

THE ANARCH COOKBOOK:


A Friendly Guide To Vampire Politics



A Sourcebook for
VAMPIRE
The Masquerade™

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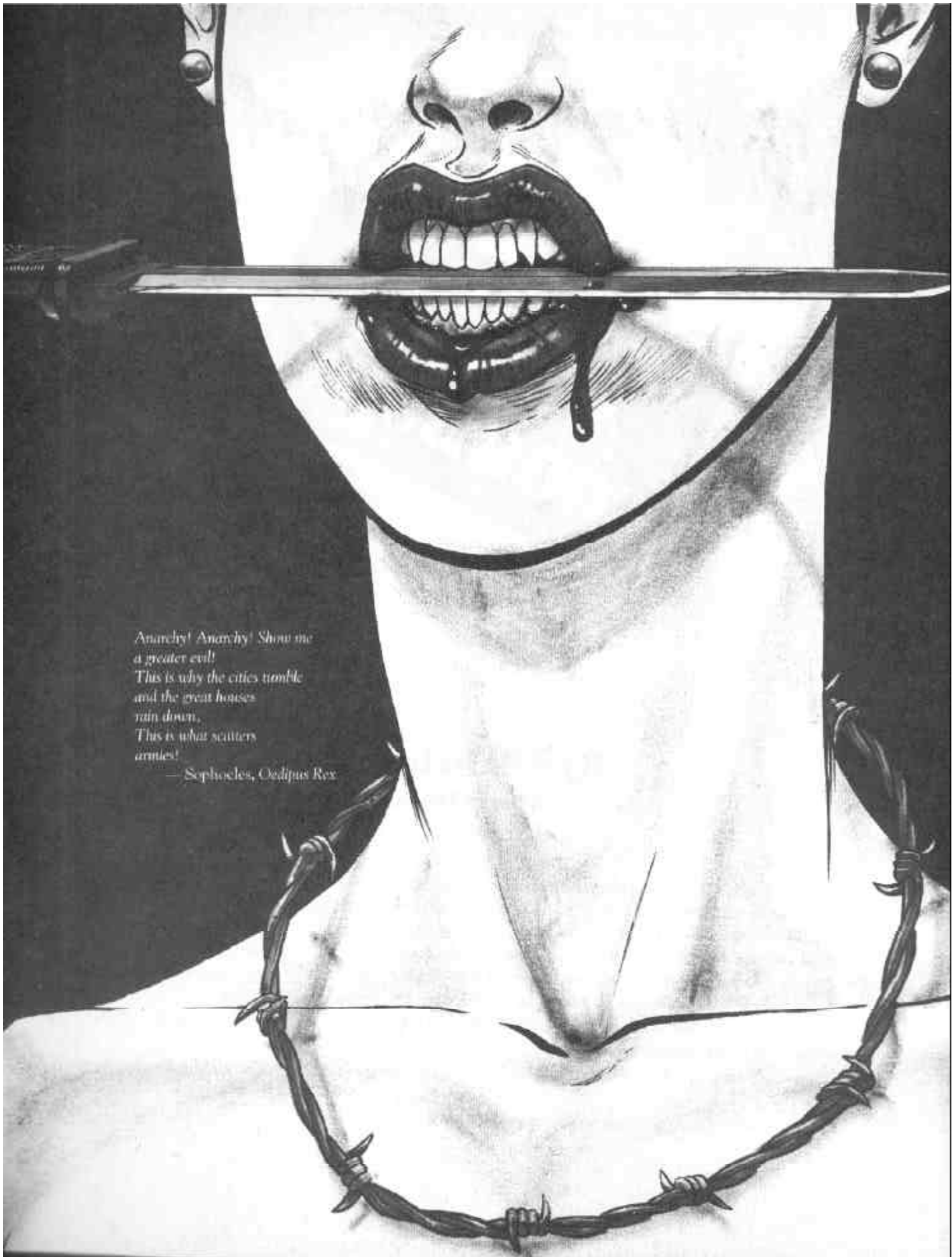
By Bill Bridges
with Kerry Thornley

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Due to the mature themes presented within, reader discretion is advised.



Anarchy! Anarchy! Show me
a greater evil!
This is why the cities tumble
and the great houses
rain down,
This is what scatters
armies!
— Sophocles, Oedipus Rex

The eternal order of the night — rent asunder by shining knives clutched in the fists of young immortals. First up against the wall are the elders, caretakers of the oppressive “justice” of the Damned. The tyranny of blood is at its end, spilt with gouging rakes and lapped up by mouths eager for Antediluvian power.

The War of Ages is now. In the neon streets of the modern city, the ancients fight a bitter struggle against the bold new order — the Anarch Revolt. These young are not the pride and joy of their vampire sires, but the fearsome heralds of Final Death.

How long can the Damned remain hidden? How long until the Masquerade is revealed? The anarch’s hand is raised, poised to bring the curtain down ...

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Word From the White Wolf Game Studio:

Conventions, conventions, conventions. Have you any idea how many of these manic brain-bursting gatherings there are? Well, White Wolf tries to lope its way to as many as it can, but it's not always possible. If there is a convention you would like us to attend or support, please contact Travis at least two months in advance with basic information, a flier and attendance expectations. We're especially interested in working with cons hosting live-action events.

Special Thanks To:

Mark "Karpov" Rein•Hagen, for trying to mate at the con:

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Rob "Scammin'" Hatch, for finagling the last-minute Velvet passes.

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Ken "Super Car" Cliffe, for his great love of a vehicle which breaks down more than Andrew's.

Josh "Aladdin" Timbrook, for sending Chris into frenzy over the comparison with "Beauty and the Beast."

Wes "Love of Flying" Harris, for having Delta send his bags in the opposite direction from himself (got any underwear yet!).

René "Car Woes" Lilly, for the game she's developing to deal with her search.

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Richard "Ego Buster" Thomas, for his job interviewing technique.

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Chris "Cottage Cheese" McDonough, for his fear of the Great Unknown.

William "Sucka" Hale, for getting Andrew to write his bio for "Blue Blood."

Bill "Chaplin X" Bridges, for demanding the return of long, long, long cinematic extravaganzas.

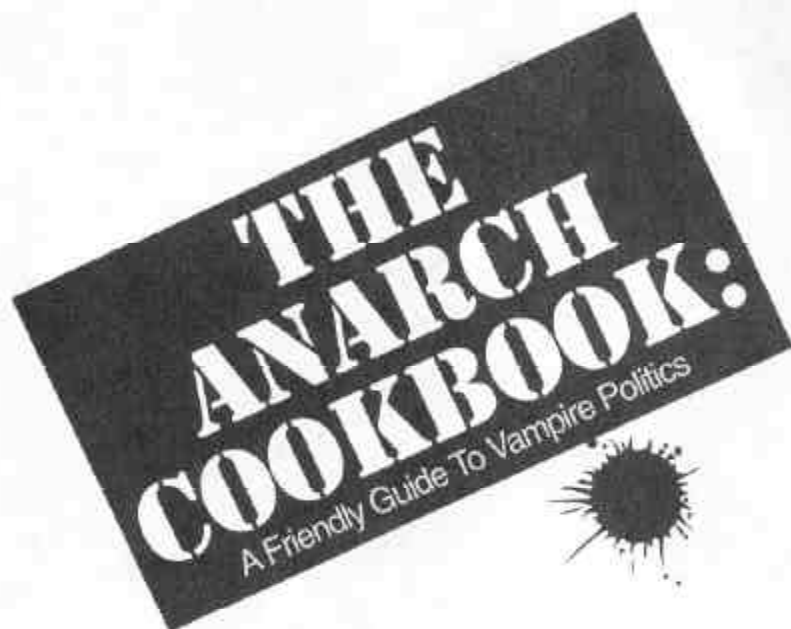
Benjamin "Challenged" Monk, Jr., for getting to develop his first game.

Lyndi "SqueakyO" Hathaway, for the disappearing voice trick.

Michelle "Headbanger" Praher, for communing with the table.

Dedicated To:

William Powell, author of *The Anarchist Cookbook*, whose work has brightened so many lives, and Eris. All Hail Discordia!



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Introduction

*Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world,
The blood-dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned;
The best lack all conviction, while the worst
Are full of passionate intensity.*

— W.B. Yeats, "The Second Coming"

Rebellion! The clarion call for freedom! When the tactics of diplomacy and conciliation fail, when oppression rules and none are free but those who hold the reins of power — then power must be wrested by revolt. Violence is the tactic of those who are mad as hell and aren't going to take it any more. This is the tactic of the vampire anarchists.

Rebellion is inherent to the nature of the vampire. It runs as a curse in the Cainites' veins, handed down generation after generation from the first murderous revolt of Caine, kin-slayer. The facade of conformity under the auspices of the Masquerade has caused many Kindred to believe otherwise; to think that even they can create long-lasting peace. But a facade it is — what Kindred do not harbor secret hates and lusts for power, and dream of when their chance will come to rule over all eternity!

The anarchists have an entirely different perspective on the world of the Kindred than do most vampires. To them, the princes are the lords of conformity, enforcing their own values upon all others, but often exempting themselves. The

consensus of the Camarilla backs this up, keeping most Kindred in line and playing them like puppets in the power games of the Jihad. Fear is the source of this power — the ages-old fear of Inquisition. Using the need to hide from those who sought to slay all vampires, the Camarilla built its foundations of control on the backs of all over whom the sect could exert its power.

Many, such as the Sabbat, the Ravnos clan and others scattered over the world, escaped the Camarilla's hold. For those who buckled under, however, the leash has only gotten tighter. Of course the elders claim this is all necessary; without it, would not the clambering hordes of religious zealots be pounding down doors to drive splinters of wood into every Cainite's breast?

The anarchists refuse to accept this argument. They feel the amount of power granted the princes far outstrips the protection given in return. Too many princes have used their positions to cement their own power structures, heedless of the needs of their subjects. Too many Kindred have fallen by the wayside, ignored by the princes. It is time to say "enough!" It is time to take a stand. It is time for the anarchist revolt!

How To Use This Book

The *Anarch Cookbook* is for both players and Storytellers. It is a sourcebook for the anarchs, those Kindred who refuse to recognize the rule of Camarilla and prince, and thus bring the Powers That Be against themselves.

This is a guide for anarchs on how to get away with bucking the system. It includes the infamous "Anarch Manifesto," which has been freely distributed among Kindred everywhere, to the anger of the Justicars. It can be used as a source of ideas for your own revolts — but watch out, for the elders have also read it, and they may be ready for you. Who knows, maybe the "Manifesto" was written by them just to trap you!

Chapter One: Joining The Cause. This chapter deals with the anarchs themselves: who they are, what they do and why they do it. It also includes tips on finding and joining them.

Chapter Two: The Revolt. This chapter gives the various *modus operandi* of the Anarch Movement — how anarchs get away with what they do and what happens when they work together to take out the prince or to undermine his power. It provides information on the state of the Movement all over the world, on creating allies outside your city, and lists some allies who may be too dangerous to use.

Chapter Three: Weapons for the Fight. This chapter includes some hard advice on how to screw over your enemies. It includes using computers and other high-tech devices to get your way, and even hand-to-hand tactics for the down-and-dirty action, including martial arts styles. This chapter should prepare all young anarchs for the next big step.

Chapter Four: War! This is it — the big time. No more sneaking around; this is all-out war. Riots in the street, taking out other Kindred who oppose you, and how the prince will respond. Everything you need to know to run a good war, including how to consolidate your wins or run with your losses.

Postscript: Pleading Your Case. What to do when you are caught red-handed and dragged before the prince. Hints on the wheeling and dealing necessary to get out of trouble, such as whining, double-crossing your friends, and other tactics both noble and despicable. Also, how to get revenge from beyond the final grave, if it comes to that.

Appendix: Who's Who Among the Anarchs. Includes character sheets for some famous and not-so-famous anarchs, including Salvador, author of "An Anarch Manifesto."

Also scattered throughout the book are scenario ideas, motivations and information on anarchs and their antagonists (or those whom they antagonize). There is information for the Storyteller to use when running anarchs (perhaps in

conflict with Camarilla players) or the prince (trying to stop the players' revolts). For the players, there are multiple ideas for their rebellions, and springboards for them to create their own new tactics.

You will find arguments throughout on both sides of the fence: the justifications of the anarchs for what they do, and the rebuttals and defenses of the princes. The issue is more complex than simple right or wrong; both the anarchs and the princes tend to see the matter only in black and white. Choosing sides is not as easy as it may appear on the surface, for both factions harbor secret agendas. Their true motives are veiled in mists of time and night.

Theme: Rebellion

Rebellion is what anarchs are all about, and it is what they do best, for the prince wants their hearts on a stick. They do not usually revolt just to relieve the boredom. They have taken their stands against oppression, either personal ("If I want to feed at Chez Louis, I'm gonna feed there! Screw what the prince thinks of his precious restaurant!") or ideological ("Our Blood has freed us from the tyranny of mortality. Are we to trade it for the tyranny of the prince?!").

Mood: The Rush

Face it — anarchy is fun. It is a real rush to screw over the Powers That Be and get away with it. Everything is seen through the sharp lens of an adrenalin high, with no neutrals — just "us and them." Decisions are made on the moment, with no time for contemplation or rationale. An anarch lives her decisions as they are made, riding the wave while she can, knowing she might crash soon.

References

The subject of anarchy and revolt is huge, and people never tire of writing about it — it is an inexhaustible field.

- **The Anarchist Cookbook** by William Powell, with an introduction by Peter Bergman. Not only does it have a great title, but it includes essentials on so many ways for causing anarchy. This is probably the most popular manual for the personal anarchist, and can still be found in some bookstores. Beware, though — some believe it was written by the CIA to screw you over.

- Just about any book from the Loompanics catalog. The reading list includes: *How to Kill*, Volumes One through Five, *Don't Get Mad, Get Even*, *The Poor Man's James Bond*, and more.

- For the weird of mind and heart, the *Book of the SubGenius*, by Dr. Ivan Stang and others, is a must read. Many anarchs hail Bob Dobbs as their one and only prince, and down with any of Jehovah 1's minions! The Stark Fist of Removal is coming, are you ready?

- For the religiously weird, highly recommended is the classic of guerrilla ontology, *Principia Discordia*. Don't forget to partake of a hot dog without a bun on Fridays. Hail Eric, All Hail Discordia!

• **The Illuminatus Trilogy** by Robert Anton Wilson and Robert Shea. Forget Oliver Stone's JFK — he left out the guy in the gorilla suit! Find out the real poop in this trilogy. Many anarchists know that the Camarilla is just an Illuminati plot, and that Greyface Grud is the real Antediluvian.

• **V For Vendetta** by Alan Moore and David Lloyd. One man's fight against a fascist Britain — but who is the man? A great comic book about the cost of politics to basic humanity. All 12 issues of the comic have been collected into a softcover book, available in most mall bookstores or comic shops.

• For a more serious look into anarchism, any of the political writings of Bakunin, Proudhon or Kropotkin offer an insight into the history and ideology of the anarchist political movement in our world. Many revolutionaries in the latter half of the 19th century saw anarchy as a viable alternative. It was tried in Spain, and might have succeeded but for Franco.

• **Boyz in the Hood** (directed by John Singleton), on video, for an understanding of what many anarchists may have gone through in their lives before the Embrace. A mortal life under economic and social oppression is a prime ingredient for revolt once one has gained the power to do so.

• **The Decline of Western Civilization** is an excellent film about the punk music movement, but good luck finding a copy; many video stores don't carry it.

• **Sid & Nancy** (directed by Alex Cox). A look at Sid Vicious (of the Sex Pistols) and his girlfriend as it all goes to hell. Also recommended is **Repo Man**, an odd trip through America's twisted suburban myths, by the same director.

• **Music:** The Sex Pistols are good listening for that anarch edge, as are many of the current thrash metal bands or more violent rap, like Ice-T.

• **Nietzsche:** He was not an anarchist, but a lot of young rebels like to quote him: "Behold, I show you the Superman!" He has been largely misunderstood thanks to the Nazis' misquoting of his work, but he is becoming a popular philosopher among the young. Works recommended: **Thus Spake Zarathustra**, **Beyond Good and Evil**, **Human, All Too Human** (especially popular among Kindred).

In Closing

The anarchist's path is a violent one. The time for bringing one's grievances before the prince is over — points must be won by force. The prince and all his allies are against you — but what the hell, you're already dead, right?

If you have read this far, you have already read too much to be safe. How can the prince trust you now? You might as well go all the way and learn how to defend yourself against his wrath. Read on ...





Preface: An Anarch Manifesto

Paz a los Hombres, Guerra a las Instituciones
(*Peace to the People, War to the Institutions*)
— Spanish anarchist slogan

Behold—a manifesto for freedom! Freedom for all who will listen with their own ears, not the ears others have given them. I, Salvador Garcia, speak to you through great danger to deliver you this message. If you reach deep within, you will find the spark that you call “me.” When you find it, this spark, fan it into a flame!

We are the anarchists. We are those who do not let others lead for us; we do not let others go where we will not lead ourselves.

You who read this wonders “are they mad?” Is not the prince going to stop them, to burn them with the vengeful sun or banish them from the sight of others? I tell you this, friend—he will try. Yes, he will try. But he will not succeed! We are strong of will and cunning of ways!

These things I know, and many more, for in my breathing days I was called upon by my Spanish brothers to fight against the monarch and his terrible ways. For this, I was left to die. But one saw me who knew of my flame, one who would not let it go out. This one gave to me the gift all you who read this share: the gift of the eternal life, the Way of the Blood. A gift I have used to seek my justice from those who know of no justice. They do not know it, but they speak of it often, for their tongues are those of snakes. Venomous snakes spitting poison are these princes and Justicars!

Who are we anarchists? And why must you know of us? We are simply those who do not follow the laws of the tyrant, the dictator prince. We have discovered something more impor-

tant than serving his needs: us. Yes, it is we, each and every one of us, alone or together, that are important! We are equal to this prince, not peasants working his fields. The Power of One, the Power of All! Think on it.

We all have our own rights to think and do what we want. The elders of our kind have created many fanciful and fearful myths with which to scare us. They say that there are giants in the earth, who will one day rise up and eat us all; that we must listen to them so this day never comes. They say the first of our kind was Caine, cursed by God, and thus we are all cursed. These and other lies they give to us, to make us feel sorry for ourselves, to keep us in line to their will, so that we will not realize the truth for ourselves: that we are more alive now than we have ever been. We must seize the moment, every moment, and wrestle with their envy into eternity!

Because we know this truth—that the Kindred are free, and that we are not cursed or in need of absolution—they persecute us. They reserve for us special punishments, and they try to sweep our bodies under their rugs so no others see their crimes against their own laws. Laws? We will give them laws! Laws of pain, death, swords, bullets and blood!

This is why we must rebel, why we must live the constant revolution, in every drop of our vitae. If we falter for one moment, they will catch us and destroy us. We fight for our survival, the right to our second life, to live as we wish. Damn the Damned who get in our way!

The prince and the Justicars have created a monarchy from the dusty forms of their first lives. When these old ones were mortal, they breathed the musty air of castles and wore the jeweled clothing of lords and kings. If they knew not these things, they lusted for them. So, when they were gifted with a second birth, they used it to gather to themselves all the perverse desires they could not have in their breathing days: the power and cruelty of tyrants. And they wonder why the mortals rose up against them during L'Inquisition? Such an

Inquisition can come again — but we will hold the fire this time, and burn the princes to blackened ashes!

We are the children of democracy. We had the power to vote our leaders in life. Why should we lose this now, because those who are too old cannot change? They knew only kings and queens in their youth; they think only of kings and queens in their eternal age. But we can think new thoughts, dream new forms of rule! It is time to turn the tables, to teach the old to be young again. And if they do not listen, we will break their bones, take their blood, and bury them alive in the hot earth!

My Story

I will tell you of myself, so that you will understand why I write this, why I fight the way I do. It is very important that you understand this, otherwise you will think that all I preach is senseless violence and war. This is not so, for I am never senseless. Read and understand me.

My name is Salvador, and I was Spanish. My first birth, my mortal birth, was into a small but close family of farmers in Andalusia. The year was 1876. We were very poor, and things were bad. All our food went to rich people in other lands or to the aristocrats. We got little of it. We had no material goods, and our clothes all had holes in them. But we were a family, and nothing could take that from us.

As I grew older, I would go to the taverns and listen to the older boys talk. There was new talk in the land about a new form of rule, where the workers could run things, and all would get as they deserved. These men were called *anarquistas*, or anarchists. As I grew older and angrier at our treatment, I joined them in their talks, and soon I was helping pass out pamphlets, tracts telling of how things could change for the better.

I soon realized that reading and talking were not enough. Change would only come with action. We had to work with our bodies to create our paradise. I joined a group to fight





secretly against the government, to vent my young anger on them. This we called the Mano Negra. The policia were against us always, as we were against them.

We had many wonderful times together, mis compadres and I. We would create much trouble for the policia, and sometimes creep up on them from the shadows and beat them. You could not know how good it was to do these things, unless you had seen your family and friends oppressed and starving because of them. But they caught some of us at times, to lock away in dark prisons. We had to arrange many break-outs, and get these escaped friends out of the country so they would not be caught again.

It was after I had done many famous deeds that I came to the notice of a strange man from another town. He called himself Ferdinand. He had come from another chapter of the Mano Negra to work with us. He was an insurgente and had incited many riots of the workers in the big cities and towns. He was a secret legend among us! It was said that his name must not reach the ears of the police, or they would double their efforts against us just to catch him. We only saw him in the night, and he would not let us know where he went during the day. He claimed that he had business which only he could take care of. If he had not been such a noble man, we would never have trusted him, but he never betrayed us. I was to discover that he was the cause of our continued strength, though not many knew this.

I fought against the policia for the freedom and rights of all men. How could I not fight against those who abused power and murdered innocents to maintain this power? I was surely not innocent, but there was one who was.

He was my brother, Pablo. He was barely a man, with no hair on his chin yet, when they killed us. We were walking at night, returning home, when the policia caught me. I think they had recognized me from the descriptions that had been going around. They took us both to a back alley in the town through which we traveled.

It was covered in filth, for a stream of sewer water ran through it. They shoved me into the poison water and rubbed my face into it. They beat me, laughing all the while. Can I blame them for the beating? Had I not beat them in return? No, it was the laughing that angered me. We did what we had to, as an example for all. Yes, we enjoyed it, but because we made a statement. These men, they simply enjoyed causing pain to an ignorant peasant.

Pablo was yelling for them to stop, and they laughed at him too. Then one of them struck Pablo, knocking him back into the wall. This I could not take. He was my brother, my kin. I rose up and hit the guard in the face, breaking his jaw. The others grabbed me again and held me, while the guard began to beat me harder. Pablo yelled and ran forward, grabbing his arm, trying to hold back his fist, but he was again knocked away.

They beat me so much and so hard that they broke something inside, and I knew that I would die. I was coughing up my blood, and I saw it run down the stream, mixed with

the foul excrement floating there. Los demonios! They were not satisfied with my suffering. They turned on Pablo and began to beat him.

Pablo! Mi hermano! A thousand of their deaths will never avenge what they did to you! And they called themselves the caretakers of justice! I will bring them justice, a justice which will cause them to beg for mercy! But mercy shall not be theirs — never by my hand!

I could not move. My bones were too broken and my muscles on fire. The pain of it! To slowly die there, listening to the pleas of my brother Pablo as they beat him and killed him. How could they be so cruel? They knew not what they did! I saw the horror on their faces when they realized what they had done. They were drunk with their power, power they had over life and death. But they learned about ultimate power.

Their laughing stopped, and one of them screamed. I heard the sounds of struggling, and two of them fell down next to me, splashing water on my face. Then I saw, through my blurring vision, Ferdinand. He held the other guard by the head, and he looked to be chewing at his throat. I saw blood dripping down the guard's uniform, which Ferdinand hurried to lap up. I felt no horror for myself. I gloried in knowing that my revenge was being enacted, even as I lay dying. I was glad for their bloody and painful deaths, ecstatic to see the horror on their faces as they died.

Ferdinand dropped the lifeless guard to the ground and then bent over me. "Mi amigo," he said, "You are dying. This saddens me, for you are a very good fighter, and smart also. Do you wish to fight still?" I told him yes, I did, but that it was not to be. He shook his head, smiling. "No, Salvador, you are wrong. I can do this thing, to make you live again and never die."

And I believed him! I had always trusted him, and I wanted so much to continue the fight, to avenge Pablo; to take revenge upon all who abused power, on all authority. "But," he said, "there is a price. You must drink the blood of others to survive. Their life for your life. You will be one of the vampiressa."

I agreed! I knew what a vampire was, but did not care. I did not believe everything that the priests said of them. I thought of coming, in the form of a bat, to the chief of the police, and sucking his blood until he fell at my feet, cold and dead. This thought thrilled me, so I begged Ferdinand to do this to me.

And so I was made vampiro, one of the Kindred of Clan Brujah, and the child of an anarchist.

Pablo was dead, too late to be raised again as I had been. Mi pobre hermano. I vowed that I would fight on for him, fight the battles he would never grow up to see. How I mourned that eve, the first night of my new birth. He was my brother, my own blood. They say time heals all, but this is a lie, said by mortals who know nothing of time. An eternity is not enough to heal the hatred I felt! I still feel it even now, burning in my decayed stomach.

I aided Ferdinand in fighting for the anarchist ideals in Espana. We were involved in many of the riots of the coming years. I now knew that we were not fighting the government only, but the Ventruae also, and all the Camarilla.

Then came the Spanish Civil War. The Ventruae, and their secret, hidden masters, had a powerful puppet in the dictator Franco. We saw our chance, and began an all-out war to destroy Camarilla power in Spain. So many wonderful times we had, fighting for our ideals alongside mortals, many of them aware of us but uncaring. They knew, as did we, the real enemy; fascist authority. It is in the Fight, the rush of activity and action, that I can sometimes forget my pain, the tragedy of my life from poverty to painful death.

But the Camarilla were more powerful than we. They had aid from other countries. We had friends in Paris, but they were helpless to supply us. It was in this war that Ferdinand was killed, but he destroyed the Principe de Barcelona as he went. They tore each other apart, drinking from each other's powerful veins as they struggled. It was Ferdinand who won, and had the last draught of blood, but the prince's progeny descended on him. He was too weak from loss of his own vitae, and they finished him off. One of them now has the vitae of my sire in his veins, and I will destroy him for it.

After this, I knew we could not win. I knew that it was time to seek foreign lands, so I left for America. There I joined the Brujah in California, in Los Angeles and Hollywood. Here was a brand new world, one I could never have imagined existing. The mortals all came out at night, to wander the beaches or the brightly lit streets of the City of Angels. They had no fear of the dark, for here the sun shone so brightly that it lit up their hearts at night. Yes, here, I thought, could be a new Carthage. Here we could live with them in peace, with no need for fear. But the Camarilla believed otherwise.

For years we tried to work things out peacefully, for we did not want to bring war into our new paradise. But the prince became harsher and harsher in his laws. He saw our desire for peace as a weakness in us. He did not believe we had it in us to fight. We showed him how wrong he was.

The war was still being fought by the Americans, and many in California were afraid of what the Japanese would do. We cleverly created a panic among the mortals, causing some to believe that the Japanese were invading Hollywood. The streets were full of panicked people, and soldiers were everywhere, trying to find out what was happening. It was then that we made our move. I had much experience in these kinds of wars, so everyone looked to me to be leader. I did not fail them.

The prince was unable to control his frantic police and soldiers. We hunted down, one by one, all those who were of the prince's blood, and killed them! Then, we came for him.

He lived in a rich house, a decadent mansion in Beverly Hills where he had many parties for the famous people. There was no such party that night, however, for he knew what was to come. He had prepared well. We lost some of our compadres

in that fight, but it did not change the outcome. He pleaded with me, begging as the aristocrats always do when the revolution is at their doors. I ignored him as he sank into death and his blood sang in my veins, empowering me with the vitae of ages.

I vowed then to use his blood well, to gain power with it, to free those who tired of the shackles of the Camarilla. We decided not to stop there. We would wrest the City of Angels from their hands and take it as ours! We could do this; we were strong in this city as in no other city in America. We marched upon their havens and forced them to submit to us or burn. They did not give in easily, and we lost more of our comrades, but they lost many more than we. Finally, their elders called a halt to our march, and surrendered their power to us. We had won!

A History Lesson

A very fine man — from Spain, like I — said, “Those who do not learn from the past are doomed to repeat it.” This man was the philosopher Santayana. This is great wisdom, especially for us. For if we do not learn from our lives, from the lives of those older than we, we are doomed to repeat their mistakes. We must know of history. We must know the history of the Anarch Movement for the Movement to succeed today.

The Time of Myth

I will break this history of ours up into sections, and the first is what I call the Time of Myth. What we know of this time comes from legend only. There is a book many believe to be real, called the “Book of Nod.” This book supposedly tells the secrets of the first Kindred, their father and all the sons and daughters. This book is talked about much elsewhere, so I will not discuss it here. But I will say that I do not believe in it. I think this was created by the elders to scare the young, to make us think that they have a greater claim on history than we do.

All the tales from this time are about the first generations of the Kindred, and their fighting among themselves. Even then, there were those who would seize power from others. There is a tale that says that the Third Generation slew all its fathers, but this was only because their fathers tried to kill them. It was self-defense. Is this not what we anarchists do?

Everything anyone tells you about this time must be suspected. One thing that is clear is that there were no anarchists as we understand the term today. The old was always replaced with the old. There were no new forms of revolt, no new forms of rule.

Over the next years, we worked quickly, and our revolt spread over the West Coast. Soon, many cities were in the hands of anarchists, and the princes were gone. We called our new cities the Anarch Free States.

We are ruled by ourselves now. If there are any disputes, we take them before our councils, where everyone has a say in things. This has caused problems, of course, when arguments could not be settled, but they are nothing to the slavery we once knew. Many come from all over to join us. This is good. We revel in our strength!

But there are still those who attempt to stop us, to take from us our grand achievement. I say, for any who would take this from us, we will deliver death to them with bombs, guns, poison and the power in our very blood! We will tear them limb from limb and hang the remains on the highest tower to greet the rising sun!

The Brujah Achievements

The Brujah clan developed from a group of strong-willed hard workers. They were those not afraid to create their own existences, to greet and raise their new form of life to a higher plane, to reveal the gift as it truly was. Carthage, we are told, was a city where the Brujah lived with the mortals in harmony, proving the truth behind the lies of our supposed curse. If we were cursed, this city could never have been.

But other Kindred clans became jealous. They were full of hate, spiteful they could not see their new life for the wonder that it was. They did not want others to enjoy it. These were the Ventrue and the Malkavians of Rome, who conspired to bring Carthage down so that never again would Kindred live with kind in peace. This tale they use to defend their Masquerade, but we can see the truth behind the lie: if we could live so once, we can live so again. Humans need not fear us.

