Roarke is the boss, but you always make it clear to him that you are your own boss by doing things your own way. You think that Julian is a coward and chastise him for it every chance you get — you just hate whimps.

Roleplaying Tips: You are a hot dog, and love the excitement and exhilaration of danger more than anything else. Constantly shoot off your mouth and do things without thinking. However, always let Roarke reign you back in.

VAMPIRE™		
Derek Gallen		
Attributes		
Physical	Social	Mental
Strength ●●●●	Charisma ●●●●	Perception ●●●●
Dexterity <u>Steady</u> ●●●●	Manipulation ●●●●	Intelligence ●●●●
Stamina ●●●●	Appearance ●●●●	Wits ●●●●
Abilities		
Talents	Skills	Knowledge
Acting ●●●●	Animal Ken ●●●●	Bureaucracy ●●●●
Alertness ●●●●	Drive ●●●●	Computer ●●●●
Athletics ●●●●	Etiquette ●●●●	Finance ●●●●
Brawl ●●●●	Firearms ●●●●	Investigation ●●●●
Dodge ●●●●	Melee ●●●●	Law ●●●●
Empathy ●●●●	Music ●●●●	Linguistics ●●●●
Intimidation ●●●●	Repair ●●●●	Medicine ●●●●
Leadership ●●●●	Security ●●●●	Occult ●●●●
Streetwise ●●●●	Stealth ●●●●	Politics ●●●●
Subterfuge ●●●●	Survival ●●●●	Science ●●●●
Advantages		
Disciplines	Backgrounds	Virtues
<u>When growl</u> ●●●●	<u>Mentor</u> ●●●●	Conscience ●●●●
Fortitude ●●●●	<u>Allies</u> ●●●●	Self-Control ●●●●
Poence ●●●●	●●●●	Courage ●●●●
Auspex ●●●●	●●●●	
Other Traits		
<u>Pilot (helicopter)</u> ●●●●	Humanity ●●●●●●●●●●	Health
●●●●		Bruised <input type="checkbox"/>
●●●●		Hurt -1 <input type="checkbox"/>
●●●●		Injured -2 <input type="checkbox"/>
●●●●		Wounded -3 <input type="checkbox"/>
		Mauled -4 <input type="checkbox"/>
		Crippled -5 <input type="checkbox"/>
		Incapacitated <input type="checkbox"/>
Combat		
Weapon	Difficulty	Damage
Blood Pool ●●●●●●●●●●		
Experience <input type="text"/>		
Attributes: 7/5/3 Abilities: 13/9/5 Disciplines: 3 Backgrounds: 5 Virtues: 10 Freebie Points: 15 (7/5/2/1)		

Running a Secondary Story

As this is the first secondary story White Wolf has printed, and since it's unlikely that you have run this sort of additional story in the past, you may be interested in some tips about how to proceed.

The most important thing about telling more than one story is the pacing. Learning how to pace one story, as discussed in *Vampire*, can be a daunting task in itself. Now, you need to coordinate two stories, and that's at least twice as hard. The trick is knowing when to change from one story to other. In some cases, like when the secondary story is a Parallel story, this is simple. In such a story you just need to mirror the events of one story in another.

For instance, in one of the examples cited in *Vampire*, a group of high school students out for a drive happen upon an old mansion. This mansion, years later, is also the site of the climax of the story concerning the Vampire characters. So when the high school students arrive at the house, you would immediately shift to the Vampires and tell that story until those characters arrive at the house. Then shift back and allow the high school students to enter the house and look around. Continue to pace the parallel story in such a fashion.

The secondary story in *Ashes to Ashes*, however, is a Villain Flashback. This kind of story is a little harder to coordinate with a primary story because it calls for more decision-making on the part of the Storyteller. Instead of being able to respond to obvious cues and shift to the other story, it will be your call when to make the shift — there are no hard and fast rules.

Throughout the text of the secondary story are some suggested points when the shift can be made between the primary and secondary stories. These suggestions are made based on the projected pacing of the story. Your story is likely to flow differently than any other Storyteller's because your players are unique, so simply make the shift whenever you consider the moment to be climatic. For example, when one of the players' Vampire characters in the primary story uses the Auspex Discipline in the hidden basement of Roarke's old hideout, you may want to shift immediately. The players will then eagerly wait for details of the clues they expect you will tell them when you return to the primary story. Little do they know that the Vampire who used Auspex will be going into a terrible Frenzy. That's effective use of shifting between stories.

The model to use when shifting between stories is almost any good novel that changes perspectives from character to character. Most writers inevitably choose to shift to the perspective of another character in the novel when a tense moment has arrived. To see this technique put to excellent use,

we suggest reading *Carrion Comfort* by Dan Simmons. Besides, chess plays a major role in this book just as it does in this secondary story, and it's a Vampire tale.

A Final Tip

This secondary story is much shorter than the primary story. Of course, this only presents another pacing problem. When do you begin the secondary story and where in relationship to the primary story should it end? Since the secondary story opens in a Haven of Prince Lodin, we recommend that you begin this story immediately prior to the Vampire characters' inspection of the Haven. While this gives the stories a suggestion of being Parallel, the players may later realize that it is a Flashback.

Also, we recommend that the secondary story be concluded sometime around the time that the Vampires in the primary story retrieve the body of the Methuselah from the clutches of Michael Standdown. While there is not enough space in this publication to go too deeply into the politics and intrigue of Chicago (check out *Chicago by Night* for that), this timing of the conclusion should give you and the players something of a hint about what's to come. There is a very big game being played in Chicago, and who is who's dupe is very hard to determine.

Characters Used by the Players

Listed on page 62 are statistics for the five suggested mortal characters for use in this secondary story. As noted above, only one of these characters must be played, so if you have fewer than five players, then make sure that one of them assumes the role of Roarke. You will need to create additional characters if you have more than five players. Use these five as guidelines when creating such characters.

Scene One: At Ease in the Windy City Plot

This is a very simple Scene. The only thing of true importance that must happen is Lodin's announcement that the characters will accompany him on an overseas trip the following night. Otherwise, use the suggestions listed below to keep play

moving and allow the players to become comfortable with their new characters.

Lodin will uncharacteristically spend the entire night at the Haven. He simply desires to rest before what he refers to as a very important journey. Don't let on to the players how trivial the journey really is.

One of the main goals of this Scene should be allowing the players some time to get accustomed to their new characters. It can be difficult, though rewarding, to suddenly play a character other than your normal one, let alone one that you did not create, so give some grace time here. One even more important thing — don't let the players get frustrated with the new roles. If you see that your players are unable or unwilling to play this secondary story, then just don't use it. As noted in the introduction, the story is complete even without the Flashback; the secondary story simply provides a little extra depth to the Theme.

One technique that might help the players get into their roles more quickly is playing the earlier parts of this Scene using Live-Action roleplaying. You may recall that this same technique was recommended at the beginning of **Baptism by Fire** when the players were Vampires for the very first time. If the technique worked well then and your group enjoys Live-Action roleplaying, then you should definitely employ it here. In Live-Action roleplaying, players can use body language to accentuate the words of their character. Especially if the character played has a strong personality or a personality quirk like the mortals of this secondary story, Live-Action roleplay can speed the process of familiarity. If a character always cocks her head when she speaks, then it will help if the player is allowed to do this as well when speaking for her.

There are several bit parts that you can play to help the players become comfortable with the characters. Listed below are some ideas, but feel free to add any of your own.

Setting

This story opens in one of the Havens of Prince Lodin. This Haven happens to be the very same one from which Lodin will later (chronologically, not in terms of how events are presented in this story) disappear. See page 33, for details of the layout of this Haven. In general, the Haven is not any different in this story. It will be neater here, and the Vault door will still be intact.

