

ALIEN HUNGER



A Jump-Start Story for
VAMPIRE™
THE MASQUERADE™

Alien Hunger

By Jeff Berry



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DEDICATION

I am deeply indebted to the V-Team (Mark Matthews-Simmons, Chris and KC Lancaster, Guy Wells, and Gail Starr), without whom there would be no adventure because there would have been no one to play it.

Hi Mom.



ALIEN
HUNGER

Contents

INTRODUCTION	7
STORY	15
LOCATIONS OF INTEREST...	33
CHARACTERS.....	39
PLAYERS.....	55



*"Graves at my command
have waked their sleepers, oped, and let 'em forth
by my so potent art."
- Shakespeare, The Tempest*

• • •

Jacob Prestor lay on the floor. With both legs and arms broken, he could do naught but watch as the flames danced and flickered around him. "Why now?" he thought, "Why now of all times? The fledglings, what will they do?" His thoughts turned to the basement, which his assailants had overlooked in their haste, and to those who would soon waken therein. He held that picture in his mind's eye as he mercifully slid into blackness. Heedless, the flames continued their mad dance around his prostrate form..

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Introduction

A JUMP START

Alien Hunger was designed so new Storytellers, or even experienced ones new to **Vampire**, may run it with a minimum of effort on their part. It is intended to "jump start" you into a Chronicle without requiring you to design a setting or plot. Characters are provided so new players may also jump right into the playing of the game without having to spend time creating their own.

Bearing that in mind, a great deal of emphasis is placed on things like mood and hints on Storytelling. The very structure of **Vampire** does not lend itself to the cliched "slay the evil one, save the maiden" type of story commonly found in roleplaying. A **Vampire** story works on a more subtle plane, where the crisis is that of an ever-dwindling humanity, a loss which the characters must always fear. In such a situation, mood plays a more important role than any enemy could in generating story sessions that will be long remembered.

Since the story is meant to be run by a newcomer to storytelling, it is designed in a linear fashion. That is to say, the Storyteller can, if she wishes, guide the players along a straight scene-to-scene progression. If you are a complete beginner, this is probably the best (and easiest) way to use this story.

The story may also be run in a much more free-form fashion, with only a few key events being placed in any sequence and the rest falling in an order determined by the players and your own sense of drama. This style of play requires a great deal more effort on your part, as you must keep track of all the loose ends and dangling subplots.

As a result, the story is highly detailed and full of statements like "If the players do that, you can respond like this." The intent is to bring a group of new players and Storytellers to a mutual understanding of the genre. They are crutches, and if you do not need or want them, then cast them aside!

If you do not want to be the Storyteller for **Alien Hunger**, do yourself a big favor and do not read any further. If you read information meant for the Storyteller only, you'll just be ruining the story for yourself.

How to Run This Story

Mood is everything in this story. Try to catch your players up in the drama unfolding in their characters' lives. A solid sense of atmosphere throughout the story is what will make it stand out in your players' minds. In each of the scenes, there are descriptions of the mood you can try to achieve, as well as hints to help you pull it off (music you can play during the scenes, actions of the villains, etc.).

Maintaining the mood may be difficult at times. You will find it impossible to accomplish without the cooperation of your players. You cannot force the mood onto your players; you can only work with them to create it. Bearing this in mind, you will need to lighten the mood every now and then. The contrast will not only provide a relief from what are, hopefully, moments of tension and drama, but will also provide a contrast for those moments and keep them from becoming a constant presence, and thus dull and monotonous.

That aside, there are things you can do to try to achieve a mood. The first is to maintain control yourself. If you laugh, everyone laughs. On the other hand, if you stay focused on the story before you, it makes it that much easier for the players to do the same.

The second is to be descriptive. Some suggestions are made in the course of the story as to descriptions, but you should improvise and add as much or as little detail as you and your players need to get a grasp on the person or place being described. Drawing on common experiences of the group is a technique that can be very effective. For example, describe a bar as being very similar to a local one, then mention the differences. That way everyone has a common frame of reference.

The story will flow more smoothly if the characters' lack of knowledge is mirrored to some extent by the players'. By limiting the information given to the players, the mood of the story may be more easily sustained. One way to accomplish this is for you, the Storyteller, to make the die rolls when they concern the gaining of information: search rolls, investigation rolls, rolls involving the Auspex discipline of Psychometry or Aura Perception, and the like. When botches occur,

do not hesitate to give false information. If possible, give information that contradicts something else they think they know, so at least they will have some idea that one of their sources of information is wrong.

Also, take copious notes. The players will be off-balance, especially in the early few scenes of the story, with little time to think. This is the critical time when they will be leaving clues for the police to use later in their investigations. Even in the later scenes notes are important. The timing of an event can alter its meaning dramatically.

Concentrate on the little things as well. This story is designed for characters who have just been "gifted" with Vampirism. Keep this in mind and try to remind the characters of the little day-to-day things that have changed for them forever. For example, mention to the male characters that they still have to shave, although their hair no longer grows. Remind them of how warm the living are compared to them. Catch them at odd moments with comments about how appealing a random person looks, in a food-like sort of way.

In addition to the awareness of their new inhuman nature, also remember to hammer them repeatedly with reminders of their new "alien hunger." The hardest, but perhaps most satisfying, job as Storyteller is to try to instill in the players a strong sense of the urges tearing them apart and show them that the role playing choices they must make are difficult. For example, it is easy to find non-human blood in the Denver area (See cow tipping, pg. 13), but try to convince the players cow blood is boring and unappealing. When your players start deciding to do things just for effect, and that have no effect on the game itself, then things are rolling. To continue the example, when they go out of their way to find human blood since cow blood is unappetizing, you have accomplished something. If they agonize over this choice while doing it, then you have achieved a triumph.

Since the characters are neophyte Vampires, you get the extraordinary pleasure of running them through their first taste of blood. Make the most of it. Describe in detail the flavor and sensual pleasure that can be had from the Vitæ. If it is human blood, then go full out. Stop at nothing to convince the players their characters can not live without this.

If it is animal blood, tell them that it tastes good, but be sure to keep reminding them human blood is exceedingly tempting, and make it obvious that their less-principled companions are eating much better.

Plot

In *Alien Hunger*, the characters have to deal not only with the maddening transformation from mortal to immortal, but with the even more insane paranoia of the Kindred community. Created by a Cainite believed obsessed with power, they find themselves cast adrift in a world far

different from the one they left, with all the powers of darkness chasing after.

Their Sire, Jacob Prestor, is slain before they awake for their first night among the Undead, so they have no one to guide them in their new unlife. To complicate matters further, the assassination of Prestor was arranged by the Prince of Denver. When this powerful Cainite becomes aware of the characters, he wants them dead as well. The Prince has been duped, however, by an ancient Vampire named Thaddeus, adding another layer to the confusion to that which the characters already suffer.

The most-immediate crises facing the players, therefore, are how they will deal with their new state unaided and come to some resolution with the Prince of Denver.

It is worth mentioning that several of the pregenerated characters, and probably several characters in any group of new Kindred, will wish for revenge on the party responsible for their Embrace. Discovering who is truly responsible is a challenge in this case. Prestor gave the Embrace, but thought it temporary. Edward ordered the hunt against Prestor, but at the instigation of Thaddeus. Who is guilty? Prestor, Edward, Thaddeus, someone else, no one?

Chapter One: While still mortal, the characters find their nightly routine interrupted by a bearded wildman, who assaults them and brings them to his lair. They awake in the basement of a building being quickly devoured by flames. They escape the fire only to find themselves the captives of strange, nightmarish urges.