Pre-Masquerade

The government among Kindred in this time was very loose. The geographical regions divided them too much to have any central control. For the most part, when Kindred were oppressed, they went elsewhere, to live their own way, away from those who would stop them. But the world grew ever smaller, and the hands of the vampire kings reached out everywhere to smother all resistance to their ideas of what Kindred life should be.

It was their callous use of humanity that caused their near destruction. The humans rose up against them, with their Holy Inquisition, never stronger anywhere than in my own Spain. This caused the creation of the Masquerade, at first an excuse to hide, but later an excuse to reign over all Kindred.



Masquerade

The first meeting of many great and powerful Kindred was convened, and the Masquerade created. At this meeting, we are told that all banded together for the common good of all. But this is a lie! There were many there who agreed with the idea, but not the way it was put forth. They would not submit to the power-hungry elders who headed the meeting. I have heard this tale from my own sire, who heard it from others who were there. There was open rebellion even then.

The Ravnos clan left in disgust. They had always been pushed around as a group, and now the Camarilla wanted to shove them some more, but this time they were expected to like it, "for the common good." What hypocrisy!

This is where Galaric made his stand. He is forgotten by many now, but he was the first to revolt, on that first night of law-making. He was the first anarch, though they called him Autarkis then. He was outnumbered, as we always are, and was forced to leave with his brood. But the Ventrue saw his threat, and moved to stop him.

He was attacked before he had left the countryside. A powerful Ventrue elder had silently dispatched his brood to take him down and thereby prevent revolt. Galaric fought valiantly, and destroyed many of them, but the force of numbers brought him down. We know this because his neonate childe escaped. So intent on Galaric were the Ventrue that they ignored the childe until he was long gone from their grasp.

This childe, whose name no one remembers, traveled to the clans that did not come to the meeting, and told them of the crime that had taken place. He spread the seeds of fear and rebellion to all the Kindred.

The new laws of the Camarilla were harsh, and they were not questioned at first, for mortals were still trying to destroy the Kindred. But later, when humanity forgot about us, those laws were still as harsh, and princes used them to destroy those they hated personally. It is here that the anarchists began to fight as we do today. Galaric was forgotten, but revolt sprang anew from others. They were called Autarkis by the Camarilla, but names did not matter, only deeds.

Many of the first Kindred to come to the New World were anarchists, fleeing from Blood Hunts. They greatly aided the mortals when their time for revolution came, and the United States was born. But with the subsequent waves of immigration, the Camarilla seized much of the power from us later on. Many anarchists kept moving west, until they came to California and took their final stand, which led to our victory today.

The French Revolution was our first true victory. We controlled the peasantry, while the Camarilla controlled the elite. The hatred between the classes finally broke into open revolt, and the anarchists used this to destroy their oppressors. One such told me that he had his sire, a count, dragged from his house by mortals, and delivered to Madame Guillotine before dawn broke. In this way, the anarchists were able to gain

much power in France, and hold it in Paris in later years, despite the strength of the surrounding Camarilla.

It is in America that anarchs have a chance to carve their own place, as in California. Anarchs are young. They are neonates or childer, for only they realize that the older one is, the less wise one is. Those I fought with to create the Free States were hardened by their fighting overseas. Many were soldiers like me, and had fled here to escape persecution. Time has passed since then, but it has not dimmed the light of freedom from my eyes. The need for vigilance against the old is more evident now than ever.

Wildier anarchs began to appear in the 1950s, when many young turks in leather were Embraced. They knew little propriety, and they rudely spurned any older than they. They could not see fit to kneel to old men. Then came Vietnam. Mortals came home, after fighting for their country, only to receive scorn. Some were Embraced, and their new power

gave them the ability to fight their injustice. Authority had caused all their pain, but now they could fight back! The young demonstrators who had been gassed were also angry and sore, and those that arose again after the Gift, took their anger out on the princes.

But the princes were learning anarch tactics. They began to use the violent mortal revolutionaries as retainers, as we had been doing. They manipulated them into lawless acts to further their own plots at the expense of the anarchs. The rest of the Kindred blamed these acts upon us, and we became known as nothing but violent children, out to destroy. It saddens me that much of this is true. Too many call themselves anarch only to be able to rebel. They have nothing to build in place of what they tear down. But it does not matter — it is the tearing down of oppression that is important. There will always be those who rebuild.

Anarchs Today

I must speak about the Anarch Movement, for this is what we have here in California: a united stand against the Camarilla and authority. We have come together to put aside our differences and stop others from exerting power over us. Elsewhere, and even here in California, anarchs are divided, working in groups for their own goals, rarely coming together to aid each other. In fact, we fight each other more often than we fight the princes. The leaders are the ones who must make the first move to reconciliation. Only by working together, in numbers, can the anarchs elsewhere gain what we have in California: our own freedom.

We must beware our enemies, the princes, Justicars and their boot-licking archons. They are the same everywhere, old and seeking to maintain their centuries-long hold on power. They cannot realize that their time is over! They must move aside for the young or crumble to dust. It would be best for them to sleep away the years, until the world can be new and young for them again.

They are fools! They grasp and grasp for more power over those they rule, and the ruled are too stupid to realize what is being done to them. It is up to the anarchs to reveal the true

plot: the war of Jyhad. The princes and Justicars fight it out amongst themselves, and blame it on mythical elders. They say that the Antediluvians are using all as puppets for their war, but the war is really among the elders. Only we anarchs are free of strings. Only we can destroy the puppeteers, and destroy them we shall. The drum of their hearts will beat in our veins as they perish under our fangs!

There is one enemy you must know of: Justicar Petrodon. He is of Clan Nosferatu, and not only is he ugly outside, but the beast is worn on his heart also. He claims to sympathize with us, but in reality he hates all our actions and our being. He is too old to think new thoughts, and his ugliness has scared him inside. Beware his wiles! One day, Petrodon, you shall plead before me for precious mercy, but shall receive only scorn! Your poison blood isn't fit to drink, you fucking scum!

Maybe you are one of the lucky, and the prince of your city will listen to you. Do not let this fool you into conceding your demands! We must not bend in the face of conciliation! We can be friendly, but never kind. If they do not recognize our demands, then bring raging fire to their very havens! Burn the bastards' cojones!

A Call To Arms

This I know, more than any other thing: that we must fight for our ways! All those against us will bring war upon us. We must bring this war first. We must move quietly, and strike when it is least expected, when they are weak.

I tell you to begin the riots! The time is here, for the mortals themselves have had enough of oppression. We can aid them in their war, just as they aid us in ours. Their

marches through the streets can cover our battle. When they fight, we must fight. When there is action, you must be part of it.

There are many weapons you can use to fight the enemy. They must be made afraid. Use your hands. Use guns. Use poisons in their blood. They will fear you! Use computers

against them, for they do not understand those new things. They know only castles and swords, but we can learn new things.

For this, we must be strong and fight like wolves, not like the pups they think we are. There are many dangers this way, but we can overcome all. We must resolve to be free and run our lives as we will! The worst that can come is death. Bad it

seems, for us who have already died. But is it really so? Who says that we shall not live yet again, in another time and place? They who say we are cursed believe that this means that we shall not live a life again after our second death, but I say we are not cursed. If we Will hard enough, we shall live again! This is as Nietzsche said: "My doctrine: Live that thou mayest desire to live again — that is thy duty — for in any case — thou wilt live again!"

My Final Say

I have said much here, things which will cause many to hate me. You who read this will also be in danger, for they will suspect you once you know the truth. If this causes you to fight them, even in self-defense, I am glad. You may hate me for it, but I know that it is necessary: it is the way of freedom! Nothing is won without blood, especially for a vampire.

You must fight them in every way, never letting them get the better of you! You may be alone at first. You may not know to whom you can go, who will aid you in your fight. There is no easy way. I will not endanger my friends by telling you how to find them. This you must do yourself.

Only you are to blame if you let them rule you. They are demons, all of them! They wish to make you live through the hell you cheated when you were born again. For this, they must burn as if they were in hell. We will be their hell! We will impale them on our wooden pitchforks and dip them into lakes of fire! They may scream and scream but we will laugh! Revenge! Sweet, thick, red revenge will be mine every time you kill one of them!

Onward, to the raging fires of revolution!
Farewell,
Salvador

An Open Letter to All Cainites

From Justicar Petrodon

I am writing to address a grievous crime which has been committed against you all. I refer to the pamphlet which has been freely distributed in all Kindred meeting places — "An Anarch Manifesto." Many who have read this have voiced to me complaints, in the belief that the document speaks the truth. I feel it imperative that I, once and for all, demolish any lingering doubt as to the authenticity of the events related in the "Manifesto."

I categorically denounce it all as a lie, a vicious attempt by violent revolutionaries to destroy the fabric of our centuries-long peace. The author of this rant is a warmonger, and he desires nothing more than fighting his own kind. Diablerie is his greatest joy, and toward this end he wishes to rouse others to fight, to give him the excuse he needs that he may cannibalistically suck *virtu* from others.

I am aware that I am disparagingly referred to in this rant. I say that I bear ill toward none, even those who would tear down our achievement of a cohesive society. Salvador Garcia, the author, despises me because I was forced, in the interests of safety, to punish him. This happened in Spain, during the Spanish Civil War, when he was brought before the prince

under a charge of diablerie. It is curious that he does not mention this incident:

I have done my best to convince Salvador that he is only harming the young neonates he lures into his fold. I do not care for him, but I fear for those subverted to the cause of destruction. They do not know what can happen when the Masquerade is threatened. They have never had a maniacal mortal hunt them down, seeking only to plant wood in their hearts.

There are good and important reasons for the laws as they stand. Of course, it is only natural that they will be abused occasionally. This is why I (and other Justicars) exist. The anarchists do not understand this. They are like children, heedless of their parent's warnings not to play in the street.

In this light, I must lay down this ruling: "An Anarch Manifesto" is to be destroyed. Anyone caught possessing a copy will be brought before his prince for judgment. Possession of the "Manifesto" will be considered a crime against the Second Tradition, a conspiracy against the ruler of the Domain. This is the crime of all anarchists, and any who possess the "Manifesto" will be considered such.

Tradition is all. Tradition is the Law.
Witnessed by Justicar Carlak





Chapter One: Joining The Cause

Our first work must be the annihilation of everything as it now exists.
—Mikhail Bakunin, *God and the State*

Who Are The Anarchs?

I once again, with the deepest of sincerity, ask you to respond to my inquiries. These tensions are not necessary and only serve to endanger us all. If I could understand your grievances, then I could plead your case before the Camarilla. Understand this, I am only attempting to save us all. But I cannot do this unless I understand: what do you want? That is all I want to know: what do you want?

—Justicar Petrodon, in a letter to Topaz, an anarchist

Get this first — I'm only writing because I'm sick of your damn letters. Are you so stupid, or is this just another trick of yours? I don't belong to you or your damn prince — I'm my own person, free and loving it. If you can't understand why me and my friends don't like kissing your ass, then maybe you need to quit lickin' the blood of your elders and learn to think for yourself — so get off my ass!

—Topaz, in response to Justicar Petrodon

The anarchists stand in opposition to the status quo of the undead world. They spurn the laws of the prince, and thus the Camarilla, seeing those laws as nothing more than slavery.

The princes do not easily let Kindred out of the fold, however, and they use all their powers of draconian justice to bring them back and discourage future revolts.

The Camarilla provides backing to the princes in the form of Justicars and archons. There are certainly cases where these enforcers use their powers against the princes, but when it comes to the issue of the anarchist threat, both parties act in unison, working together to smother any rebellion against their laws. Any dissent is put down as soon as possible, although even these powers must move with care lest they spark further revolt.

To the anarchists, it is war. In most cities of the Camarilla, it is a cold war, and the blows traded are ideological — spiced up with an occasional exchange of physical violence. More and more neonates are switching sides these days, and the ranks of the anarchists are steadily growing. The vampires of the new generation, weaned as mortals on the Bomb and soulless television, lack any meaning to structure their coming eternal lives — most cannot even comprehend living to 30, let alone 300! This has created a dangerous dichotomy in the Camarilla, as these neonates cannot, or do not want to, understand the consequences of the destruction of the Masquerade. Few of them have experienced the power and perseverance of the vampire hunter; none realize what would happen if mortals once again knew what moves among them in the night.

Most princes and Justicars react tyrannically to the actions of anarchs in their domains. They bring the stark fist of retribution down against any who dare flout their laws. This only exacerbates the situation and strengthens the ranks of the anarchs. And the princes give the anarchs just what they want — a force against which to rebel.

But who are anarchs? The best way to answer this is to find out who they were before the Embrace. Most anarchs are neonates, and they still closely identify themselves with their mortal personas. The ranks of anarchs are filled with bikers, punks, goth-punks, thrashers, bangers, young philosophy students, street gang members, gangsters, rednecks, skateboard freaks, Libertarians, '60s drug gurus, '90s cyberpunk gurus, and anybody else inclined toward anarchy and freedom. They are the types who will never "fit in" — the Eternal Youth with an attitude.

The anarchs and princes are irrevocably opposed. Sooner or later, war is inevitable. The legends of Gehenna persist throughout the gossip of the Kindred, and the anarchs may be the prime movers of this Armageddon, the perfect puppets of the Jihad. When the smoke clears, who will be left standing?

Propaganda By The Deed

*What I gotta die
Before you realize
I was a brotha with open eyes!*

— Body Count, "Body Count"

One of the tenets of the anarchist political movement is that actions and words together will win the revolution: propaganda by the deed, not just the word. An anarchist must live his credo in every aspect of his life to overcome authority. This is even more true of the vampire anarchs.

In the world of the Damned, actions speak louder than words. The prince controls his domain by acting against those who would oppose him. The anarch has to be even more insistent on action. Not only is it hard for anarchs to talk to the prince, but he almost certainly will not listen. Actions and deeds are the only tools anarchs have to communicate their credo.

In addition, most anarchs are young neonates or childer and they want action. They want to do something with their newfound powers, not just sit on their asses talking about it (although they certainly do this, too). The Anarch Movement is a youth movement, with few elders on the inside.

This constant focus on action is what angers the princes more than anything else. They have entirely too many projects to consolidate without having to keep an eye out for anarch activity as well.

What Anarchs Do

It's all the young can do for the old, to shock them and keep them up to date.

— George Bernard Shaw, *Fanny's First Play*

Anarchs fight the power, using the most effective tool available to the young — violence. When you're new on the block and all the good territory has been taken, and they tell you to take your place on the back of the Cainite bus — screw working within the system, you want to punch somebody! You were dragged through hell as a mortal, always told what to do or arrested for just being yourself — and then came release and power! The night you died and were born again into the world of the vampire was the best moment of your life. But it quickly became obvious that nothing had changed. They still told you what to do and put harsh limits on your modes of expression. But you can fight them — you can be an anarch.

There are also anarchs who use cunning and resourcefulness instead of violence. They build up networks of information and power to use against the prince and his cohorts, but this requires time and usually age. Many neonates are unwilling, or too impatient, to bother with these options. They just want to go out and kick some butt.

Anarchs are the best sources of real dirt on the prince. If the prince has been exempting himself from his own laws, or has been deviating from the desires of the primogen, the anarchs are likely to know about it. They collect such information to use against him, to help turn others over to their side. Thus, the anarchs reveal the oppression of the prince. Certainly, their information is biased, and often full of lies. But it can be eye-opening to naive Licks who do not get out often, and who believe that the prince's laws are there only to protect them.

Inadvertently, anarchs also allow the Kindred of the Camarilla greater freedom in their plots. When anarchs cause a ruckus, the prince is forced to pay attention to them. The ensuing distraction allows other factions, such as the Tremere, to act upon their own plots and machinations.

Why They Do It

*I live like this 'cause I like it
I've seen too much to pretend
You can't ignore the beauty of the things that you love
Like you can't stand the hatred and the lies.*

— Big Black, "Steel Worker"

If one asks anarchs why they do what they do, their answers are sure to vary. Just what are the motivations behind their rebellion?

Most often, rebellion is a means of escaping oppression. What if a young Lick deviated a little too much from the prince's dictates, and the prince found it convenient to use her as an example for others? This form of personal injustice is the most common cause for the switch to anarchy. The victim's seething hate for the prince is enough to cause her to spend her nights tearing down what he has built up.

The lust for freedom is another reason. Many mortals are ardent individualists, and they find this habit hard to give up once they have been Embraced. The form of government in the Camarilla is not conducive to individual political free-

dom, not to say personal expression. Many vampires, stifled by the traditions of centuries, go rogue and join the anarchists.

A lot of neonates join for the rush. The thought of spending eternity in a nightly routine of kowtowing to others is too dull to contemplate. Why not take up that can of spray paint and give the prince a message — all over the wall of his favorite meeting place? Some vampires just love playing the fox to the prince's hound.

Yet another reason is common among the leaders of the anarchists. It is the lust for power. Unable to gain the prince's position by playing the status games of the Camarilla, or too impatient to gather the years and decades necessary, they gather anarchists about themselves and try to take the power by force. This very rarely succeeds, but both California and Perth, Australia, are prime examples of anarchist successes.

The Anarch Movement

The revolutionary despises and hates present-day social morality in all its forms ... he regards everything as moral which helps the triumph of revolution ... All soft and enervating feelings of friendship, relationship, love, gratitude, even honour, must be stifled in him by a cold passion for the revolutionary cause ... Day

and night he must have one thought, one aim — merciless destruction.

—Bakunin and Nechaev, "Revolutionary Catechism"

In most domains, anarchists are a wild and unruly bunch, under no one's control. They often hang out in gangs, led by a tough or charismatic leader. Usually, their main goals are to have fun and "stick it to the Man." These "lost boys" rarely gain any real power in the city's political structure, though they may gain some respect through the fear they create.

In California, however, many anarchists have banded together to ensure that they never again fall under the yoke of a prince. They have made a concerted effort to govern themselves, albeit somewhat loosely. They call this the Anarch Movement, and it is quickly spreading up the West Coast toward Seattle, threatening any prince in the way.

The Movement, at least in Los Angeles, only governs when there is a dispute. In this case, the contesting parties come before a council of their peers; other anarchists who are respected for their experience or power. The council votes on the outcome. If one of the parties does not like the outcome, he has to face the entire council (usually three to five Licks) to appeal. If one of the council is discovered to be voting





unfairly (getting favors from one of the parties), he is kicked off the council and loses a lot of respect, maybe even acquiring the Flaw: Notoriety.

This is similar to tribal governments, where the rulers only rule as long as they have the respect to pull it off. This does not always work; most anarchy disputes are still handled by combat, before any council is convened.

Meeting Anarchs

Just how does a neonate go about joining the anarchists? It can be extremely dangerous to go looking for them. A neonate who even expresses interest may well be reported to the prince by some toady. Said neonate will then be on the list of watched Kindred, unable to do anything until the prince ascertains her loyalty.

Many neonates, however, decide that continued freedom outweighs the cost of security, and actively seek out anarchists.

Not that anarchists wear big signs proclaiming their affiliation; indeed, not all anarchists declare themselves such. This label is mainly used by princes and archons, who also use the old-style term "Autarkis." Some like the name, however, and it has stuck. There are many who live a "normal" lifestyle in the Camarilla, and only plot their revolt in secret. How can a candidate find one of these Cainites — and how can she trust one whom she finds? It is best to start out by looking for the real thing — the ones who are not afraid to label themselves anarchist.

Where Anarchs Hang

In almost every city there is a coterie of anarchists. Finding them, however, is another story. The centers of activity in a city will already be claimed by the prince, his supporters, and the various clan members of the Camarilla. This leaves the barrens and the outskirts, the places that are "vitæ-dry" or dangerous due to their proximity to the suburbs or woods outside of town — where the Lupines dwell.

The prince is not usually willing to extend his power to such places. The territories are not worth the effort, and the expenditure of important manpower is not a good trade for the inconvenience of letting a few anarchists roam there. These areas provide the bases where the anarchists can meet, away from prying ears or eyes, to plan their forays into the heart of the city.

An anarchist must never let down her guard. She has rejected the aegis of the Camarilla, and her haven is often in a dangerous district. She must always be wary of the wandering hunter or enemy vampire from out of town. While the perverse diabolists are a rare breed, anarchists are often preferred targets, for they lack the protection of the prince. For these reasons, most anarchists are tough as leather and not worth messing with. Combat is a necessity in their world, and

they rely on it not only as their lifeline but as their chief means of rebellion.

Within their territories, anarchs will usually hang out in the more popular and easily controlled mortal gathering places, such as biker bars, pool halls and slum neighborhoods. They are usually far enough from the center of town that the police are not all controlled by the prince, and some lucky anarchs can dominate small precincts or county sheriff departments. These are especially handy to use as reinforcements during the occasional Lupine attack.

There is usually enough of a rumor mill in the city to find out where the local anarchs hang out. When anarch actions become matters of public concern, the subject arises in clan meetings. If nothing else works, sitting in on one of the prince's audiences almost always allows one to overhear a stray comment from someone about the current anarch goings-on.

If the Storyteller does not want to play out the search for an anarch, roll Wits + City Secrets; Streetwise is a complementary Ability. The difficulty depends on how far "underground" the anarchs in that city are, and their level of secrecy. For a very paranoid and guerrilla-style anarch gang, the difficulty will be a nine. A somewhat vocal group would be seven or eight. If they show up at Brujah clan meetings a lot, then five or six is the difficulty.

Once a character knows where they are, the hard part is letting them know she is serious. If she is not careful, the anarchs may take the character down and leave her gasping for blood before she even has a chance to speak. It is not a kind fate to be left in the bad part of town, too weak from lack of blood to move. Who will hear her summons? And will succor arrive before the Lupines scent her and come to play with the corpse?

There are no hard-and-fast rules for approaching anarchs. The universal symbol of a white flag may help, but it may also inspire derision. Nonetheless, it is better not to be taken seriously than to be taken as an enemy. If the character has Contacts who know anarchs, she can try to spread the word that she is interested. This can lower the difficulty, depending on who the Contact is. Black Louis, who smuggles guns to the anarchs, may have a trustworthy reputation, but Lionel Jones, the money launderer, may have a rep for selling out to the highest bidder, in which case the anarchs will not be willing to entertain any notions from his friends. If the Contacts or Allies are worthy in the anarchs' eyes, they may approach the character if they feel she is "for real" and worth bothering about.

Once a character finds them and can get them to listen, the next step is getting them to let her join.

The Hazing Ritual

Don't worry, you just get in, do some damage, and get out. What's in it? Hell, me and T.J. have done it lots of times — right,

T.J.: And look, if the prince does show up, just say the Malkavians made you do it...

— Reg, Washington D.C. Anarch

Throwing one's lot in with other anarchs is not as easy as just saying "I'm an anarch!" A character has to prove it to them. Many Kindred have considered joining, but the rumors of anarch initiation rituals have caused them to remain nothing more than armchair anarchs. The hazing rituals of the anarchs are only for the bold.

While the types of anarch hazing differ from domain to domain, all are dangerous, requiring the candidate to perform a bold and blatant act of defiance against the prince or the primogen of the city (depending on whether the members of the primogen are sympathetic to anarchs or not). This is a test of how far the candidate is willing to go, for the deeds required often ensure that the authorities will become aware of the identity of the Kindred trying to go anarch. This can lead to a Blood Hunt. Many anarchs actually pride themselves on the number of domains in which they are "wanted." For the witty and resourceful candidate, however, there is usually a back door available, allowing him to escape identification during the hazing.

Below are some of the different types of hazing. These should always be roleplayed out during a story. They are too complex and unusual to be accomplished with a simple skill roll. Their natures vary depending on the political situation of the domain. If one of the primogen is sympathetic to the anarchs (perhaps even a Mentor), the actions will be taken against the prince, or even an archon. It must be someone in authority, and someone who can be screwed with relative ease. Most candidates are neonates, and if the hazing were too hard, they would not survive it. Thus, the hazings tend to be actions that anger or embarrass their targets rather than harm them.

These rituals not only prove the intent of the candidates, but they flaunt the power of the anarchs. By sending their "kids" to embarrass the elders, they show how bold even their young are, and how little they care for the elders' status by not bothering to do the job themselves.

The World Is Your Canvas: In this ritual, the anarchs tell the candidate to deface the prince's favorite property. Perhaps the prince has a brand new corporate center upon which he dotes. He plans to set up his Retainers there in style. The expensive marble walls and glass walkways are pinnacles of modern architecture. Everyone knows that to even go near it without the prince's permission is to invite trouble — thus it is perfect for the anarchs' needs. They decide to help the prince with his decoration. So, they give the neonate a can of spray paint (for that "Jackson Pollock" kind of elegant wall mural), a sledgehammer (for that "cracked" marble look), some spray bottles of sewage water (the prince forgot to purchase patterned carpets — how dull!), and send him on his way.

The neonate must first find a way in, and then create as much damage as possible. One of the rules is that he has to leave some clue as to who did the deed. The prince must know that anarchs were behind the "renovation" of his favorite new toy. This clue can be as simple as a spray-painted anarchist symbol on the wall: the "A" within a circle.

This can be a dangerous hazing: the prince will surely have guards set up. The number of guards will vary, depending on the past audacity of the city's anarchists. The more troublesome the anarchists, the more guards there will be. If the prince is overconfident, he may never even suspect someone of considering such a rash act as this. Thus, there might not be any guards, or those that are there might not expect any trouble.

All the World's a Stage: This is more risky than the previous hazing; it involves getting within sight of the prince, although the candidate can be disguised. The aim of this one is to disrupt (improve, in an arch parlance) the prince's night at the theater.

Many princes, especially those in the larger cities (Washington D.C., Chicago, Seattle, etc.), pride themselves on their cultured tastes. The most prestigious theaters are usually under their control, or are controlled by the primogen. The anarchists will wait until a night they know the prince has gone to the theater, and then the hazing begins.

The neonate must somehow work his way on stage, before the very eyes of the audience, and thus the prince. He can take the place of one of the actors, or simply storm up on stage, whichever he prefers. He then proceeds to disrupt the play. If it is a serious drama, he must inject comedy; if a comedy, he should turn it into a tragedy.

This does not have to be only a theater ritual — any entertainment favored by the prince will do. If he takes in the cinema, the neonate must slip a reel of her own filmmaking project into the show — one that lets the prince know the anarchists have struck again. This must be followed by a constant barrage of the neonate's films. Every time the prince slips a video into the VCR for the next week, he should be treated to Anarch TV. This can be done by putting false labels onto the neonate's own videos and somehow slipping them into the prince's tape collection (if the tapes are good enough, a more experienced anarchist may elect to perform this last tricky operation, just to see the reaction of the prince).

The true danger of this hazing is the risk to the Masquerade. Most anarchists try to make sure no archons are in town during this ritual, just in case the neonate causes more trouble than can be handled by an experienced anarchist "cleanup crew."

The Keystone Kine: This hazing involves making the prince's mortal and ghoulish retainers look like fools, thus lessening their respect in their own professions and giving the Kindred of the city some good laughs at the prince's expense. This can include having the neonate play a false police officer (if the department is run by the prince) to create havoc in the ranks and disrespect among the citizenry. Or maybe the

mayor's pants fall down while he is giving a major speech at the state fair. *Obfuscate* is a useful Discipline for these types of rituals. Due to the rather minor and silly nature of these acts, the neonate will be required to perform a lot of them to make up for not suffering through a more dangerous hazing.

Starting Your Own Movement

Some towns may not have an Anarch Movement, either because they've all been destroyed or the membership is too elite for the likes of the characters. Thus, many intrepid vampires set out to start their own anarch gangs.

The first thing to worry about is recruitment. How does one go about letting others know about the new club and its membership requirements? What are the membership requirements? This is the trickiest part of the affair; if not careful, even archons may try joining. Recruitment should be roleplayed. If the player wants to issue a public call for members (using *Charisma* + *Streetwise*), then the Storyteller should feel free to let the player get whatever applicants he deserves, including that strange guy who doesn't say much (is that a stake he's hiding in his coat?).

The easiest way to gain members is through the Embrace. By creating one's own progeny, a character can ensure loyalty and control the number of members in the gang. It should be noted, however, that few things will arouse the rage of the prince more than this crime. Creating vampires without her permission, breaking one of the Traditions, will almost ensure a Blood Hunt unless immediate apologies are made and the character gives up her anarch ways. The new progeny will be sent to the sun regardless, to ensure that the city does not experience an overpopulation problem.

Status

Oh, that Daliah is an uncouth and rude one. Totally out of control and certainly out of the question for a social occasion. However, she does show quite the amount of courage...

— Overheard conversation of Harpies

Status is achievement in the societal world of the Kindred, and even though anarchists exclude themselves from this world's social events, they can still obtain Status through their audacity. Other Kindred will grudgingly respect this, and even envy it, wishing that they were so bold. Pulling one over on the prince can cause much conversation among the Harpies of the court, and the more talked about an anarchist is, the more secure her Status. Status, however, is a fickle thing. Even when it waxes full, an anarchist rarely gains over two dots of Status, except in anarch-controlled domains such as L.A.

Gaining Clan Prestige for anarch actions is somewhat different, and depends on the clan. The Ventrue would be mortified if they were caught endorsing an anarch clan member's deeds in any way, but the Brujah often applaud them. The Storyteller should determine the particular situ-



ation of a city's clan, and decide from there whether Clan Prestige can be gained for anarch actions or not. Brujah, Gangrel and Malkavians almost always appreciate the occasional thrust for freedom, but the Toreador might find it too gauche. It is easier to gain Status on the West Coast than anywhere else in America, although this is changing in cities like Miami and New York. The anarchists of those cities mainly set against the Sabbat, which sometimes endears them to the Camarilla.

Your Enemies

These anarchists must be put down. I will no longer tolerate their presence. I did not survive through centuries of mortal turmoil just to allow them their say. They must be taught that they are but children, and as long as they act like children, they will be treated like children. When they finally learn to respect their elders, they can enjoy the fruits of civilization like the rest of us. But otherwise, they will be exterminated like mere kine.

— Hargau, Elder of Clan Tremere

Once a character is in and can call herself anarch, she still faces an uphill trek. She has just made a lot of enemies, not only through her hazing, but by simply being what she is: a rebel.

The prince is the major antagonist, although some cities' princes are rather lax toward anarchists. Regardless, the prince represents the power structure on which the anarch has just turned her back. Whether or not the two go their separate

ways, they are both defined by their differences from each other. The two poles can never meet unless one gives up what it is.

The Justicars and archons also oppose the character. Their main task is to protect the Masquerade, and how often they interfere with the character depends on how close she comes to blowing the whistle on the Kindred. If her actions constantly endanger the great Cainite secret, then she can count on their constant harassment.