The characters have free reign of the place with one exception — they may not enter the central vault area in which Lodin sleeps. It is from within that Lodin conducts his most secret business, the kind he cannot perform, even in front of those he absolutely trusts. It is simply too likely that some other Kindred could get control of one of the characters and pry information from him or her.

Begin the secondary story with a bang by having the vault door open

However, you should give the players a moment to look over their new mortal characters before asking them what they are doing to entertain themselves in the luxury suite. Basically, let them have whatever they want here. Remember, they are the private bodyguards of the Prince of Chicago, a Vampire who happens to have quite a few mortal connections as well. Make note of the details of any equipment that Roarke might be using so you may make effective use of this in the primary story. Also, have Lodin join Roarke in whatever he is doing if that's possible. For example, if Roarke decides that he would like to be playing pinball, Lodin will challenge him to a game. Then allow the Vampire characters in the primary story to find a mangled pinball machine in the suite Lodin destroyed years ago after the events of the secondary story took place. He demolished it out of anguish, but don't let the players know that.

Dialogue

• **Parcel Delivery:** This part of the story may be told before or after Lodin has informed the characters of the trip to London. It all depends on how well-prepared you desire the characters to be when they have to make decisions concerning shipping the package. Without knowledge of the trip, they will be more prone to make a mistake that will anger Prince Lodin.

Herman, the doorman of the building, rings Lodin's suite and informs whomever answers that there is a large package in the lobby for delivery to Mr. Lodin. He says the delivery man is requesting a signature for the package and though Herman would normally just sign for such items "this is such a large package" that he thinks someone should check it out.

One or more characters should go down to the lobby to check this out. When they get down there, they will find an impatient, and somewhat rude, delivery man trying to get Herman to sign for the package. As the characters arrive, the delivery man is threatening to just reload the package and attempt redelivery tomorrow when "the staff may be a little more cooperative."

Herman will be very relieved to turn the situation over to the characters. The delivery man ("Harold" according to the name stitched on his uniform) will try to get a quick signature for the package so he can leave. After all, it's late, this is his last delivery of the day, and he wants to go home.

The characters will hopefully take some time to examine the package before they sign anything. The parcel is indeed very large. It's about seven feet long, three feet high, and three feet wide. Hopefully, players will realize that a box this size could contain a coffin. Actually, the content is not a coffin, but it is a large, sealable box that Lodin intends to use on the upcoming trip.

Alert characters will notice that the delivery label has two addresses on it. One is the billing address, which is the

address of the suite, while the other address is a warehouse at O'Hare International Airport, the true delivery address. Unless a player specifically announces that he or she is looking at the label, they must roll Perception + Bureaucracy (difficulty 5) to notice the two addresses and realize the mistake that has been made.

If the delivery man is requested to take the package to O'Hare, he will flatly refuse, saying that it is not on his route. Besides, he points out, the package has priority delivery and was shipped via air delivery from Oregon for delivery today. With a successful Appearance + Intimidation (difficulty 8) a character can "convince" the delivery man that a trip to the airport would be in everyone's best interest. However, such a heavy-handed technique should not be used in front of Herman. Alternatively, you may give the characters a chance to trick the delivery man into taking the package to the airport by using Manipulation + Subterfuge.

If Lodin has already awakened by the time the delivery man arrives, then the characters can go to him for instructions. He will be very upset about the confusion (in his mind, such mishaps threaten the Masquerade) and demands that the characters see that the package is delivered to the airport, even if they have to hail a taxi, stuff the parcel in the trunk, and take it themselves.

The most important dialogue that must take place in this Scene is between Lodin and the characters. The Scene should begin before nightfall so therefore before Lodin will awaken, but soon after he is up, Lodin will explain that everyone must prepare for a trip to London. The Prince demands that nothing of this trip be mentioned to anyone, for it is very important that it remain a secret.

While Lodin truly does desire the trip to be a secret, the repercussions of someone discovering the trip or even the nature of the Prince's business is not nearly as dire as you should make it seem. The more ominous the reason for the journey, the more foolish the players will feel when the nature of the business is revealed in Scene Six.

Drama

You, and no doubt the players, will recognize Sheriff from the primary story. The players will dislike him there as well. While a significant amount of time (in mortal terms) has passed between the times of the two stories, if statistics for the Kindred are needed, just refer to the primary story.

After the players have had a chance to settle into their new roles, it's time for a little action to liven the scene up a little bit. First, make sure that Lodin is busy doing something on his own.— maybe he has returned to his vault to attend to private matters. Then interrupt whatever is going on by loudly rapping on the table to simulate a knock at the suite's door. Try to startle the players. Anyone who speaks through the door to the caller will be met by a very surly, antagonistic man demanding to be let in. It's a Kindred and he has business with Lodin.

The characters should roll Intelligence + Etiquette (difficulty 4) to recall that Lodin does not like to be disturbed while in his vault. In fact, he does not appreciate being bothered while at a Haven at all, though this Haven is his most accessible and public one. Also, an Intelligence + Security roll (difficulty 6) will allow a character to recognize the Kindred as one of Lodin's Eyes, personally appointed individuals who keep watch over various parts of the city, wary for more trouble from the Anarchs. After the uprising of Anarchs during the Democratic Convention, Lodin is being very careful. However, the Anarchs are chaffing at being overseen by these Eyes, so it is a practice that Lodin will faze out in another year.

Normally, the characters would have no trouble at all recognizing anyone this close to Lodin, but this particular Eye, named Belthazar (as Sheriff was known at this time— see Scene Three of the primary story), keeps watch over the upper class districts of the city. It's a cushy assignment and requires little work on Belthazar's part. Anarchs rarely cause trouble in that area of the city, so the characters have had little need to pay this particular Eye any notice. Those who pay attention to their job, though, will certainly recall even details like this.

Belthazar will not tolerate being mistreated by any of the characters, for they are mere mortals. If one of them yells at him at the door, then the Kindred will slug the character in the stomach and move on by. If that blow is landed, there will at least be doubt in the victim's mind that the previously unknown guest is a Vampire.

As Belthazar walks into the suite, he mumbles angrily under his breath. The characters will catch such comments as "some crazy Malkavian bitch" and "just like her crazed kind not to ask for permission." He demands to speak with the Prince, but after perhaps losing control for a moment when he first arrived, the Kindred will not cause further harm to the mortals. After all, he realizes, it's not good policy to hurt those the Prince relies upon. However, he will defend himself against attack or retaliation. Once things have settled down, he insists that his business is urgent and commands that Lodin be informed he is here. If pressed for details, he will explain that he feels strongly that an unauthorized Embrace was delivered in the city.

If one of the characters goes to Lodin with news of the visitor, the Prince will at first tell the character to be silent and that he will be out in a moment. Lodin is inside finalizing plans for his chartered plane for the trip to London. After he completes that (about five minutes later), he emerges and immediately admonishes the character for disturbing him. The only defense the character has is to mention the unsanctioned Embrace. If the character either did not glean that detail from Belthazar or does not mention it, then he or she will be punished for the duration of the story by having to do all the dirty jobs.

If the Embrace is mentioned, then Lodin will become very interested and praise the character for the wise judgement call to let him know. Lodin will then speak privately with Belthazar in the library. Despite their best intentions not to overhear the conversation (sure!), the characters will hear

Belthazar shout in exasperation a couple of times. "How can you allow her, or anyone, to get away with that? Everyone knows that you of all Princes are most severe on this count!"

In the end, Belthazar will storm out of the suite again, mumbling under his breath, "Owes her something, he says. Phahhh, owes her nothing." Lodin will return to the vault.