Chapter Two: As the characters try to come to terms with their new state, they find resuming their normal lives exceedingly difficult. Reported missing by friends and families, the characters find themselves the focus of a police investigation and the targets of the same Vampires who slew their Sire

Chapter Three: The characters are given the chance to seize the offensive as they finally begin to gather critical information regarding their condition. With new knowledge of who and what they are, they are able to find out something about their Sire and discover that the possibility for a cure exists.

Chapter Four: The search for a cure brings them into contact with a powerful mortal who has been living on Kindred blood for more than a century. He not only holds the key to giving the characters back their mortality, but he also has critical information regarding why the characters were turned into Vampires in the first place and about an ancient evil which may soon be hunting them.

What's Really Going On

Possibly the most famous chemist of all time, Louis Pasteur was born in France in 1822 and was educated at the Ecole Normale Superieure in Paris, graduating in 1847. He served as a professor at many universities for the next 20

years, generally teaching chemistry, but occasionally teaching physics as well.

During these years, Pasteur made great advances in the field of microbiology. He disproved the theory of Spontaneous Generation, which held that lower life forms could originate from nonliving matter, and popularized pasteurization. In 1857, he presented a paper which claimed differing sorts of microbes were responsible for the various kinds of fermentation which take place, and that microbes were also responsible for many illnesses. This paper laid the groundwork for one of his greatest contributions to the scientific world — the germ theory of disease. The germ theory of disease was refined in work in the late 1870s and early 1880s, resulting in the discovery of the science of immunization. It was his work with rabies which provided funds for the founding of the Pasteur Institute.

The Pasteur Institute was founded in 1887 with Louis as its first director. It was at the Pasteur Institute that the great scientist met Georges. Georges held special interest for Pasteur as a scientific curiosity. Georges seemed to possess a natural immunity to disease, which Pasteur hoped to be able to replicate.

For his part, Georges hoped Pasteur would be able to aid him in his search for a cure to what he thought of as the disease that afflicted him — Vampirism. In 1890, he confided in Pasteur, and they began to research the issue of Vampirism under a veil of secrecy.

For the next few years they experimented. Pasteur, though partly paralyzed by a stroke in 1868, believed he was making great progress under the masterful direction of Georges, now employed as a lab assistant at the Institute. Together they developed a serum, derived from Georges' blood, that could induce Vampirism. This serum was the first step towards developing an antidote to cure those so afflicted.

By this time, however, Pasteur's health had truly begun to fail. Georges surrendered hope when it became apparent that Pasteur was soon to die, and disappeared. Pasteur, driven by the thought of the work only he could do, did not give up hope. On September 28, 1895, he injected himself with the serum he and Georges had prepared. That night, he died.

The next night he lived again . . . in a fashion. He allowed himself to be buried, only to escape from his own grave. He fled his old life, taking with him only those notes he deemed vital to his research. He began again seeking a cure for Vampirism.

This research eventually drew the attention of the ancient Cainite Thaddeus, who saw in it the end of his way of life, and possibly the end of his race. Thaddeus began to harass Pasteur, even attempting upon occasion to destroy him. Pasteur was forced to move often and take a variety of names

to evade this ancient threat. Constant travel, combined with the unexpected difficulty of his task, kept him from making much more progress in his research. He did make a number of allies through the years, and managed to use their blood for more experiments. Unfortunately, all his old friends have been killed off by the fiend pursuing him, and Pasteur has begun to dread making new allies.

Eventually, Pasteur arrived in Denver, where he took the name Jacob Prestor. Thaddeus followed, and used a new tactic: he insinuated himself into the court of the Prince of Denver, a Vampire named Edward, and convinced Edward that Prestor meant to make a bid for control of the city. Edward, a naturally paranoid being, was swayed by Prestor's secretive nature and stepped in to

assassinate Prestor. Thaddeus, his purpose achieved, disappeared, pursuing other interests elsewhere.

Prestor had discovered Edward meant to kill him, so, against his will, he felt forced into the creation of allies in the form of more Vampires. He salved his conscience with the conviction that he would succeed in his research, and that the Vampirism of his allies would only be temporary.

Unfortunately, after creating his fledgling allies, but before briefing them as to their state and his plans, Edward's assassins attacked Prestor, and gave him the final death.

Theme

The truism that the only constant is change does not, at first glance, seem to hold true for the Undead. Immortal beings who rarely need to fear death, many Vampires



quickly fall into a stasis where their actions become as unvarying and predictable as the unchanging length of their hair. However, this stability is no more permanent than the calm before a storm.

Victims of a faltering humanity and possessors of a ravenous Beast, Vampires will one night find themselves in the midst of horrendous changes of incredible power no matter what their hopes. Most have at least been warned that this might happen, but the neonates in this story have no one to tell them about the dangers their new form brings with it. When they find themselves suddenly able to throw cars around, they may revel in their transformation. The requirements of their murderous thirst, however, will quickly show them the downside of this new shape.

Thus the dangers of change are the primary themes of **Alien Hunger**. The characters have been forcibly changed into monsters, and in order to survive must turn their existences into something completely different from what they were. When they are finally given the opportunity to change back, they must decide if they will in fact give up the power they have gotten and risk the wrath of the immortal responsible for the death of Prestor.

The power they have is a secondary theme of the story. Gifted with powers far above what they had during life, the characters must be careful not to abuse it or risk losing their humanity. Additionally, the characters must work as a team if they are to have any hope of succeeding. Those who abuse their powers to the detriment of the group risk causing defeat for all. Finally, all will probably have the opportunity to act as leader. Those who abuse their powers while leader may well have to face the vengeance of all.

Mood

As mentioned before, the conflicts in **Vampire** are subtle ones. They often focus on loss and the slow disappearance of one's human nature. **Alien Hunger** is an example of this—the mood is dark, the characters' lives are crumbling away despite their best efforts, and the more they try to stop the slide, the less they find they can do.

This sense of loss is coupled with a dramatic sense of culture shock as the characters are ripped from comfortable lives and hurled into what, at first glance, is a nightmare of bloodshed and insanity. The roleplaying possibilities are indeed rich in such territory.

A secondary mood underlies this dominant one, though, for even as the characters old lives are collapsing, new lives are springing up to take their place. As you destroy the characters' old lives, be sure to give them opportunity to replace them with something.

Customizing the Story

For many players, one of the funnest parts of Storytelling is the creation of their own unique characters. While this

story was created to be used with the pregenerated characters, there is no reason the players could not make up their own.

To prepare for the story, first generate characters for each of the players, or use the pre-generated characters provided. Remember that since these are starting characters, they are human until after they are embraced by Prestor. What this means is that the character generation should be broken down into two steps, so that the humans encounter Prestor first, without the benefit of any Vampiric disciplines. As soon as the encounter with Prestor is over, though, the characters should finish out the character building process. So, for one short scene (the scene which concludes with their Embrace), the characters are human. When they awake, it is as full Vampires, and with fully fleshed-out characters.

A method which works well is to simply allow the characters to generate Abilities, Attributes, Virtues, Backgrounds, and Willpower. Do not let the players choose Disciplines. Let them save freebie points to add to Disciplines if they wish. Another, and possibly superior, method is to allow the players to build their characters fully, with the limitations described in the following paragraph, and then simply ignore all Disciplines for the first scene.

Due to the nature of Prestor's creation, and the creation of the characters, they may be of any lineage. Prestor has, in his researches, prepared serums from a number of lineages and injects the characters with a variety of serums. The players should choose their lineage freely.