Regardless of the political ramifications of being an anarch, the character also stands against the status quo of traditional wisdom. She threatens the power of the old order, and thus incurs the hatred of the elders. She stands for the power and freedom of youth, which flies in the face of everything the ancient Kindred have built and believed for centuries. A vampire who has seen the court of Charlemagne is not inclined to want some young Lick raving at him about equality. To the elders, the matter of age is the most important banner of power and rights. They will never concede the young neonate anarch's claim to equality.

Besides the authoritarian power structures in the world of the Damned, the character will inevitably make other enemies. Her "normal" foes, be they mortal or Lupine, will not cease hunting her simply because she is now an anarch. Her riotous activities may accidentally get in the way of a mage who may find her continued freedom detrimental to his plans. Other clans outside the Camarilla may see her activi-



ties as a threat to their own burgeoning plans for the city, so she may find herself being stalked by Setites.

It may seem the anarchists are alone against the world. On the other hand, if they play their cards right, many of those who are now their enemies can become their allies.

Ideology

...we are not the least afraid of ruins. We are going to inherit the earth. The bourgeoisie may blast and ruin their world before they leave the stage of history. But we carry a new world in our hearts.

— Buenaventura Durruti, anarchist of the Spanish Civil War

Most anarchists are not concerned with the broader philosophical rationales for their actions; they just know that they like what they do. However, some anarchists have an intellectual bent from their breathing days. They attempt to formulate ideological arguments to use against the propagandists of the Camarilla, and to convince themselves of the rightness of their cause.

For most of these philosophically inclined anarchists, this simply means pulling quotes from favorite mortal philosophers, things that have been said about freedom through the ages. Particularly popular are the writings of mortal anarchists such as Kropotkin, Bakunin and Proudhon. The political treatises of these intellectual rebels are often bandied about by anarchists, especially in the late-night coffee shops of the Anarch Free States.

For the most part, anarchists dispute the legends of the elders, and do not believe the myths about Cain and Gehenna. These are all too easily seen as fairy tales and bedtime stories to keep the "children" in line. Anarchs find the stories insulting and thus have come to the conclusion, like many mortals today, that most myths and legends are falsehoods created by one's elders to shackle the freedom and imagination of youth.

However, many Licks in the Anarch Free States spend their time working through the great philosophical problems from the vantage point of their new form of life, using the secrets that have been revealed through vampiric lore and Disciplines.

One such philosophy posits that the freedom of individual vampires is far more important than the dictates of such groups as the Camarilla. This has come to be called the philosophy of Libertas. It proposes that, besides Humanitas, Kindred have a spiritual substance called Libertas, their degree of metaphysical free will. The degree to which Libertas is fostered measures the degree to which a vampire is immune to others' control. The espousers of this philosophy believe that the Change freed the neonate from the Libertas-draining institutions of mortal society, and he must now work to free himself from the constraints of Camarilla society. The vampire is master of the control of Libertas. Thus, the

Disciplines of Dominate and Presence, along with the Blood Bond, are the ultimate proofs of the vampire's link to Libertas. It is the duty of all anarchs to free themselves from this control by other Kindred.

Libertas posits that each entity has a unique "vantage point," or perspective on the world. The less aware an entity is of its vantage point, however, the easier it is for others to manipulate its perceptions. Perception comprises vectors which carry the information of the universe: the "goings on." The vantage point restricts the number of vectors that can enter an entity's sphere of consciousness. Thus, the wider the perspective (the more vantage points available to the entity), the more vectors the observer can assimilate and the more complete the perception of the world. For this reason, an entity who desires to be free must work to increase its vantage points: to free the Libertas. Since vampires were once mortal, they have two racial vantage points: Kindred and kine. The Auspex Discipline is a great emancipator of perspective, as are various hallucinogenic and psychoactive drugs.

Libertas is the part of the entity, at the core of its being, that is vitally connected to the rest of the universe and can never be denied its vantage points. Libertas can be repressed so that the entity is unaware of its connection with the universe, that the vectors assaulting its perceptions are anything more than external events. Fostering Libertas brings that connection to consciousness, making it more difficult for others, or oneself, to repress it. The Disciplines of Dominate and Presence operate by perverting the essential connections between entities, using them to enslave rather than free. Obfuscate uses the connections to restrict the vectors that another perceives.

Myths and legends can bind Libertas so that physical effects are obtained. Belief in myths causes an entity to restrict its own perceptions of more real vectors. Adherents of Libertas believe that the vampiric vulnerabilities to wood and fire are psychological effects, as with the deluded vampires who believe that garlic can harm them. They believe that if the Libertas can be entirely freed from external

control, then all the effects which hamper a vampire's freedom will disappear — even the inability to walk during the day.

It is believed that being an anarch fosters the Libertas, and it is rumored that some anarchs have achieved such a proficiency in transvaluating all their values that they have gained powers thereby in the form of a new Discipline. Most, however, believe this to be mere propaganda and rumormongering.

One evangelical anarch named Laecanus has become a popular proponent of a "new moral perspective" on Caine, the father of all vampires. Caine is shown to be the maligned loyal son, punished by an unjust and jealous god. Caine is thus stoically suffering through an unjust curse, as are all Kindred. The argument is that if the curse was unjust, then vampires are not evil. The rages of the Beast are caused by the jealous god, not the Cainite, thus absolving the Kindred from their own actions. Laecanus hopes that through absolution of the guilt, Cainites can free themselves from frenzies by realizing that the causes are external.

Certain mystically inclined anarchs have posited that the world is ultimately the thought-construct of a sleeping Antediluvian (perhaps Caine himself), and that vitae is the only "real" connection to this Primal Vampire. By following the connection back through the "emanations" (generations), a vampire can return to the real, or Awakened World. This is basically a religious excuse for diablerie, and is popular among those neonate anarchs who practice it.

Most anarchs have heard of these philosophies, but either do not understand them or do not care to. Some neonates, though, are becoming interested in these forms of thought, seeking some alternative to nihilism.

Nihilism is in fact a cause for a major split in the Anarch Movement. Many anarchs fight to destroy the oppression reigning over them and build a better system. The rest just want to destroy, and they don't care what comes next. The two factions are respectively known as Constructionists and Nihilists. This schism has often caused anarchs to fight among themselves rather than against the prince. This chink in the anarchs' armor can often be exploited by a cunning prince.



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Chapter Two: The Revolt

In every stage of these Oppressions We have Petitioned for Redress in the most humble terms: Our repeated Petitions have been answered only by repeated injury. A Prince, whose character is thus marked by every act which may define a Tyrant, is unfit to be the ruler of a free people.

— U.S. Declaration of Independence

Personal Anarchy: Tactics for Survival

Running loose and free is exhilarating — until one gets caught. There are various things all young anarchs should learn if they plan to survive in a feudal world where they have neither liege nor loyalty — the prince's fief is his kingdom and the Camarilla vampires are his subjects, in sworn fealty to him. But Robin Hood got away with bucking the system long ago, and an anarch can too. She just has to know how to go about it. Here are some suggestions for survival as an anarch.

Feeding For Free

Many princes have put tight controls on the feeding habits of the Kindred in their city. What better way to control the movements of vampires than regulating their most important activity? But sometimes their edicts can be biased toward themselves and their allies, allowing them to feed to their heart's content while many young neonates desperately scrounge for victims on the outskirts of town where the pickings are slim.

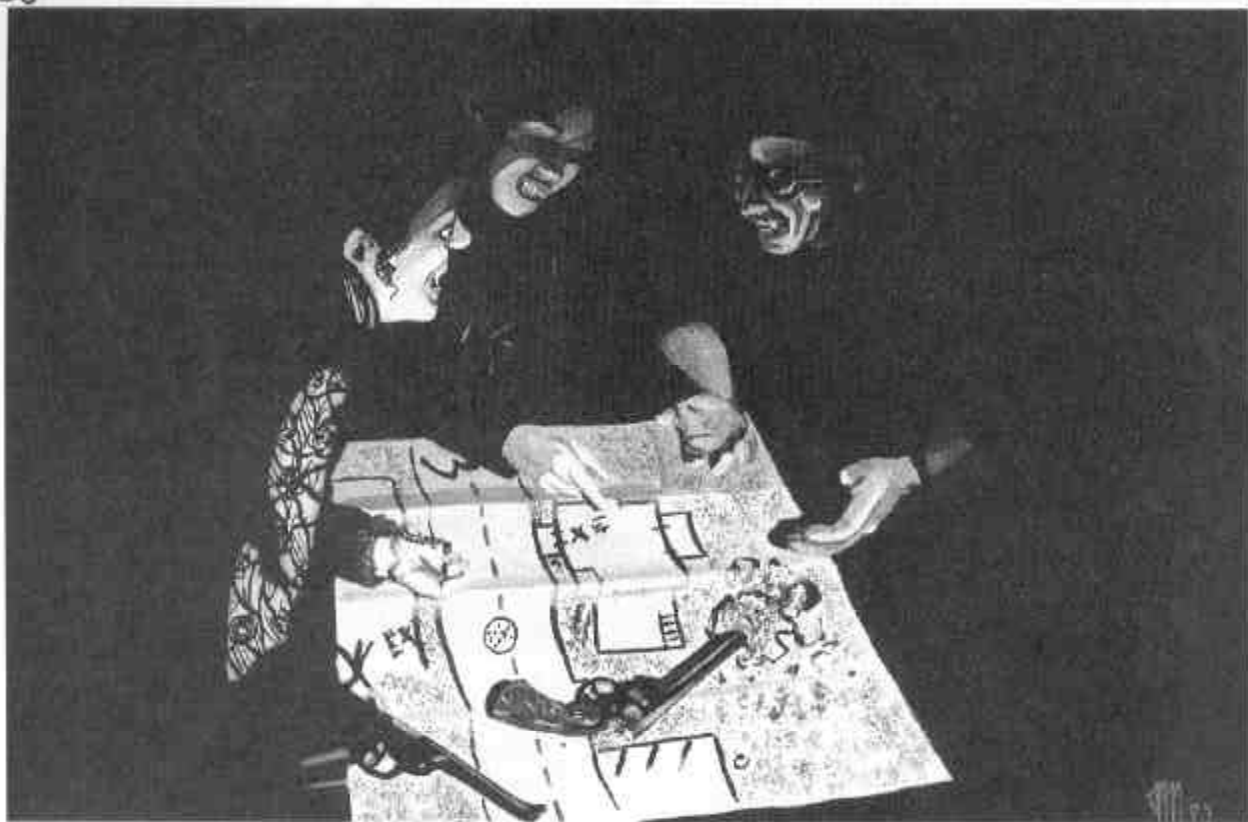
Many anarchs do not care for these laws, and take in the "fine dining" areas of the city anyway, disregarding the

prince's rulings. It takes some skill to make a foray into the Rack, nab some vitae, and get back home, all without notice.

One of the first things all Cainites learn is to lick the wound after feeding, thus leaving no physical trace behind (other than the victim's loss of blood). But an anarch who feeds in a restricted zone must also practice temperance. She cannot take too much or the kine will show the effects, or even die. Besides the horror a vampire can experience when killing, hiding the body in a part of town frequented by Kindred is not easy, especially if it needs to stay hidden permanently. Aside from the danger of attracting the attention of hunters, if there are enough reports of dead, drained bodies turning up, the prince will act to protect the borders and enforce his rules against feeding.

If the anarch drinks too much, the mortal may have to be hospitalized. If she has no way to blank the memory of the feeding from the victim's mind, then the patient may give the curious doctors an intriguing tale. She cannot take the mortal to a doctor "retained" by Kindred, for she is breaking the law by feeding. So, while feeding where it is forbidden, it is best to be always on guard — against others and oneself. Indeed, many anarchs refuse to drink in a dangerous area if they are very hungry — the risk of frenzy is too great, and a frenzy outside one's own turf can bring down the wrath of others who are normally neutral toward the character.

One way of feeding is to seduce a kine — to play Casanova. During sexual intercourse, most mortals will think



biting is simple foreplay. Their exhaustion afterward will be attributed to a good time rather than blood loss. Seduction is a popular method for many anarchs. It is considered a coup for an anarch to drink from the prince's favorite in this way.

Drinking from sleeping mortals is also relatively easy, but one may gain the nickname of "Sandman" and many anarchs do not find this complementary. For most of them, drinking is a challenge and a way to show off their skill, flouting the rules of the Masquerade.

The primary danger is the prince's brood, who are always on the lookout for transgressors of the prince's feeding laws. An anarch should know them and how to recognize them; if they are around, it is best not to drink. A mortal can be used to lure them away, but this puts said mortal at risk. Good Retainers should not be sacrificed simply to feed easily, but they can act as spotters, keeping watch on an area to make sure no one else interrupts a feast.

The most common use of mortals during feeding (besides providing the vitae) is as procurers. They can bring unsuspecting prey to the door: delivery guaranteed. This risks the Retainer if it is done too often. Some inspectors may get curious about an individual who is routinely sighted in areas where people disappear. Thus the most common method is to invite the homeless over for a meal — the vampire's meal, not theirs. Seduction, followed by moderate feeding, is another viable option — with sufficient talent (and the use of Dominate and Presence), the victim will keep coming back

week after week. Ghouls can act as the directors of a herd, bringing them to the dinner table in an organized and inconspicuous fashion.

Making Alliances

It is important, indeed vital, for anarchs to make alliances, be they for information, political sympathy or combat reinforcements. With so many powerful Kindred against them, they will need some friends in high (and low) places. It is not as easy, however, for an anarch to make and cement alliances as it is for members of the Camarilla.

An anarch cannot always attend the meetings of his clan, but in some cities, clan meetings are open even to renegade members. These clans see the unity and cohesiveness of the clan as more important than its members' allegiance to the causes of the Camarilla. Most Brujah everywhere are like this. Indeed, more anarchs come from the Brujah than any other clan.

Even when anarchs can attend clan meetings, it will be hard to get any work done during the ensuing arguments. Many other clan members will undoubtedly support the prince, and even neutral clan members will not want to be seen "conspiring" with anarchs in front of the prince's toadies.

An anarch must usually approach those with whom he wishes to ally on their own turf. This can, of course, be dangerous. An anarch is free game to anyone who wants to

impress the prince. The character must be sure to respect the wishes of those he approaches; otherwise, they will not trust him in any deals. Most Kindred will want secret alliances, the kind discussed in dark cellars away from the prince's ears.

For information, the easiest way is to befriend the Nosferatu. They will be distrustful at first, but if the character stays sincere, he will surely win their friendship. Most in the Camarilla are repulsed by them and refuse to extend a hand in friendship. The character should know better than that — as an anarch, he should know things are not always as they seem. A friendly Nosferatu can be contacted for all sorts of information: the clan generally has the best network in the city (maybe the country!) for information brokerage. Most princes are unaware of the extent of the Nosferatu's knowledge; if they were, they would surely attempt to put strict limits on the clan's contact with anarchs.

Political sympathy from the primogen, the city's council of elders, is always useful. Its members represent the only other real power faction in the city. Some cities' primogen wield no true power, while in other areas they increasingly gather force as another option against the monarchical rule of the prince (though few anarchs prefer this form of oligarchy). Aid from a member of this council is of immeasurable worth. A decision from the primogen has often halted some of the prince's more harsh tactics against anarchs.

Making these alliances, though, is the tough part. An elder's desires in return for her sympathies depend on the elder: the plots and machinations of these ancient Kindred can be quite individual and complex. Most often, elders use anarchs to create trouble, knowing that this is what everyone expects anarchs to do anyway. They would be castigated if they personally broke their clan laws, so they like to use the anarchs as their "hit men." What they offer in return, their influence in matters of the law, is considered by most anarchs to be worth the trade. Unfortunately, few anarchs stop to consider that by aiding the Camarilla they only enforce its power in the end, even if it is through interclan violence. Too often, the anarchs have become the puppet rebels of the elders, and thus serve the Jyhah.

For making deals without getting the short end of the stick, the Intrigue Talent is most valuable. Generally, when checking to see if the character is being used by his allies, roll *Wits + Intrigue* (difficulty 8). This is usually resisted by the allies (if they are really working behind the character's back); they roll their *Manipulation + Intrigue* (difficulty 8), and their number of successes is compared to the character's. If they win, the character cannot find any dirt on them. If the character wins, he discovers their plot (unless there was none). If the character botches, he believes they are squeaky clean, and adds one to the difficulty of any further investigations against them.

Anarchs create alliances for many different reasons, but the bottom line is usefulness. Both parties need the other; otherwise the risk is not worth the gain. Anarchs rarely work well with others for a long period of time — the differences

in ideology are usually too great. This has not, however, prevented some anarchs from forging truly binding pacts with other clans or individuals in certain cities. Miami is an instance where the anarchs and the Camarilla worked together to purge the Sabbat, and even though the Camarilla has taken over, many of the alliances are still in effect.

The anarchs despise being used, but have no qualms about secretly manipulating others for their own causes: the ends justify the means. The double standard is often the anarch standard. When anarchs realize they have been had, they resort to violence, and call in their favors in the form of combat aid. The ranks of combatants willing to aid anarchs in any operation usually come from the Brujah, whose members are reckless and violent enough to enjoy the battle before thinking of the consequences.

Sometimes, a few Gangrel will aid beleaguered anarchs if the battle comes too close to their wild havens. In this case, they are simply siding with the party who will further their survival. The prince will usually refuse to aid anyone who does not stay in the city proper, which includes many Gangrel. Often, anarchs will make mutual protection pacts with Gangrel living in the wild outskirts.

Lone Caitiff who have no desire to join the movement may still be called on at times for an occasional "hit." The barter of a favor for a favor usually works here, and everyone knows that Caitiff need all the favors they can get.

Many skills come in handy when making alliances — Empathy, Leadership, Politics, Diplomacy and even Seduction. All are paired with either Charisma (if an alliance of friendship is required) or Manipulation (if a more formal pact is needed).

Recognizing Vampiric Control

It is vital for an anarch to understand the various forms of coercion practiced by vampires. He must be able to tell if his intended ally is under the control of another Camite. Trusting one's allies requires knowing for sure whether they are their own people or not.

The Blood Bond is the most prevalent and persuasive form of control the Kindred have. The mere thought of this type of slavery terrifies anarchs. This does not mean, of course, that anarchs do not practice this form of blood control themselves. They too have double standards. In fact, the Blood Bond is sometimes the only way they can ensure that neonates will not betray them to the prince.

A Bound vampire can usually be detected if he is observed in the presence of the Kindred to whom he is Bound. He will eventually betray the telltale signs of an infatuation that knows no bounds. Even if the Bound Kindred despises his Regent, he will nonetheless look out for her best interests. It is these who are the easiest to detect, those who bear both intense hatred and love for another Kindred.

Interviews by a trained interrogator may also reveal the Bond or other vampiric control. The Abilities of Interrogation or Sense Deception (specialty: Vampiric Coercion) may

allow a character to discover whether or not another vampire is Bound, Dominated or under the effect of Presence. The questioner rolls Wits + Interrogation to extract the proper responses; this is an extended action. The difficulty is the Willpower of the target. The number of successes required depends on the kind of control under which the target suffers. If he is not controlled at all, three successes will reveal this. If he is Blood Bound, 10 successes are required. Dominate and Presence require five successes to detect. The time it takes to detect control varies but it is generally 10 minutes of questioning per roll. The Storyteller should encourage the player to roleplay her interrogations, giving her a roll when she asks a good or piercing question.

There are modifiers to the roll. The longer the target has been under control, the harder it is to notice. The Storyteller should raise the difficulty of interrogation if the target has been controlled for some time. If the interrogator has the Auspex power of Aura Perception (Level Two), the difficulty is lowered by three. It is hard to keep the Bond a secret from an interrogator with this Discipline. If the interrogation involves a mortal, only one success is required to discover any form of control.

Many leaders of the Anarch Movement have gone to great lengths to learn this skill; their continued existence could depend on the regular questioning of their followers.

The Clans

Whom can one trust in the Camarilla? What are the track records of the various clans concerning aid to the anarch cause?

Brujah — This clan is not only the most sympathetic to the anarchs, but most often their home clan. Many wonder why the Brujah still consider themselves part of the Camarilla since so many of their ranks have become anarchs. Vampires who ask this question fail to see that the Brujah is still a clan, and its members are still bound by clan ties. While most of the clan's members are rebels of one form or another, a given Brujah's idea of rebellion inevitably varies according to the era in which she lived as a mortal and was Embraced. Since most Brujah elders (who hold clan power) were Embraced during or before the Age of Enlightenment, their ideas of radical change often seem quite staid from the perspectives of their 20th-century childer. Many Brujah elders view the Camarilla as a quite viable sect, indeed a potential utopia, but one spoiled by too much power in the wrong hands. Thus, while they work within the system to halt the excesses of the Ventrue and Tremere, they have little desire to destroy the sect as a whole. Indeed, many elder Brujah were philosophers in life, and find verbal sparring infinitely more stimulating than mindless nihilism.

Anarch Brujah, on the other hand, are those who have finally had too much, and have given up on the system entirely. They scoff at their elders, who waste their unlives in debate with the Ventrue at Camarilla Convocations. Thus, they take their arguments to the streets.

Caitiff — While Caitiff are not a clan, they are all one to most Kindred: mongrels. They are rejects, unrecognized by their own sires and ridiculed by the Camarilla. To whom can one turn in this situation? The anarchs, of course. The anarchs can provide the family these Kindred never had, and they often do. For this reason, many Caitiff who make the grade are anarchs. Next to Brujah, Caitiff are the most numerous anarchs. They do not care for the Camarilla at all and, depending on how much hate they received before joining the anarchs, they will repay any past slights now that they have a power base from which to work.

Gangrel — This clan has many anarch sympathizers, and its members make up much of the Anarch Movement in the wilder places of the world. Gangrel are largely disinterested in politics, and this is one of the reasons they are a part of the Camarilla. As members of that organization, they can leave others to worry about the Masquerade, the protection of the Kindred, and the tiresome task of running the cities. They are ardent individualists, mainly because they want to be left alone. For this reason, they also respect the anarchs, whom they see as fellow privacy-seekers.

Malkavian — This clan has a lot in common with the anarchs, such as the love of creating confusion, but its members' aims are quite different. Malkavians usually desire to use confusion to gain power for their clan, or to maintain a permanent state of confusion among other clans. This makes them ideologically sympathetic to many anarchs, and some anarchs respect the tactics of this clan. But since many Malkavians do not claim to be a clan anyway, they usually do not claim to be anarchs either, even if they act like it.

Nosferatu — This clan desires the peace and protection of the Camarilla, but it also knows what it is like to suffer ostracism from others. Because of this, its members are often sympathetic to the anarchs. Those who endanger their plots, or are rude concerning their appearance, are supported in no way by this clan. An occasional anarch, however, has overcome his obsession with appearances, and has seen the true nature of this clan. If anarchs offer friendship, the Nosferatu will usually respond. They will rarely provide direct aid to the revolt, but will readily supply information.

Toreador — The quest for beauty is not terribly important to most anarchs, thus the Toreador couldn't care less for them. The Toreador love the protection they receive from the Camarilla. If the clan dislikes the current prince, it usually tries to plant its own prince in power. Rare is the Toreador who is willing to forego the safety of her central galleries and theaters to live in the outskirts for ideological reasons, but it has happened. There are Toreador who have joined the anarchs and made an art of rebellion.

Tremere — Usually only those who have been exiled from this clan have ever gone anarch, and only the most inexperienced neonates are allowed to leave. There is a schism in this clan of late, however, and anarchs are at the heart of it. Many Tremere believe the clan is deteriorating under the influence of the consensus-driven Camarilla, and

have gone anarch for the greater good of Clan Tremere. This has provoked much fighting between chuntries, and no one is really sure how far it is condoned by the Council of Seven. Also, this clan has had many machinations against the Ventrue through the ages; they have made some useful alliances with the anarchs to further these plots. The anarchs have become very wary of this clan, however, for the Tremere have usually gotten the better of the deal.

Ventrue — This clan is nearly entirely inimical to the anarchs. The Ventrue's primary motivation is ruling the Camarilla. The anarchs threaten this goal. Sometimes, however, when the occasional rivalry among the ranks has occurred, those who lust after the principedom have struck deals with anarchs during attempts to grasp power. Once successful, a Ventrue usually double-crosses his anarch allies, fostering even worse relations with the rebels.

Non-Camarilla Clans and Sects

The Sabbat — There have been many alliances between the Sabbat and the anarchs, as both groups jockey for power in the city. The Sabbat usually offers the anarchs aid and support in exchange for a foothold in the city. Most anarchs have discovered that a Sabbat foothold only grows and is nigh impossible to dislodge. However, the Sabbat's great experience in fighting the Camarilla is sometimes considered worth the price.

Followers of Set — Sometimes the anarch cause gets desperate enough to ally with this untrustworthy clan, only to discover that the distrust was warranted. Double-crossing others is common and expected in this clan, so anarchs have learned to tread carefully when dealing with them. Only the most desperate situations have warranted their aid.

Assamites — Before total war breaks out, both the prince and the anarchs sometimes resort to assassination. The prince is usually wise enough to bring in this clan before the anarchs do, but there have been times when the anarchs have beaten him to it, to their great gain. There are also rare occasions when both sides employ Assamites, and the streets quietly run with blood.

It is rare that any other clans are contacted by the Anarch Movement, but anarchs can and will attempt anything. There are rumors from Seattle of an alliance with the Raynos clan in an attempt to undermine the prince's very reality, but no one has been able to verify this flamboyant gossip.

Unwanted Allies

Certain beings of the Gothic-Punk world are too dangerous for most vampires to approach. Anarchs are wild ones, however, and sometimes they risk teaming up with some of these entities to take down a particular vampire, or to harass the prince, especially in times of all-out war.

Occasionally, a hunter can be approached by lone Kindred and deals can be struck. If the anarchs want a certain Cainite out of the picture for good, they can simply tell a



hunter where that Cainite can be found. This is dangerous in two ways: Most other Kindred will be enraged if they find out what is going on, and the hunter may take the character down instead, and then go after the enemy.

The Arcanum — These scholars can be trusted not to drive a stake into the character while negotiating, but they are almost useless for anarch purposes. They are noncombatants, preferring to gather information passively. The most they can do is annoy the prince by finding out too much, in which case he may move to stop them. They are somewhat tricky, however, and their cultured behavior tends to hide what they are really thinking (unless the character has the Disciplines to discover this). To the anarchs, this group can be real fun to screw over. They are rarely dangerous in any physical way, and any trouble they cause usually falls on the Camarilla's heads.

They are often the butt of cruel anarch jokes designed to lead them into the dark world of the Kindred by revealing clues about the prince and his brood. Few in the Arcanum have realized the political schism between anarch and prince; most naively believe that all vampires hold strong allegiances to their undead lord.

The FBI Special Affairs — Not everyone knows these agents exist, so it is up to the Storyteller to let the player know if the character can consider them an option. If the character does go to them, it will surely backfire. They are intensely paranoid, and their skill in information-gathering means

they may soon know more about the character than she wanted. She may become the focus of their affairs, rather than the target. Any "alliance" with this group must be without their knowledge, by dropping clues leading them where they should go. This is dangerous, and collaborating or giving them information may cause a prince or Justicar to act against the character.

The Inquisition — Completely out of the question; only a lunatic would consider it. But since an anarch may be crazy, he may contact them anyway. They might work with the character the way he desires, but he should be aware that after the job is done, he is most on their list and their list is never erased. These fanatics have never conceded the right of the vampire to exist, and they often exhibit an inexplicable power when they wave their crosses. Beware.

The Mages — Mortal mages are an extremely dangerous lot, for who knows what power they wield! Unlike a lot of "normal" hunters, their motives are generally selfish rather than idealistic. If they believe there is something to be gained by an alliance with an anarch, they will make a deal. Many who do this will wish to make a semi-permanent pact, such as "I do the deed for you now, but I shall call upon you later ..." This can be either a greatly advantageous situation or a miserable hell, depending on the mage with whom the character allies. The best tactic here is to find out as much about the mage as possible before approaching her.



Lupines — Very, very dangerous. Many Kindred do not understand the reasons for werewolves' hatred of them, so it is hard to figure out how to approach them. Gangrel have been known to befriend the shapeshifters, but they do not reveal their secrets. If the character knows an anarch Gangrel, it is best to strike a deal with her first. She can then, perhaps, lead the character to a werewolf prepared to listen rather than read.

Despite the general animosity between the two peoples, rumors persist of werewolf tribes more amenable to vampires. How and where to find them is the subject of a full story at least.

Spirits and Ghosts — In most cases, these strange entities can only be approached and used by Kindred with the rare path of Spirit Thaumaturgy. Spirits come in many different forms and can often be discovered by accident. A spirit released from magical bondage will often grant a boon, but finding such a spirit is rare.

The Kine

Anarchs generally take two stances in the matter of the kine: they could care less for them, having left their own mortal lives in the dust, or else they hold a healthier respect (perhaps longing) for them than do most vampires of the Comarilla.

For the former type of anarch, mortals are mainly used as herds. They will occasionally employ mortals as protection, after Dominating them or turning them into ghouls. Their attitude stems from the fact that their concerns are now on their vampiric life and their dealings with other vampires. Mortals, which they once were, are now just scenery. This view is characteristic of the more nihilistic neonates, those who were ostracized or ridiculed by others during their mortal lives.

The anarchists who feel differently tend to treat mortals with greater respect, giving them more freedom in their dealings, and avoid Domination or Blood Bonding unless it is called for. Even when necessary, it will not be done with harm in mind. This attitude arises out of a basic respect for freedom. The anarch is fighting the prince to free himself, and will not compromise his values in the fight. In other words, mortals will not become mere puppets in the battle. This attitude tends to foster the vampire's remaining *Humanitas*.

Of course, many anarchists treat mortals both ways, on a case-by-case basis. The sheer variety and individuality of the anarchists prevent pigeonholing, but their actions will follow one of the above methods.

The most common purpose for which anarchists use mortal Retainers is protection. Living on the outskirts can be dangerous. Some Lupines hunt by day, making it a necessity to have a ghoul watch over the Haven. Unfortunately, most anarchists are neonates and lack the powers or experience to deal with mortals safely. Many anarchists have to sleep unpro-

TECTED, and for this reason they sometimes just disappear, leaving their friends to wonder if they were taken by a hunter or devoured by a werewolf.

Many anarchists use their old lives as guidelines for gathering ghouls, such as a Brujah biker who goes anarch and turns his old gang into ghouls. These ghouls act as flankers while the anarch's van, carrying his sleeping body, travels the roads by day.

It is not easy for anarchists to gather herds in their denlict domains. Word of mouth travels quickly among mortals in the outlying suburbs. It is easy to get lost in the city, where no one knows your name, but in the 'burbs, persistent attacks become the fodder for gossip.