Depending on how often you desire to shift back and forth between stories and how violent the encounter with Belthazar is at first, you may decide that this is a good time for a shift back to the primary story. However, if a relatively short amount of time has been spent in this story, then you should probably continue with this story for a while longer.

Characters

As noted above, base Belthazar on Sheriff's stats from The Brewery Scene of the primary story. The delivery man will be nothing out of the ordinary, but he is anxious to get home. Be sure to play up this impatience when dealing with the characters.

Scene Two:

The Trip

Plot

This Scene is fairly straight-forward. It simply details the trip across the ocean. Of course, no journey is completely safe, as the characters will realize if they notice the driver tailing them to the airport and when they find the bomb that has been planted on-board the plane. Someone obviously knows that Lodin is leaving Chicago. However, the ease with which the bomb is found may scare the players even more than the possibility of exploding over the Atlantic. Is someone just taunting them? Yes.

Unless absorbed with other duties, like flying the jet or looking for more bombs on the plane, the Retainers will be commanded to get some sleep. Lodin needs them to be fresh and alert during his stay in London to make sure that they watch over things even more thoroughly than usual.

Setting

This Scene is one of constant transition. The characters won't spend a great amount of time in any one location; instead, they will leave the luxury suite for O'Hare Airport and from there journey on a chartered plane to Heathrow Airport outside London. Descriptions of these locales are extremely important in terms of the story. To give the characters a feeling for the mood of this portion of the story, you might describe the dark,

rainy night environment as they chauffeur Lodin to the airport. Be sure to mention the heavy air traffic as they near the airport and then describe how signs direct the driver to an area away from the main hustle-and-bustle area of departures to the chartered international flights zone.

Lodin has chartered a jet for the trip. Since two of the characters are trained pilots, one or both of them will be responsible for flying the plane. Assuming the characters handled the situation properly in the last Scene, the package that the delivery man attempted to deliver to the suite will be waiting in the structure that houses the plane. It has not been loaded.

From O'Hare, the pilot will fly the plane to Heathrow. A flight plan has already been scheduled by Lodin. The fact that Lodin has taken time to perform such mundane duties should only heighten the players' feelings of the secrecy of the London business.

Because the plane leaves Chicago in the early evening, the characters arrive in London around 7 a.m. the next morning. Everything that happens after arrival is the topic of later Scenes.

Drama

The first bit of action occurs in this Scene as the characters are en route to the airport. The driver and any other players who announce that they are watching may roll Perception + Alertness (difficulty 8) to notice that they are being followed. Alternately, refer to the Drama chapter in **Vampire** for details on how to add a little excitement to such tailing sequences. If the other driver (Heath Quinn) is noticed and Lodin's driver tries to lose him, then Heath will give chase until he feels the characters are setting him up for capture. He knows where Lodin is going. For more details about Heath, see Scene Four.

The only other bit of pulse-pounding excitement occurs at the airport when the characters will hopefully discover that a bomb has been planted on board the plane. Anyone who makes a security sweep of the aircraft may roll Perception + Security (difficulty 4) to detect the bomb. Two successes are necessary or the character notices the device but passes it over without realizing that it is actually a bomb. On the other hand, anyone who checks over the aircraft thoroughly prior to take-off (something one of the pilots should) will automatically find the bomb. It's very obviously out of place and almost draws attention to itself. Say as much to the players, but let them draw their own conclusions.

Don't worry for your story if the bomb is not found. It's defective and will not explode anyway. If the bomb is found, then this fact may be determined by a character with a Security of four or more. It looks like the firing mechanism is corroded and will not set off the explosion. The characters may simply feel that whoever planted the bomb must be inept.

Lodin, of course, will be very concerned when told of the bomb and he will immediately despair over the fact that someone must know of his trip. Assuming there is still time before the scheduled departure date, Lodin will insist that his Retainers bring the two men overseeing airport operations in the building to him. The Prince will then thoroughly interrogate them with his Dominate powers, but he will be unable to find any memories relating to the bomb. Before he is done, of course, Lodin will make sure neither man remembers anything of the "interview."

Even though it turns out to be not much of a danger after all, the discovery of the bomb is a good time for a shift back to the primary story.

Dialogue

As the airplane nears the British Isles and Lodin is preparing to go to sleep, the Prince will gather those Retainers who are not busy either piloting the plane or unpacking his protective box. He says that he must give them details about what they are to do during the coming day while he is defenseless and asleep.

First, he hands them a packet of information and materials. This packet has a map of Greater London, hotel reservation information including a request for special handling for a large package, twenty \$1000 bills, twenty \$100 bills and a pamphlet about an auction. The auction is dealt with in more detail in Scene Four, so look there for more information.

After any questions have been answered about these matters, Lodin decides to turn one of the characters into a Ghoul for a short time in case there is trouble in England during the day. All of the characters have already been Blood Bonded to Lodin, so it won't make much difference who takes the Blood. However, for the sake of beginning to draw some attention to him, Lodin should pick Roarke. Lodin will transfer two Blood Points to the character. The character will also temporarily gain the Discipline Dominate and may use it for as long as he or she has both of the Blood Points supplied by Lodin.

Finally, Lodin desires permission from the Queen of London (a Kindred, you know) to Feed before he arrives the next night for his meeting with her. Lodin provides a phone number and requests that the characters take care of this matter with the Queen's Retainers. This simple matter is dealt with in the next Scene.

Characters

There are no additional characters of importance in this Scene. Since it's unlikely that the characters will detect the person tailing them to O'Hare, that character will be completely detailed in a later Scene.

Scene Three: Settling In

Plot

The characters must oversee Lodin's arrival in London. They will have to deal with a customs official with a few too many questions and then make sure that everything is squared away at the hotel. Once in the hotel, the characters can make the call to the Queen's Retainers as Lodin requested. Some of the events in this Scene may be too boring to play out in detail (especially details of getting to the hotel and checking in), so in the interest of the story, you may decide to narrate these sections instead of actually requiring the players to roleplay through them.

Setting

This Scene begins as the chartered jet is cleared for landing at Heathrow International Airport. The airport is about twenty minutes by train outside of London and like all things English and European in the world of **Vampire**, ascribe a sense of old world elegance to them. The dawn is particularly bright, the people especially courteous and proper, and the buildings amazingly beautiful.

From the airport, the characters should go directly to the hotel that is expecting them. Since the reservations began on the previous day, there will be no problem checking in this early in the day.

The characters will have to cart around the large box in which Lodin sleeps. The container is relatively light and Lodin is not a big person (thank goodness Ballard's not inside!), so the problem is more one of encumbrance. The best bet for the characters is to simply rent a vehicle at the airport and drive to the hotel in London. Using the maps Lodin provided, the driver won't get lost unless he or she fails an Intelligence + Drive roll (difficulty 4).

Drama

Unless something unforeseen occurs at the airport during the proposed customs inspection, there should be no conflict in this Scene. Heath doesn't show up again until Scene Four, so the characters will have little need to use violence.

Dialogue

After the jet lands and is directed to the appropriate hangar, the characters may begin to disembark. The crew at the airport will make all of the arrangements for the storage of the

plane for the three days of Lodin's stay in London. They promise that it will be refueled and ready to go by the scheduled departure time.

Then the characters will make the acquaintance of a gentleman who evidently had a very bad night — the customs official. This is where Lodin, and by extension the characters, pays for not using one of the established transport services available to Kindred. These services have ways to arrange for certain well-paid and slightly Dominated inspectors to be on duty when certain travelers and luggage arrive. Harvey seems to be a very kind man, for he is well-spoken and mannerly, but he will absolutely insist on examining every single piece of luggage that is on the jet. He'll be especially anxious to look through the large wooden "chest" in which Lodin peacefully sleeps.