During character generation, it is useful if some connection can be made between the characters. The connection can be quite distant, but some contact will be useful. Also, try to arrange for all of the characters to be linked to each other character somehow, even if it is only second or third hand (the pregenerated characters show how this can be done). First of all, this gives another reason for them to cling to each other; they are not just strangers. Secondly, it provides them with some means of getting together if they split up. Third, it allows them all to be more easily embroiled in any investigation. Finally, the last reason is a purely aesthetic one; it just makes more sense for Prestor to choose them if there is some chain of events which connect them.

Also, try to come up with some connection between at least a few of the players and at least one of the humans stuck in the basement with them in Chapter One. This will be very important later for adding complications to the various subplots.

Since this is a start-up scenario, the characters are also restricted in their purchase of backgrounds. They may not have a score in Herd, Generation or Status. They may take a Mentor, but the mentorship will not come into play until after this initial story. The mentor would be one of the local Vampires who takes an interest in the characters during the course of the story.

Alien Hunger was designed as a start-up story for five newly made Vampires. A great deal of the focus of the story

is on coming to grips with a new life as a Vampire and taking steps to shut down an old life as a human. Because of this fact, it will be a bit more difficult to run the story for already-established characters.

If you wish to integrate *Alien Hunger* into an existing Chronicle it should not, however, be too hard of a job. One of the main foci of the story is the sense of being trapped in a hostile environment with little idea of how the surrounding socio-political structure functions. For instance, if the characters are already based in Denver, move the story to Albuquerque, New Mexico. However you manage to do it, getting the players off of their own turf and onto someone else's is a requirement.

The main points to address in using older characters are these: How to get the characters interested and how to get them into a situation where they may be perceived to be on a "rebel" side by the powers that be.

Getting the characters interested depends a great deal on who the characters are and where their interests lie. Simply

leaving enough clues for the players to discover that there is a Vampire who may have discovered a means to cure their Vampiric affliction may be sufficient if they are interested in a cure. If not, one of Prestor's recent stops could have been in the characters' home city, and an aborted assassination attempt by Thaddeus drew their attention. Failing that, the Prince of wherever they dwell might send them to speak to this Prestor on his behalf. There are many other possibilities, limited only by your imagination.

As to convincing Edward the players are a threat, that is really not difficult given his paranoia. Simply make sure that the players do not check in with Edward when they arrive in town, and the rest will take care of itself.

If the characters are already rebels, though, you can use the story to bring their rebellion to a climax and resolution. In this case, having the story set wherever the characters already are is the path of least resistance.

DENVER, COLORADO

Denver, the capital city of the state of Colorado, is located at the foot of the Rocky Mountains. Known as the Mile High City for its elevation of 5,280 feet, it sits at the intersection of three major Interstate Highways — I-25 running north-south, and I-76 and I-70 both running east-west. The Denver metropolitan area includes a number of cities, all of which are positioned around the city proper and add to the sprawling urban mass. The business district is located in the heart of downtown Denver, near the intersection of I-25, I-76 and I-70. From there, the other cities, mostly suburbs, spread out more or less evenly, until an area roughly 25 miles square is covered, although a case could easily be made to extend the Metro Area another 20 miles to the Northeast to include the city of Boulder.

The population of the Metro area is roughly 1.7 million, of which almost 1.2 million reside in the suburbs, leaving the city itself to the lower income groups and businesses. Those inner city areas are beginning to suffer a great deal from gang-related activity, and gang violence, including drive-by shootings, is on the rise.

Outside the metro area, one finds to the east farmland and ranches, and to the west, the Rocky Mountains. This juxtaposition of the urban center with the agricultural hinterland allows Vampires who, out of necessity or preference, would rather feed on non-human blood, an ample supply available within a 20-minute drive and at low risk. Indeed, even within the city, numerous residences provide for the stabling of a few horses.

Lupines generally steer clear of the city and neighboring farmland, but Vampires would be well advised to stay out of the mountains when there is a moon out. Indeed, there have

been several instances of Werewolves rampaging through the streets of downtown during the full moon.

Within the limits of the Metro Area are several state universities, including the University of Colorado and Metropolitan State College. While there are campuses of the University of Colorado in both Denver and Boulder, its noted medical school is in Denver. Private universities are also present in abundance, and include the University of Denver and the Colorado School of Mines, located in nearby Golden.

Although not a cutting-edge arts leader, Denver has a thriving theatrical community, and the Denver Center for the Performing Arts (the DCPA) is a regular stop for touring shows. The city is also home to the Denver Broncos football team and their Mile High Stadium. The stadium, an outdoor arena, and its enclosed counterpart, McNichol's Arena, are both located a few miles out of the city, right off of I-25, and during the off-seasons are the venue of choice for huge day and nighttime stadium concerts. The local music scene is small and of varying quality, although one can easily find live, original music every night of the week in the numerous bars and clubs.

Denver also has many museums, though the largest are the Denver Art Museum and the Museum of Natural History. The latter is located in Denver's largest city park, which it shares with the Denver Zoo. The Museum of Natural History has a Planetarium as well, and on most nights laser light shows set to rock music draw fans from throughout the metro area.

The two major newspapers in the metro area are the **Denver Post** and the **Rocky Mountain News**. Smaller local papers abound, with each serving a county, city, community or special interest group.

The metro area is especially notable for its strong concentration of high tech industries, especially in the aerospace field. Ball Aerospace, Lockheed, Martin Marietta and many others have labs and production centers in the region. Boulder, a short drive to the northwest, is a high-tech mecca, with recent graduates from the University of Colorado fighting for jobs so they can remain in the city.

Just outside of Denver, in the Rocky Mountains, are the state parks and ski areas which contribute so greatly to Colorado's tourism industry. It is still easy to lose sight of civilization in this day and age by merely driving for an hour or two and then walking for another half an hour.

But there is a side to Denver unknown to most of the inhabitants. A world where creatures almost but not quite human walk and live. The world of the Vampires.

Denver is claimed by Edward, a Prince who rules with what passes for fairness in Vampire communities. Edward is a moderately old Vampire, and comfortable in his position. He understands the usefulness of the status quo, and dislikes firebrands of any stripe. Edward has several Lieutenants who also command considerable respect amongst the Vampires of Denver. Foremost of these is Don Alonzo de Vargas. Don Alonzo handles much of the day to day