The anarch's best choices for herds are usually street people or recluses, those neighbors who do not often leave their houses. In some areas, there is a persistent population of Friday-night drunks who are easy pickings about three or four in the morning. The anarch who uses this herd must have a taste for cheap beer.

It is rare for anarchists to have mortal Retainers in high places, the petty officials of outlying counties being their only "unclaimed" chances. Any mortal who wields real power is almost surely in the hands of a more powerful and established Cainite, or else is too risky to approach. Thus, anarchists turn to those disaffected with society, who have grievances for which they are willing to fight: militant-radical-anarcho-terrorist groups.

Any number of the current extreme factions in America could be under the control of anarchists. Below are sample groups the players can approach to attain common goals.

Eco-Guerrillas — This is a catch-all category for any environmental organization which is not afraid to take extreme measures, such as tree-spike (driving metal spikes into a tree to foul up the saws). In the Gothic-Punk world of *Vampire*, this group can be even more radical — perhaps planting bombs in sawmills. Anarch Gangrel may have already infiltrated this group — but watch out, there may be some of Gaius's Warriors (werewolves) here also.

The Black Panthers — The famous '60s militant, Black Power group. They are making a comeback today, and in the Gothic-Punk world they may already be up to radical, revolutionary activities. An old favorite of the Brujah anarchists.

The KKK — A rather odious group of racists. Some are known to be involved in gun-running and letter-bombing. They are rumored to be run by the Ventrue, but perhaps some are under the wing of anarchists. Anarchs gravitate toward revolt, no matter what the credo.

Skinheads — Another bunch of racists. A band of these white, shaven-headed street gangs can be found in almost every major city. They can easily be worked up to go "hit" someone they believe to be Jewish or black. They can be used as distractions for the police. Some Brujah anarchists are sympathetic to these guys.



Survivalists — Any number of survival-nut groups are holed up in the woods of America. They await the day the nukes come and ruin everything, so they can say "I told you so." They hoard assault rifles, bombs and various other illegal weaponry. Their camps can be used as wilderness bases and make good hideouts from the Blood Hunt. If they are sufficiently Dominated, or under the effect of Presence, they will even fight off Lupines (don't forget the silver bullets!).

Psychos and Serial Killers — Anarchs might find it easy to gather a band of crazed individuals together to go on murder sprees *a la* the Manson Family. Psychos are especially beloved by Malkavian anarchists.

Cultists — There are too many bizarre cults in America to count them all (although the FBI does). Vampiric Disciplines can greatly aid in convincing cultists of spiritual powers, easily manipulating them into a Messianic worshiping frenzy. Tremere anarchists sometimes take this path toward mortal domination.

Foreign Terrorist Groups — There is a veritable potpourri from which to choose: the Irish Republican Army, the Libyan Liberation League, and any number of crack suicide squads. But watch out — working with these groups can attract the attention of the FBI Special Affairs or the NSA.

Diablerie As Revolt

There is one step even most anarchists are unwilling to take: that of diablerie. For those that do, the terror and hate it engenders in their enemies makes it worth it. Drinking the vitae of other Kindred is the one thing most vampires will not do, for fear of a Blood Hunt. This has not prevented some anarchists from going on drinking sprees to scare the prince and his allies. The rush is incomparable, even addictive.

However, such dangerous drinking can be risky for every anarch in the city. They may band together to stop the rogue before the prince declares an unwanted war. If the prince has been fighting cases of diablerie in the city, he may blame it on anarchists anyway, regardless of who was at fault.

If the intended prey is of truly ancient blood, the risks in drinking from her may be considered negligible. Most anarchists are quite young, and they know they will not survive into the next century without power in their veins. If they cannot age gracefully, they will steal that age from others. Young anarchists call this "stealing years," or sometimes "liberating years," rather than the common term diablerie.

Whether or not diablerie is considered excusable by a group of anarchists depends on the group's purpose. If it is power, then they probably will have no qualms about it. If the anarchists are more concerned with freedom from princely oppression, however, then this cannibalistic activity will be frowned upon.

How To Get Away With Anything

Don't look at me, man I didn't do it!

— Omar Khayyam Ravenhurst, *Principia Discordia*

An anarchy is usually involved in risky and volatile operations and she often runs the risk of getting caught. An anarchy needs to know how to get away without getting caught or how to blame others for her actions.

Shifting Blame

One of the most popular tactics among anarchs (and other Kindred) is blaming someone else for one's own crimes or mistakes. This usually requires some planning, to make sure there is a patsy set up in case anything goes wrong with the plan. Some anarchs deliberately create situations just so they can blame them on someone. Framing elders can be a dangerous but psychologically rewarding game.

There are many different ways to go about placing the blame. If there is a particular target in mind, the anarchy should get some evidence, such as personal belongings, to plant at the scene of the crime. One favorite method to cover up messy feeding is to place the body in the territory of whoever is to take the blame, and then leave evidence of that Kindred behind.

Hunters are often preferred targets for blame. The Kindred are ready to believe any sick rumor associated with these dangerous and often deranged mortals. All one must do to frame a hunter is to go around and leave stakes in bodies. They do not have to be Kindred bodies — hunters make mistakes — and the crazier they are for the hunt, the less discerning they will be. Having Retainers lead a hunter to the scene of the crime will only enhance an alibi. But beware: sometimes a hunter unexpectedly produces tools with unexplainable and unnerving effects. Blaming a hunter can all too easily backfire.

Foreigners are also good targets. Kindred from other cities can be set up to take the fall. If one's information network is good enough, a character can sometimes find out when an out-of-towner is visiting, and be sure to plan crimes around her itinerary. Traveling Gangrel are especially good for this; no one trusts a traveler anyway, for who knows what plots she may be involved in? Besides, if a Gangrel has survived the Lupinos of the country, she may be working for them to betray all the Kindred. It is very easy to play on existing stereotypes to shift blame elsewhere.

Misdirection

Methods of misdirection are also helpful. If one can set up incidents distracting others from a character's own deeds, one can usually slip away free from capture. Allies and Retainers are most helpful in this. Having ghouls stir up labor unrest will keep the prince busy for some time, and the character can freely sneak around wreaking havoc, knowing the prince is too busy to do anything about it.

If the character has Retainers or Allies placed within the Camarilla, he can have them start rumors about a particular Kindred. When the character sets the patsy up later, everyone will already be inclined to distrust the victim's alibi. A character can also have Allies watch another Kindred on the night of the planned crime. They can silently cause trouble for him, distracting attention so no one even notices what goes on across town.

Alter Egos

Another way to get away with things is to have what comic-book characters call a "secret identity." Most nights the character is a quiet and law-abiding member of the Camarilla and a supporter of the prince. Other nights, however, she crawls around planting monkey wrenches in the prince's well-laid plans. She must build her Camarilla alter ego so that no one would even begin to suspect her of trickery and deceit. This can become a burden at times. If she hides away from society too much, pursuing her anarchy goals, other vampires will naturally become suspicious and paranoid. The character has to make sure no one can recognize her when doing anarchy deeds. Obfuscate comes in handy here.

Another way that an anarchy can get away with audacious actions is to beg her way out, convincing the listener not to turn her in. She is not hiding her guilt anymore, but is trying to get her accuser to understand, and to let her go. This only works with those who are already sympathetic to the cause. The anarchy rolls her Charisma + Subterfuge (or Leadership) while the target rolls Intelligence + Conscience (both difficulty 8). The anarchy tries to convince the listener of the worth of the action in light of the greater cause of lessening the prince's oppression, or just begs for a break: "Everybody makes mistakes sometimes ..."

With one success, the listener will not let the character go, but will plead her case to the prince. Two successes mean the listener lets her walk, but immediately reports the incident. Three successes mean the listener will wait until the next night to report it, allowing the character to prepare for the consequences. Four successes indicate the listener will wait until someone else mentions the affair before "remembering" it. With five successes or more, the listener is convinced

the whole thing was just a mistake, or a necessary action to teach the prince humility, and promptly forgets he knows anything about it.

The City

The anarchs' environment is an important factor in determining the nature of their revolt. Different cities spark different anarch actions. Milwaukee has a strong anarch population, but almost no outside support due to the Lupine problem. Chicago has a strong Anarch Movement, under the leadership of Juggler, but also an equally strong prince.

Every anarch should get to know his city. It is vital to know who "owns" what areas, where one can feed, who works for whom, and so on. The Storyteller should be sure to develop his city well enough to answer questions from his anarch players, or to be ready to run the anarchs when the players go looking for them. The *Storytellers Handbook* provides a City Worksheet to aid the Storyteller in answering the most common questions about Kindred infiltration in his city.

Sneaking In and Out of the City

Sometimes the heat may become too much for an anarch, especially if the prince has declared a Blood Hunt. In times like these, the anarch will either want to lie low or get out of town for a while.

One of the largest factors inhibiting a vampire is his inability to travel freely. In most cities, the airports and trains are controlled by the prince or those sympathetic to him. This leaves the roads, which are often haunted by packs of savage Lupines. An anarch who travels the highways must have a strong coterie ready to defend him in case of attack.

Since most mortals travel by day, the safest method is to be carried by a coterie of Dominated mortals or ghouls, who will fiercely fight to defend their master. Traveling amid a large group of mortals is usually safe, as most Lupines would not risk an attack against such numbers. Mysteriously, such attacks are usually written off by mortals as the work of mad dogs or such, but the odds are still too great. Thus, most anarchs are forced to travel by road, with a strong group of Retainers to aid them.

The number of roads into a city is usually too great to be constantly watched by the prince, so an anarch can usually slip in and out of a city unseen. However, if the anarch employs a group of mortal Retainers, such as a biker gang, word may get back to the prince anyway, and he might be curious enough to send someone to investigate. In such cases, it is best to lie low for awhile, sending the "pack" off in another direction while going to ground in a haven. Anyone

following the character may be misled and follow the Retainers, but the anarch is advised to watch out for those with the Disciplines to discover where he really went.

If the character has Allies (such as other anarchs) in the other cities he plans to visit, he should call ahead. In this age of high technology, the anarchs have adapted much faster than the elders. Many anarchs have phone numbers where they can be reached, such as the pay phone by the bar. The bartender "knows" whom to look for with the proper password. Once Allies have been contacted, they can help cover up an arrival by creating a disturbance somewhere else, or meeting the character just outside the city and leading him in by a path they know is safe.

When coming in or out of a city by road, roll Wits + Streetwise to do so unnoticed. (Difficulty depends on the size of the city. Big cities, like Chicago, are a 4 or 5. Small towns, with few routes in, are a 7 or 8.) A complementary Ability is Area Knowledge. If the character cannot cover up his arrival, the prince will surely want the new Cainite to come before him and Present himself. It is one of the basic laws of the Camarilla, and blatantly breaking it can cause problems: Secrecy in entering a city is the best bet for avoiding an incident with the prince.

The Prince

The prince is a vital part of the city's political scene. He is the visible symbol against whom the anarchs align. Understanding the prince and his power base is necessary for a successful revolt.

Know Your Prince

Who is the prince? What are the motivations behind his rule? Since the anarchs' main enemy is the prince, they should learn as much as they can about the one against whom they fight.

Who he is, and how he came to power, should be provided by the Storyteller. Only common information on the prince should be given. If he has any secrets (and all princes do), it is up to the players to find them during play. A prince's personal history is a subject of interest to those in his domain, whether they seek fodder for brown-nosing or chinks in his armor.

City Secrets is useful for obtaining information about the prince; Intrigue and Kindred Lore are complementary Abilities.

The Primogen

In many cities, princes rule undefined. Their power in these places is ultimate—their word is unquestioned. On the other hand, some cities have a strong primogen, the council of elders which gathers to ensure that the prince operates for the best interests of all clans.

Not all cities have a primogen. Some newer American towns only have princes, but these are small enough to have few vampires and little rebellion. The power of the primogen varies widely from city to city. A strong prince, who rules relatively fairly, usually has great control of the city's primogen, and its meetings are few. Where the prince often operates against the interests of other clans, the primogen may be strong enough to second-guess him. In these cities, the prince moves against it only at the risk of inciting civil war.

Even when the primogen opposes the prince, it is hard for most of its members, as elders, to break from the Traditions. They tend to believe that the position of the prince is necessary in vampiric government. If they do not like their prince, they will try to set up their own rather than opt for a democratic vampire society. The previous prince will rarely be willing to step down, however, and any pretenders to the throne must fight their way there.

Views on Anarchs

Each prince has different views on anarchs. Some princes do not consider anarchs a threat. They are instead tools to be used against the true enemies in the primogen. These princes might use the anarchs as puppets, stoking the fires of rebellion with oppressive rulings against them, then using the excuse of their violence to crack down on others within the Camarilla. In this way, anarch violence can lead to even worse oppression than that which initially spurred it.

In cities where anarchs are strong, the prince will not usually risk using them as tools; he will seriously work to stop their threat. The anarchs in these cities must be committed and careful, for war looms.

Princely Tactics

While each prince rules his domain in his own manner, there are some common elements. The Six Traditions of the Camarilla provide one way the prince can enforce his own personal laws, by either being lax on the Traditions when they can be loosely interpreted, or ruthlessly following them to the letter. It is entirely up to the prince how he handles the breaking of Traditions, but too much deviation from the norm may antagonize the primogen.

The directness of a prince determines his tactics. Some princes do not care for the shadowy, backbiting approach (although all vampires in politics occasionally employ this strategy out of necessity). They may prefer the direct approach, never disguising their loves or hates. Many anarchs grudgingly respect these princes for their honesty. Rarely, however, do anarchs let down their guard. When war comes, it will be open and direct.

Most princes, however, prefer to move in shadows, and secretly act through their Retainers, never letting anyone know whether an incident was created by them or by another vampire. The power base of a prince is the perfect means of implementing these schemes, and that is the reason many





wish to be prince. For this reason, many princes are distinctly unlikable and their actions only justify the Anarch Movement. These kinds of tactics have created the anarch nickname of "Machiavelli's Brats."

Territories and Retainers

The prince of a city almost always controls the mortal police force — it is one of the perks of the job. In the cities where this is not true, there is surely fighting between the prince and the "owner" of this prime property. The control of the police force is generally conceded by most to be necessary in controlling the sanctity of the Masquerade, but most princes use this valuable asset for their own ends.

The anarchs' main problem when controlling mortal Retainers is that the prince often has them arrested. For this reason, anarchs tend to choose as Retainers those groups which can either resist arrest, or those of which the prince is not aware until they have struck, such as revolutionary mortals with bombs.

There is one way in which the anarchs have been able to diffuse the prince's power: many Brujah have made concerted efforts to control the mayors of many cities. This allows them to exert some control over the use of massive force by the prince in riot situations. The mayor can deadlock the prince's police power at times, and the Brujah do much to ensure that mayoral elections are in their control and not the Ventrie's.

The prince is a forceful personality whom the anarchs must confront over and over again until they win. Even if one prince falls, another may take his place, put there by the machinations of another clan. In these cases, anarchs can sometimes negotiate with a new prince for certain territories in return for not causing random acts of violence. Whether the new power on the throne will be open to such suggestions depends on who she is and what she wants. Princes are strong individuals — they have to be to get where they are. There is no way to easily generalize their positions; what they do and how they do it depends on them.

The World Outside

Anarchs are spread throughout the Gothic-Punk world of **Vampire**. Sometimes, the best support for the Anarch Movement comes from outside — from the anarchs of other cities or countries. Anarchs having tough times with their prince may call on aid from these other anarch groups.

What is the state of the Anarch Movement in the world? Listed below are the places where anarchs are strongest, and hints at what they are doing all over the world.

The Anarch Free States

This is the paragon of the anarch domains because anarchs own it; there is no prince of the Camarilla lordling over the domains. California is a prime example of a successful anarch revolt, where the anarchs won against the prince.

The Free States cover much of the northwestern coast of Mexico, through San Diego and Los Angeles, to the neutral Palatinate of San Francisco. North of the Free States lie the areas of California where princes still claim some hold. The states of Oregon and Washington, hotbeds of anarch revolt, are fed by the constant influx of California anarchs. Seattle's prince may soon be gearing up for war.

The 1940s were the turning point for California's Movement. The prince of Los Angeles was destroyed in 1944, and his city was claimed by the anarchs. The revolt soon spread and, almost overnight, the anarchs owned much of California.

The anarchs set up councils to replace the princes. The most respected (or powerful) anarchs made the decisions needed to keep peace and ensure that other clans did not usurp their freshly won domain. This has worked so far — the mortal life in California holds enough distractions to keep many anarchs from worrying about politics. The clans of the Camarilla are on watch, however, waiting for the night when they can move in and pacify what they consider a dangerous situation.

L.A. is a city that betrays its lack of a central governing force. A Camarilla prince would never have allowed the gang situation to become so threatening. The wild and unruly anarchs have done nothing to prevent the violence — they only fuel it. The young neonates in L.A. are just as much a part of the gang scene as they were in mortal life, and their new powers only add to their desire for war with rival gangs. The police chief, under the control of one of the old primogen, did nothing to calm the racial tensions. This has caused a fight between the anarchs and the still-existing old crew of the Camarilla primogen, with the result being the ousting of the police chief and the instatement of a Brujah-controlled chief. It is still too early to tell what effect this will have on L.A.'s racial boiling pot.

There is, nonetheless, a constant anarch exodus to California from many Camarilla- or Sabbat-controlled cities. This has caused problems of overpopulation, with anarchs fighting in the streets for territory. The councils have unanimously voted to invade northern cities, expanding their borders rather than creating the kind of laws they originally wanted to escape. Anarchs are thus spreading north and into other cities all over the continent, wherever they think they can carve niches for themselves.

Alaska

While the state's sole urban area is under definite Camarilla control, anarchs occasionally find it a haven during desperate times. While the whole state is so full of Lupines

that any Kindred presence is haphazard at best, anarchs have been known to come here for various purposes, meetings or just to get away from the constant war of unlife.

The Midwest

All Camarilla-controlled, but various anarch groups (such as Juggler's anarchs in Chicago) threaten the power structures in the larger cities. The vast tracts of suburbs around the Midwestern cities serve as havens for many anarchs, but their activity is concentrated toward gaining power in the cities.

The South

The Camarilla is very strong in the South. A few anarch groups often try to incite riots, but their power is weak here due to the centuries-long control by the Camarilla. The Sabbat is a threatening influence in some areas and the Setites control sections of the Louisiana bayou, using mortal superstitions to protect their holdings. The anarchs are rumored to deal with these two factions at times.

The East Coast

Alternately controlled by the Camarilla and the Sabbat, with occasional anarch rebellion. Washington D.C. is the center of a cold war between all three factions. All three also battle in Baltimore, though the Sabbat has gained the upper hand. The Baltimore anarchs simply war more against the Black Hand than the Camarilla. The entire state of New Jersey is a battleground between the Camarilla and the encroaching Sabbat, who already owns New York; the anarchs get in everybody's way.

Canada

The Camarilla and Sabbat have turned Canada's major cities into quiet battlezones, although there are strong currents of anarch revolt, especially in the west. Quebec has few anarchs, while British Columbia has a large number of them, for they were able to gain an early hold in the burgeoning cities. The anarchs have many Retainers in the various Indian-rights movements; the violence that has broken out has been used by anarchs to try and stop Camarilla control.

Mexico

Primarily controlled by the Sabbat, Mexico is no stranger to anarch-related revolts. The discontent of the mortal population of Mexico City has allowed the anarchs to gain many Retainers there, and they may incite violence in the future.

South America

Anarchs have long held control of certain mortal anti-American factions. As these factions gain power, so do the anarchs. Panama is a site of current upheaval, with the anarchs, Sabbat and Camarilla fighting it out through their Retainers. It is much the same throughout the South Ameri-

can continent. The Setites control some areas, however, and use these to foster their drug trade ties.

Asia

American anarchists know little about these lands. Certainly, if there is an oppressed Kindred population, there will be anarchists, although they may not call themselves by that title. Hong Kong has a rising population of anarchists, as the Kindred there prepare to fight over "ownership" of the mortals as the British pull out.

Russia

While the Brujah controlled this country for decades, anarchists found no haven in its borders. Its rulers proved even more intolerant of those who fought for freedom, and needed little excuse to destroy those they saw as opposing their goals. When the Brujah rulers disappeared, a number of anarchists came to Russia, hoping to take advantage of the situation. They have also disappeared.

Europe

While there are various small bands of anarchists in the Old World, most of the leading members of these groups have emigrated to America, seeing better chances for domains there. The Camarilla has such a tight hold on its own realms that the anarchists who do fight here tend to be especially violent, seeing no other way to wrest power. The Spanish Civil War saw anarchists, using anarchists as Retainers, fighting Franco and his controllers. Since their defeat, the anarchists of the Spanish revolt have scattered over the globe.

The British Isles

Belfast is a battleground between Ventrue and anarchists (Brujah, Gangrel and Malkavian), although many believe the Tremere are using the situation as a distraction to hide their own plans elsewhere in England. Liverpool is a strong haven for the Anarch Movement.

Arabia

Except for the activities of a few powerful individuals, there is no concerted Anarch Movement here. This area is the board for the power games of other, more ancient, Cainites.

Africa

South Africa is one of the major modern battlefields between Brujah anarchists (some who knew the glory of Carthage) and the Camarilla (European Ventrue and Malkavians). Both sides use the violence of the mortal population to hide their attacks on each other. The anarchists recently succeeded in destroying one of the most powerful princes, and his successor has made it clear that he wishes to be conciliatory. Both sides are waiting to see if an accord can be reached.

Australia

Perth, on the western coast, is much like California: owned and run by anarchists. The first Kindred to come to Australia were mainly Brujah and Malkavians; but they discovered some Gangrel who had arrived well before them. Ventrue soon came to consolidate the new land for the Camarilla, but the anarchists who had arrived first fought a long and hard battle against central control. Currently, the Camarilla runs Sydney and Melbourne, with a few other cities claimed by Gangrel princes. The Outback is unclaimed, although there are rumors about strange, unheard-of vampire clans roaming there. Most small cities in Australia are run by anarchists or Gangrel sympathetic to them.

Tasmania and New Zealand have very small Kindred populations, but those that exist are Camarilla (mainly Gangrel, or the Toreador in Hobart).

Foreign Alliances

Anarchs of the past tended to be insular groups, cut off from communication with anarchists elsewhere. This has recently changed, thanks to new technologies of communication. Besides making alliances with those in the closest city, anarchists are now allying with each other all over the world. These alliances are part of the reason for the anarch exodus to America. Many anarchists now have more information about the conditions overseas, and feel that a move is worth the risk.

Through overseas alliances, the anarchists have been able to get a headstart on international concerns. Many of the current worldwide militant environmental movements are aided by anarch Kindred, in attempts to ruin Camarilla (especially Ventrue) businesses.

Information Networks

Making contacts overseas is not easy. The character has to know the individuals to whom she wants to talk and how to get in touch with them. Most Kindred are not listed in the phone book, so a network of information has to be started between the character's coterie and others. Computer bulletin boards are becoming increasingly popular for this, especially among anarchists. The princes of the Camarilla, being largely a traditional lot, have not fully realized the extent of communication among anarchists. If they did, it would still take them some time to understand it fully.

Because of this, many anarch groups across the world are beginning to consolidate their interests, using computer networks to hide behind facades such as programmers' groups, computer game groups, and of course, hackers' groups. By using anarch slang over the boards, they can usually attract other anarchists, and thereby cement alliances.

Kindred Opinions of the Anarch Revolt

"Anarchs are the greatest threat to Kindred survival since the Inquisition. The anarchists' general disregard for the Masquerade could ruin all our plans. The violence of the neonate anarchists could shake our world to such a degree that the Antediluvians rise, bringing Final Death to all, young and old, in apocalyptic Gehenna."

— LeQuarte, Elder of Clan Tremere

"Some Kindred believe the anarchists are a necessary danger. They keep the prince busy and off the backs of his subjects, even if they sometimes cause the prince to become overly oppressive in retaliation. Many Kindred believe the anarchists are a necessary force of evolution, keeping the princes from becoming weak or complacent, ensuring that only the prince who can hold his kingdom from rebels can stay in power. What do I believe? I believe nothing. I only recite information."

— Llewellyn, Clan Nosferatu

"Oh, yes, they are a dangerous gang of ruffians. They threaten the virtues of propriety and nobility, and we can't have that now, can we? Ha, ha, ha! No, no, these things are all important, for without them, we would not have civilization. And without civilization, we would all be healthy and happy and none of us would be mad, and we can't have that, no, no, we can't have that at all ..."

— O'Grady, Clan Malkavian

"They are snakes of a most motley hue, but how sharp their fangs and deadly their poison! I admit that I respect them at times — at least, as long as they stay in their own neighborhoods, and don't try to mingle with their betters. I mean, they are barbarians, aren't they? Dirty, filthy, unshaven barbarians."

— Justinus, Clan Toreador

"Hmmm ... they have their uses. Their inability to understand allegiances disturbs me. But I can fix that..."

— Jagal, Sabbat

"They know that our new life is for our enjoyment, and that the ways of the world are just the tricks of mirrors! Make your own illusions, I say!"

— Bozzi, Clan Ravnos

"They are uncouth and ignorant of the needs of the world. Nothing grows overnight. Things take planning, and there is supply and demand to think of. Such a reckless contempt for the past ignores the learning of those who lived it, learning which can greatly aid us today."

— Brucilla, Clan Giovanni

"They are pawns."

— Ghede, Follower of Set

"My friend, I am neutral in these things. I care not who does what or why. Ask not for answers from the universe or others, for they can only come from within. From the silence."

— Ali Kar, Assamite

"Hey, the anarchists rule! They are way cool, and they are gonna rock this city down! Hell, yeah! I'm joinin' tomorrow, man! You wanna come?"

— Todd, Caitiff



Chapter Three: Weapons for the Fight

Permanent revolt by word of mouth, in writing, by the dagger, the rifle, dynamite . . . Everything is good for us which falls outside legality.

— *Le Revolte*, December 1880

Anarcha will use anything to fight the power: computers, guns, bombs, television and, especially, their own hands. Nothing should be discarded in the fight. In the guerrilla battle for the city, even the city itself can be a weapon.

The Naked City

The major reason for the impotence of the Anarch Movement in some cities is lack of strategy. The anarchists know how to screw over the prince, but they do not know what to do then. They lack a plan for taking control when they can finally do so. Violence can be used to gain power, but only strategy will maintain it for long.

How do anarchists use the city against the prince? Every city is different, and the uses to which the prince puts his domain vary widely. The anarchists have multiple options for ruining the prince's plans for his "property."

Urban Renewal

Many of the prince's plots require that his city be a cesspool of mortal achievement. In these cases, the worse the civic condition of the city, the easier it is for the prince to feed freely or to use violence against those who oppose him. The more cowed the inhabitants of the city are, the more with which the Kindred can get away.

The problem is, mortals in this kind of condition also get crumery. The prince has little cause to worry, as he can afford the best protection from roaming bands of malcontent mortals. But those young Kindred who must eke their living off the mean streets can get dragged down, overwhelmed by the crime-ridden streets. Drive-by shootings can catch Kindred in a hail of bullets, forcing them to deal with an unexpected loss of blood, and inducing hunger and frenzy. The madness thus spreads from Kindred to kine and back to Kindred again.

The run-down city can be a harsh place, especially if the prince works to keep it that way. In such cases, the anarchists can fight back with urban renewal. They can manipulate mortals for their own greater good, fighting the prince's secret plans by cleaning up bad neighborhoods and increasing police presence in these places. The prince, who controls the police force, will have a hard time preventing organized citizens' groups from demanding increased patrols in high-crime areas. In this way, the anarchists can strike at the prince's shadier interests, such as drug smuggling.

Gentrification of poor neighborhoods is another method by which the anarchists can ruin the prince. By controlling the real estate market, they can create incentives for young couples "on the move" to move into bad neighborhoods and renovate old houses. With them comes increased business, as stores open up in the area to accommodate them. Once again, the prince's criminal interests must find somewhere else to make their deals.



All this activity may force the prince's criminal activities to the outskirts, where the anarchs are usually strong. The anarchs should find it easy to disrupt the prince's business when it comes into their own home turf.

By working with allies in other cities, the anarchs can attract outside business interests into the city. This will create a boom in downtown office renovation, and thus police protection, regardless of what the prince wants. Soon, there will be nowhere left for the prince to conduct his business safely.

The problem with this tactic is that mortals will become harder to control. The more freedom and hope they have, the harder they will be to herd. The increase of police protection will mean scarcer feeding, unless the anarchs can fit in with the well-off mortals. In other words, if they look like yuppies, they will find it easier to seduce yuppies. Nonetheless, old habits die hard. If the character has worn his leather jacket and jackboots since before the Embrace, he may not want to part with them for a button-collar knit shirt with an alligator on the chest. Police who catch the punk-dressed character climbing into a window in the newly gentrified neighborhood are not going to believe he was just visiting a friend and forgot the keys.

The Background Influence is necessary to begin a plan of urban renewal. Politics, Allies, Contacts and Retainers are also helpful. Generally, to push a law through the city council, the vampire rolls Manipulation + Influence (difficulty 8). If successful, the law goes through, unless it was opposed by someone else with Influence. Anyone opposing needs to make the same roll. The highest number of successes wins. Bureaucracy is a complementary Ability.

Urban Decay

Sometimes, though, princes want their cities to be healthy places for the mortal populace, as their particular interests may lie in mortal business. In this case, the anarchs should work to make the prince's city a living hell.

By increasing the acts of random violence on the streets, and attracting seedy criminal interests, anarchs can turn the city into a nightmare for kine. There will be an exodus towards better climes, leaving only the poor and wretched, those who cannot leave. The prince's financial interests will be crushed, and his police force will (with some help from the anarchs) become subject to bribery, and prone to beat the citizenry. This will make them harder to control.

The problem with urban decay was listed above: the mortals can get mean and hard to control, although it will be easier to hide evidence of feeding, as long as one does not mind leaving a few bodies behind. Welcome to the Beast.

In either of these cases, the anarchs set themselves firmly against the interests of the prince and, depending on how successful they are, open war may soon break out as the prince desperately tries to stop those who check his every move.

Computers

Neonate anarchs have one major advantage over the elders: their youth. Most new vampires have grown up as mortals among the meteoric rise of high technology, and they know how to use it. A prince Embraced during the reign of Henry V is not going to have an easy time understanding the value and use of computers. He will tend to rely on a traditional means of rule: the personal audience. But anarchs just call each other up on the phone or post a message on the bulletin board — all under the nose of the prince.

The *Players Guide* lists some sample computers in the equipment section, and has rules for breaking into other computer systems and retrieving data. But anarchs not only retrieve data on these forays into the info zone, they sometimes leave presents behind — in the form of viruses. For this, many of them have developed skill in computer hacking.