Harvey is a sharp and fairly incorruptible man and he will not tolerate any backtalk from the characters. He will ask them to walk through a metal detector and then stand at least ten feet away from the luggage while he goes through it. The characters are the first arrivals of his shift and Harvey feels like combing their belongings closely.

Harvey will notice, for instance, that there is an extra suitcase of clothing. As he goes through the suitcases, he will ask each time who it belongs to. By poor happenstance, and for good drama in the story, Lodin's suitcase should be the last one he puts on to his table. Whoever quickly claims that it is his (a woman had better not make the claim) will then be subjected to clothing size comparisons and questions as to why the character didn't pack all of his socks in one place. Assuming the characters slip through this situation with a good lie or two, Harvey will smile and glance at Lodin's box.

Now is a good time to shift back to the primary story. Leave the players worrying about what is going to happen as the customs official moves toward the box.

If you decide to continue the Scene or when you shift back to this story, inform the characters that they are inside a large, open building, the mid-morning sun is slashing through the high windows to completely illuminate most of the inside area. The characters will have to act quickly to save Lodin from a lot of pain and perhaps destruction. Their best bet is for the one who received Blood from Lodin to attempt Dominating the official. The man is very difficult to coerce (Willpower 7) so the player had better roll well. In fact, if the characters have severally antagonized the official, then the man will spend a point of Willpower to resist the absurd idea that he let the characters go on their way. Of course, another Dominate attempt will be against difficulty 6, but there is always the chance of failure.

Alternately, the players may decide to employ trickery and manipulation to convince the official not to look in the box. Since such an approach perfectly fits with the theme of this story, the characters will actually have a chance of succeeding. With a successful Manipulation + Subterfuge roll (difficulty 8), a character can convince the official that the box has special

clearance by request of the United States government, and the character will even be able to provide a completely bogus sheet of paper that is for some reason accepted by the official as verification of this request.

If the characters are simply unable to prevent the box from opening, then they will have to quickly explain how it could possibly be locked from the inside. Some fast-talking and a mention of a special magnetic lock (and reference again to the U.S. government's request) may be enough to pull this off.

While the characters are basically required to succeed in the Scene (after all, we all know that Lodin survives for over twenty more years, at least), you should work to make the encounter as tense and nerve-wracking as possible. Force the characters to treat the official with the same degree of manipulation that the players will later realize is being perpetrated on their own characters.

The other important item of discussion in this Scene occurs when one of the characters calls the number provided by Lodin. A warm, masculine and very British voice will answer the phone and say, "Your business, please?" The character should make a request in the Prince of Chicago's name for Lodin himself to Feed prior to attending this evening's meeting with the Queen. With no further ado, the man on the other end will say that her Highness gladly extends such permission to her very welcome guest. There is only one stipulation — please do not Feed in the theatre district.

Characters

If you need game information for Harvey, then simply assume all Attributes are two except Perception, which is four. Also, as noted above, he has a Willpower of seven.

Scene Four: The Auction

Plot

The characters are likely to be divided into two groups during the bulk of this Scene. One group is likely to remain with the sleeping Prince Lodin in the suite of the hotel. This suite is a sumptuous place, but it is not quite as private as Lodin prefers. It is on the 20th floor of a 22 floor hotel and public elevators will reach this level.

The auction that the other characters will attend takes place in a small shop just off of Picadilly Square. Remember to appropriately describe Gothic London. The fog is thick especially at night but even during the day, the gong of Big Ben can be heard throughout the city, and even some horse-drawn taxis may still be operating.

The auction house is a handsome place and has a very definite Old World atmosphere — wooden floors, dark interior, real silver eating utensils, drinking goblets, etc. During a brief lunch, all the guests may enter a viewing area where all items for auction are displayed under glass cases. After lunch, the auction itself begins. The event is held in a large but cozy room that will quickly fill with smoke.

After checking into the hotel and taking care of any mundane needs they might have, the players must decide what to do about the auction that Lodin has bade them to attend. The auction begins at 11 a.m. and lunch is served to all who attend. They had better not leave Lodin unguarded, so they will have to divide their numbers. Hopefully, Roarke will go to the auction. His expertise in the occult should make him the obvious choice to insure that the item that Lodin desires is authentic.

While some of the characters attend the auction, a Ghoul attacks Lodin's hotel room in an attempt to slay the Prince. This is not actually an attempt on Lodin's life, so if no one was left behind to guard the Prince, then the attack will not take place, though obvious signs of an attempted forceful entry will be left behind. The idea here is that Lodin and his bodyguards feel as if they have been targeted.

At the auction, the characters will make bids on the obscure journal that Lodin has expressed an interest in. Actually, the book is full of notes kept by Admiral Tourney, a member of the Arcanum, an organization described in *Vampire* that fully believes that the occult exists. Just as the players are about to successfully purchase the book, a new bid is entered by Heath Quinn. However, Heath does nothing but draw attention to himself and he does not bid on the book any further.

Drama

A short time after some of the characters have left for the auction, a Ghoul partner of Heath Quinn prepares to attack the Prince's suite. Though the fight will be dangerous for the mortal characters, they will be able to drive the monster off. As noted above, the Ghoul is only interested in the pretense of an attack, so he will retreat when it seems likely that he will be defeated.

If there are characters still guarding the Prince, and the Ghoul will know if this is the case, then the monster will wait until an opportunity presents itself to enter the suite stealthily. The Ghoul's best option is to wait until the characters order lunch. Then he can knock out the waiter who brings the food from the kitchen and take his place. In such a case, the Ghoul will act normally until he is either discovered or until he is ready to leave. He will attack the character who tries to tip him.

If no characters stay behind to guard the Prince, then the Ghoul will simply wait until all is clear and batter the suite door a bit. As soon as he cracks the frame or door itself, he will depart, as if he was interrupted in his attempt to get inside.

Dialogue

The only discussion that is important to this Scene of the Flashback is the characters' bidding at the auction. Lodin expects that the cash he has given the characters will be enough to purchase the book. He's wrong. But when the characters realize that they are running short of cash, you can remind them that most of them have memorized information about a Swiss account Lodin has set up. The characters in the know recall not only the account number, but the series of passwords required to utilize the account's funds as well. Since Lodin stresses how much he desires the journal, the characters will hopefully use this account to pay for the book. They should call the bank after the auction and request an immediate transfer of funds.

Before or after dining, but prior to the auction, the players may inspect the items that are available. Everything is stored in glass cases until the auction begins, but when they see the book, they can read a couple of entries. Much of the information details naval maneuvers made during the days leading up to World War I, but a very interesting entry begins on the very bottom of the right hand page. It says "Mail delivery finally caught up with us today and the men were much cheered as usual. My greatest delight, though, was a memo from A relating that another fragment of the so-called Book of Nod has been" before reaching the end of the page.

Such a journal as this is not a special commodity in the eyes of most mortals and will therefore go for a relatively low price. The characters can thank their lucky stars that the Arcanum did not learn of this auction, or else they would stop at nothing to keep the information it contains out of the public eye. Of course, the fact that it falls in the hands of a Kindred will ensure that no other mortal ever learns of its secret, but the Arcanum would cringe to learn that the monsters they hunt for have learned some of the puzzle pieces they have put together.

However, a semi-famous English admiral was the author of the book, so some naval buffs are attending to purchase the book to add to their collections. Bidding for the book will begin at 2,000 pounds sterling. The characters have been instructed to purchase the book no matter what price they have to pay. The naval historians will make counterbids against the characters, but they will slowly give up as the price increases. All but one will stop at 5,000 pounds, though even this stalwart will relent at 8,000 pounds.