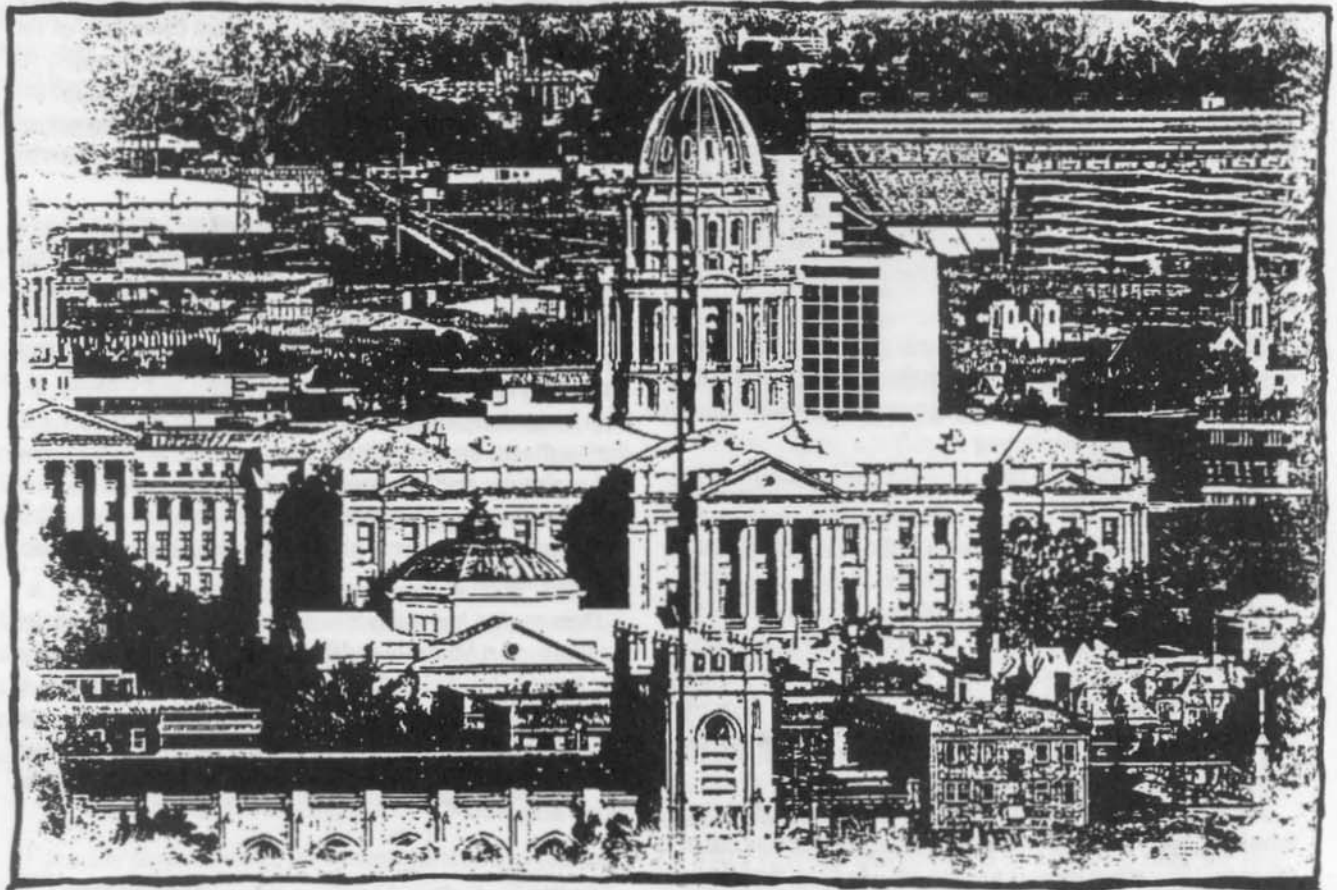
governance of Denver, such as it is. The other Lieutenant is Duke, who serves as the head of the "enforcement" arm of the Vampiric Court. These three form the Council of Denver.

The rest of the Vampires of Denver fall loosely into two categories: the Court of the Prince and the independents.

Edward's court consists of those Vampires who feel a need for order or hierarchy, or those who enjoy company of their own kind. They spend a great deal of time at the Broadstreet, their unofficial headquarters, but roam where they will. They are, in fact, the aristocracy of Denver.

The Vampires who are, by temperament or temper, unsuited to life in Court make up the independents. They pay no homage to Edward, but they acknowledge his sovereignty, for Edward will have it no other way. Each independent, or indie, lays claim to certain areas inside Denver as their own. They hunt there without fear of intrusion, as a matter of courtesy. They repay this courtesy by restraining themselves outside of their territory. Each indie's area is small, often no more than a few blocks or a club or two. They are, without exception, high traffic areas, where a missing person or two will be unremarkable.

The Court prowls the rest of Denver, although each of the Kindred has his or her preferred hunting ground. Their per capita area is many times larger than that of the indies. By their way of thinking, this is only right, as Denver is their city, and the indies exist only at their sufferance.



Cow Tipping

Among mortals, cow tipping is the practice of going out late at night and finding a field with sleeping cows in it. Cows sleep standing up, and so the intrepid cow tipper sneaks up on the unsuspecting beast in its repose and, well, tip it over. The cow falls on its side and wakes up in confusion, generally accompanied by much hilarity on the part of the (often drunk) tipper. Cow tipping can actually do great damage to the cow, though, and is not encouraged.

In the slang of the Colorado Kindred, however, cow tipping refers to the practice of feeding from cattle on the outskirts of the city, a practice which is usually fairly easy and without danger. Since cattle stay in protected pasture areas, Werewolves are



well describe the characters for most of this story, it can be a godsend.

not exceptionally common encounters, but wise Cainites rarely go cow tipping during full moons.

Cow tipping is most often utilized by Vegetaries (those who feed only off of animals) and those trying to maintain a low profile. Cow tipping can be resolved using the system in the Vampire rulebook. Consider the Difficulty to be 4, and give the hunter two dice for each hour spent hunting. A botch will result in some sort of serious trouble, generally with a lupine, although it may involve another Vampire or heavily armed farmers or police. Be sure to emphasize, though, that cow blood is incredibly bland. Human blood is fine food, steaks and ice cream, while cow blood is unflavored oatmeal. Still, for Undead trying to lay low, which may



The Story

It is a very mixed blessing to be brought back from the dead.

Kurt Vonnegut

CHAPTER ONE: FIRST NIGHTS

Scene One: The Attacks

Prestor kidnaps the characters to join him in his battles on a Friday night. In each of his attacks on the characters, Prestor will attempt to remove the memory of the attack afterwards. So, before playing out each attack, roll Prestor's Wits + Subterfuge (eight dice) against each character's Willpower, and let each character resist with a roll of Willpower against a target of 8. Do not mention to players what they are rolling for, though. Just have them roll blind. If Prestor has three net successes, then simply let the player finish character generation as they will have no memory of Prestor's attack. If Prestor does not garner that many successes, then take the player aside and roleplay out the attack.

For each attack, have the player describe her character's usual activity for the day (the more identification that the player has with his mundane life, the more shocking the transition to a vampiric unlife will be). Then, at an appropriate time, have Prestor appear. Prestor's attack should occur when the characters are alone, or only with other characters who will be in the basement.

The following are some examples of good setups for attacks using the pregenerated characters. Vince and Monica Belhurst could be attacked together, after returning from a show — Prestor would be waiting in their apartment and simply takes them by surprise. In this case, have Prestor attack and overpower Vince first while Monica is in another room. When she comes to see what the noise is, she sees Vince unconscious on the floor.

Flash and Terri could be jumped as they leave a club and quickly subdued in a dark alley, either separately or as a couple. Alternatively, Terri could be attacked as she works late at the office one evening.

In all cases, though, Prestor will attempt to use Command to put his Victim to sleep (8 Dice against the Target's Willpower resisted by the target's Willpower against a target of 8. Any successes indicate the target will begin to sleep). He will continue this tactic until successful, as most characters

will have no real defense against a Vampire of Prestor's power.

When Prestor has put the character to sleep, stop the scene and finish the character generation process. Then move on to the next player. All the characters will have all their Disciplines when they awake in the basement in the next section. All characters have a blood pool of four since Prestor's serum alters some of the blood which they already possess. With four blood points, they are all hungry, but not starving.

In each attack, the mood should be one of surprise and futility. The characters have no real way to stop the Vampire attacks, and should realize that they are out of their league very quickly. Emphasize the speed and strength of their opponent. Describe the power of his stare. For this first scene, and this first scene only, do not worry about giving the players a fair shake. The players must lose — without this scene the rest of the story would not take place. (If you are feeling daring, on the other hand, you might let one of them survive and become a mortal companion to the rest.)

Even characters who have no memory of the attack should be taken aside and asked to describe a day's activities, though. In order to have a sense of loss of the old life, the players must know what the old life was.