New Knowledge Secondary Ability: Computer Hacking

The player must have at least two dots in Computer before purchasing this new Knowledge. Hacking allows the computer user to break the rules. It is not a programming skill — that requires the Computer Knowledge. Hacking represents an imaginative faculty above and beyond the use of the programming codes. In the binary computer world of yes/no, hacking represents the little bit of genius that says, "Well, maybe."

When is Hacking used rather than the Computer Knowledge? When the user is breaking into other computer systems or trying to manipulate data in "real time." The Computer Ability is used for programming or other miscellaneous tasks. Hacking is used most often as a complementary Ability to Computer, but it can aid programming by allowing the character to work faster or to crack military codes that a normal programmer would not even be able to figure out (see below).

- Novice: You are a computer geek who knows a few tricks, such as changing your grades in the university computer net work.
- Practiced: You have great "luck" in guessing computer passwords.
- Competent: You thought your electric bill was too high last month, but you can fix that with a few keystrokes.
- Expert: Now that you have cracked the bank codes, which is it: Rio or Bermuda?
- Master: The European Community was pretty annoyed about that thermonuclear incident, but you know they can never trace it back to you.

Possessed by: Computer Geeks, CIA Operatives

Specialties: Viruses, Data Retrieval, Networking, Telecommunications

Viruses

A virus is a software program designed to invade other computers and perform a function that is not necessarily desired by the user of that computer. Viruses range from harmless jokes, such as a cartoon that pops up on the screen when least expected, to devastating invaders that wipe out all stored data or even damage the hardware itself. A virus must be introduced into a system by "physical" contact, either through a contaminated disk, a phone modem or a network.

Most computers have security programs that detect and neutralize a host of viruses, but a specially programmed virus can be made to overcome these security measures. The sophistication of the security generally depends on the importance of the data it protects. It is a lot easier to design a virus to wipe out tax files on the neighbor's personal computer than to change information in the CIA's mainframe in Langley.

The programmer needs two rolls to create a virus: one to "break in" undetected (bypassing the security programs), and one to program its task. Both rolls are made when the virus is created. The programmer's chance of contacting the target computer system, and how long it takes, are as per the rules in *The Players Guide*.

Programming is an extended action (Intelligence + Computer); it often takes weeks to create the proper combination of elements that will cause the computer to do what the character wants it to. A maximum of five rolls can be made per program. Each roll usually takes eight hours, but this can be adjusted by the Storyteller to an hour or even months, depending on the program's complexity.

Hacking can be used to decrease the time required, with one roll per aspect of programming: security and task. Roll Intelligence + Hacking (difficulty 8). One success allows a roll every four hours (cutting the normal time in half). Two successes allow a roll every two hours. Three successes allow a roll per hour, four successes allow a roll per half hour, and five successes allow a roll every 10 minutes! (This can always be overruled by the Storyteller.) Hacking can also be used to reduce the time it takes to crack (break into) a computer system.

The Storyteller should make both rolls (security and task) and keep the results of the rolls secret from the player until the virus has been let loose. Many programs are created well ahead of the time of their use, and the Storyteller should keep a record of the program's successes for when the players finally drop it into a computer system. For this reason, the players may want to test the virus on their own systems first.

For the virus' chance to break in, its "invisibility," the programmer rolls Intelligence + Computer against a difficulty which depends on its destination. Standard PCs usually

have difficulties of five or six (some PCs do not have security protection at all), while the difficulties for mini-computers are seven or eight. Mainframes have an eight or nine, and military or well-protected computers are difficulty 10 or more (it is indeed possible for a computer to have an initial difficulty of greater than 10; if the hacker cannot reduce the difficulty to 10 or below with his skills and equipment, he has no chance against the system). The difficulty can be lowered if the programmer is familiar with the security system — for example, if he has broken in before.

The number of successes required depends on the complexity of the security software: a PC may require three successes, a bank computer may need six successes, while the FBI's crime files may need eight successes. When the required number of successes is achieved, the virus can enter the system and perform its task. Failure means the virus is not strong enough to beat the security. A botch means that a clue is left behind, allowing a competent user to trace the virus back to its originator.

Hacking is necessary to reduce a difficulty below 10. This requires the hacker to make a separate roll before the creation roll, just to discover the loopholes needed. For every success (Intelligence + Hacking; difficulty 8), the difficulty is lowered by one. Until the hacker can reduce the difficulty to 10 or lower, he has no chance of programming an effective virus. The amount of time for each roll is the same as that for cracking computer systems. The Hacking Ability can allow the hacker to be his own cracking software, if he is trying to break into a computer with a difficulty over 10.

The programmer must also roll to see how effective the program is at its task. Viruses are designed to run on their own, with no aid from the programmer, and thus they have their own Dice Pools. The programmer rolls Intelligence + Computer (difficulty is the same as listed above per computer). The number of successes is the Dice Pool of the virus. No virus task can have more than a 10-dice Pool; no matter how long the programmer spends creating it (maximum of five rolls), though a virus may have multiple Dice Pools — one for each task it attempts. A botch during any phase of the programming process erases all successes, forcing the programmer to start over.

Once into a computer, the virus can roll each turn against the computer's difficulty. Each roll takes an hour. Many viruses will only run when the computer is on; thus the virus can only roll for every hour that the computer has power.

When the required number of successes for the task is obtained, the desired effect is achieved. The number of successes required depends on the task. Transferring money from another's funds might require eight successes, erasing a criminal record could require 20 successes, and initiating a thermonuclear attack may take up to 50 (multiple codes required before the final launch code). A botch means that the program triggered the security (even if it broke through

already) and can be traced — if the virus is against the CIA, better leave town quick!

A computer user may at any time check her system for viruses or unusual activity (Perception + [Computer or Hacking]; difficulty 7). Three successes reveal a working virus. A counterprogram must be created to defeat the virus. A counterprogram does not need a security roll, only a task roll. The program must collect a number of successes equal to the virus' Dice Pool to destroy it. If the user has at least one dot in Hacking, she may roll Intelligence + Hacking once per hour; the cumulative number of successes is pitted against the virus' Dice Pool to defeat it.

Example: Trask wants to create a virus which will cause a Nosferatu's computer to crash, losing all its records. The Storyteller determines that the Nosferatu's computer is a PC with a special security program running on it (difficulty 8). Trask's virus will need 10 successes to break the security, and 20 to crash the computer.

She spends time programming the virus, with eight hours required per roll. She also has Hacking skill. Trask tries to reduce the time required by rolling her Intelligence + Hacking against a difficulty of eight, and scores three successes. She can now roll once per hour.

Trask first designs the program's ability to break into the target computer. She spends four hours programming, allowing her four rolls. The Storyteller deems that she needs 10 successes against a difficulty of eight, and makes Trask's rolls for her (so she doesn't know whether she succeeded or not). The Storyteller rolls a total of 13 successes, and makes a record of it for when the program is used later.

Trask then programs the virus' effectiveness at achieving its task. Trask wants to reduce this time also. She rolls Intelligence + Hacking against a difficulty of eight: two successes. She can roll every two hours. She spends one night (eight hours) at it: four rolls. The Storyteller again makes the rolls: 12 successes. The virus has a Dice Pool of 10. Even though Trask scored 12 successes, 10 is the maximum Dice Pool allowed for any virus.

Trask has successfully created a virus in 12 hours, but she does not have time to test it first. She uses a modem from a phone booth and sends the virus onto the Nosferatu's computer. For every hour that the computer is on, the virus rolls 10 dice against the Storyteller-determined difficulty of eight. If the Nosferatu decides to check for viruses or unusual activity at any time, he can roll his Perception + Computer (or Hacking) against a seven. Luckily, the Storyteller decides that the Nosferatu has no reason to suspect anything out of the ordinary. The Storyteller also figures that the Nosferatu uses his computer for about four hours per night, giving the virus four rolls. He makes the rolls, rolling 10 dice four times: 5, 6, 4 and 7 successes. The total of 22 successes beats the 20 required.

Midway through the fourth hour, the Nosferatu is startled to see his computer screen go blank as all his files and programs erase themselves in a massive purge.

Bulletin Boards

Bulletin boards, or BBSs, are essential weapons for the modern-day anarch. A BBS is a telephone-based computer network into which any "user" with a modem and the correct password can hook. BBSs provide message centers for various organizations and societies, where any member can look for messages or notices of upcoming events.

BBSs are also used as address boxes, sort of like computerized answering machines. Messages or any other data can be left by anyone with access to the box. With BBSs, anarchs can exchange information in near secrecy by using their own slang and codes. The mortal world of BBSs is confusing, with its plethora of weird and odd organizations. Few vampires can cut through this confusion to detect an anarch board.

When the anarchs of a city team up to operate a BBS, they will usually develop a cover and a "language" ahead of time. For instance, the anarchs of Washington, D.C. decide to get together on a BBS, where they can obtain information about the prince's latest activities. They agree that they will pretend to be a group of computer gaming enthusiasts. That way, they can chatter a lot about violent affairs, all under the guise of playing the latest version of a computer fantasy game.

The hackers of the group go ahead and program a game that they can actually play, called "Ultimate 6," with characters representing the Kindred of the city: the Dark Lord is the prince, the Lich Wizard's minions refers to the local Tremere, the Troglodytes are the Nosferatu, while the Berserkers are

the Gangrel. This way, they can pretend to discuss events that happened while playing the game, while actually referring to tactics and operations against the prince. There are so many other gaming groups on the network that no one will notice the analogy (at least, the anarchs hope not).

BBSs can be used to exchange information anywhere in the world. But anarchs must be careful, for it is rumored that the Justicars have become wise to this, and are beginning to seize greater control of the nation's telecommunications networks in an effort to stop this.

Hand-To-Hand Combat

When the computers have crashed and the ammo is gone — then an anarch needs his hands. Fighting tooth and nail with every dirty trick in the book is the anarch's favorite form of combat. In the anarch method of street fighting, there are no rules or propriety. Anarchs take their enemies down hard.

Here are some advanced rules for hand-to-hand fighting in *Vampire*, with some of the tactics used by anarchs. Many other vampires, especially Brujah or Gangrel, may also know and use these methods.





Martial Arts Styles

In *The Players Guide*, more detailed rules were given for using weapons, including the special maneuvers usable with particular weapons. Here are rules for use with hand-to-hand combat, when weapons are nowhere to be found, or when one's hands are the preferred deadly weapon.

The basic attack roll is Dexterity + Brawl. Introduced here are variant specialty styles for use with the Brawl Talent. All of them still pair with Dexterity to determine the final Dice Pool used to hit an opponent. Strength determines how much damage is done, with modifiers for Special Maneuvers or styles of combat as listed below.

Rather than introduce a list of new secondary Talents, these rules allow a character to declare a specialty form, or style of fighting, when she reaches four levels in her Brawl Talent. For every level after that, she can declare another style. For example, when Tamara obtains four dots in her Brawl Talent, she tells the Storyteller that her specialty will be Aikido, allowing her to use the Aikido Special Maneuver: Throw Multiple Attackers (see below). Later, she raises her skill to five, and can then declare another style, which she decides will be Goju-Ryu (a variant of Karate, specializing in punches and blocks). She can keep gaining new styles, and thus the Special Maneuvers of those styles, with each additional level that she gains in Brawl.

Block

A character can elect to block instead of dodge. Hand-to-hand blocks may be made only against fists, kicks or blunt weapons. A Blocking action cannot block a sword, arrow or bullet, unless the defender possesses a special maneuver that lets him do so or, in the case of swords, possesses the Fortitude Discipline. Roll Dexterity + Brawl (difficulty of the opponent's Brawl + 4 or Melee + 4). Every success reduces an opponent's number of attack successes by one.

Karate

Originally a Japanese style of fighting, it has gained immense popularity in America. There are many different forms, such as Shotokan, and offshoots, like Goju-Ryu, but they are all aimed at doing great amounts of damage with a small number of blows. It is a no-frills form of fighting; the main goal is to injure an opponent. It has both punches and kicks.

Special Maneuver: Break Object

The Karate practitioner is trained in focusing the power and force of her blows into a defined point with a minimum of energy expenditure. This allows a practitioner to perform the famous trick of breaking boards or cinderblocks without damaging hands or feet. This can be used in the Gothic-Punk world of *Vampire* to create an improvised stake or throwing rock. The practitioner adds three to her damage Dice Pool to

perform this deed, but must prepare for an equivalent number of rounds to gain the bonus. If only one round is spent, then only one die is gained.

Difficulty: 6, Damage: Special (Strength + 3)

Tae Kwon Do

Developed in Korea, this art is similar to Karate, but emphasizes kicks. It has also become popular in America, and finding a dojo is not hard.

Special Maneuver: Spinning Back Kick

Made famous by Chuck Norris, the martial artist spins around in a circle with incredible speed, delivering a blow with amazing force.

Difficulty: 7, Damage: Strength + 2

Aikido

A modern Japanese art of self-defense, considered to be one of the most philosophical of the arts due to the spiritual beliefs of its founder, Morihei Ueshiba. The maneuvers, when performed accurately, resemble baller steps. There are no strikes in Aikido (although there are in some of its variant forms, such as Gozo Shioda's); the aim is to take the opponent to the ground or catch him in a wrist lock. Unlike Judo, the artist rarely has to grapple the opponent to throw him; wrist locks and leverage are used instead. Dodging is a vital part of Aikido, so any artist will usually have a high ranking in that Talent also.

Wrist Lock: Difficulty: 6, Damage: Brawl (instead of Strength, otherwise as Grapple)

Special Maneuver: Throw Multiple Opponents

Using their own momentum against them, along with the special Aikido wrist grabs, the artist can throw multiple attackers in the same turn. This maneuver requires the opponents to attack the artist first; it is a self-defense maneuver, not an attack throw. The artist rolls his Dexterity + Brawl against a difficulty equal to (number of opponents + 4; maximum 10). The Aikido practitioner's successes are compared to those of each attacker. If the defender scores more successes, he wins and the attacker is thrown. If the attacker scores more successes, he wins and can do damage as normal. A tie means the attacker is dislodged but not thrown.

For example, Hama is charged by three thugs who are trying to grapple him. This is a difficulty of seven (three thugs + 4). He rolls and gets four successes. The attackers receive three, four and two successes respectively. The first and the last are thrown, but the middle is merely dislodged, although this means he cannot do damage this turn.

Judo

A Japanese style of self-defense used for grappling and throwing an opponent. A successful grapple must be made, as per the Vampire rules.

Special Maneuver: Render Unconscious

Once the Judo practitioner has taken her opponent down through grappling, she can attempt to render him unconscious through massive system shock. She rolls her Brawl + 1 versus the opponent's Stamina + 3 (for mortals, including ghouls, werewolves and mummies) or Stamina + 5 (for vampires) every turn she attempts this, keeping track of the number of successes. This is in addition to the normal Strength + Brawl rolls made while grappling. Once she has beaten the opponent's Stamina + 3, the opponent sinks into unconsciousness, and will stay out 10 minutes for every success the Judoist received over the number required.

Kung Fu

The famous Chinese style of fighting, as exemplified by Bruce Lee. There are actually many different styles: Crane Style, Monkey Style and even Eagle Style. Space limitations prevent the listing of all the Special Maneuvers from these various styles, so only a sampling has been given. The player must choose a particular style to get that style's maneuver. Kung Fu specializes in elaborate punches and kicks, and is amazing to watch.

Special Maneuver: Monkey Style

This form developed by imitating the antics of monkeys. The "monkey," or practitioner of this style, often looks like a fool—but looks can be deceptive. The practitioner is actually an expert at "faking" fumbles and accidents to take his opponent off guard and deliver a tricky blow when least expected. The monkey may "trip" over a curb, using the fall to slip under his opponent and hit him in a tender spot from below. This is a dirty way of fighting, but what does a monkey know of honor? The monkey rolls his Dexterity + Subterfuge (difficulty 8), the number of successes subtracts from the difficulty to hit his opponent. The number of times the monkey can make this roll and fool his opponent is up to the Storyteller, but some combatants may catch on soon.

Wu Shu

This is the martial art used in the Chinese Olympics. Some styles have developed more for show than actual use, although the practitioner can still get along in a fight. For those who have practiced mainly to impress, there is the following maneuver.

Special Maneuver: Impressive Moves

The practitioner can perform feats of amazing agility or incredibly beauty. She rolls Manipulation + Brawl, resisted by her opponent's Wits + Brawl (both difficulty 7), to stun her audience with her moves. The number of successes achieved adds to the opponent's attack difficulty, as he goes on the defensive against what he thinks is an incredibly impressive martial style.

Example: Wang does some particularly impressive moves before taking on Gregor, attempting to make herself look more dangerous. She rolls her Manipulation + Brawl: four



successes. Gregor rolls his Wits + Brawl and scores three successes. Wang wins by one, and this adds one to Gregor's difficulties to attack Wang with any maneuver. Gregor believes Wang to be a Kung Fu demon, and plans to tread carefully.

This maneuver can be done only once per opponent per combat.

Hsing-I

One of the Chinese Internal Arts, its power is based not on strength but "chi", or internal energy. The moves in this style are straightforward, but display an incredible maximization of force with minimal effort, much like a bullet leaving a rifle barrel.

Special Maneuver: Chi Punch

An incredibly fast and powerful blow. Difficulty: 6, Damage: Strength + 1.

Pa Kwa

Another of the Internal Arts, Pa Kwa is based on the hexagrams of the I-Ching and can get quite esoteric in its philosophy. It is sometimes called Dragon style.

Special Maneuver: Surprise Blow

The Pa Kwa artist can deliver a blow from an unexpected direction by using incredible flexibility and a spring-coil

attack. Used with punches/kicks. Difficulty: 5/6, Damage: as per regular punch or kick.

Tai Chi

A Chinese martial art that has become popular in America as a way of physical fitness. It was developed by Chinese Taoists, with the two forces of Yin and Yang as the basis for many of its maneuvers. There are few kicks; the style primarily involves punches and grabs.

Special Maneuver: Push Hands

The Tai Chi practitioner can use an opponent's own force against him and push him to the ground. It is a defensive maneuver, and requires that the practitioner be attacked first. It cannot be initiated on an opponent who is not attacking. The artist rolls his Dexterity + Brawl. If the number of successes beats the opponent's, then the opponent hits the ground, taking her own Strength as damage! The practitioner looks quite fluid during this, yielding and bending like water to let the opponent fall past and down.

For example, Lars attacks Wanda. Wanda decides to use her Tai Chi to convince him of the error of his action. Lars rolls his attack and scores four successes. Wanda rolls her Push Hands and gets five successes — she wins. Lars goes down, taking four dice (his Strength) against himself.

Difficulty: 7, Damage: Special (opponent's own Strength)

Boxing

A perennial American sport, it is a very popular way of fighting. It is not for the weak, however. It relies on taking a lot of punishment, but aims at dishing it out too.

Special Maneuver: Roundhouse

A powerful blow, delivered with all the strength and power of the fighter. However, it leaves the boxer wide open for a counterattack. The hope is that the Roundhouse will work so well that there will be no counterattack. A Dodge cannot be performed in the same turn as a Roundhouse.

Difficulty: 8, Damage: Strength + 3

Street Fighting

This also substitutes for commando training, as the goal is to damage the opponent without worrying about fair play. The Special Maneuver here will not work against vampires, as it relies on damaging vital organs, which no longer function in vampires. However, vampires who know this style are certainly free to use this maneuver on mortals (including Lupines, ghouls and mummies).

Special Maneuver: Blow to Vitals

The fighter attempts to hit a vital organ and thus permanently maim the target; examples of such strikes are kidney blows, punches to nerve points, and throat rips.

Difficulty: 8, Damage: Strength + 3

Aiming Blows

Sometimes a fighter will want to aim at a specific location on his opponent's body. This is especially useful against vampires, as general damage does not tend to stop them. The goal, then, is to break limbs, so they cannot be used until some blood has been expended. In this way, vampire battles usually end with one of the opponents unable to walk due to broken legs and loss of blood.

Here is a list of body parts and the difficulties required to hit them in combat, the damage required to render that part unable to function, and the effect of such impairments. All the damage listed (save decapitation) can be healed with Blood Points, in which case the limb is fully restored. A vampire can successively have his hands broken many times in a combat and repeatedly heal them.

The attacker must declare the location of his strike before rolling. If no successes are scored, then the blow missed entirely.

Head — Difficulty: +3, Damage: A Wounded result means unconsciousness for a mortal, but a vampire is only stunned and cannot do anything that turn. A Crippled result means the vampire is stunned until she successfully rolls Stamina (difficulty 8). Incapacitated means the vampire's neck is broken and she is paralyzed until she can spend enough Blood Points to restore herself to the Crippled level. If the weapon is sharp and the damage is one more than required to bring the vampire to Incapacitated, then the vampire is decapitated — the Final Death.

Hands/Arms — Difficulty: +3/+2, Damage: A Wounded result means the hand/arm is broken and any weapons in that hand cannot be used: swords are dropped, the fingers will not be able to pull the trigger on a pistol, etc. If the weapon used is sharp, a Crippled result means the limb is sheared off. To reattach, the limb must be recovered and held to the wound while the vampire spends enough Blood Points to restore himself to at least Mauled level. The limb cannot be used until it fully heals (treat as if it has taken aggravated damage).

Legs — Difficulty: +1, Damage: A Wounded result means the limb is broken; the penalties to the Dice Pool apply to any activities requiring running. An Incapacitated result with a sharp weapon means the limb is cut off, with the same results as severing a hand or arm.

Chest/Torso — Difficulty: +1, Damage: An Incapacitated result means shock: the vampire has temporarily lost control of his blood. He must roll Stamina + Fortitude (difficulty = total lost Health Levels + 2) to regain control, spending a full turn to try. He cannot spend Blood Points until he does this. A mortal will have the air knocked out of his lungs on a Wounded result (stunned for the turn), and his ribs broken on a Mauled result (none of these results bother a vampire). If the vampire is attacked from behind, and the result is one more than needed to Incapacitate, then the spine is broken, and he is paralyzed until he can spend sufficient Blood Points to restore him to the Crippled level.

Vampire Fighting Tactics

Kindred who engage in hand-to-hand combat have had to develop new tactics when fighting other vampires. Kidney blows and throat punches do not affect Kindred the way they would a mortal. Except for the heart, vampires do not have any tender points. Thus, the attacker must do as much damage as possible to select locations, trying to impair a vampire's ability to use weapons by breaking his hands, or keep him from running away by breaking his legs. This forces the injured vampire to spend massive amounts of Blood Points to heal broken limbs in order to be effective in combat.

One useful method is to throw an opponent to the ground and immobilize him. A diabolist can easily drink from an immobilized vampire. However, this may facilitate a frenzy on both sides.

Most effective methods involve damaging functional organs like the eyes. The difficulty for this attack is a 10, but two Health Levels of damage will blind the vampire until he can spend two Blood Points to heal them. A blinded fighter must roll against a 10 difficulty to hit anything not directly in front of his face. If the vampire has *Auspex*, he can roll *Wits* + *Alertness* (difficulty 8), using his hearing to find his target. Any successes on that roll subtract from the 10 difficulty to hit. Example: Bors is blinded by having his eyes gouged out with a fire poker. He swings the next turn at his attacker. He has *Auspex*, so he rolls *Wits* + *Alertness*: three successes. His final difficulty to hit is thus (10-3) seven. This cannot take a

difficulty below its base level; i.e. a punch will have at least a six difficulty.

The opponent can oppose his Dexterity + Stealth against the hearing roll, however; any successes subtract from the hearing successes. Also, if the attacker is out of reach of the blinded vampire, then there is no chance of being hit. However, if he attacks again (unless it is a ranged weapon or long spear), then he is in reach again. Example: Lucinda, after blinding Bors, tries to move quietly behind him. She rolls her Dexterity + Stealth and receives four successes. This beats Bors' three successes, so Bors does not hear her, and is still at a 10 difficulty to hit.

The Storyteller should get the blinded player to declare just how he is attempting to attack something which is not revealed to any of his senses. He should have the other players, if they are the attackers, write down their actions taken against him, rather than speaking them aloud. The mood of being "in the dark" for the blinded player facilitates roleplaying. In the example above, Bors does not know that Lucinda is sneaking behind him, so unless he states otherwise, the Storyteller should assume that any punches he throws will be swung to his front. In this case, the player has no chance of hitting, but the Storyteller should have him roll anyway, so he does not catch on that his target is no longer in range.

By Claw and Fang: Gangrel Fighting

The Gangrel clan has developed an especially nasty maneuver. It remains a clan secret, but some anarchs have discovered it. It requires the ability to grow claws (Protean Level Two), so only those anarchs with that power can use it.

It can be learned as a specialty once a character has four or more levels in Brawl and someone to teach it to him. The student rolls his Wits + Brawl (difficulty 8) for every day spent training. When he accumulates 10 successes, he knows it as one of his specialties. This training is usually done out in the wild, practicing with animals. If the training is performed on human subjects, the practitioner must roll his Conscience (difficulty 9). If he fails, he loses one Humanity point, descending deeper into the dark abyss of the Beast as he rends human flesh in his mad desire for combat lore.

Special Gangrel Maneuver: The Rending

A vampire with claws can try to cause his opponent to lose more blood than usual by raking him in blood-bearing areas of his body. Vampires' veins are no longer used to transfer blood; a mysterious act of osmosis instead seems to be prevalent. However, there are areas of the vampire body where quantities of blood gather, such as the heart or the neck (where blood travels to the brain). Simply opening these areas is not enough to produce this special maneuver's effect, so the Gangrel have developed a method of ripping the



fresh away in a huge chunk, using a hook action with their claws. This tears the vampire open, spewing blood in such a gout that the victim cannot immediately stop its loss.

The vampire rolls *Dexterity + Brawl* (difficulty 8); in addition to normal claw damage, his opponent loses a Blood Point. Needless to say, this is devastating to a mortal, and a waste of good vitae as well.

Weapons

Guns

Weapons are tools of ill omen.

— Sun Tzu, *The Art of War*

Heavy firepower is loved by most anarchists. It may take a lot of bullets to take an elder down, but the anarchists love delivering them. Automatic weapons are a standard anarchist sidearm.

The Storyteller should check the gun laws for the city in which his story is set (or make them up, if the Gothic-Punk world differs from the real). In some areas, guns can be purchased with no waiting period, while other areas may require a record check, seven-day waiting period and proof of residency. Automatic weapons, or even military assault weapons, may not be available at all. All of this is important in case the anarchists are rounded up by the police: if they do not have licenses for their guns, they are certain to be booked.

Because of the tough laws on gunpowder, most anarchists shop the black market. Contacts in the black market world of weaponry are considered vital to most. In almost every anarchist enclave, at least one member will know how to get in touch with the black market. A *Wits + Streetwise* roll must be made to acquire items (see *The Players Guide*, Chapter Six). If the black marketeer is a Contact or Ally, it will be much easier. In fact, some cities' black markets may be run by anarchists. Control over this illegal traffic is necessary for them, not only to buy their own weapons, but to provide them for the mortal revolutionary factions they sometimes sponsor. Besides illegal guns, the anarchists use many other felonious items, from bombs to poison.

Things That Go Boom in the Night: Bombs

It is practically a hallowed stereotype to place a bomb in the hands of an anarchist. The anarchist vampires, like their mortal counterparts (and sometimes partners), have many uses for explosive and incendiary substances. The *Players*

Guide gives a short list of the most common types of explosives, but there are many volatile compounds that can be made at home, using materials from the local grocery store.

The Storyteller should either research the local laws concerning explosives or make them up. While the individual materials making up a homemade bomb are usually quite legal, when assembled into its lethal form, its possession may be considered a felony. Anyone caught with such a device may not only be charged with possession of an illegal and dangerous substance, but also with intent to perform a revolutionary or vandalous act. Nonetheless, homemade bombs are popular among anarchists, as their purchase can rarely be traced back in the same way that C-4 purchases can.

The simplest incendiary device, readily assembled in mere seconds, is the "Molotov cocktail." A perennial favorite during riots, it is a bottle filled with gasoline and oil. A rag is stuffed down the neck of the bottle; the rag is lit just before being thrown at its target. When the bottle breaks on impact, the flames ignite the spraying gas and — boom! The thrower rolls *Dexterity + Athletics* (or *Throwing*) against a difficulty based on where it is lobbed. A storefront (from across the street) is a three. A moving police riot vehicle is a five. A moving target, *Kindred* or *kine*, is a seven. The difficulty for resisting Molotov fire damage is five, and it produces one wound (only part of the body is affected). The flames will continue burning for three turns or until the character successfully resists the damage.

Creating one's own explosives requires *Demolitions Ability*. The creation is an extended action, requiring a set number of successes before the explosive is assembled in its final form. The bomb-maker rolls *Intelligence + Demolitions* (difficulty depends on the instability of the substances: nitroglycerine 9, black and blast powder 7, plastique 4). The number of successes needed depends on the complexity of the explosive. A failure on the roll indicates that the explosive was assembled incorrectly and will not explode when set off.

Be careful — a botch at any time during the extended action means that the explosive goes off, and the character takes full damage. If there is a gas main nearby, the whole block may go up — triple the damage for all on the block. Most mortals will not survive this, and it is considered aggravated damage for vampires, so they may not crawl out of the burning basement either.

Explosives usually require a blasting cap set off by a fuse. Fuses come in many different forms, but the most popular is a military timed fuse. This has a steady enough burn to regulate the time it takes to explode by the length of fuse. There are many other methods of setting off bombs — electronic, chemical, mechanical, pressure and motion.

The main danger of bomb use is not the risk to unlife, but the risk to the Masquerade. It is very hard to cover up a bomb. Explosions bring the police, and if they believe terrorists were involved, they bring the FBI, and if they find enough evidence of *Kindred* involvement, the Special Affairs division

may step in — and then the character has hunters on his tail. Also, Justicars are unforgiving about bomb use. Even if the anarchs have managed to keep the war between themselves and the prince, archons will rush to the scene once the bombs blow. Soon after, a Justicar will arrive to clean up the situation himself. When planting bombs, anarchs should employ mortals as fall guys to keep the real authorities from becoming involved.

Making Dynamite

This requires five successes per stick, and includes inserting the fuse. Since the nitro is relatively stable in its charcoal form, the difficulty is only five. However, if the dynamite is old and sweaty (crystals on the outside), the difficulty rises to eight or nine, depending on just how sweaty it is. The film *Sorcerer* (with Roy Scheider, directed by William Friedkin) is a good example of how scary working with sweaty dynamite can be — especially transporting it. A stick of dynamite has a Blast Power of three.