Just as the characters are about to gain possession of the book ("going . . . going . . . a new bid from the gentleman in the lavender tie!), Heath Quinn will enter a bid. He slipped in following the lunch and viewing period, so the characters will not notice him until he bids. The characters may recognize him as the man who tailed them to the airport in Chicago. The bid that Quinn enters is outrageous. He will bid triple whatever the characters last offered. When the characters look in his direction to view their new competitor, Quinn will only smile at them.

Quinn will make one counterbid after the characters to up the ante, but he will not pursue the book any further. His goal,

that of showing himself dramatically to the characters, does not require the purchase of the book. Quinn does have the money to buy the book, so the characters will be in hot water with Lodin if they let Quinn purchase the book.

A limousine waits in front of the auction building for Quinn, so it will be almost impossible to follow him. If the characters do attempt to pursue him, then Quinn will use the lead that his waiting car should afford him to slip out of the limo after rounding a bend. The limousine driver will then lead the characters on a merry chase.

If, and hopefully when, the characters purchase the book, they will have to arrange for the wire transfer before the auction house will turn the book over to them. The manager of the auction will explain this policy but will volunteer to leave someone here through the night that will be contacted as soon as the money is received. The manager explains that unless there are problems with the transfer, the characters can pick up the book anytime after 7 P.M.

Characters

The Ghoul

Age: Unknown (Born: perhaps very long ago)
The Embrace: none, five Blood Points in system
Generation: Blood from 3rd Generation!

Description: This Ghoul is the servant of a very, very powerful Vampire, and certainly his appearance reflects this fact. He is very dashing, strikingly handsome, and extremely fit and muscular. His excellent physique alone will give the characters a run for their money when they fight him, let alone the Blood which flows through his veins.

Mr. Quinn, for all the trouble he causes Roarke, is a mere mortal. But he is, however, very good with a rifle, and not too bad behind the wheel of a car either.

Scene Five: Fool's Errand

Plot

The characters return from the auction house empty-handed (they must wait for the wire transfer to go through) and rejoin their comrades who successfully fended off a Ghoul presumably intent on destroying Lodin. The Prince will then prepare for the rest of the trip. Since the hotel is obviously not safe, Lodin will have one of the characters call the Queen of



VAMPIRE™		
The Ghoul		
Attributes		
Physical	Social	Mental
Strength 0000	Charisma 0000	Perception 0000
Dexterity 0000	Manipulation 0000	Intelligence 0000
Stamina 0000	Appearance 0000	Wits 0000
Abilities		
Talents	Skills	Knowledge
Acting 0000	Animal Ken 0000	Bureaucracy 0000
Alertness 0000	Drive 0000	Computer 0000
Athletics 0000	Etiquette 0000	Finance 0000
Brawl Grapple 0000	Firearms 0000	Investigation 0000
Dodge 0000	Medic 0000	Law 0000
Empathy 0000	Music 0000	Linguistics 0000
Intimidation 0000	Repair 0000	Medicine 0000
Leadership 0000	Security 0000	Occult 0000
Streetwise 0000	Sleuth 0000	Politics 0000
Subterfuge 0000	Survival 0000	Science 0000
Advantages		
Disciplines	Backgrounds	Virtues
When Ghoul 0000	Mentor 0000	Conscience 0000
Fortitude 0000	Resources 0000	Self-Control 0000
Patience 0000		Courage 0000
Celerity 0000		
Other Traits		
0000	Humanity 0000	Health
0000		Bruised <input type="checkbox"/>
0000		Hurt -1 <input type="checkbox"/>
0000		Injured -2 <input type="checkbox"/>
0000	Willpower 0000	Wounded -3 <input type="checkbox"/>
0000		Mauled -4 <input type="checkbox"/>
		Crippled -5 <input type="checkbox"/>
		Incapacitated <input type="checkbox"/>
Combat	Blood Pool 0000	Experience
Weapon Difficulty Damage		

Attributes: 7/5/3 Abilities: 13/9/5 Disciplines: 3 Backgrounds: 5 Virtues: 10 Freebie Points: 15 (7/5/21)



London's Haven again and request permission to join her there until secure arrangements can be made.

Then Lodin will command Roarke to go pick up the journal at the auction house and join him at the Queen's Haven. Lodin will forget to provide the address of the Haven unless one of the characters prompts him. Another character should check out of the room, though Lodin insists that the reservation be maintained so the room can be used as a last-ditch fallback in case of an extreme emergency. The Prince and the remainder of the characters will then depart.

Setting

The events of this Scene take place once again at the auction house near Picadilly Square. Refer to Scene Four and recall any embellishments you added so you can detail this setting at night.

Drama

Storytelling games are the best when the Storyteller presents a setting or provides information and allows the characters to react to it with free-will. However, this Scene of the Flashback includes an event wherein you must simply dictate the action and allow a character no chance to escape from his predicament. Basically, Roarke must be killed when he returns to the auction house.

This sort of forced action can only be excused because this character is not actually a player's real character. Something like this should never be done to a player's true character.

After leaving the auction house, Heath Quinn circled around to make sure that he escaped the characters, but then he returned to the auction house to wait for whichever character would return to pick up the journal. He waits in the shadows across the street with a high-powered rifle.

Quinn will allow Roarke to enter the auction house and pick up the journal. A gentleman will be waiting just as the manager had promised earlier in the day. Only if the characters did not arrange for the wire transfer will there be a problem. When Roarke exits the house, Quinn will fire the specially-silenced rifle. One shot through the heart will kill Roarke, but he won't die until Quinn walks up to him and has his say. Quinn says, "Lodin said he would send you out on your own sometime during this trip. I just had to wait for the right time."

Alternately, you may play this Scene a bit further and allow an actual confrontation to take place. Let Roarke's player feel as if he put up a valiant effort if you desire, but remember that in the end Quinn must persevere. If the players complain, quickly explain that they are replaying history and history cannot be changed. Roarke was killed in the late 60's so he must die in this story.

VAMPIRE™

Heath Quinn

Attributes		
Physical	Social	Mental
Strength ●●●●	Charisma Gracious ●●●●●	Perception ●●●●
Dexterity ●●●●	Manipulation ●●●●	Intelligence ●●●●
Stamina ●●●●	Appearance ●●●●	Wits ●●●●
Abilities		
Talents	Skills	Knowledge
Acting ●●●●	Animal Ken ●●●●	Bureaucracy ●●●●
Alertness ●●●●	Drive Tailing ●●●●	Computer ●●●●
Athletics ●●●●	Etiquette ●●●●	Finance ●●●●
Brawl ●●●●	Firearms ●●●●	Investigation ●●●●
Dodge ●●●●	Melee ●●●●	Law ●●●●
Empathy ●●●●	Music ●●●●	Linguistics ●●●●
Intimidation ●●●●	Repair ●●●●	Medicine ●●●●
Leadership ●●●●	Security ●●●●	Occult Vampires ●●●●●
Streetwise ●●●●	Stealth ●●●●	Politics ●●●●
Subterfuge ●●●●	Survival ●●●●	Science ●●●●
Advantages		
Disciplines	Backgrounds	Virtues
When aghoul? ●●●●	Contacts ●●●●	Conscience ●●●●
Fortitude ●●●●	Mentor ●●●●	Self-Control ●●●●
Presence ●●●●	Resources ●●●●	Courage ●●●●
Presence ●●●●	●●●●	
Other Traits		
Pilot ●●●●	Humanity ●●●●●●●●	Health ●●●●
●●●●	●●●●●●●●	Bruised <input type="checkbox"/>
●●●●		Hurt -1 <input type="checkbox"/>
●●●●		Injured -2 <input type="checkbox"/>
●●●●		Wounded -3 <input type="checkbox"/>
●●●●		Mauled -4 <input type="checkbox"/>
		Crippled -5 <input type="checkbox"/>
		Incapacitated <input type="checkbox"/>
Combat		
Weapon	Difficulty	Damage
Rifle	8	6
Blood Pool		
●●●●●●●●	Willpower ●●●●●●●●	Experience ●●●●
	□□□□□□□□	