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Emerson had had a good day. Business at the bank went well and his polo team had worked wonders. The young businessman parked his Corvette and approached his . . . well, house was inadequate, but mansion was a bit extreme. He heard a noise behind him, "Windsor?" he asked. The slap was an unexpected as it was powerful. The bearded man who had sent him staggering was not his butler Windsor Martin. The stranger caught his eye with a piercing gaze. "Sleep now," he said. Emerson, dazed and confused, complied and slid into the dark.

Marcus Smith-Kearns, sighed wearily and parked the car as the man who had flagged him down walked up to meet him. He was late, but he would not abandon the poor man. He got out of the car and approached the man. "Car trouble, huh?" Something caught his eye off to the side of the other car, in the



light of the emergency blinkers. What was it, a foot? Marcus looked up sharply. The stranger returned the stare and with great force commanded, "Sleep, my child." Marcus thought, "No, I can't", but his eyes drooped a little. "Sleep," the man repeated, and fighting his way down, Marcus did.

• • •

Scene Two: A Fiery Awakening

After each attack, Prestor takes the unconscious character to the secret basement of his house. He also places in the basement three others — Vince Belhurst and Mavis and Suzy Jackson. Once the characters are in the basement, Prestor injects them with the serums that will complete their transformations into Vampires, and leaves them while the changes take place. He intends to come back to them Saturday night and explain their situation.

That night, just after dark, Duke, Earl and the Count, attack Prestor in his house. After a swift but brutal battle, they break all of his limbs. Then they depart. As they leave, they set the house on fire in order to hide their tracks and also kill Prestor, something merely breaking all his limbs will not do.

Shortly later, the characters awake. By this time, Prestor is dead, and upon his death Mavis, Suzy and Vince all

reverted to humanity. This is a result of Prestor's death in conjunction with the fact that they were all injected with the same serum. The particular serum that these three were injected with is a more dilute serum than those the player characters received, and is more directly linked to Prestor.

• • •

It was dark. It took Monica Belhurst a moment to realize she wasn't asleep in her bed. It was dark. It was cold, too. "Hello," she said, her voice seeming weak, but eerily loud at the same time. "Is anyone there?" A scraping sound was followed by a flare of light, intensely bright in the darkness. A groan sounded off to her left, and a hand moved quickly out of the darkness to snuff the match. "Are you trying to blind us?" A male voice quiered from behind the hand.

"No, but we've got to see. I'll light another one." The speaker's voice was vaguely familiar to Monica. She'd have it in a minute — a coworker? The light was not as unexpected this time, and by the light of the match Monica could see that there were six of them in the room, including her husband Vincent. As she looked around, though, she felt a chill at the sight of the brick walls and concrete floor. They were no place she had ever seen before.

• • •

Now is the time to begin to instill in the players that sense of loss which is the hallmark of the Vampire story. Describe the basement as dark, stuffy and warm. If they have cigarette lighters or matches let them see that the walls are of brick and mortar. When the first light is made, though, all the Vampires with *Auspex* will suffer a quick dazzle as their heightened senses overload — describe it as daggers of light stabbing into their eyes. Emphasize their coldness and hunger. Take pains to describe the humans in the basement at length, and use terms one normally reserves for food — appetizing, luscious and the like. Mention that, even in this situation, Mavis looks good enough to eat.

Take every opportunity to contrast their old life with their new state. If they have lighters or matches, mention that they have no desire to smoke. They might have breath mints or gum in their pockets, but they have no urge to eat or chew.

Encourage the characters to discuss amongst themselves what they should do. While they talk, use sound effects and throw in random distractions to emphasize their changes. Making heartbeat noises quietly in the background while they talk is a good way to start. Find an excuse for one of them to brush up against one of the humans, and tell him the heat coming off the humans is maddening.

The humans are all genuinely nice people, so when the Vampires brush against them with their cold flesh, they will offer their coats to help warm them up. Remember that the mortals are ignorant of the characters plight, so have them take pains to touch the Vampires often for reassurance in their dark prison.

The awakening in the basement is the first great opportunity for role-playing, so make the most of it. Try to convince the players to drain the humans dry, while at the same time doing your best to make sure that they will feel guilty if they do. Welcome to **Vampire**.

• • •

Huddled in the darkness next to Vince, Monica wondered what they should do next. "If only they could shut down that noise," she thought. THUMP-thump. THUMP-thump. She couldn't think, and between the noise and her hunger, she wasn't sure she could ever think again. THUMP-thump. THUMP-thump. "The noise, like a heartbeat?" And Vince was so warm, he smelled good, too. She found herself licking her lips, and stopped, appalled. "What is going on?" she thought.

• • •

Scene Three: Escape

There is only one obvious exit from the basement — a trap door at the top of a flight of stairs. The door leads into the house which is, by now, a raging inferno. Anyone touching the door will be able to tell immediately that there is extreme



heat on the other side. The heat is so extreme that they should roll *Stamina* against a target of 4 or lose one body level just from touching the door. If they choose to brave the inferno, the humans will all perish almost instantly, and the Vampires must roll *Wits* + *Athletics* against a target of 8 each round until they accumulate six successes, at which point they have escaped. Each round they remain in the conflagration, and they must remain at least one, they take fire damage. Roll *Stamina* + *Fortitude* against a target of 8, but only if they have *Fortitude*. They take two body levels, -1 for each success on the resistance roll. If they manage to escape through the inferno, then Edward's court will be immediately aware of their existence, which will have possibly dire consequences (see Chapter Two).

Fortunately for the characters, there is another avenue of escape. The south wall of the basement is next to the sewer system and the wall is quite thin. In fact, mention to the characters that it feels several degrees cooler than the other walls. If you would like, they can notice a little dampness seeping from under the wall. If the characters have sufficient light (a few matches are enough), and a search of the basement is made, a roll of *Perception* plus either *Alertness* or *Investigation* that succeeds against a target number of 6 will reveal the weakness of the wall (a character with *Auspex* should get his bonus dice on this roll.)

If the characters discover the weak wall, or try to break through without a search, the wall may be defeated with a total of 6 net success, gained by rolling *Strength* against a target of 7. A botch on this roll indicates that one body level

of damage is taken as the character bashes herself against unyielding brick. This damage may be resisted by a Stamina roll against a target of 8.

Some haste is required in the characters choice of actions, for, as the fire continues to burn, the air is sucked out of the basement. While this does not affect the Vampires, the humans will rapidly begin to suffocate (be sure to make the appropriate sound effects to heighten the Vampires' alienness). If the characters delay too long, perhaps deciding to ride the fire out or wait to be rescued, have them notice the temperature in the basement is rising. A bit later they notice the heat is becoming uncomfortable. Then start having them make rolls of Stamina against a target of 8 or take one body level from the heat. After 10 such rolls, the temperature will begin to drop again. The fire is over and the survivors may leave at their leisure from the basement.

If they do leave from the basement after riding out the fire, roll a die. On a 1-7, someone (a police officer most likely) observes their escape from the basement.

If the players seem to be at a complete loss in the basement, they can be guided subtly towards the weak wall. This should only be considered for new players, though. They can be guided as mentioned above, by commenting on the coolness of the one wall. If they still need a hint, a small hole in the mortar might provide a slight breeze, which indicates a hole on the other side.

• • •

In frustration, Emerson pounded against the wall. A few feet away in the darkness Marcus nursed his hand, burned on the only door. Emerson struck the wall again, then stopped and cocked his head. He struck the wall, listening closely this time. "Yes," he thought, "it could be." Excitedly he spoke, "Everyone listen! I think the wall is hollow!"

• • •

Scene Four: The Sewers and After

If they escape through the wall and into the sewers, they will shortly find a manhole. Use the time to add to the mood. If the humans are still with them, continue to comment on their warmth and attractiveness, and never stop reminding the Vampires of their hunger, their damnable thirst.