Blast Powder Bombs

The materials are relatively easy to get in quantity; they are sold for home-loading ammunition. The bomb-maker needs to define a container and method of setting it off. Most often, it is simply powder packed into a plastic milk carton or army water bottle with a fulminating fuse. The number of successes needed is only three. The average poundage is one to two. Black powder has a Blast Power of one per pound, while blasting powder has a two rating per pound.

An added attraction could be stuffing the carton with nails or wood splinters. This will add an extra three dice to the damage Pool, dropping one die for every yard away from the center of the explosion.

Both the Storyteller and the players are advised to research this area if the story involves bomb throwing. There is a lot of literature on the market about explosive materials, but it can be hard to find in conventional bookstores or libraries. Also, ordering them by mail, although the easiest way, may get the player on a list. Governments tend to compile information on those who are interested in violent means, even if the interest is purely academic.

Traps

Setting traps is a necessary art for the anarch, to keep out the prowling diabolist or Lupine. One can set an immense variety of traps at home to ensure that any intruders leave wounded, if they leave at all. Pits with punji stakes (wooden, of course) are popular for those who live in caves, though these can be arranged in the backyard also.

Hiding such a trap requires a roll of Intelligence + Traps; the difficulty depends on the complexity or size of the trap. The punji stakes require digging a pit and then hiding the pit, such as by scattering leaves over a net. This would be a seven

difficulty. The trapper can reduce the difficulty by one per hour spent, up to a maximum of his Traps Ability. The number of successes is opposed by an intruder's Perception + Scan or Alertness (difficulty 8). If the intruder is actively searching for traps, he can roll Perception + Traps (difficulty 6), opposed by the trapper's successes.

For weapons meant to fire when traps have been tripped, the character must roll Intelligence + the particular weapons skill (Crossbow for crossbows, Firearms for guns, etc.). The difficulty depends on the nature of the setup. A shotgun set to fire when a door is opened has a good chance of hitting anyone in the door due to its wide spray of pellets. In this case the Storyteller deems the difficulty to be five. But an axe that is set to swing down on someone's head is only aimed for one part of the intruder. The Storyteller deems this to be an eight difficulty. Against an opponent who is surprised (does not suspect a trap), however, the difficulty drops by three. The trap's Dice Pool is rolled when the trap has been triggered.

Example: Johann sets up a crossbow (wooden bolt and silver-tipped) with a tripwire in his backyard (the most likely attack entry, he figures). He hides the crossbow in a nearby shrub, but has to clear away some of the shrub to avoid blocking the bolt's path. He stretches clear monofilament across the lawn; one end is attached to the trigger of the crossbow, while the other end is tied to another shrub. The Storyteller deems that the difficulty of hiding this contraption is only six. Johann rolls his Intelligence + Traps and scores three successes. The Storyteller decides that the crossbow's attack difficulty is a seven, since it is lined up directly with the monofilament.

Later, Golvagh the Garou slips into the yard on all fours, in full-wolf form. He has sniffed out the vampire's lair and is closing in for the kill. He does not spend time looking for traps, but strides on in. He rolls Perception + Alertness and gets two successes (bad night!), and so does not notice the monofilament line as he trips it. Johann then rolls his Intelligence + Crossbow against a four (Golvagh is unsuspecting, so the difficulty is lowered by three). He gets six successes! Golvagh hears a loud "thung!" to his left and a silver bolt imbeds itself in his thigh. He runs howling from the yard.

Poisons

We recognize no other activity but the work of extermination, but we admit that the forms in which this activity will show itself will be extremely varied — poison, the knife, the rope, etc. In this struggle, revolution sanctifies everything alike.

— Bakunin and Nechaev, "Revolutionary Catechism"

Using chemical substances in the war against the elders is another favorite tactic of anarchs. The *Players Guide* gives a good list of chemicals that will affect the Kindred. A vampire needs the Secondary Knowledge Ability of Toxicology to create and work with poisons. Depending on what is being made, complementary Abilities can be Herbalism,



Alchemy, Brewing/Distilling or even Cooking (to hide the poison in a meal).

The list of poisons which will effectively harm a vampire is not long. Most poisons that require the actions of digestive fluids to metabolize them into deadly chemicals will not work on Kindred. At the most, they will suffer some Health Level damage, which Blood Points will heal. This can be distracting, but most anarchs who bother to use poisons want to kill.

The standard list, so popular among mystery writers, is worthless against vampires. Arsenic, strychnine, cyanide and others cause Health Level damage, but will not kill the undead. The kinds of poisons which can harm the Kindred are those which destroy the blood. Many poisons which harm red or white blood cells can cause the loss of Blood Points in a vampire, inducing frenzies and maybe torpor from blood starvation.

Most anarchs who employ poisons must create their own (if they wish to kill other Licks for sure. This requires an extended action. Roll Intelligence + Toxicology (difficulty 9). The number of successes needed depends on the poison: just how "new" is it? How damaging is it and how much is needed for one dose? The Storyteller is the arbiter here. Complementary Abilities are Chemistry, Investigation and Alchemy. A botch during the creation process either means that the creator falls victim to his own substance, or that he is entirely unable to create a poison until he increases his Toxicology rating by one level.

Popular forms of deadly substances among anarchs are clear pastes which can be spread along a knife or sword blade, poisoning the blood if it succeeds in doing any damage. Injecting slow-acting poisons is another popular method, but requires the anarch to have access to the mortals on whom his foe plans to feed.

The prince may have some experience in avoiding dangerous substances. Recognizing poisons requires a Perception + Toxicology roll (difficulty depends on the poison; generally 6 if specifically searching, 9 otherwise).

Sometimes, poison can be hidden in food. This will not work on vampires unless they have the Merit of Eat Food and are trying to pass as human by eating. A clever anarch may discover that her enemy actually eats at times, and can then plan to serve him a deadly meal. The chance of noticing a poison depends on the poison, but the successes used to plant the poison (Intelligence + Cooking) oppose the roll to notice. Brewing/Distilling can supplement the poisoning of wine in the same way.

One odd form of poisoning which can work on vampiric vitae is an outgrowth of biological warfare: viruses or dangerous microbes. Creating these odd and often uncontrollable (quickly mutating) poisons requires the Knowledge Abilities of Biology and Medicine (rolled with Intelligence). Complementary Abilities include Investigation and Toxicology. Bioweapon creation requires a well-equipped lab (Resources at least 4), and an extended action of no less than 30 successes.

New Poison: Frenzy Pox

Vector: Ingested

Sensory: Invisible to the eye, hidden in the blood.

Effects: This is a small microorganism which sends Kindred into spasmodic frenzies. It harmlessly resides in mortals' blood. When drunk by Kindred, however, it infects their systems, growing with every expenditure of Blood Points. Each Blood Point spent after infection is kept as a tally, and is added to the vampire's difficulty to resist a frenzy. The organism slowly incites the Beastly nature of the vampire until the vampire finally succumbs to a frenzy, which also kills the organism. When the difficulty of the frenzy exceeds 10, the frenzy is automatic.

Drinking the Blood: See above.

Antidote: A frenzy will kill the poisonous organism. Thaumaturgy Level Two, Blood Rage, can also rid the body of the organism.

History: This bizarre virus was developed by a very sick Cainite in South America who crossbred many different microorganisms. It is only dangerous to Kindred, but it may also affect ghouls who have the Flaw: The Beast Within. Even this poison's creator does not fully understand why this "bug" works as it does.

Alchemy

Alchemy allows an alchemist to create new poisons. The Storyteller should get his players to be inventive in coming

up with a poison's ingredients and effects. Alchemy transmutes items to their "pure" states. An example of alchemical thinking is the classical belief that bathing a diamond in goat's blood would weaken it, allowing it to be broken. The theory was that the diamond was one of the purest substances, and goat's blood one of the lowliest. The antipathy of the goat's blood acted adversely on the diamond. Likewise, sympathy with items of a purer nature can aid the transmutation into a higher state. The transformed object may still appear physically unchanged, but its mystical nature is entirely different.

Creating alchemical substances is almost always an extended action. The difficulty of the task depends on the complexity of the action, and the number of successes needed depends on the degree of transmutation. How much of this mage's science the Storyteller will allow depends on her preferences.

Alchemical Poison: "Blade Clot" or "Blood Sleep"

Vector: Intravenous

Sensory: An odorless, clear paste.

Effects: Used as a paste on knives or arrowheads, especially on the switchblades of today's anarchists. This poison attacks the blood, causing it to coagulate inside the body. This prevents the expenditure of Blood Points, and the blood does not reach the brain. The initial effects take place one turn after the poison contacts the blood (usually by a knife:



one Health Level of damage is enough). Five dice are rolled against the victim's Stamina + 3. Each turn thereafter, another roll is made, until 15 successes have been achieved. At that point, the vampire enters torpor due to the coagulation of the blood in his brain. Each success achieved also reduces the Blood Pool, effectively "freezing" that number of Blood Points so they cannot be used. If the roll ever botches, the poison proceeds no further, though the coagulated blood cannot be used or replaced except through the normal nightly expenditure of one Blood Point.

Antidote: The vitae from a vampire of a lower generation than the victim will purge the poison. A number of Blood Points equal to the poison's number of successes is required. Also, the third level of the Thaumaturgy Discipline, Blood of Potency, can allow the victim to purge the poison without spending Blood Points. Another option is to spend all Blood Points, dispersing the poison; this must be done before the first onset of symptoms, for even one success will "freeze" a Blood Point, in which case not all the Blood Points can be spent.

Drinking the Blood: Full effects, beginning in one turn after drinking, as above. This poison will kill mortals, as each success inflicts one Health Level of damage.

History: Developed by an Italian Brujah rumored to be one of the Medicis. It was used to kill princes in Europe during the early days of the Masquerade, but it is very rare now. Making it requires a distillation process involving the blood of an elder in torpor. The trouble lies in finding an elder in torpor, and then getting the vitae; needless to say, this is a rare poison.

Media

*The press — they never even cared
Why a youth leader walked into a speeding car,
In ten years or so we'll leak the truth
But by then it's only so much paper.*

— Dead Kennedys, "I Am the Owl"

Mass communication is increasingly becoming a favored weapon in the Anarch Movement. Anarchs everywhere are using the media to screw over their enemies. Neonates embraced within the last 20 years usually have a better understanding of the power of the media, especially television, than any previous vampire generation. The language of film is second nature to the youth of today.

The background Fame is useful here. The higher the Fame, the easier it is to release a film, video or book that threatens the prince or the Masquerade. Roll Manipulation + Fame (difficulty 6). The number of successes opposes anyone's attempt at a coverup.

Most often, it takes a roll of Manipulation + Influence (difficulty 8) to stop the presses, as well as an Ally, Retainer or Contact on the inside (such as a publishing executive) to

do it quietly.

Example: Leona has become somewhat famous from her appearances in hot Hollywood blockbusters, giving her a Fame of 3. Her latest film is about vampires, and actually has some scenes pulled from Leona's unlife. Justicar Petrodon wishes to stop the release of this film. First, Leona rolls her Manipulation + Fame (difficulty 6), scoring three successes. Petrodon then needs to roll his Manipulation + Influence to stop its release. Petrodon controls one of the big execs at the studio, so the Storyteller allows him a chance. He rolls: five successes. After comparing with Leona, he has two more than necessary. The studio exec, citing "questionable audience desirability for a horror film," pulls the release of the movie. Leona can still try for home video or television.

This can be attempted with every different medium, and each attempt is rolled separately. But, as in the example above, Petrodon had two extra successes. He gets to add these to Leona's difficulty number if she tries to get the same project into another medium, such as home video. Thus, Leona's difficulty would be eight. The maximum difficulty is a 10.

The Cinema

Film is considered the art form of the 20th century, although most of the art is created only in Europe. American films aim to make money, rarely to deliver an aesthetic experience. But a core of independent filmmakers in America are taking the world by storm, delivering important messages in a medium strangled by monetary consideration. In the Gothic-Punk world of Vampire, Hollywood is a hot battleground for the Kindred.

The Camarilla is strong in Hollywood, but its hold has been seriously threatened by the Anarch Movement and the formation of the Anarch Free States. The anarch Brujah have recently taken a strong interest in the movies. Nonetheless, the Ventrue clan has a large amount of control over the financial end of moviemaking, as shown by the blandness prevalent in Hollywood.

From their base in California, the Brujah control the creators and the unions of Hollywood. This way, they sometimes produce and distribute films that greatly anger the Justicars of the Camarilla. Regardless of the monetary control of the Ventrue, the anarchists have still been able to get these films distributed and released.

Television

The video airwaves are tightly controlled by the Camarilla, thanks to early vampiric infiltration of the networks. It is very hard to say how many of the thousands of stations being piped over cable are ultimately run by vampires. In many cases, however, the Kindred could gain no control, for the risk to the Masquerade was too great. Thus, many stations are well within the hands of their mortal owners.

There have been cases where a news broadcast reveals dangerous information about vampires, but when the few

viewers who caught the first report tune in to hear more, the incident is mysteriously dropped. Justicars and archons keep a tight watch over the national and local news broadcasts, and they work to cover up any leaks. Their Disciplines have put an end to many rumors initially broadcast over the airwaves.

Despite all this, anarchs who hope to deliver messages to the prince sometimes use television. If they plan a hit on a group of his Retainers, they often tape the incident and send him a copy. To anger him even more, they may send it to the local news for broadcast.

As the Rodney King beating showed, the power of a video camera to reveal oppression is incredible. Videophile anarchs roam the night with cameras to catch other Kindred doing things they are not supposed to. They can then bribe the unfortunate Lick caught on camera, or else send a copy to the prince.

Print

Books and magazines are the most prevalent form of information today. Books also last forever (or at least for a very long time). There have been many cases in the annals of literature where the secrets of the Masquerade were revealed, in a fictional context. For the most part, these were plots by the Camarilla to bolster humanity's belief in the absurdity of vampires. But there have been a few cases where some Camite malcontents took a swipe at their enemies through print. These have been covered up over the years by the Camarilla, and most of these revealing books are well out of print and gone from the memory of mortals.

For the anarchs, however, print is still a popular forum for voicing their discontent. Some have assumed pseudonyms and published articles or columns in some of the more popular counterculture magazines. So far, the Camarilla has not noticed these magazines, as their audience consists mainly of rebellious mortals who would not likely be believed if they really discovered a vampiric secret anyway. But as more and more anarchs secretly write vampire fiction, the Justicars become more worried about the print market, and increasingly seek to clamp down on and control the release of fantastic fiction.

Newspapers are also employed by anarchs. Many intrepid mortal reporters seeking Pulitzers have found themselves approached by strange figures, hidden in shadow and speaking with deep voices. These figures give them clues to a vast conspiracy among city or government officials; when the story hits the headlines, the guilty parties scurry to find alibis. In this way, anarchs like to use mortal reporters, not as Retainers, but as sources with whom they can drop hints about shady dealings among other mortals, most often mortals in the employ of the prince. The intrepid gumshoe reporters of America's dailies are hanes to nearly every prince. The princes are hesitant to use these mortals themselves, for fear of breaking the Masquerade, but the anarchs risk such all the time.

However, many of the oldest newspapers are tightly controlled by puppet-editors dancing to the strings of the Camarilla. Any references that risk the Masquerade get cut before press time, and the reporters are usually fired. In these cases, anarchs who need to get a story run have to rely on their Disciplines to halt the editors' scissors, often by Dominating them and getting the presses to run before their Kindred masters can undo the command.

There is a danger for both parties who attempt to manipulate the mortal institutions of information, whether cinema, television, print or newspapers. These places are prime breeding grounds for the vampire hunter. An incautious coverage of some news item may lead a reporter to investigate, suspecting government intervention only to find the astonishing truth of vampiric manipulation. This may rekindle a reporter's crusade to deliver the truth to the public — and endanger vampires everywhere.

Rituals

In the dark Gothic-Punk world of Vampire, the supernatural powers of the occult are at the beck and call of even the anarchs. While Thaumaturgy is rare among them, some have endeavored to learn its secrets in their search for new tactics to use against their enemies.

There are rare cases of anarchs who have achieved mastery over the ritual methods of magic, and they have handed down a legacy of ritual spells for their rebellious comrades to use. Many of these came from collaborations with the Raynos, for the anarchs like illusions.

The Storyteller should create his own new rituals for the anarchs, but keep in mind that Thaumaturgy is not widely practiced by these young rebels. Even those who do use magic often rely on stealing their ritual knowledge from others. Creating a ritual is a very hard task, requiring a lot of power and creativity. The anarchs possess the latter in spades, but the former can take time to gain — time which they do not often have.

Counting Coup (Level One Ritual)

This ritual allows the caster to leave a "pre-recorded" message at the scene of her crime, for the eyes of the prince or his brood only. This is often done to tell the prince exactly who ruined his building or destroyed his theatre. It will only activate when the prince or his brood enters the site, and only they will perceive it. The caster rolls her Wits + Intimidation (difficulty 8). The designated viewer(s) must be Kindred, and casting the ritual takes 15 minutes and a piece of chalk.

One success allows a visual message, such as a symbol or icon that floats before the prince's face. Two successes add a brief auditory message, such as a laugh or statement of the Anarch Manifesto. Three successes allow moving pictures. Four successes allow the creation of multiple images and sounds. Five successes allow the images to be touched,

although they can cause no damage. After the message is delivered, all traces of the ritual disappear and no magical methods can be used to track the caster.

Example: Gibson and her gang have just trashed the Empire Theatre for the fun of it. It is the prince's favorite theatre, and they do not want to leave without dropping a calling card. Gibson decides to leave a ritual message that only the prince's men will hear. She casts her spell, rolling her Wits + Intimidation against an eight. She scores two successes. When the prince arrives to survey the damage to his precious theatre, he is suddenly surprised by a glowing anarchist's symbol floating before his face and a laugh he recognizes — "Gibson ... that anarch scum!"

Detect Authority (Level Two Ritual)

This is a testing ritual, usually performed on new neonate members to make sure they are not working for the prince. The caster cuts his palm, and does the same to the young neonate. They then clasp hands, mixing their blood while the caster stares into the eyes of the neonate, searching for any mystical sign of the prince's blood or power. He rolls Perception + Intimidation (difficulty of the neonate's Willpower). Any successes reveal if the neonate is Blood Bound or under the control of a vampire's Discipline. The anarchists will usually refuse to accept anyone who tests positive to this ritual, unless she has a damn good explanation.

The Framing (Level Three Ritual)

This ritual allows an anarch to "frame" another for his own actions. It requires possession of some object belonging to that person, or even better, some of the victim's vitae. The ritual is performed before enacting the deed for which the target will be blamed. The caster rolls Appearance + Subterfuge (difficulty 8). If successful, the spellcaster can then perform the deed, and anyone who witnesses him will mistake him for his spell's target. One success is visual only. Three successes enable the caster to sound like the target. Five successes and the ritual works upon all senses; even Auspex cannot detect that a spell has been cast. This ritual lasts only as long as it takes to enact the crime.

Example: James plans to break into the prince's favorite jewelry store, but knows it has been declared off limits to Kindred. So, he decides to "frame" another for his action — Gregor, a Malkavian. Earlier, James stole a jacket usually worn by Gregor, just in case he wanted to cast this ritual. He uses it now, to focus the ritual on Gregor. He rolls his Appearance + Subterfuge and gets three successes. Now, anyone who sees and hears him will think that he is Gregor.

Anti-Rituals

Most anarchists disdain knowledge of Thaumaturgy, seeing it as a blatant attempt by the fascist Tremere and their bourgeois allies to turn mysticism into a rigid, uncreative arsenal of destruction. Instead, these counter-Thaumaturgists have developed the anti-rituals. They designed these mysterious ceremonies to blunt the Tremere's might — by leaving them too boggled and befuddled to act. These anti-rituals have been collected in the secretly published *Grand Compendium of Discordian Regurgitals* by Omar Khayyam Ravenhurst, thought by many to be both an anarch and anti-anarch (and anti-anti-anarch). The following is an excerpt from that Stygian tome.

Miraculous Mojo

In 1968, students and workers in France rebelled and nearly toppled the government.

Although the age of miracles has long since passed, occasionally somebody somewhere snaps out of his tranquilized obedience and compulsive junk consumption, if only temporarily. Such a rare event, called a revolution, is considered a genuine and authentic miracle upon investigation and certification by the Legion of Dynamic Discord and our Bull Goose of Limbo.

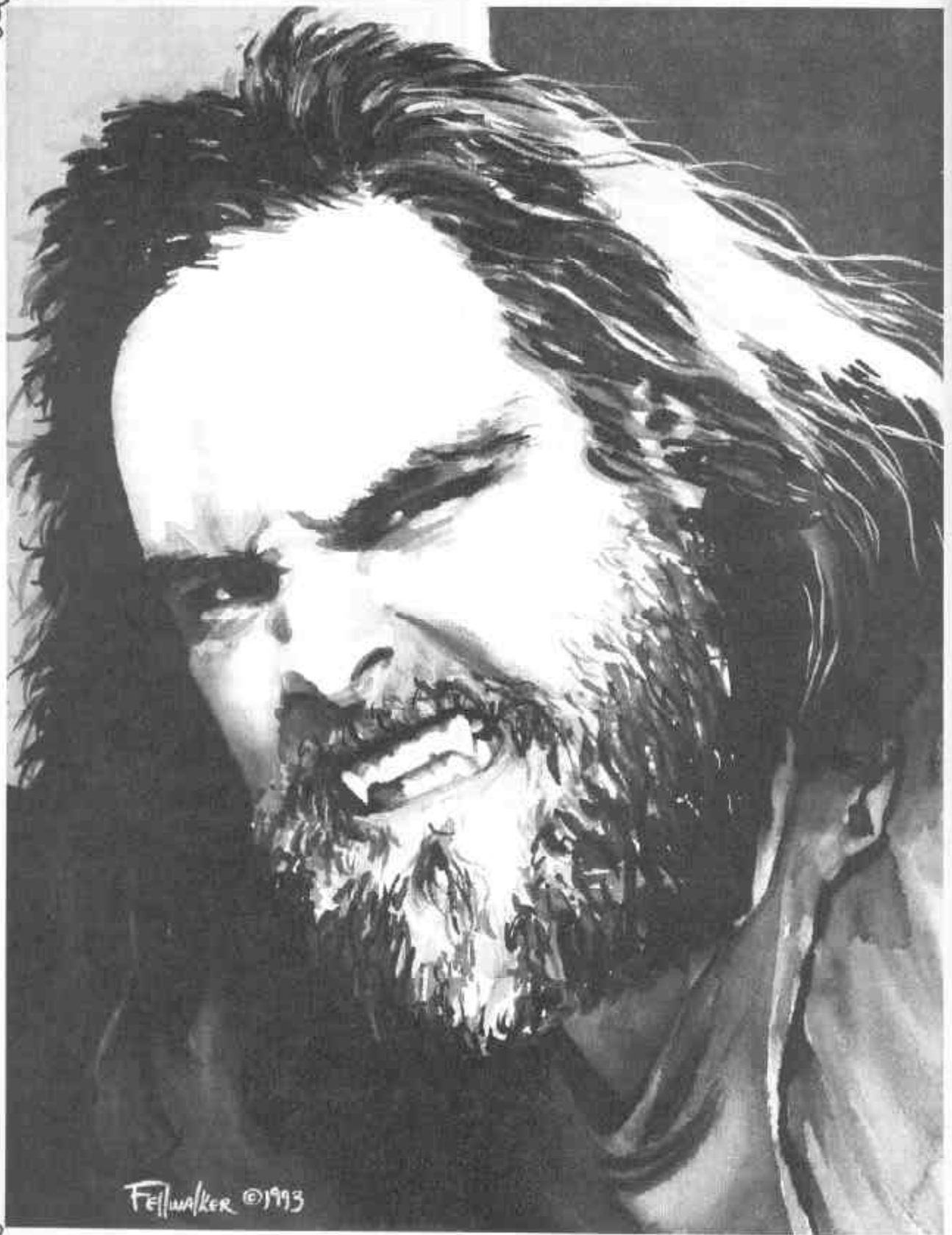
Our research has determined that the 1968 student/worker revolt was caused by a powerful magician in Fatima who accomplished this wonder by boiling bats' wings in holy water from Lourdes, and intoning a secret incantation we can only reveal here with one essential word omitted:

"Two, four, six, _____;

Organize to smash the state!"

After chanting that mantra 23 times, our mysterious wizard drank his bat soup and flew to Paris on a broomstick, whereupon he took possession of Daniel Cohn-Bendit in order to observe and critique (in neo-Marxian terms) the public results of his arcane work.

Unfortunately, the French Communist Party regards magic as a decadent bourgeois science, so (on behalf of workers and peasants everywhere) it aborted this miracle by taking it over and surrendering power back to French President DeGaulle.





Chapter Four: War!

*Lo! thy dread empire Chaos! is restored:
Light dies before the uncreating word.
Thy hand, great Anarch! lets the curtain fall,
And universal darkness buries all.*

— Alexander Pope, "The Dunciad"

Streets of Fire

Tempers flare and eventually somebody pushes things too far — war erupts. The guerrilla fighting between anarchs and the prince is often deadly, but it is as nothing when they finally engage in open and prolonged conflict. No Kindred is safe then. In war, there are few neutrals. Those who have taken no side do their best to disappear, while the streets run red with rivers of blood, but their flight is often to no avail. The Anarch War is revolution for all.

The Tactical City

In the case of open war, the Storyteller needs to know his city. It is the Storyteller's job to play one of the factions in the war, whether it is the prince and his brood against the player anarchs, or the city's anarchs against the prince, with the characters defending the city from the rebel upstarts.

Vampire is a storytelling game, but to make it believable (and to add drama), the Storyteller needs to know the array of his forces. The first thing he needs to figure out is the general strategy: how does the prince, or anarch faction, respond to force from the other side? How does the side in question intend to squelch the opposition and put an end to the enemy for good? Who are its Allies and Retainers in the war? Where are they strongest and weakest in the city?

The tactics of a **Vampire** war can be complex, but always remember — do not let the tactics intrude on the drama of the story. They should complement it. Tactics can be part of the mood, but down-and-dirty roleplaying should be the core of the story.

Maps

Everyone is encouraged to get a copy of the map of the city in which the war will be waged. Colored markers can be used to delineate the territories and strongholds of the enemy. The prince's "office," where he has his audiences, is usually where he will gather his Allies, both mortal and Kindred. This should be shown on all the maps.

The Storyteller's personal map should be more detailed than the players'; only he knows the big picture. The players' maps should only represent the information they actually know, unless they are working for the prince and he has filled them in on many secrets. Even the prince, however, does not know everything that goes on in his city, especially the locations of the anarchs.

Using maps, both factions can make battle plans, pointing out where their Retainers will be positioned and where their routes of march will be. If it is a planned war, rather than just an eruption of open violence, then both sides may have walkie-talkies to relay battle results to their own HQs or to other groups on their side. The Electronics Ability may be necessary to fix the radios so they broadcast on a tight frequency that the enemy cannot scan.



The Army

Both sides will certainly have Retainers and Allies at their command. Most often, the war is actually begun by mortal Retainers, and won or lost without humanity being aware of what is really going on. In the past, anarchists have fought their wars under the cover of student demonstrations, union unrest and race riots.

The prince uses his most valuable and powerful tool: the police. The prince will use his control over them with impunity, worrying about the legality of it later. The Storyteller needs to have a handle on just how much influence the prince has over the police. The chief and precinct captains are the most valuable Retainers during war, because they control the mass of uniformed officers. Internal Security can do little in this situation — the fighting is usually over before they can step in.

The Storyteller needs to be aware of the prince's preparations for war. If the prince is the primary force in the conflict, as is often the case, then the Storyteller needs to plan out what he will do with the police and his other mortal pawns. Chicago '68 is a prime example of a prince making the first move against the anarchists. The police hit them hard and then rounded them up. The scars and repercussions of that incident alone have created many anarchists in cities far removed from Chicago.

War and Troupe Play

The players, on either side of the conflict, may have Retainers whom they wish to mobilize during a war, sending them across town to handle situations they are too busy to look into themselves. How does a Storyteller resolve these actions? He can choose from two different methods: the Warband and the Tactical.

The Warband

In the Warband method, players roleplay their characters' Retainers. This can be a refreshing change, revealing different perspectives of the war-torn city. If the anarchist players send their ghouls to the Southside to harass the prince's police, let the players run the ghouls as they try to figure out the best way to keep the cops busy while not getting killed or arrested themselves. Players can have some reckless fun here, as they do not tend to worry so much about a secondary character's health. The Storyteller should not, however, let them treat their ghoul characters as kamikaze throwaways — he should not be afraid to enforce Courage or Self-Control rolls, modified, of course, by the Blood Bond.

If the players have no ghoul Retainers, another option is to roleplay their mortal Contacts or Allies. If the anarchist players have convinced their bomb-throwing, anarcho-terrorist kine friends to blow up City Hall — then play it out!

Perhaps the kine do not know that they are puppets in a vampire war—but they find out real quick when the prince's brood show up to wipe them over the pavement.

The Storyteller should not be afraid to let these sideline chapters rack up a lot of casualties. If the Retainers or Allies wind up mauled or dead on a mission for the characters, the characters should roll Humanity to see if they suffer remorse for their callous misuse of others.

When running warband chapters, the Storyteller should remember that they are simply chapters, not the whole story. The action should always return to the primary characters. Warband chapters should be fast and quick, run at a break-neck pace—it's war out there! The warband should not get the chance to make elaborate plans or extended actions—they have a job to do, and must do it now.

The Tactical Method

The other option for running Retainers is the Tactical Method. This is for times when the Storyteller does not want to "cut away" from the main action to run warbands. This method involves creating simple "character sheets" for the groups that the players (and the prince) use against each other in the war.

Groups have much the same statistics that characters do: names, Natures, Demeanors, Virtues, Abilities and Backgrounds. Instead of the full range of Attributes, groups have Physical, Social and Mental stats. They also do not have Willpower or Humanity. Groups are ranked by who controls them and their war equipment. Each group involved in the war should be written up by the Storyteller. Actions can then be resolved between these groups with simple dice rolls, and the results introduced as background information.

Certain equipment can add to a group's attack Dice Pool. Pistols add one die, rifles add two, and shotguns and submachine guns add three. Knives add one die to a Melee Dice Pool, while swords add two. Brass knuckles add one to a Brawl Dice Pool.

The results of combat between groups still require Storyteller interpretation. The outcome is determined by a set number of successes that need to be achieved by one of the groups. Whichever group first achieves that many successes wins. It is up to the Storyteller to interpret how they win. The police will rarely shoot to kill; if they win, they will have successfully subdued and arrested the group. A terrorist organization, however, may be more ruthless. In this case, the Storyteller can decide that each success kills one member of the opposing group. This way, they can lose the fight and still cause casualties.