Attributes: 7/5/3 Abilities: 13/9/5 Disciplines: 3 Backgrounds: 5 Virtues: 10 Freebie Points: 15 (7/5/2/1)

After this dramatic Scene, you might consider switching back to the primary story. Then you can return later and complete the Flashback and leave the powerful Scene that ends the Flashback floating in the players' minds. The players will obviously wonder later how their foe can be Roarke when he was slain in this encounter over twenty years ago. Don't give the characters any clues, but for your own sake, we'll tell you that there is a deeper game going on here than the blatant manipulation of the characters by Lodin. Quinn, though not a Kindred himself, has a vial of Blood from the same Kindred that created the Ghoul that attacked in Scene Four. This Blood is fed to Roarke in time to save the man, but the small quantity is not enough to awaken Roarke. He sleeps semi-conscious until Quinn is able to return to his master with Roarke.

Dialogue

No lengthy discourse takes place in the scene beyond the ad-libbing that you should do at the auction house.

Characters

Heath Quinn, described in Scene Four, is the important character in this Scene.

Scene Six: Pawns in the Game

Plot

In this final Scene of the Flashback, the characters follow Lodin as he hunts for blood in order to be well prepared for his meeting with Lady Anne. He then continues on to the meeting and directs the characters to drive him to the outskirts of London where the Queen has a mansion (one of her Havens) where she greets important guests. As Prince of Chicago, Lodin certainly qualifies as important.

After facing death and struggling through many hair-raising situations in the preceding Scenes, the characters discover just how trivial Lodin considers this visit to London. If done correctly, the players will feel used and perhaps a little betrayed.

Before Lodin visits Lady Anne, he commands that he be taken somewhere to feed. He will propose an early evening stage show before proceeding to the Queen's mansion. This is just a twist to make sure the players are awake. Hopefully, they will explain that Feeding in the theatre district was strictly prohibited, though all other areas are fair game.

Setting

This Flashback story concludes as the characters arrive at the major Haven of the Kindred who controls Greater London, Lady Anne. She is known as the Queen, but that is simply the name they use for Prince in these parts when the Prince is female. One event occurs on the way to the Haven, but you may choose a setting of your choice for it (see below). Imagine the largest, darkest gothic mansion and add some more to it. A tall, rusting iron fence surrounds the place and shadowed gargoyles crouch on the roof. Ivy valiantly climbs the walls of the manse and the yard is overgrown in general.

Though luxurious, even the interior of the Haven has a definite smell of age. However, the ancient air is not that of decrepitude but of an antique. Everything looks perfectly functional and is spotlessly clean, but characters will gain an unmistakable sense of the history of the building.

Drama

This Flashback is relatively non-combat oriented because it is set within a story that has a fair degree of physical confrontation. However, if you need some excitement to spice up the trip to Lady Anne's then something with Lodin's Feeding can go awry. It's easy to stage such off-the-cuff events during sessions of **Vampire** when the players are edgy in the first place. Chase and pursuit can often dominate an entire evening, story or Chronicle.

Perhaps Lodin is overseen from a high window as he feeds and the man who witnesses the event calls the police. A patrol is in the area and responds before the characters are able to get Lodin out. Bobbies (English policemen) in cars and later on horseback will pursue the characters until lost in the narrow streets of the city. Drive rolls should have difficulties of at least two higher than normal because the driver must negotiate streets where you drive on the left side.

Dialogue

Soon the characters arrive at Lady Anne's Haven. Lodin will be greeted at the door by a gentleman named Pershing who has the carriage of the stereotypical butler. Pershing will pay absolutely no attention to the characters but will fawn over Lodin. In fact, the characters may note as soon as Pershing opens the door that they become nonentities to Lodin as well. He will not speak to them, mention them or otherwise respond to their presence. In his mind, they did their duty — they got him here. Now, he's done with them until he needs them again. Plus, he's in the Haven of the powerful Queen of London. He can't afford to show any concern for mortals when being scrutinized by such a potential ally.

Hopefully, the characters will be at a complete loss when they suddenly are no longer the center of attention of Lodin or the story. If any of them makes a move to go somewhere or say something, Pershing will put up a halting hand without even looking at them and continue his business. Not until Lodin has been shown to a reception room will Pershing return and deal with the characters. The butler will show them to a game room where they can amuse themselves until commanded by Lodin.

As they walk down a hallway, though, the characters will catch a snippet of conversation between Lady Anne and Lodin. If the characters stop, to listen to more, Pershing will realize what is happening and will begin to cough to cover the conversation.

Anne: So, Prince Lodin, I'm very glad you have arrived. Did you encounter any problems during your journey?

Lodin: None, my Lady, that troubled me to any degree.

Anne: Excellent. Well, then, what is your business with me?

Lodin: No business. I just thought to challenge you to another game of chess. I rather fancy I have made a breakthrough concerning the use of pawns.

Characters

Information about characters like the Queen of London can be found in later supplements for **Vampire** like "The Old Ones." The only person the characters will interact with to any major extent is Pershing, the "secretary" who spoke with the characters during any phone conversations early in the story. Pershing is simply a mortal and requires no special attention. His Nature and Demeanor are Loner and Caretaker, respectively.

End-Game: The Pawn Gambit

Herein lies the true tale behind the events of this story. However, one should not hope to understand all that happened until one knows the characters involved. The match continues on, despite the results of the story. Neither will resign until one or the other of them is dead. Such is the enmity of the ages. Such is the game of the Ancients.

They had been playing the game for some time, though they had never played on even ground. The Black King had long been on the run, fighting a defensive game against the White Queen and her arrayed forces. He only had a few pawns left as well as a single bishop and knight, while she possessed two rooks, a bishop, two knights and of course herself — a powerful, formidable and newly awakened Queen. Despite the uneven

odds, he always managed to escape capture, forever delaying and postponing the end of the contest. The Black King was clever and devious, and far more subtle than the White Queen. Given time, he could convert a pawn to a queen, one powerful enough to combat the White Queen directly. But time was running out. The game's end was drawing near and many of the most powerful pieces had already been taken off the board. Even in the end game, however, upset is possible. It is invariably fraught with peril, for those who know that, only if they take risks, can they hope to win.

Thus the Black King began one of his greatest gambits. His attack would become renowned among the Ancients for its grace and cleverness. Through the treachery of one of the Queen's pieces, a lowly pawn, he was able to capture one of her most powerful pieces, the King whom she used to rule many of the others in her camp. Taking the captured White King and hiding him far from the center of the board, the Black King was able to create panic among the most powerful pieces on the White Queen's side. If his absence became widely known among all of her pieces, as it must inevitably, given time, it would destroy her hold over them.

The White Queen immediately began a campaign to discover where her King had been taken. Though she knew him to be alive, she was not able to detect where he was. The enemy had taken her king in check, but was not able to pin him down in a mate. She grew desperate and sent her pieces out in search of her King, spending much energy suppressing the news of his disappearance as well.