When they climb out onto the street, point out that the fire is still burning a few blocks over, and allow them to start to make plans. If they have not fed yet, then the street presents a plethora of opportunities. A few blocks away, a crowd has gathered to watch the fire. A truly sensitive Vampire can almost smell the humanity. If Vince is still with them, he will leave, heading to the fire to check in with the authorities.

Here, though, there is still an occasional trickle of pedestrian traffic. A nice lady walking her dog will appear, and

look solicitously at them. She will offer to help, even to the point of inviting them in to make a phone call. The Vampires should start to hallucinate if they are still hungry. Flashing images of the woman as a hot dog at them provides the right surreal feel. Do not relent. Keep hammering the Vampires with opportunities to feed and chances to slake their thirst on Mavis or Suzy or random passers-by.

Your Goals During this Chapter

During this Chapter the characters should be unaware that they are Vampires. The players, of course, know their undead status, but the characters are modern people. "Vampires?" they should think, "Ridiculous!" The emphasis is on roleplaying, on bringing the characters to grip with the new feelings and hungers which rage in them. If your players start to slip, remind them of the difference between what they as players and what they as characters know.

Play up the characters' inhumanity, keying off of their new disciplines when possible. Those with Auspex should have things described as unnaturally vivid, and so on. You want the characters to know that something strange is going on, but to be unsure as to exactly what. It should not be until later that the pieces start to fall into place.

Use the humans as contrast to bring out the Vampires' nature by counter-example. They breathe, the Vampires do



not; they are warm, the Vampires cold; their hearts beat loudly, the Vampires hearts do not beat at all; etc.

Try very hard to convince at least one character to kill someone and feed, preferably in a messy and public fashion. A nice murder allows for a depth of roleplaying complications in the police investigation in the next chapter. If they do not kill Mavis, Suzy or Vince, try to convince them to kill a passerby or a homeless person sleeping on the streets. This should be easier if you kept them off-balance during the first scene. If things are moving quickly, they will have less time to consider the ramifications of their actions, and it will also provide for a better investigation. If necessary, though, have a street punk corner one of them as they flee and attack them with a knife. When he cuts them, send them into blood frenzy. This extreme should not be necessary with good roleplayers.

Music can heighten the atmosphere here a bit. The Planets, or Night on Bald Mountain playing quietly in the background might be appropriate.

Emerson waited in the phone booth for Windsor Martin to arrive with the car. Down the road, he saw the woman with the dog cast a last glance towards him. "Go away", he thought as hard as he could. He could almost taste her. Out of the shadows stepped Marcus. Emerson couldn't see his friend's face, but when his head dipped to the woman's neck, Emerson knew what was happening. He caught himself with the door halfway open before he could think. "No!" he screamed, and slammed the door shut. Slowly then, and with increasing force he began to drive his hand into the metal strut. When he looked again, all that remained was the dog, sitting in the street in shock.

When Windsor arrived, he found Emerson sitting in a pool of light on the street, holding a frightened poodle. Emerson rose and Windsor started as Emerson clutched at him. His employer looked pale, but for a bare moment as he reached up a mad hunger had shown in his eyes. Emerson spoke, "Take me home, and leave the glass up in the car." Emerson stumbled to the back seat and collapsed. "And don't talk to me." Emerson closed his eyes, but his vision was full of Windsor's head bowed before him and spurt-ing red.

Eventually, the players should be done with the fire and aftermath, and should think about returning to their homes, still somewhat shocked and dazed. They will probably split up at this point with each going to his or her home to recover from the ordeal.

The next morning in the paper they will read that a house belonging to Jacob Prestor burned down during the night and that at least one person was killed in the blaze. Police, the story reads, are making inquiries.

CHAPTER TWO: LIFE IN DEATH

To me death is not a fearful thing.

It's living that's a curse.

Jim Jones, Jonestown, Guyana, Nov. 18, 1978

You are now faced with your next challenge — getting the characters back together as a group. This problem will have to be dealt with by you depending on the circumstances of the first scene and of the characters you are using. With the characters provided, it falls together fairly easily.

The first step to getting the characters together as a group requires that one of the characters realize they are Vampires. The character with the highest Occult score is the obvious choice. Among the pregenerated characters this is Marcus. The characters who comes to this realization should just as quickly realize that the characters will need each other to survive. He or she should, therefore, become the prime motivator in gathering the characters together. This is one of the reasons that the characters should be connected somehow — to allow them to gather when they decide they should. If the character with the highest occult score shows no interest in sharing this information, it is up to you to provide a little help. Mention the advantages in forming a group. In Marcus' case the obvious advantage is Emerson's wealth. If they still have no companionable urge, allow one of the others to discover their state, and shift the focus to the new character.

At this point there are a number of subplots. Each operates more or less independently of the others, although players, creative and willful creatures that they are, will perhaps find a way to link them up.

Scene One: The Police Investigation

A police investigation can be just the thing to add a little paranoia to the characters' lives. In addition, it provides a convenient method of removing the vestiges of the characters' past life from them, and thrusting them into an underground life as a Vampire. Finally, it forces them to work together as a team, both to get their stories straight and to throw off the police.

The police are investigating at least two and possibly three things. They are most certainly investigating the

murder of Jacob Prestor and the arson of his house. Secondly, the characters were reported missing just before the murder and police are looking into that as well. Additionally, if the characters slew anyone, they are investigating these homicides. Of course, if the characters have no "public" life in Denver (for example, they are already living underground, or are visitors from a different city) then the investigation will probably not touch them. On the other hand, if the characters have lives which were shattered by Prestor's Embrace, then they will almost certainly be in the middle of the investigation.

Obviously, if any of the characters report being kidnapped to the police or anything like that, they will already be part of the investigation. If they did not, you must determine, based on the character's backgrounds and actions, how deeply they will become involved. If the character has loved ones, they will have reported him or her missing to the police, and will, of course, report that he/she arrived home safe and sound the night of the big fire. For instance, Windsor reported Emerson's disappearance to the banker's father, who in turn contacted the police. Jenny Bingham, at first mad when Marcus missed a date and then scared when he could not be found the next day, also notified the police.

Finally, if any of the humans trapped in the basement survive, they will report all they know to the police. This is one of the main reasons to try and make sure that the characters have some connection to them. This way they can be easily identified. With all these areas for the police to be looking at, it should not prove too difficult to get the characters all tied up in the investigation.

The man in charge of the investigation is Detective William Brandt. He is a very clever detective, but comes across as sort of a bumbler. Think of Columbo when playing Brandt. He will personally interrogate the characters involved in the investigation.

When carrying out the investigation, be brutal. Make sure that the first interrogation is a surprise and do not let the characters get together on a story unless they actually have a chance to meet and talk. That is to say, when you start interrogations by the police, tell the players not to talk to each

other about the game for a while. Take the player being questioned into a separate room where you should grill him or her mercilessly and take notes. Repeat the process for each character to be queried. If they then have time to get together and try to make up a story, it should be too late. Remember two things. One: divide them up, do not let them listen to each other's stories. Two: do not let the players who are not being interrogated get their stories straight.

Then, look over your notes and get ready to exploit inconsistencies. Find all the differences in the stories and catch the players out in their lies. Try to sneak up on the important questions as well, work around to them by the back way, as it were (see example).

The police investigation should take place over the course of several days and in between interrogations, the players should have time to regroup and plan. The key is to keep them together, but on the ropes.



“Sorry to bother you Mr. Wilkeshire,” Brandt started out, “but this whole thing has gotten us a a bit jumpy. Nice place you got here.”

“Thank you, Detective.” Emerson tried not to look as appalled by the short rumped figure as he was. “Would you like a drink?”