Example: The River City Police Force (Uniformed Officers). This represents the average group of uniformed police in the city. Number: 3-10 (raise stats if more than 10). Nature: Judge, Demeanor: Caretaker, Attributes: Physical 3, Social 3, Mental 2, Virtues: Conscience 2, Self-Control 3, Courage 3, Abilities: Brawl 3, Intimidation 3, Leadership 3, Streetwise 2, Drive 2, Firearms 3, Melee 2, Security 3,

Investigation 2, Law 2, Area Knowledge 3. Backgrounds: Allies 4, Contacts 3, Influence 3, Resources 2. Controller: Prince Ludwig. Equipment: .38 Revolvers, Shotguns, Radios, Police Cruisers.

Example: The Black Liberation League. Number: 7. Nature: Visionary, Demeanor: Bravo, Attributes: Physical 3, Social 2, Mental 2, Virtues: Conscience 2, Self-Control 2, Courage 5. Abilities: Brawl 3, Intimidation 4, Subterfuge 3, Streetwise 4, Firearms 3, Demolitions 3, Politics 1. Backgrounds: Contacts (Black Market) 1. Controller: Anarch Earle. Equipment: Uzis, Molotovs, C-4, and a beat-up old van.

Example of Tactical Resolution: Anarch Earle controls the Black Liberation League, a small band of militant radicals in the inner city. He manipulates them into bombing a judge's home, knowing that this will bring the police, distracting them from where Earle himself will really attack.

The Storyteller runs the actual story of Earle's own attack using roleplaying (Earle is a player character), but resolves the B.L.L.'s attack with the Tactical Method. The River City Police will try to stop the bombers.

The Storyteller decides that a total of five successes are required for one side to win. He rolls the River City Police's Physical + Firearms (plus one die for their pistols), opposed by the B.L.L.'s Physical + Firearms (plus three for their submachine guns). The difficulty for both sides is set at six. The police get five, while the B.L.L. get two, leaving the police with three successes. Next round: the police get five again, while the B.L.L. get three, leaving the police with two successes. This means that the River City Police have gotten the required total of five—they win.

Later that evening, Earle checks with his informant to see how his tactics worked. He discovers that the B.L.L. were taken in by the police after they torched the judge's lawn (at least they afforded Earle with a distraction).

This system can be used for any group's action, not just combat situations. The prince can have his police search for the anarchs' Retainers: Mental + Investigation (or Streetwise). The anarchs can have their terrorist groups scare the populace indoors: Social + Intimidation. The prince can have his police scare the anarchs' terrorists away: oppose the police's Social + Intimidation against the terrorists' Mental + Courage. These rules are designed to resolve any group background action quickly. It is the Storyteller's alternative to saying, "Well, the police are tough, so the students all give up and go home, leaving their signs on the campus lawn." With this system, he can roll the police's Social + Leadership against the students' Mental + Self-Control to see if they are swayed by the authoritarian voices of reason.

Group situations outside of war can also be resolved with this system, giving groups extended actions. The Student Society for the Advancement of Anarchy has to make an extended action roll of Social + Subterfuge (or Intimidation) to convince the Student Council that they need more funding. The Housewives Against Gaming (H.A.G.) has to



make an extended roll of Social + Influence to ban roleplaying in the public schools (the prince fears one of the games violates the Masquerade).

The Blood Bond or vampiric Dominate and Presence can temporarily modify a group's stats. If the group is attacking because they have been commanded to Dominate, then add to their Courage Dice Pool. If they are under the effect of Presence, add to their Mental Dice Pool to resist any attempt to make them betray their vampiric source of awe.

The Storyteller should never let this system intrude on roleplaying; it is used with background actions, not the primary story action. If the results clash with the story, then the Storyteller should feel free to change them or ignore them. The rules are meant to complement the game, not overcome it.

Declaration of War

*When the law break in
How you gonna go
Shot down on the pavement
Or waiting in Death Row!*

— The Clash, "The Guns of Brixton"

Somebody has to start the war. Will it be the prince or the anarchs? Whoever begins it has the first move and usually the element of surprise.

If the characters start the conflict, they have the advantage of gathering their forces first. This in itself can ruin the surprise, especially if they muster forces from all over the city. When the prince starts calling in police patrols to a particular precinct, anarchs generally get nervous. A combatant seeking to move his forces discreetly must roll Manipulation + (appropriate Background; either Allies or Retainers) (difficulty 8).

The number of successes adds to the difficulty the other side has of noticing the movement. Subterfuge can be used as a complementary Ability. The other side rolls Perception + Streetwise (or Contacts, if they have some in the right places) (difficulty 7). One success means the opponents notice one thing (such as a lot of activity on the police band). Three successes mean they notice an action of the prince's brood (they are all gathering in the prince's office). With five successes, they know war is imminent (someone on the prince's side talked).

If the anarchs are the ones gathering for war, the prince may discover it through any number of methods. If he has "moles" in the anarch underground, he may hear of the plans from them. Any number of toadies all over the city may come to him and tell of anarch activity. If the prince specifically checks for anarch activity, he can roll his Wits + Streetwise or City Secrets. If he has the proper Contacts (and most

Riot Weapons

Name	Caliber	Difficulty	Range	Damage	Rate	Clip	Conceal
Smith & Wesson No. 210 Shoulder Gas Gun ¹	37mm	5	150 yds	by gas	1	1	N
Federal Riot Gun ²	37mm	5	109 yds	by gas	1	1	N
MM1 Multi-Round Projector Launcher ³	37mm or 40mm	6	109 yds	by round	1	12	N
Schermy Multi-purpose Gun ⁴	37mm	5	164 yds	by gas	1	3	N
Arwen ⁵	37mm	5	120 yds	by gas	1	5	N
Stopper ⁶	37mm	7	120 yds	3	1	1	N
TRGG Portable Irritant Agent Projector ⁷	none	7	22 yds	none	1	15-20	N

¹Special Round: No. 14 Goliath: combo gas/stunning round; two damage dice to whomever it hits, Impact 7.

²Special Round: Federal SKAT: gas grenades which bounce and twirl around on the ground (Dexterity + Athletics to grab; difficulty 9).

³Resembles a Tommy gun in appearance. Can fire a wide array of ammunition: gas, rubber bullets, smoke canisters, buckshot, flechette rounds and incendiary or explosive rounds.

⁴A British riot gun.

⁵A South African weapon, firing riot bullets with great force.

⁶Used in Germany, it somewhat resembles a flamethrower, with two tanks on the user's back. It sprays tear gas (or any other riot gas) and weighs 45.2 pounds when full.

princes do), he can roll Wits + Leadership or Intimidation (however he chooses to handle his Contacts). This can be opposed if the anarchs move secretly — they roll their Wits + Subterfuge. If they score more successes than the prince, they succeed in keeping their war plans from him.

Riots

Riot — the unbeatable high

Riot — sends your nerves to the sky

Riot — playing right into their hands

Tomorrow you're homeless

Tonight it's a blast.

— Dead Kennedys, "Riot"

Riots in the streets of the Gothic-Punk world of **Vampire** most often mean that the Anarch Revolt is in full force. Humanity is quite capable of inciting its own riots without any aid from the anarchs, but the anarchs almost always use riots as excuses for their own brand of violence.

Inciting a Riot

Causing a small riot is not terribly hard, but creating a major civic disturbance usually requires laying some groundwork of unrest. One anarch method of preparing for war is creating tensions between the citizenry and the police. Domi-

nating the police enables the anarchs to stage racial incidents or instances of police brutality to innocent citizens.

The anarchs try to place Retainers among the discontented mortal populace, aiming at those who are in the best positions to incite riots when the proper time comes. Union leaders, charismatic and idealistic students, or ethnic community leaders in the slums are favorite targets for anarch control. When war has been declared, they will stir up the mortal populace to aid in the fight. The prince can also incite these riots, and all those mortals listed above may also come under his sway. Usually, the prince will incite a revolt among anarch-controlled groups as an excuse to attack them outright.

Inciting a riot requires the use of Retainers or Allies, and a roll of Charisma + Leadership (or Public Speaking) (difficulty 10). The difficulty is lowered for situations of unrest. If there have been racially motivated beatings, for instance, the difficulty to incite a race riot drops to seven or eight. Widespread cases of electoral fraud can cause the difficulty to drop as low as six. Three successes cause a riot in one area, involving one group of people. Five successes cause it to spread quickly to other groups and to the streets of the city. A botch means that the group turns against the inciter instead. Only one attempt can be made per group.

The vampiric Discipline of Presence can greatly aid this roll. Each rank reduces the difficulty by one and adds to the difficulty of stopping the riot in the same way, unless the vampire with Presence is the one calling the halt.

Stopping a riot is a lot harder than starting it. Sometimes it gets out of the hands of both sides, and then the vampires wind up fighting to maintain their own turf rather than trying to wrest it from each other. Europe has had many cases of vampire wars getting out of hand, with both sides suffering unexpected losses. Halting a riot is an extended action. Roll Charisma + Leadership (or Public Speaking) (difficulty 8). Ten successes are needed to pacify the mob, with one roll per hour. A maximum of three rolls may be made per group. Any botch means that the violence turns against the character—maybe an old-fashioned lynching is at hand.

If the other side is still using its Retainers to incite the riot, then the rolls are opposed. Presence will lower the difficulty by one per ranking. Dominate can stop individual rioters, but unless the vampire is of Level Seven ranking (Mob Rule), the riot will go on. A botch on the roll at any time means that the riot has gotten out of control and the character cannot again try to stop it.

The Riot Police

And any fool knows a dog needs a home,

A shelter from pigs on the wing

— Pink Floyd, "Pigs"

Governments have invested huge amounts of money in weapons to control the governed, and police have a large and effective arsenal of equipment for dealing with civil disturbances. In the Gothic-Punk world of today, riots are increasingly common, though how much of this is caused by Kindred is a mystery. All over the world, humanity is fed up with the status quo and has taken to the streets to prove it; recent examples are Los Angeles, Panama and Brazil. Regardless of who causes these riots, the anarchists will use them to cover their own bloody insurrections.

The rioters will have to contend with the riot police and, sooner or later in their careers, every anarchist will have to learn about the weapons being brought to bear against them. Police generally choose from three types of weapons to disperse mobs and quell riots—tear gas, rubber or plastic bullets, and water cannons.

Tear gas is the most common gas used by the police against citizens. The canister of gas is fired from a specially designed gun and bursts on impact, quickly spreading the gas into the air. The gas spreads at a rate of three yards per turn. This can increase by up to six yards per turn in a high wind. The canister can sometimes be thrown back at the police, causing them problems if they are not wearing protection. This requires a Dexterity + Throwing roll (difficulty 6 for moving targets, or 4 to hit their general area). For this reason, the modern canisters are often fired in scattering pellets, preventing rioters from throwing them back. Sometimes a dye is spread with the gas, so rioters can be identified and rounded up later by the police.

Rubber bullets are used against more violent rioters, especially in Europe, Ireland and the Middle East. These are generally nonpenetrating, designed to knock down the tar-

get. They cause bruising and at close ranges can break bones or even kill. A particular type of stunning ammo is the "pancake round"—a projectile which flattens out as it speeds through the air and smacks the target within a wide radius. If the round hits, it does two damage dice to the target. The number of successes to hit does not affect the damage dice. The person who was hit must make a Dexterity + Athletics (or Acrobatics) roll to remain standing (difficulty equals the damage successes + 3). At extremely close range, this damage Dice Pool should be increased by two or three dice.

Water cannons are another means of riot dispersal; they are usually employed from the top of an armored vehicle. Their range is only about 30 meters, but they can knock down nearly anyone. They do no damage, but anyone in the path of the spray must make a resisted roll of Dexterity + Athletics (difficulty 7) to remain standing while being bombarded by the spray. The water cannon is assumed to have a constant five successes for this resisted action.

Few police in a full riot situation will wade into an angry mob unprotected. Riot gear is a necessary measure for the cop with a night shift in Anarch City. The most common form of protection is a bulletproof vest, with a helmet and sometimes a bulletproof plastic shield.

Bulletproof vests come in many different sizes, weights and types, for customers ranging from combat troops to spies.

Police Issue Kevlar Vest—A somewhat bulky vest, it can be hidden under a trenchcoat. It adds one die to soak dice against normal attacks (hands, clubs), but three dice against bullets. The difficulties of all Dexterity rolls made by its wearer increase by two. For the optional hit location rules, this vest only covers the chest and shoulders.

Army Issue Flak Jacket—A bulky jacket, unable to be hidden under a coat. Acts as two soak dice against normal attacks, but four against bullets. Dexterity penalty three. Only covers the chest, shoulders and arms.

Kevlar Shirt—This is of interest to spies and undercover agents, since it is light and can be concealed under a sweater. It acts as two soak dice against bullets. No penalty to Dexterity. It only covers the chest and shoulders.

Combat/Riot Helmet—A hard helmet designed to protect the user against bullets. Acts as two soak dice against normal blows to the head, but five dice against bullets. Only covers the head. The police version has a plexiglass plate over the face, providing two dice against bullets. Difficulty for the wearer's Perception rolls increases by two.

When putting together a full suit, only the highest Dexterity penalty applies; they are not cumulative. Also, armor-piercing rounds will subtract four from the armor's protection; they go right through most police or army vests. They only subtract from armor protection, however, not Stamina or Fortitude.

Police Shield—A transparent shield made of a high-strength bulletproof plastic; it is most often seen with a SWAT emblem on it. The use of a shield requires the Melee or Shield Ability. A shield can be used against ranged

weapons like bullets and arrows (difficulty of the opponent's ranged weapon skill + 4). A shield can also be used as armor if the hit location rules are used. Any hit to the shieldbearing arm must go through the shield first, whether a successful parry was made or not.

Police riot shields add three soak dice against normal attacks and five against bullets. A character can also declare himself to be holding his shield over a particular location in order to give armor protection to that spot; this action negates his ability to parry. Example: Carrus, bearing a riot shield picked up off the street, declares he is holding it in front of his chest to protect that location from the wooden arrows of the hunters who have suddenly appeared amid the rioting. He cannot also use it to parry attacks.

New Secondary Ability: Shield Parry

This is an ancient Ability rarely found among neonate vampires. However, there are still some cadavers walking around who sported a shield when marching among the legions of Rome. Also, certain police will be trained in using them. When parrying, roll Dexterity + Shield just as in blocking hand-to-hand attacks (resisted versus the attacker's successes). Any successes mean that the shield's full armor rating is added to Stamina to soak damage. This is often used in conjunction with the Melee Skill.

Guerrilla War

The vampire's main assault tactic is guerrilla war — few excel in this as do the anarchs. The prince often has trouble understanding his anarch enemies' strategy due to their seemingly random and senseless actions. This is all on purpose, of course — move fast and never let them figure out what you are up to. This is how anarchs survive.

Scaring One's Enemies

The guerrilla war can be used not only to finish off enemies, but to strike fear into their hearts instead. If a Cainite is scared enough, he may retreat in fear for his final life. This is often a tactic for getting the prince's fair-weather allies to seek shelter during the storm of revolt, leaving the battlefield to the anarchs and the prince alone.

Many of these methods, such as leading witch-hunters to enemies, are as dangerous for the anarchs as they are for the targets. Feeding clues of vampiric activity to known hunters will make the streets too hot for many. Goading Lupines to raid the city during war is disruptive beyond belief, though anarchs usually have to wait until the werewolves have left.





before continuing with their own plans. Discovering havens and leaving evidence of such knowledge behind will terrify many Cainites.

The Storyteller can determine the broad and general effects of a campaign of terror by using the anarch leader's Manipulation + Intimidation in an opposed roll against the victims' Wits + Courage. This is usually an extended and resisted action, much like arm wrestling, with a set number of successes to be achieved before one side wins. The more successes on the anarch's side, the more fearful the victims are, and thus less likely to act against the anarchs. The more successes the victims score, the less respect they have for the anarchs, and the more willing they are to aid the prince in exterminating the anarch menace. This should be played in storytelling mode, with the Storyteller allowing a roll when good tactics have been used.

Pushing fear tactics too far can cause a frenzy. A cornered and scared vampire, when finally confronted by his tormentors, must roll Self-Control (difficulty 5). If he fails, he loses control and freaks out in a mad rage against his enemies. A botch will induce the Röttschreck, with an accompanying Derangement of Paranoia.

Setting Up the Prince

An anarch may also try to frame the prince in an attempt to turn his allies against him. This is most often accomplished by the use of Dominate against the prince's Retainers, particularly the police force. Turning the police against the prince's own friends may breed suspicion and hatred, as others believe that he is behind the attacks. Anarchs especially like to turn the primogen against the prince in this way. However, if a member of the primogen realizes she has been manipulated by mere anarchs, she may become a more dangerous enemy than even the prince.

Framing the prince through the illusion of a reign of terror and oppression is most often used to turn neutrals over to the anarch side. Those clans most sympathetic in the first place, such as the Brujah, Gangrel or Malkavian, are the most likely targets for this tactic. The prince, however, can fight back by using the same activities against the anarch's Allies and Retainers.

Civil War

Using the above tactics, civil wars among the Camarilla clans can be instigated. This causes a three-way war within the city: anarch, prince and the enraged clans. Other factions, such as the Sabbat or the Setites, can get in on the action, igniting four- or five-way civil wars.

The Camarilla lost Detroit in a five-way war for control. It began with a typical anarch-prince dispute and grew into a full-fledged war between the anarchs, the prince, the primogen of the Camarilla, the Setites and the Sabbat. After the bloody violence was over, only the Sabbat remained, and all other Kindred were destroyed. The Sabbat was able to win

only through the sect's fierce loyalty. The other Kindred's Retainers had been Dominated so many times, by so many different vampires, that no one knew which side a given ghoul or mortal faction served.

Most wars, however, remain limited to the anarchs and prince. The main concern of both the prince and the clans during wartime is the protection of the Masquerade, and they will side against the anarchs if its sanctity is threatened. For this reason, the anarchs are also careful to protect the Masquerade during war. Many anarchs realize how hard it would be to rule a newly won city if the kine residents knew of their existence.

Hunting Elders

*A pool of blood
And floating body parts
Would make me grin.*

— Ice-T, "Pulse of the Rhyme"

War gives anarchs the chance to hunt down their enemies and kill them without fear of retaliation — all's fair in war. A major reason anarchs do not usually take a direct approach against their enemies is the worry that it may start a war. If that has already happened, they might as well gain as much from it as they can. So, they hit the streets, stalking the elders who have pissed them off.

Hunting for Havens

The oldest (and wisest) vampires stay indoors during a war, leaving the fighting to their progeny or their Retainers. For this reason, anarchs need to know the locations of the elders' havens. If no hideaways are known, they must be ferreted out (this is a favored peacetime activity for anarchs).

If the characters are anarchs, the hunt for havens is best done within the confines of the story. They should figure out on their own where "that damn Ventrué" is hiding. Knowing the territories that their enemies tend to haunt gives the first clue, but the rest is up to the players. The Storyteller can let the searchers use their skills while hunting. The searchers roll their Wits + City Secrets (difficulty 10). One success gives the characters the general area, such as a neighborhood (i.e.: Brooklyn Heights). Two successes allow the characters to pin the location down to a two-or-three-block area. With three successes, they know exactly where it is. Each extra success gives the location of that vampire's alternate havens.

In this way, wartime anarchs can systematically wipe out a large portion of the city's Kindred population. Killing them off, however, is not always desired. Sometimes the anarchs offer the cornered vampires a choice — aid them against the prince or cash in on existence now. This can add greatly to the anarchs' inside information, even leading them to the prince's secret haven for a battle royale in his very living

room. In fact, this final play is often desired by the more neutral Kindred, just to get the fighting over with.

Taking on Justicars and Archons

When war breaks out, chances are a Justicar will come to the city as fast as he can — after dispatching his archons. If the city has been boiling for a while, before the actual outbreak of war, there will probably be archons in the city already.

The archons should be left alone if the aim of the war is simply to get the prince off the backs of the anarchs, or if the prince caused the war himself. This way, the Justicar might be less strict, and may even rule against the prince if it is clear the anarchs were only working in self-defense. If the anarchs are seeking the total and final control of the city through war, then the destruction of the archons and their Justicar master is a necessity to ensure that their judgment can never take place, and to scare away more of their ilk.

Justicars usually make a ripple in the Kindred world wherever they go, so keeping an ear to the ground will often bring a clue to their whereabouts. During open war, they may even wander the streets, seeking a direct confrontation with the Autarkis. Finding their location, if they are not being obvious, requires a Wits + Streetwise roll (variable difficulty, depending on how intrusive the Law is). If they are hidden and not coming out, then they must be found as listed above. If they are trying to conceal their activities, the difficulty should be eight or nine. If their activities will inevitably cause gossip, such as shaking up the local Succubus Club, then the difficulty is five.

Once they have been found, they are not going to be easy to take down. Their generation and undead years are enough to ensure that they are good at what they do. For this reason, anarchs usually play dirty, by leading witch-hunters or Lupines to them.

Taking Out the Prince

*I hear the roar of a big machine
Two worlds and in between
Hot metal and methedrine
I hear empire down.*

— Sisters of Mercy, "Lucretia My Reflection"

This is the ultimate purpose of the war for most anarchs. The prince's destruction will bring a period of chaos, allowing the anarchs to consolidate a greater hold on the city.

Finding the prince during the war depends on how he acts. Does he take to the streets, seeking to destroy the anarchs with his own hands, or does he sit in his haven, pulling the strings of the war from there? He will most certainly not be where he is expected. Searching for the prince requires a roll of Wits + Streetwise. (Storyteller

determines difficulty; this depends on the prince's activities. If he combs the outskirts with his brood, then the difficulty is only 3. If he stays in his car (bulletproof, of course), randomly roving to avoid discovery, then the difficulty is 9.)

When the prince is finally confronted, his brood must first be defeated. It is not easy simply to go one-on-one with the prince, unless he wants it that way. Using Retainers to distract his brood may help, and an anarch leader can throw her followers at the brood while going for the prince. Nonetheless, the prince is an elder, and accordingly tough. A young anarch's best weapons against the prince are her energy and raw determination, along with a dash of nihilism. The prince will most probably fight defensively, while the anarch will throw everything she has into the fray. May the best Lick win.

When the Dust Clears

Meet the new boss, same as the old boss.

— The Who, "Won't Get Fooled Again"

Eventually, things will die down, and the war may end with a whimper or a bang. Who stands to inherit the city depends on who is left standing. Wars usually end inconclusively, with nobody really sure who won until a few years have

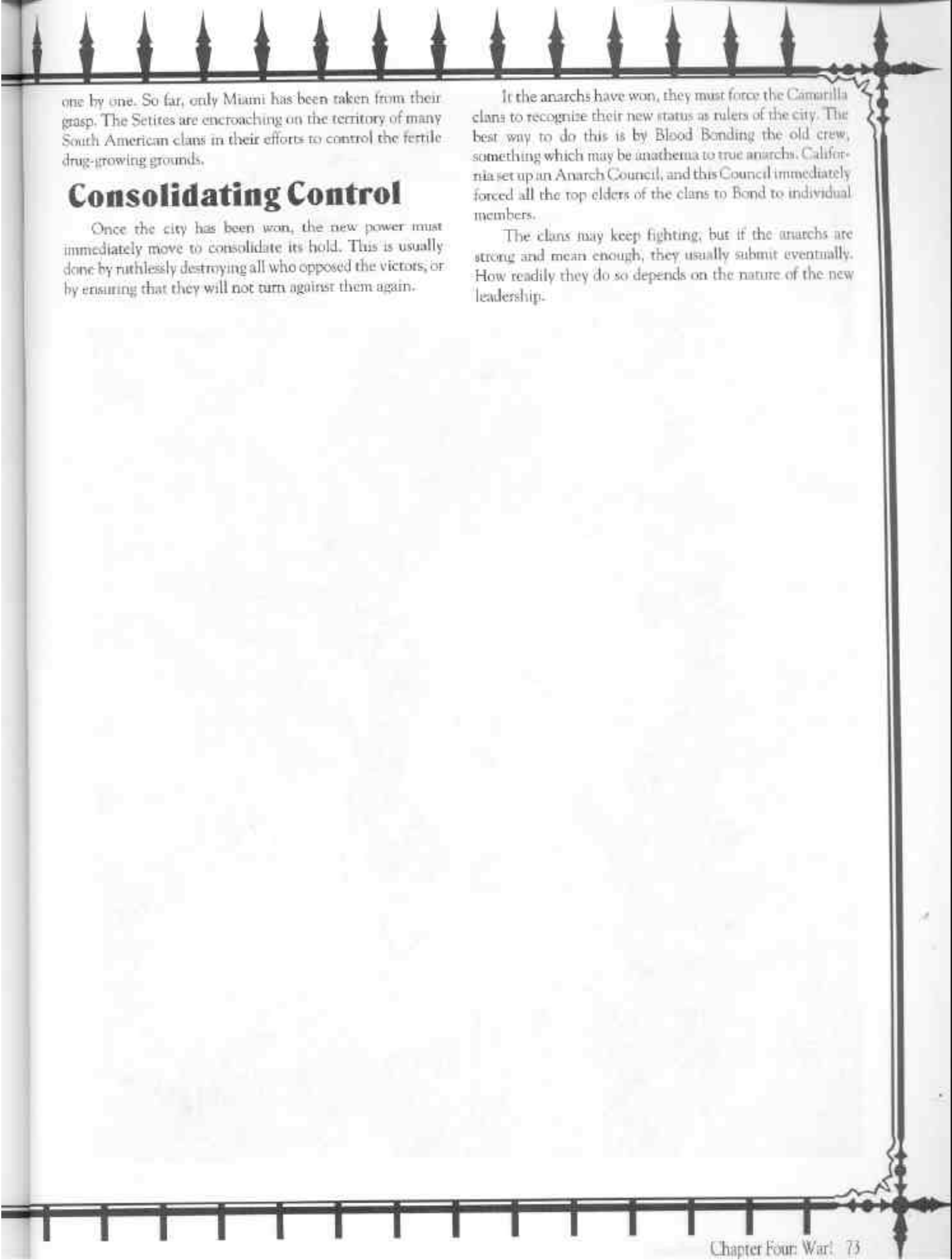
passed and the power base is again stable. If the prince was killed, however, a long period of fighting for the throne may begin.

If anarchs are numerous and strong enough, as in California, they may seize the reins of power for themselves and institute their own form of government over the Camarilla's traditional monarchy. Their leader may elect himself prince and carry on business as usual, usually disgruntling his anarch followers in the process. Soon enough, another Anarch Movement will rise to take the place of the previous one.

Many factions in town will see such upheaval as their chance to take command. This is often the plan of the Tremere clan, if the city has long been ruled by the Ventrue. The Toreador may have their own prince to put upon the throne. Certainly, the Malkavians will also have their princely plots, and they may succeed without anyone knowing, so mad and convoluted are their actions. The Nosferatu traditionally do not involve themselves in politics, but if the situation is ripe, their leader may claim a chance for mastery of the domain. The Gangrel will not usually try to own a city unless it has significance to them (meaning it must have a large wilderness attraction), as in Australia. The non-anarch Brujah may try to elect their own prince. In a war where the anarchs shed most of the blood, however, few Brujah will oppose anarch claims.

The Sabbat and the Setites will also try to gain power in a war-torn city. East Coast cities have fallen to the Sabbat





one by one. So far, only Miami has been taken from their grasp. The Setites are encroaching on the territory of many South American clans in their efforts to control the fertile drug-growing grounds.

Consolidating Control

Once the city has been won, the new power must immediately move to consolidate its hold. This is usually done by ruthlessly destroying all who opposed the victors, or by ensuring that they will not turn against them again.

If the anarchs have won, they must force the Camarilla clans to recognize their new status as rulers of the city. The best way to do this is by Blood Bonding the old crew, something which may be anathema to true anarchs. California set up an Anarch Council, and this Council immediately forced all the top elders of the clans to Bond to individual members.

The clans may keep fighting, but if the anarchs are strong and mean enough, they usually submit eventually. How readily they do so depends on the nature of the new leadership.



Postscript: Pleading Your Case

A most fascinating trial it was. The rebellious whelp, Kaly, was put well in her place, and it was obvious to all that she had learned a harsh and unforgiving lesson. Her pleading swayed even me, who has witnessed many such cases throughout the years. I am confident that her Bondage to the prince will be all the measure we need take to prevent her and her coterie's reascension.

— Justicar Petrodota, November 1992

I demand that you throw all your power and might into this matter — you, who call yourself prince! Never forget, you rule this city by our will. That fool you let loose, Kaly, has been wreaking havoc with our plans! When will you learn that anarchy cannot be reformed? Only a fool would have fallen for her arguments ...

— Justicar Petrodota, December 1992

The Defeat

*Now it is autumn and the falling fruit
And the long journey towards oblivion ...*

— D.H. Lawrence, "The Ship of Death"

Sometimes — actually, most of the time — the prince wins the war. Often, the anarchs simply crawl back to the outskirts and lay low for a while. Sometimes, if it has been an especially vicious war, they are rounded up and brought before the prince for judgment. If their crimes were against the Masquerade, not just the prince, then a Justicar may judge them.

In the case of defeat, the anarchs' best bet is to flee the city. It does not matter where they go, as long as they get away from the enraged prince. Unfortunately, if they threatened the Masquerade too much, they will be tracked by archons.

Contacts with anarchs in other cities can usually help characters "disappear."

To avoid search parties in the aftermath of war, the anarch must roll Wits + Streetwise. Complementary Abilities are Subterfuge, Stealth and Area Knowledge. This is an extended, resisted roll against the prince's hunting packs; they also roll Wits + Streetwise, with complementary Abilities of Area Knowledge and Search. Each party rolls against a seven difficulty. The number of successes needed is 10 — the characters are either found, or hide beyond the prince's ability to discover them. This should be played out, with rolls made as the Storyteller deems appropriate, modified by cunning or stupid actions on the players' part.

If a Blood Hunt has been declared, getting out of town is the characters' only chance. Every night they stay around gives the hunting party an extra die to its Dice Pool. This represents the effect of more and more Licks joining the search for free blood.

As soon as the fugitives have been discovered, the Storyteller must go to story mode. The number of successes above those required equals the number of vampires who home in on the unlucky anarchs. The anarchs can either fight their pursuers or try to plead their way out of the rap. Pleading must be done before the prince but, during a Blood Hunt, the time for pleading has passed.

Pleading For Mercy

When dragged before the authorities for judgment, a character can still try several methods to get away with life and limbs.

Pleading with the Prince

The best way to get out alive is to swear allegiance to His Majesty. An anarch who allows herself to be Blood Bound (even though she may have no choice) can be trusted by the prince to cease interfering in his interests. An anarch whose crimes were light may be allowed to walk free with a solemn oath and a provisional drink from the prince's blood. Whether

or not this is allowed depends on the nature of her crimes. Anarch leaders are rarely let loose, and then only with the Bond to hold them in thrall.