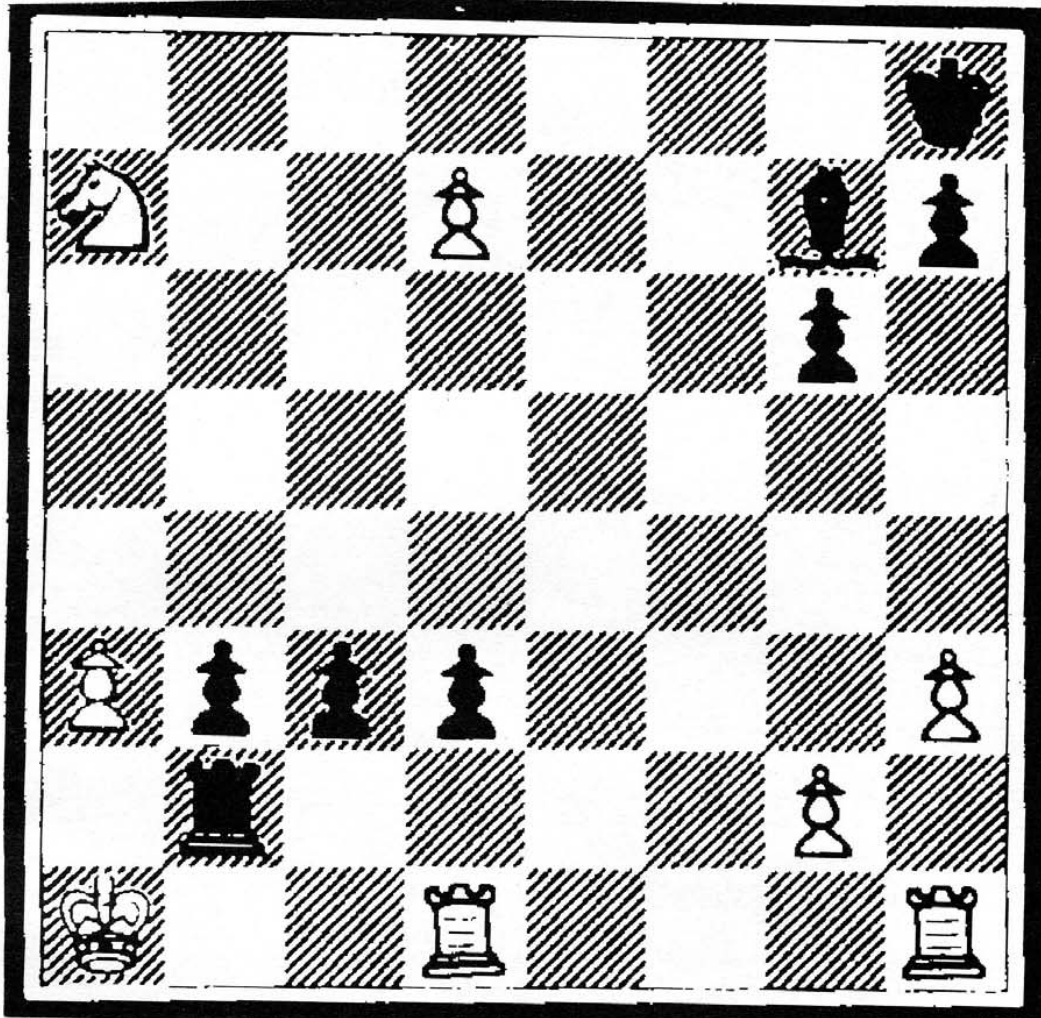
The Black King's next move was to bring forward five of his pawns, new pieces who he had only then brought into play. These pawns he intended to not only become involved in the enemy camp, but to rescue the King as well. In such a way could he place his own pieces in the enemy camp. Though he would lose this game, in the next game, he would be in a greater position of power — and the White Queen would be none the wiser and all the more arrogant. He could not be sure his pawns would succeed, but even if they did not, he would still keep the King in check, thereby keeping White off balance.

However, through the greatest stroke of luck, the White Queen was able to find where the Black King had been forced to hide himself, and was able to use one of her pawns to put him into check (after all, he was very weak and had been forced to use himself as an active piece in the game). Though she was not able to harm him herself, she had been able to thwart a portion of his plan, or so she thought. She placed him in the care of pieces outside of her control, thinking to keep him out of the fray and hoping that she would have time latter to deal with him directly.

Here is where the story must end, for the conclusion depends upon the actions of the pawns. The Black King must try to use them to rescue himself (for he cannot risk revealing any of his most powerful pieces), yet in order to win this game, they must still carry out their task and break the check on the White King. The White Queen is not sure of the depth of the game that

her opponent plays, but she is powerful and her reach is long — there is little which she cannot influence. For as long as she is not cognizant of the type of game the Black King plays, he has hope, but once she realizes what he is doing, she will be able to thwart every move and the pawn gambit will fail.

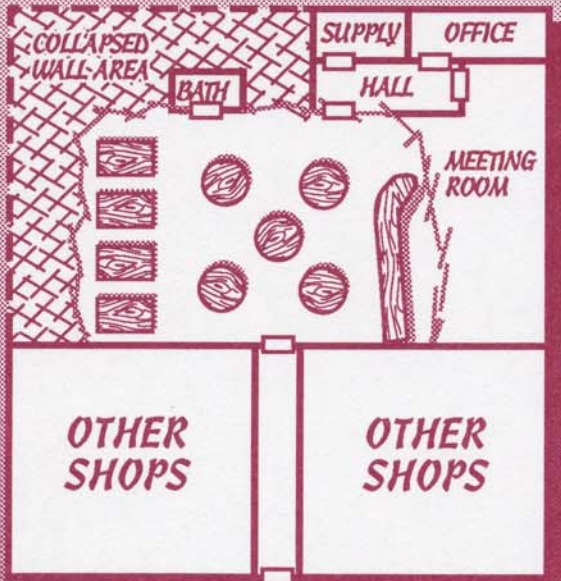
The Black King always worked with the tools of treachery, and if his gambit succeeds, he will have more moles planted in the enemy camp. When the time of final reckoning draws near, they could prove to be most useful. The White Queen will be in for a surprise, as shall the pawns.



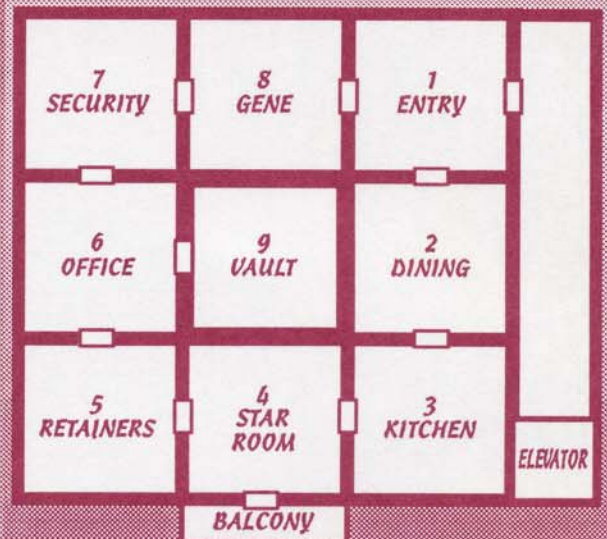
The Chess board is the world; the pieces are the phenomena of the universe; the rules of the game are what we call the laws of Nature.