“No thank you very much, I’m on duty, Regulations.” The detective looked

apologetic. “I’d like to ask you a few questions, if I may.”

He pulled a pad out of his pocket and began patting his other pockets in confusion, looking for a pen. After a few moments, Emerson offered Brandt his own. “Oh, thanks again.” Brandt rubbed his forehead. “Now, hmmm, what size shoe do you wear Mr. Wilkeshire?”

“9 C,” replied Emerson, a bit confused.

“9 C, that’s very nice. I wear 7 D myself, almost have to have them made special, you know. Do you recall what kind of shoes you were wearing on the night of the fire?”

"Let's see, I was kidnapped after having changed at the club. So I would have been wearing the Nikes."

"I don't suppose you could show them to me, could you, Mr. Wilkershire?"

"Very well." Emerson went upstairs and looked in his closet and grabbed the shoes, and almost dropped them again. When he went to get the dog he had slipped, slipped in blood. He returned the bloody Nikes and grabbed a pair identical except for color and lack of bloodstains. He returned to the drawing room. "Here you are Detective."

"Nice shoes. You're a rich man, Mr. Wilkershire, I imagine you own a great many shoes, possibly even some identical to these, right? Well, now, how long have you known Mr. Marcus Smith-Kearns?"

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Possible Resolutions:

There are a number of possible ways to conclude this scene.

The first is, of course, that the characters will cover their tracks well enough to avoid being taken in. This is not really very likely. If you have hit them hard and fast enough with the investigation there should, at the very least, be enough leads for the police to haul them in and question them. The very idea of being imprisoned even temporarily in a police station should be enough to send any self-respecting Vampire running for cover. Police are not noted for letting prisoners sleep all day and do their business at night.

A much more likely situation is that the players will decide to go underground, killing off their "mortal" lives, or simply abandoning them, and becoming creatures of the night. If they choose this option, then they are faced with the option of being hunted by the police for a long time, or somehow dealing with the crimes that have been committed. Thinking along those lines, faking their own deaths is a possibility that is much easier for Vampires than for mortals. (In the playtest of this story, the deaths were faked when the Vampires simply ripped off their own jaws, so as to match dental records, and caused a car wreck. Many other possibilities abound.) Another possibility would be to frame someone else for their crimes. A particularly weak-willed pawn might be Dominated into confessing, for instance.

A lot of the resolution of this plot depends on whether or not you, as Storyteller, want this plotline left dangling. If you would rather not worry about it, go easy on their plans to throw off suspicion or fake their deaths. If you would rather keep it around, make them work hard for it.

Identification

The characters are very possibly going to need new identities. If they manage to make peace with Prince Edward at some point, then they will have no trouble. Edward will help them to adjust to Vampire life in all ways, including the forging of the paperwork to lend credence to their new lives.

If, on the other hand, they do not befriend Edward, or they require ID before doing so, then things are bit more difficult. They have basically two options: forge it themselves, or find someone who will.

If they choose to forge it themselves, then use the system described in *Vampire*, with a difficulty of 5 for the first roll, and 7 for the second. This is one case where the storyteller may well want to roll the dice. The characters will have only a vague idea of how good a forgery it is until they try it. If they only get one or two successes, tell them it turns out to be a pretty shoddy job. With three or four successes, the ID looks pretty good, and with five or more, they know it is truly impressive. If they botch, tell them they think it looks pretty good, although just about anyone will catch it.

If they choose to find fake IDs, then a forger must be uncovered. A forger may be found by rolling Perception + Streetwise against a target number of 6. The search will take all night, but two or more successes will allow the character to find a forger of sufficient quality to generate almost perfect IDs.

Scene Two: Angel Tony

After two days, each of the characters who is out much should make a roll of Perception + Stealth against a target of 8. Those who succeed merely have a vague feeling that they are being watched. On the fourth day after the fire, Tony will put in appearance. He will try to make it at a time when all the players are together but if there is no such time, he will talk to the largest group he can.

Tony makes a grand entrance. Using Astral Projection, he will scout around beforehand so as to be able to avoid guards and security devices. Then he simply sneaks in and interjects a pithy remark at an appropriate time. His comments once he has their attention will be something like, "Do you have a death wish or are you really this naive?"

During the ensuing conversation he will not talk about himself at all, ignoring all questions about his age or abilities. He will try to pump as much information as he can out of the players, though. He is especially interested in their origins and goals. In exchange he will give a crash course in Vampirism.

If the characters are still trying to hold their lives together, he will make rude comments about hanging around with mortals, and tell them to let it go. He will tell them, "Years don't mean anything to you anymore. Unless you screw up,

you'll live for centuries. You've got to start thinking in those terms."

He will also give them some general information about Vampires which the players may know, but the characters probably should not. "You know the basics: fire and sunlight will kill you, and hurt a lot, too. You might not know that stakes through the heart are equally bad. They don't kill you, but you won't be able to do anything else. You can starve. Given a choice between fire and starving, I'd take fire."

"There is one thing worse than starvation. Drinking another Vampire's blood three times binds you to that Vampire as though he were all that mattered in your life."

If he is asked about his motives, he will tell them that he is curious, and helping out because he is bored. Eternal life can do that, he says. He will verify, if asked, that Prestor is dead.

He can also tell them, but only if asked, that there may be ways to regain their humanity although they missed one big way. "When one's Sire dies new Kindred sometimes revert. Sorry."

Finally, he will warn them that many Vampires do not take kindly to new Kindred, so they should lay low, and if they do see another Vampire, leave quickly. In the process he will mention there is a sort of rough hierarchy in Denver, and that he is outside of it and does not know where the characters fit in.

Just before leaving, he tells them that he will do some work and see if he can find out what is going on with the other Vampires in Denver, especially with respect to the players. He will suggest they meet in two days at the 24th Diocese, a night spot he tells them is "his territory."

On the appointed meeting day, Tony shows up and tells the characters he is still working on it and they should continue to lay low. He says he will contact them in a few days.

The next day, Edward becomes aware of the characters' existence, if he has not already, by means of contacts at the police station and Auspex specialists in his court. The police provide the information that there were people in a secret basement, and the Vampires verify that they were Kindred. This means that the harassment will begin that night.

Edward sat in the back room at the Broadstreet, brooding. "The rebel Prestor created a litter, it seems. Or so Rachel said. This complicates things greatly," he thought. "Duke." He spoke softly, but the door opened and the huge Vampire entered almost instantly.

"Yes, sir?" Duke stood absolutely still, the kind of still only the dead can maintain.

"Spread the word. Prestor's brood are anathema. They may be killed freely, al-

though if they surrender they should be spared and brought to me. See to it."

"Yes, sir." Duke turned and left as quickly as he came. Edward relaxed a little. Duke was the best. It was just a matter of time now.

The day after that, Tony leaves a message for the characters with the bartender at the 24th Diocese. The text of the message is:

"Guys, you got problems. A guy named Edward, who pulls some weight around here, wants you dead—for good. Avoid the Broadstreet, a club he hangs out at, and his house at 654 Mountain Crest, off of Route 93. See you Sunday night at 1 a.m. Tony"

Unfortunately, Tony has gone too far, and shortly after dropping off the message, is captured by Edward. Edward takes Tony back to his house, the above mentioned 654 Mountain Crest, and interrogates him thoroughly. After getting all the information out of Tony that he can, he executes him. Tony will, therefore, be unable to keep his Sunday night appointment.

If the players are worried by Tony's absence, and attempt to track his movements, they will find Candi at the 24th



Diocese. Candi, one of Tony's favorites, will tell them that the last time he was in was a few nights ago. If the players count back, they will find that it was the night he left the message with the bartender.