Another way out is to strike a deal for a service which the prince could not normally get without extreme trouble. A character can sell out his friends, become a "mole" in the anarch underground, or perform a dangerous boon.

When selling out friends, the character had better be sure they never find out (good luck, Benedict), or that she never sees them again. She should leave town, stay with the prince, or kill them off. Depending on what the prince wants, the character may be able to get away with just giving him information. He may, however, want to stalk them instead, with the character leading the hunt. This should always be run as a story, for hunting one's friends down is obviously a source of high drama.

If no one knows the prince has nabbed the character, she can try to "escape" and become an agent for the prince. He will rarely allow this without Bonding her first. With this option, there is always the Sabbat. It can break bonds, though it charges a heavy price.

Being a "mole" in the Anarch Movement is not too hard, unless the character's friends suspect her. If she comes under suspicion, they may subject her to a grilling session — they are pretty good at extracting what they need. Generally, the player must roll Charisma + Subterfuge every week (or maybe



month) to keep the character's friends from suspecting her. Successes oppose theirs in a resisted action on their Perception + Subterfuge rolls (difficulty 7).

The prince always needs someone who can perform dangerous boons — the character might well be the sucker. The player may think it lucky if the prince has the character deliver something to another city (a chance to get out of the city, right?). The problem is, the Lupines can sniff this "item" and will come looking for it. The prince wants this done, however, and does not care how many Camites it costs him along the way. The character is the perfect candidate for this kind of work. This is a good place for the Storyteller to concoct a truly dangerous or suspenseful story. Perhaps the prince wants some false information given to FBI Special Affairs — in person. Or the prince needs a patsy to pull the Inquisition off his trail, and the anarch captive is elected.

The last method is to whine one's way to freedom. By appearing to be profoundly miserable and penitent, a character may be able to convince the prince to let her walk. Good luck.

The Primogen and the Clans

If the character has any Allies on the primogen, now is the time to use them. They can step in to plead leniency for her, and recommend a punishment that is more amenable to the character (or themselves). This can cause some infighting among the council members, and how far an Ally will push it depends entirely on the character's worth.

A character can also beg a boon from a non-Ally, though the payback will be weighty indeed. However, the Tremere may bite. If they can find a use for her (and they certainly can, knowing them), they may step in to plead for the character's release. They will expect a boon in return, or maybe multiple boons. This can be a form of indentured servitude, but at least the character may get away from the prince.

Calling in Favors

Now is the time to call in all the favors anyone has ever owed the character. Perhaps fellow anarchists are also working to break her out, so do not give up hope just yet.

The character can appeal to vampire society, based on the fact that her deeds were done for the greater good (regardless of whether this is true or not). By giving a rousing plea for sympathy before the assembled clans, she may yet be able to walk free.

Punishment

After all the witnesses have been heard, and the defense has rested, the prince or the Justicar will pass sentencing. In

most cases of anarch violence, if a Blood Hunt has not been called, the anarch must drink the blood of the prince three times, and thus Bond to him. This is considered the end of the matter, as far as justice is concerned. Nobody doubts the supremacy of the Bond. If the Blood Bond is not a desired option, then banishment or exile is pronounced. The anarch is forced into the wild areas of the world where she must fend for herself away from other Kindred. She will almost surely die from Lupine attacks, though some (mostly Gangrel) have survived to tell of it. The archons in other cities of the Camarilla are notified to be aware in case the criminal enters their city. They have the right to judge her anew if she breaks the exile. This is harsh punishment, but those who survive become very tough. When they return, they usually have revenge on their minds.

The final and most extreme of punishments is Final Death. A stake is driven into the vampire's heart and she is left to roast in the sun, watched by the prince's loyal ghoulds to ensure that she does not escape. Barring a valiant escape attempt, this is it — the end.

Age-old vampiric tradition dictates that a vampire condemned in this manner be allowed a last speech so she may go with dignity. This is a tradition handed down from the days when honor and dignity were important to both Kindred and kine. Many princes will disallow it, but most Justicars will enforce its rule. The condemned is usually given some time to compose herself before her last words.

Many of the condemned use this time to summon their brood, using the Presence Discipline, or to talk with them one last time via a Thaumaturgic ritual. Few, however, use this chat to say their goodbyes — it is mainly for plotting revenge. A Kindred can rest easier in her second grave knowing her progeny will do everything in their power to ensure the prince gets paid back in spades for this execution. This is why many princes forego the final speech, and why they prefer Blood Hunts instead. The tradition-minded Justicars, regardless of the foul misuse of this institution of dignity, demand that it be heeded (they often have ways to take advantage of what they hear).

Curses

Finally, instead of a rousing last speech by which to be remembered, there are curses one can utter to bring a foul reign of ill luck down upon the house of the prince. These curses are rare in the 20th century — few Kindred have kept such knowledge. Nonetheless, in expectation of harsh judgment, the anarchists have unearthed some of this obscure Thaumaturgy in preparation for their final spit in the prince's eye.

Curses must be spoken aloud, directed toward the target of their ill effects. Each curse uses different Traits. If the curse is a death curse, the caster can pour his lifeforce into it, "spitting out his last breath," in hatred of the target. For this, the curser spends multiple permanent Willpower points to

fuel the spell; each point acts as a success for the curse. He can spend as much Willpower as he wishes, but it must be done in one turn, and the points never come back. They can never be bought back or earned back—they are gone for good, as part of the lifeforce animating the dead corpse is spent in a moment of destructive hatred, and thus consumed in that moment.

Death Wrath (Level Four Ritual)

The caster's seething hate attacks the target in the form of the raging Beast, and the target will be plagued by frenzies. The curser rolls his Willpower (difficulty is the Willpower of the target). Each point of Willpower spent acts as a success. The number of successes achieved will add to the target's difficulty when resisting frenzies. This curse can only be canceled by a quest to control the Beast within (a story), the achievement of Golconda, or a Level Five ritual.

A Curse Upon Thy House (Level Five Ritual)

This affects not only the person upon whom it was cast, but his entire progeny and brood also. The caster rolls Manipulation + Intimidation (difficulty 8). One success is needed, but for every success thereafter, one other vampire is affected (beginning with the closest to the target). Each Willpower point spent likewise affects another vampire. They will all have the Dark Fate Flaw until the head of the house (the target) atones for the crime done to the curser. If the curser was an anarch, and the target was the prince, then the prince must somehow pay reparation to the anarch's memory. A "good deed" must be done to overcome the curse, or else all the brood are affected. If the target dies, then the next one who was affected by the curse takes on the responsibility of reparation.

Mark of the Beast (Level Five Ritual)

This is an ancient ritual, created when the world was young. The target goes through a painful transformation, at the end of which he arises with the Beast upon his face—his visage shifted to one horrible to gaze upon. He will resemble the Nosferatu; his Appearance will be reduced to zero. Nosferatu are immune to this curse. The caster rolls Willpower (difficulty of the target's Wits + Empathy [maximum 10]). The only chance for a cure is if the target falls in love: not infatuation or desire, but true love—love for which he would die the Final Death. If this love is returned, the target will change back into his true form. The Storyteller should roleplay this out in a story. Falling in love is also one of the things that can restore lost Humanitas to a vampire.

The War of Ages

No matter how many anarchs the prince catches and destroys, the fight will still go on. Vampires have been tearing at each other's throats since the beginning of recorded history, and only the Antediluvians know how long before then.

The anarch is the modern-day political manifestation of the rebellious spirit in the Kindred. The vampire rebel of olden times sought only to gain power for himself, or to reduce the power of his enemies. The spirit of individual liberty born into mortals, and sanctified through so many revolutions, has bred its way into the Kindred. The young neonates, raised in a mortal world of societal freedoms, are unwilling to exchange their carefree lifestyles for the ancient, feudal world of the Damned.

The Cainite is the being of two births: one mortal, the other vampire. The anarch is created, not born, tempered in the hot furnace of oppression and whetted on the blood of his elders. ¡Viva La Revolución!

Appendix One: Who's Who Among the Anarchs

My time has not yet come either; some are born posthumously.
—Nietzsche, "The Eternal Recurrence"

Juniper

It was a hot night in Oklahoma City, and there was nothing to do. As usual, Juniper was down by the Will Rogers Movie Theater with her friends. It was the only real theater in town, and you were trapped into seeing what was showing there. Otherwise, you had to go home and watch television.

Juniper and her friends were all hanging around, just talking. There were those guys again, real cowboy types, just off the ranch, but looking like they knew their way around town. Juniper walked on over and started to flirt with them, just to relieve the boredom. They took to her real quick, and kept telling her she had a way about her that was positively "entrancing." She liked that, so she got in their pickup truck, and they drove around.

Soon enough, they took her out to the "ranch." It was a big house, with stables all around. As the truck pulled up, a large man came out on the porch, sucking a bottle of Hawaiian Punch or something. He smiled at her with a grin she didn't like, and all the guys were hoopin' and hollerin'. They brought her inside and sat her down on a big chair and started feeding her beer after beer.

Never one to hold her alcohol, she got drunk pretty quick. Then the big man came over, sat down next to her, reached right over and started kissing her. She pulled away quick, and began hollering at them, telling them she wasn't that kind of girl. They looked at each other and laughed, and the big man just reached up and pulled her down again, with strength like she'd never felt before.

Then he did more than kiss her — he tore her throat open and began sucking the blood as it poured out. She began to scream, but couldn't — all the air went out the hole in her throat. All she could do was make horrible sucking sounds. But then something happened inside her. She began getting real angry, even as her blood was sucked away from her. Her body was getting weaker and weaker, but her mind was getting angrier and angrier. She knew that he had almost taken all her blood, and she would die, a victim of his sick games. In anger, she reached out with one last defiant gesture and bit into his shoulder. Suddenly, everything changed — his blood flooded into her mouth and she was instantly more awake than she had ever been. Strength suffused her limbs with every mouthful.



He screamed and pulled away, staring at her in astonishment and disbelief. She knew she had her chance, and leapt past him and the staring cowpokes. She ran out the door and into the night. They began to chase her, but quickly became confused and lost her trail. Her papa had shown her how to move in the woods while hunting. Eventually she stopped and rested. She couldn't believe what had happened, and she cried as she looked at her hands, grown pale and cold, looking all dead. But she didn't feel dead. No, she was alive now. That she knew.

She barely managed to survive her first days as a Kindred. Alone, she had only herself to depend on, and she drew upon an inner resolve she had never known was there before. She discovered others like her, and forced information from those who would not cooperate. She came to realize that her blood was more powerful than most of theirs, and she soon discovered why. Her attacker, the big man, was the Prince of Oklahoma City, and his blood ran through her veins, diluted by only one generation.

From that day forward, she fought against his attempts to control her, and joined a band of local anarchists. She has caused the prince a great amount of trouble since then, and once nearly killed him. Anarchs around the Midwest look to her for aid.

Sire: Buckston

Clan: Ventrue

Embrace: 1977

Apparent Age: 17

Image: Juniper is a very pretty young girl who knows how to turn on the charm, with a pouting lower lip and wide eyes. She generally wears a cowboy hat and boots, with either denim or leather everywhere else.

Roleplaying Hints: You are tired of being used, so you are going to do some pushing around yourself. You have the toughness to back it up too, despite your youth. You talk nice enough, unless someone tries to treat you like a little girl. Then you kick him in the balls.

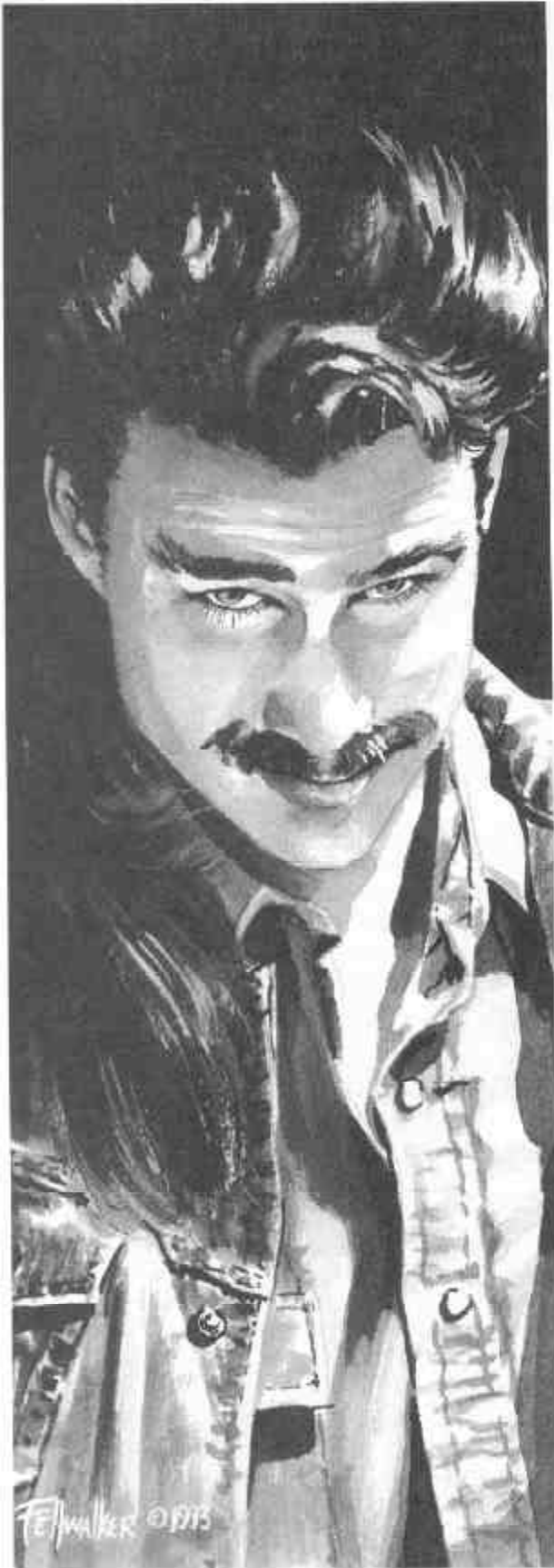
Haven: Her trailer, guarded by her ghoul Retainers, who look like rodeo hands.

Influencer: She has made a name for herself among the anarchists of the Midwest. She gets a lot of respect from them.

Salvador

Salvador is the author of "An Anarch Manifesto," a pamphlet on the Anarch Movement which is freely distributed to Kindred everywhere. In it, he tells the tale of his Embrace and his involvement in the revolt that created the Anarch Free States.

He now resides among his Retainers in Los Angeles' Hispanic community. He is involved in supplying equipment and riot training to many revolutionary groups in the United States and abroad. He has traveled frequently in Mexico to aid the anarchists against both the Sabbat and the Camarilla.



which has led both sides to accuse him of working for the other, and not the anarchs. Needless to say, he has become a well-known figure among the Kindred.

Real Name: Salvador Garcia

Size: Ferdinand

Clan: Brujah

Embrace: 1892

Apparent Age: 23

Image: Salvador still has a certain ruddiness to his skin, even though it has paled considerably since his "death." His hair is only black and he wears it down below his shoulders, occasionally tying it into two ponytails. His right cheek is somewhat swollen (a wound not healed upon his Embrace). He has a wide smile with shining teeth, and a hearty laugh that endears him to his friends.

Roleplaying Hints: You are full of a lust for unlife, and you know that you are exactly where you need to be — wherever you are at the time. Your English is not good, but you prefer it that way. There is no dishonesty in your stance or your nonverbals — everything is on the surface, unhidden. When you laugh, laugh loud and hard.

Haven: Various havens throughout Los Angeles and outside the city. For the most part, you live in the barrios with your ghoul Retainers.

Influence: He has a lot of say among the Chicano community and in city governmental regulations concerning the Hispanic neighborhoods. One of the prime movers behind the creation of the Anarch Free States, he has a lot of respect among the council members, though he has been accused of ignoring the interests of the Free States to concentrate on revolution elsewhere.

Notes: Salvador sometimes carries a bandolier of wooden stakes when he travels outside of Los Angeles, along with his .30-06 hunting rifle.

Toby

Toby was a crack computer wiz. He had a great setup at home. He used his college money to get it, lying to his parents about going to the local college. He could fake college admissions forms and waive fees with this setup, so he really saw no need to go off to school. What he most desperately wanted was to crack the government's defense computers. That would be a coup, enough to make him a legend in hacking history.

Toby was too good. It brought him to the attention of one in the city who was better than he: Oswald, of Clan Nosferatu. Oswald was always on the lookout for hackers he could recruit for his own uses. He contacted Toby through the computer and became his "patron," getting Toby to perform various illegal tasks for him. Toby was, of course, unaware of Oswald's true nature.

Toby was entirely too eager to use his skills for money, and especially for the praise he received from the mysterious, unseen "Mr. Oswald." He didn't care at all how illegal the acts



were or against whom they were aimed. Most of the time, though, he didn't realize just whose computer he was breaking into or what he was doing to it. The mysterious "Mr. Oswald" would tell him it was safer if he didn't know. How wrong this was.

Toby was at work in his basement when the Milesian Liberation Army broke in upstairs. He tried to squeeze out the basement window, but they had all exits covered. They shot Toby with a few quick bursts from a submachine gun and then left. He lay on the concrete basement floor, dying, wondering what had happened, when Oswald arrived.

Oswald bent over him and sucked out the rest of the blood, what little had not already run down the drain, and then fed Toby a drop of his own vitae. One drop — that was all it took to turn Toby into a monster.

The pain and horror of the transformation was nothing compared with Toby's new looks. He was a monster. He broke all the mirrors in his house, then moved his equipment into a warehouse near the open sewer ducts. He could not stand for any to see him now.

His new clan was good to him. Only they, of all the rest of the Kindred, could look at him as if his looks meant nothing. He was uglier than they were, and this comforted them. He began to feel that they visited simply to look at him and feel better about themselves.

Only one who came was honest with him. He called himself "Honest Abe," and he was a legend among the local Kindred. He was leader of the anarchists in town, and a true thorn in the side of the ancient prince. He was a Brujah, and not ugly at all, but he did not care about Toby's looks. Toby took an instant liking to him, and soon joined his cause — secretly. He knew that if he let anyone know, the rest of his clan would sell the information to someone important — like the prince. So he has worked secretly for the anarchists, as their prime hacker, ever since. He will do nearly anything for Honest Abe.

He has often broken into the government's computers for Abe, but even more often for Oswald and Nathan, the mysterious head of the city's Nosferatu. No one looks upon Nathan, and only the oldest of Nosferatu have ever seen him. When asked what he looks like, they simply shudder. This makes Toby feel better.

He has just started exploring virtual reality technology, searching desperately for a way out of his horrible world, if only for a little while.

Sire: Oswald

Clan: Nosferatu

Embrace: 1988

Apparent Age: 20

Image: He is a chubby person; fat hangs off him like multiple balloons growing from his flesh. He cannot wear a shirt, and will not get one tailored for fear of letting someone measure him. His face is a wasteland of acne scars and his



pimples ooze continually. He wipes his face with old rags, which he then throws into the sewers, as he is unable to clean them.

Roleplaying Hints: In body, you are a pitiful creature, but your mind is sharper than many others. You can see computer problems and solutions in an instant, and you use this to impress even computer pros like the mysterious Nathan. You talk proudly when bragging about your skill, desperate for a compliment. You heap scorn on those who do not recognize your amazing skills.

Havens: An abandoned warehouse near the Potomac River, in Washington D.C. He knows all the local sewers and has many auxiliary havens in case he is caught hacking.

Influence: He has rigged up some programs so good that they are 100 percent effective. The uses of these range from changing the city's records so his warehouse remains untouched, to having a local computer store deliver goods to a certain location, and charging it to a company which will never notice the billing.

Notes: He is very afraid of what would happen if Nathan discovered his anarch allegiance, so he is extra careful to keep it secret. He has also broken the code for the Arcanum's computers, and occasionally finds out information for Oswald, trading it for boons.

Daliah

Daliah was into strange things. She liked being a Blood Doll in downtown Miami. She liked it even more when she was gifted with eternal life by Gavriel. But she had done it all for fun. This was no longer fun. Gavriel was Sabbat, and she discovered that their games were not games, but real blood feasts and orgies of death. She also did not like what they did to anyone who disagreed with them. It was all too draconian for her.

Then she met Garret, of Clan Brujah. It was love at first lick for both of them, and she discovered the world of the Camarilla, finding it a thankful break from her sire's dark and brooding ways. But he did not care at all for her new friend, and Garret became a victim of the Sabbat's move on Miami. Daliah had seen death before, but never that of someone she loved. She was enraged.

The Camarilla clans had been largely forced out of their proper territories, but she discovered friends of Garret's who were not ready to give up what was still theirs. They were anarchs, and they knew how to fight the Sabbat with their own heartless tricks. She joined them, fueled by rage over her lost love. But she found that Gavriel's Blood Bond was stronger than any emotion of her own. He recaptured her and forced her to serve and protect him against her anarch friends.

When the anarchs finally found Gavriel, they had to get through her to get to him. She hated every minute of it, but had no choice but to defend him. Luckily, they understood and expected it. They ganged up on her and pinned her in a



net. She was unable to escape by the time Gavriel, and three anarchists, lay dead on the floor. But she was finally free of the Bond.

She and the other anarchists had only won a small battle, but one which paved the way for the Camarilla reclamation of the city from the Sabbat. But this did not stop the new Camarilla prince from cracking down on her and her friends as soon as she could. Daliah now spends her time fighting on two fronts, one against the Camarilla, and the other against her old sect, the Sabbat, which is still unwilling to give her or Miami up.

Sire: Gavriel

Clan: Tzimisce *Antitribu*

Embrace: 1982

Apparent Age: 26

Image: Long, raven-black hair, usually worn in multiple braids. Her eyes are surrounded by black face paint, heightening the vampiric look. Her skin is pale enough not to need any paint. She is tall and lanky, and walks ready to take an instant defensive stance. She sometimes tattoos her skin all over using *Vicissitude*, but eventually tires of these, and erases them by spending Blood Points.

Roleplaying Hints: You despise the Sabbat, which you blame for the death of your one true love. You know you will never love again. You treat other people, except your close anarchist friends, like objects now, devoid of any emotional meaning to you. You sulk a lot.

Haven: A seedy house in downtown Miami. Sometimes she uses an alternate haven in the suburbs.

Influence: A fiery figure in local anarchist politics, she continually tries to get others to come with her and attack the Sabbat. Sometimes they listen, sometimes they do not.

Ice Box

Vernon was a fat little kid, always being kidded about his size and appetite. Problem was, there was never enough to eat. The welfare check went to pay for his mother's liquor, with little left for food or clothes. Vernon's size came from his low metabolism, or something like that. He was fat whether he ate much or not.

Vernon envied the "boys" in the neighborhood who had those tough shoes. They always had money, and Vernon didn't care if it was drug money. He started hanging around them, like some of the other kids, doing favors for them. In return, they gave out some money, which Vernon always spent on food. But he was a pretty tough kid, getting tougher the older he got. The others picked on him when he was little, but now that he had friends, he'd show anybody who tried anything the business end of his gun. He had a gun now, an automatic picked up on the street.

He had his first kill at 11. It was on the blacktop, behind the abandoned apartment building. A kid from some other neighborhood was giving him guff about his size. He told the

kid to shut up, but he just kept on. Vernon's friends started to laugh too, and that was it. Vernon pulled out his gun and wasted the kid. One shot.

All the other kids except Mohammed ran away. Mohammed thought what Vernon did was cool, and took to calling Vernon "Ice." The other kids added a fat joke onto it, and the name stuck. So he started calling himself Ice Box also.

When he was 12, he started running drugs, and made a lot of money. His mom died of liver failure, so he had to support his sister himself. It was no problem, though, with the money he was making. It was here that he met Luther. Luther was a strange kid, but he had a lot of respect and power. All the big guys deferred to him, and Vernon couldn't figure why. He and Luther became good friends, though, and Ice Box became known all over.

When he was 14, his lifestyle finally caught up with him. He and Luther were walking down the street one night. A car screeched up and a submachine gun stuck out of the window, spraying Ice Box and Luther across the yard. The car screeched off, and Ice Box lay on the lawn, bleeding his life away.

Luther bent over him, bleeding small amounts from wounds all over his body, but not seeming to notice it. He was looking real distressed, muttering and looking around, as if he were afraid of being seen as he watched Ice Box die. Finally, he said: "Man, I don't want'choo dying. You my friend, my brother. I'm gonna fix it so you don't go, not ever. You got it? Is it cool wit'choo?"

Ice Box could only stare at him. He couldn't move anymore. He thought it was real weird when Luther started chewing at his wrist and sucking his blood out, as if he were too impatient to wait for it to happen on its own. Then, Luther bit his own wrist and held it over Ice Box's mouth, saying "Hurry up, man. They might catch us. We gotta go."

Ice Box had never felt anything like this before, the urge to reach up and gulp that blood down. He had never felt hungrier. He found he could actually move his head, and reached up and drank Luther's dripping blood. It suffused him and he felt strength returning, all the pain going away. Luther kept telling him to look at his wounds, and think about bleeding there while thinking about them healing up. Ice Box did, and his blood started to pool out of the bullet holes, but all of a sudden the holes started disappearing, like they were never there at all.

Luther helped him up and they ran off to his place in the abandoned building. There Luther told him all about what he was now, and the kinds of things he could do. He was worried, though, because he wasn't supposed to make any vampires. So, he took Ice Box to another vampire, Earle, who called himself an anarch. Earle listened to what had happened, and decided to take Ice Box in and train him in protecting himself from the Man, who called himself prince of the city.

As soon as he was pretty straight on being an anarch, and who his enemies were, he stalked down the guys who had killed him, drank their blood, and told the rest of their gang

that he was their boss now. They didn't argue; they were used to violence. And besides, even though he was just a kid, he could kick all their butts. He got them things they couldn't get otherwise, so they fell right in with him.

Ice Box heads the gang now, which he uses to sell drugs to get money to help his old neighborhood. He often joins the other anarchists to thwart the prince and his police.

Sire: Luther

Clan: Brujah

Embrace: 1991

Apparent Age: 14

Image: Ice Box is still a fat kid, but he moves fast for his bulk. He wears a baseball cap with his name on it, rap T-shirts and expensive sneakers.

Roleplaying Hints: You still like to eat, even though you know it doesn't do any good these days. You still bear the scars of childhood ridicule. If anyone gives you guff, you will just as soon kill them and drink their blood as beat them up. You try to come up with your own rap songs, but you just can't cut it, though you won't admit it.

Haven: A house in the worst part of town, across the street from a crack house, which he uses to distract people from his own haven. His ghouls, part of his gang, guard the house by day.

Influence: He controls a small street gang, and has influence with the black market.

The Antagonist

Justicar Petrodon

In the 14th century, Count Petrodon of Spain almost died from the plague spreading across Europe. He survived because he was Embraced by a Nosferatu who needed his power. Petrodon was not particularly bothered by his new looks. He wore a mask before his subjects, claiming the plague had scarred his face and the sun was hurtful to his tender skin. Thus, none suspected his true nature. They came to his court only at night, to avoid giving him pain from the blistering Spanish sun.

Over the years, Petrodon rose through the ranks of the Camarilla, knowing full well the way of aristocracy. He fit in perfectly among the feudal lifestyle of the Camarilla. He was made an archon by Justicar Castillo, and he led a campaign of persecution against the Spanish anarchists, who were united across the country, rather than grouped into cities as they were everywhere else. One of the young anarchists he tried to convert back to Camarilla law, Salvador, escaped justice, and Petrodon has hunted him ever since.

The only Justicar to live mainly in the United States, he stays mainly in Seattle, organizing actions against anarchists over the whole coast. When he travels elsewhere, it is the expected duty of the prince, or a Nosferatu elder, to protect



him. Despite this, he has a group of archons who are his eyes and ears, and they will defend him with their lives (they are all Bound to him).

Sire: Cristo

Clan: Nosferatu

Embrace: 1348

Apparent Age: 40s

Image: Petrodon has an aristocratic face but for his barbed wire hair and beard — and his eyes. The whites of his eyes are actually black, and the pupils a pale yellow. Staring at them is like staring into deep pits of night, with two beastly pinpoints looking back. His once aquiline nose is now a bit too big, which would give him the impression of goofiness were it not for his eyes.

Roleplaying Tips: You believe you are a kind man, but when people get out of line, you must be strict. The problem is, you lose patience, and then tend to get mean with them. This gives others the impression of a false front of kindness — hiding a demon within. But this is not true; you do try (at least once) to be kind. But that temper keeps coming back. Your voice would be a model of fine diction but for the uncontrollable, adolescent cracking that occasionally comes out.

Haven: Usually a well-protected suite in the center of Seattle, though he has many more.

Influence: Petrodon's influence is unimaginable. He is one of the lawmakers of the Camarilla, accountable only to the Inner Circle and to his fellow Justicars.

Appendix Two: Anarch Slang

There are a lot of terms used only by anarchs, developed by their own particular subculture of rebellion and defiance.

Stealing year, liberating years	Euphemism for diablerie	Little Red Riding Hood	Hapless victim of an anarch-caused Lupine attack. The Lupine is called "Grandina"
Go anarch	To become an anarch by joining an anarch gang	Lugosi	Nickname for a vampire from Eastern Europe, especially a Trimisce
Beastie Boy	A Gangrel anarch	Zombie	A Blood Bound Kindred
Flea Circus	Derogatory term for a Gangrel	White Zombie	A Kindred Blood Bound to the prince
The Face	A Nosferatu anarch (rare)	Ketchup	Vitæ from lower-class suburbanites
Doing a Houdini, Pulling a Houdini, Been Houdinied	Exclamation for when an anarch gang discovers it has been used by the Tremere clan	Wine Cooler	Yuppie vitæ
Lickstick	Prey that has the Merit of Potent Blood	Low-Cal Diet, Diet Cola	An extremely skinny mortal, sometimes a child
Havin' a Gas	Participating in a riot where tear gas is present	Rotten Apple	Computer hacker, used favorably by anarchs
Waterloo	A riot the anarchs lost badly, where water cannons were used by the police	Bloodhound	A vampire in hunger frenzy
Machiavelli's Brats	Nickname for princes	Tick	Term for a vampire spreading diseases through feeding
Judge Wapners	Nickname for Justicars	Chopsticks	Vampire fangs
Bailiffs, Beetle Bailiffs	Nickname for archons	Mother's Milk	Used to refer to vitæ that creates or sustains ghouls
Baby	Unproven neonate, usually a candidate for membership in an anarch gang	Arbor Day	Used to refer to a day when hunters were extremely successful in their work of staking Kindred
Cry Wolf	Code word for the act of luring Lupines into the city to attack anarch enemies		

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