— T.H. Huxley, *A Liberal Education*

THE CAVE

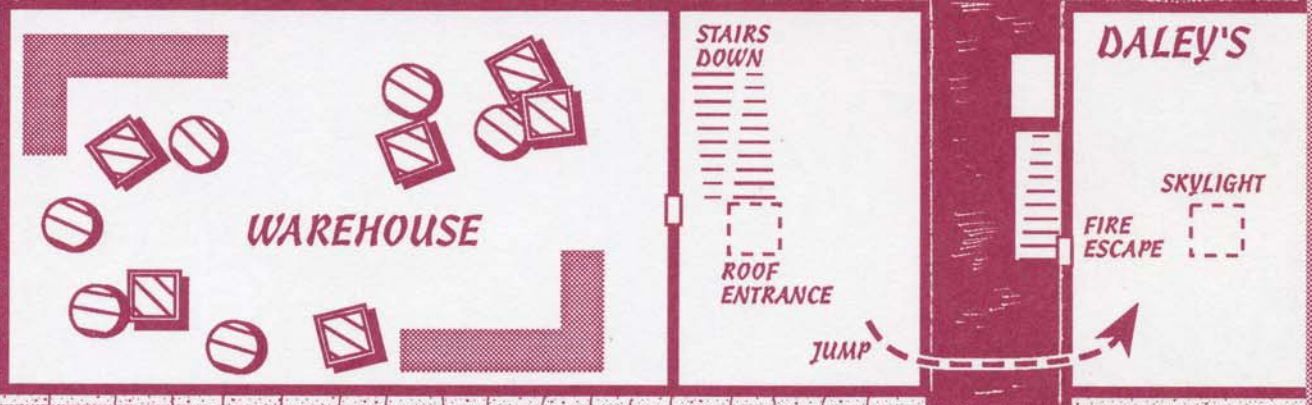


LODIN'S HAVEN



MCDONOUGH 91

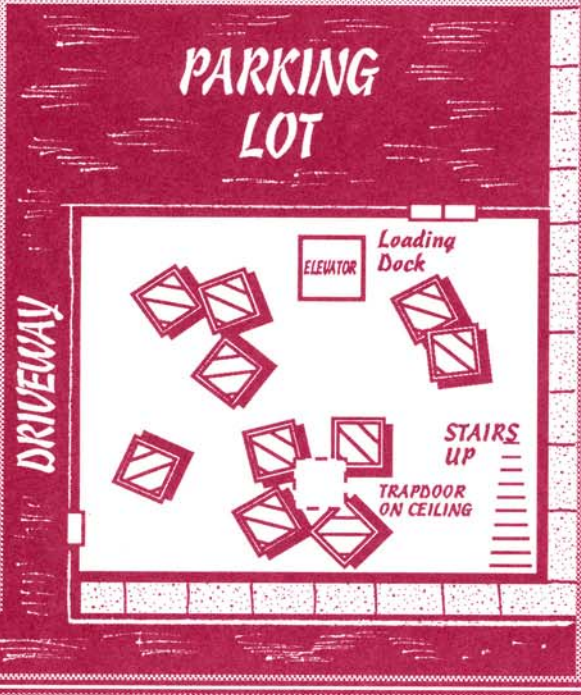
The Brewery



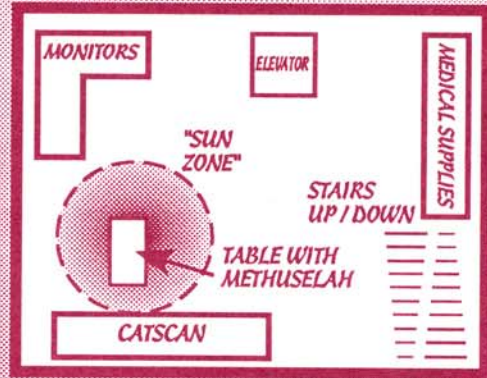
Police-held Cult HQ "7-11"



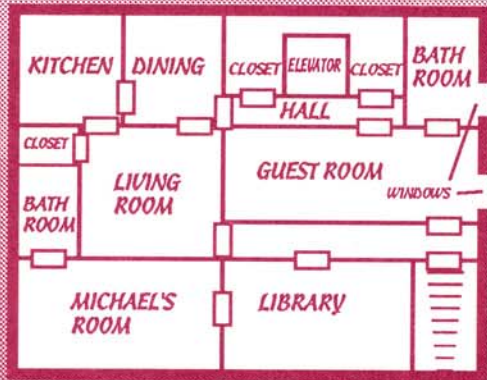
Michael Standdown's Abode "The Hunter" (Bottom Floor)



Michael Standdown's Abode "The Hunter" (2nd Floor)



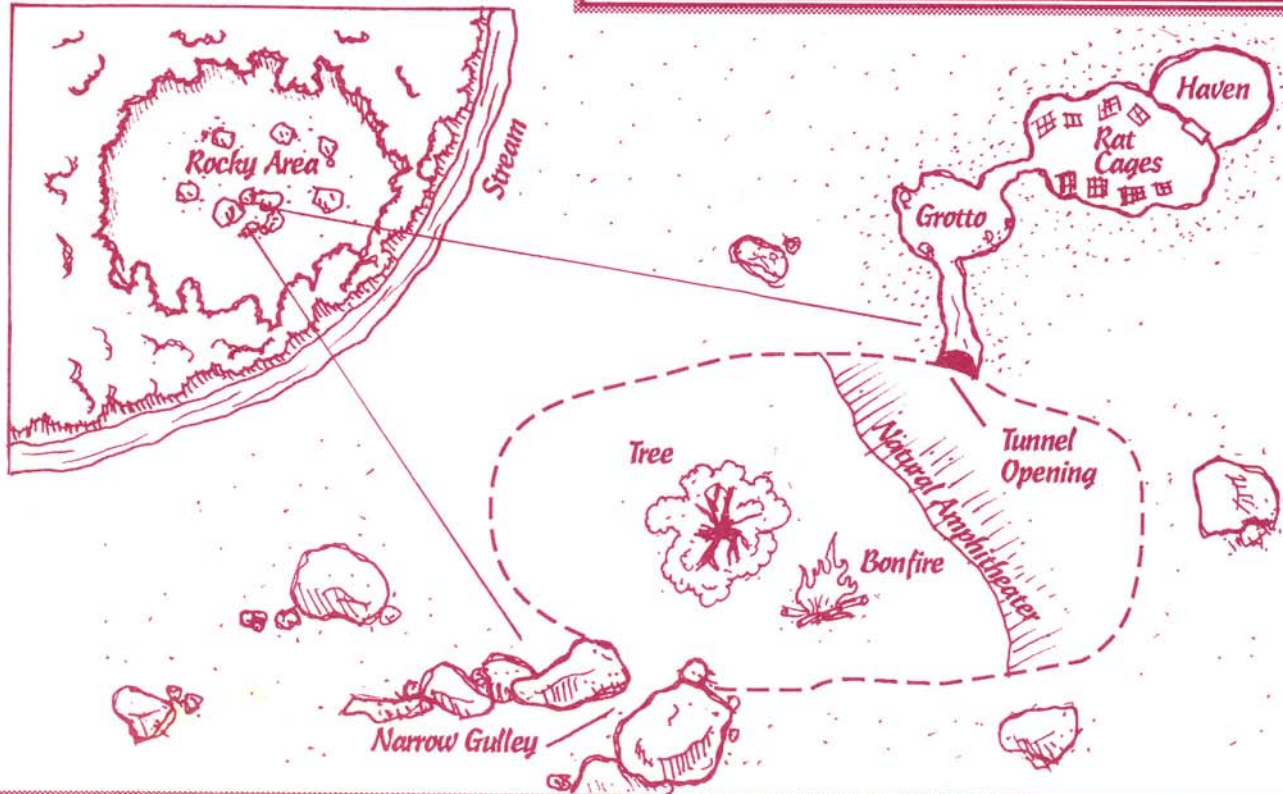
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