Scene Three: Seek and Ye Shall Find

The players may find that they are casting about in the dark, and wish to discover what they may about their new state and their new situation. Many of the facts presented elsewhere are not known to the characters, some bits may well never be known, and still others are easily discovered.

In this scene some of the various topics the players may wish to research on their own are presented. It is done in shorthand form, since it is all dealt with in other places. The short pieces of information here are guides to indicate what amount of that other information should be made available to the players. The information they may discover here is not going to fall into their laps, though; they have to go out and get it!

General Procedure

The exact information discovered depends on how many successes are gained on the roll. If the character wishes to research again, they may do so, at the cost of time, but successes gained in one attempt do not carry over into the next. To learn the information at the three success level, three successes must be acquired in one cast of the dice.

Jacob Prestor

The characters may be interested in Prestor, as they have no information on who he is, and he is no condition to tell them. They may, therefore, attempt to use mundane means to investigate him.

They may choose to speak to his neighbors and discover his habits and guests. If they do, each attempt will take one whole evening, since people are not generally amenable to answering questions late at night. Each character who wishes to may try to gain information, but may only try once. They may choose from a variety of methods, but the results are the same. The target number is a 6, though a very good and well-roleplayed plan may reduce the target to 5.

Some of the tactics they may choose are: Manipulation + Subterfuge (they just flat out try to tell whatever lie they think will work), Charisma + Empathy (they are a concerned party, friend or relation), Manipulation + Intimidation (scare it out of them), Appearance + Etiquette (Impress the neighbors with their overall image, that is, "It is unimportant why I desire this information, just tell me because I look important." Any point in the background Fame can be added to this roll), Charisma + Bureaucracy (try to convince the neighbors they are some government functionary), Wits +

Intelligence (tell the truth, more or less, i.e. represent themselves as some type of investigator).

You can either tell the players what the rolls are, or (and this is recommended) find out what their story will be and then decide which of the above rolls is most appropriate. The blond mentioned below is Roger Liverman. If they do manage to discover the license plate, then a roll of Intelligence + Bureaucracy against a target of 5, with two or more successes, will yield Liverman's name after three hours of work.

1 Success Prestor was quiet gentleman, a good neighbor.

2 Successes He was a little bit odd. Didn't get out much or have many visitors.

3 Successes The only visitor he did have at all regularly was a blonde gentleman in a Jaguar.

4 or more The Jaguar's license number was "SCIENCE," a vanity plate.

Monetary Situation

To research Prestor's finances, you should have the player roll his Intelligence+Finance, with a target of 6. This is true research, involving looking in libraries and making phone calls and so on. If the characters come up with a particularly brilliant plan, you should have them roll against a difficulty of 5.

1 Success Jacob Prestor's money was handled by the respected Denver broker Aynsely Whitman.

2 Successes Two years ago, Prestor gave Whitman a half a million dollars to invest, and has since been living off the proceeds.

3 or more The money came from numbered Swiss bank accounts. In addition, Prestor had letters of introduction from two prominent Boston lawyers. Prestor has a safety deposit box at the United National Bank of Denver.

Edward Williams

Edward, as the primary antagonist for much of the story, may well come under scrutiny. Both his origins and his current situation may be investigated.

Finances

The roll is Intelligence+Finance, and the target is 6. This is similar to researching Prestor's finances in that it involves time as explained in the Vampire rules under research. As with the research into Prestor's finances, a good plan will give the characters a lower difficulty.

1 Success Edward Williams is a fairly successful businessman who runs the Broadstreet.

2 Successes In fact, he owns the club outright, having purchased it on a five-year lease.

3 or more Actually, well off is an understatement. He more has lots and lots of money.

Origins/Background

Trying to get a feel for where Edward came from might help the characters out. The roll is Intelligence + Investigation; the target is 7.

1 Success He arrived from Las Vegas 15 years ago.

2 Successes He has a great deal of money, which he invested in the Broadstreet.

3 or more Something seems fishy about the background. It seems artificial somehow.

The Police Investigation

The characters may also be interested in the police investigations, both for the arson case (the burning of Prestor's house) and any murders that they themselves may have committed. The arson information is listed below. For any crimes the characters have committed, make a table up similar to the one for the arson case.

Simply to be able to roll, the characters must have some access to police records. They might have been involved in law enforcement in their mundane lives, or have contacts in law enforcement. A "Contacts Score" of two or more would be sufficient to allow the character to roll. Failing all these, three or more successes on a single roll of Manipulation + Bureaucracy with a target of 6 would allow a character access for long enough to do one bout of research.

The roll for the arson case is Intelligence + Law, and all the caveats listed for the research into Prestor above apply here as well. The target number is 6. As with the researches above, a clever plan should lower the difficulty.

The Arson Case

1 Success It was definitely arson, not an accidental fire.

2 Successes The body found was tentatively identified as Prestor, though there was not enough left to run any tests on.

3 Successes Some leads indicate that three men, known only as Duke, Earl and the Count may have been involved. There are also indications a blond man had been seen leaving the scene of the crime right as neighbors noticed the fire.

4 or more Duke, Earl and the Count are known to hang out at a club called the Broadstreet. In addition, if the players did commit any murders the night of the fire, near the fire, then these three and the blond man are suspects in the killings as well.

Hitting the Streets

Streetwise characters may wish to hit the streets and see what they can dig up on a number of subjects.

The Broadstreet

If the players have learned that the Broadstreet is involved (through Tony, or research into the arson case, for example), they can certainly see what they know about it. A character with either Music or Streetwise may immediately roll Intelligence + that ability to see what they know, with a target of 8. They may also try to learn more by getting out on the streets and talking to people. If they do, they may roll Manipulation + either Music or Streetwise against a target of 6.

1 Success "Cool Club, dude!"

2 or more Owned by Edward Williams, who also plays in the house band, Seventh Son.

Seventh Son

The band of Vampires that plays regularly at the Broadstreet, and sporadically elsewhere. A roll of Intelligence + Music against a target of 8 will let the character know the band members' names from memory; otherwise, a roll of Wits + either Music or Streetwise with a target of 7 will let one discover them quickly. Likewise, anyone who simply calls up the Broadstreet and asks will be told without hesitation.

The band is Edward Williams on lead guitar and vocals, Jason Dodgerson on bass, Karen Mauve on drums, Leslie Boothe on keyboards, horns, and vocals, and Leslie Wilkes on guitar.

Duke, Earl, and the Count

Anyone with Streetwise who spends a few hours at tracking any of these three down will discover on a Wits + Streetwise roll against a difficulty of 6 that the word on the streets is: "Don't mess with these boys. They don't start things, but they sure finish them."

If the characters gains three successes, they will be told that the trio have been asking around about a blond man possibly involved in burglaries.

Scene Four: The Hunters

This subplot involves the effort made by the Prince of Denver to find and exterminate the characters once he knows of their existence.

As soon as Edward becomes aware of the characters' existence, the harassment will begin. Unless the characters do something rash and high profile, or if they escaped by running through the burning house, it will take Edward some time to realize that they are running loose in Denver. If he does not discover it any other way, he will discover it from Tony.

Now things begin to get ugly. The characters are living on borrowed time. The Vampires in Denver, nominally under



Edward's control, have been given an open contract on them. To simulate this, bear a few things in mind.

First, if the players go to a Vampire hangout, then they will obviously run into trouble. Otherwise, roll a die every night. On a 1, some sort of trouble erupts. If they have been particularly high profile (moving around a lot, feeding indiscriminately, etc.), up the chance to 2 or 3 out of 10.

The main kind of trouble they can run into is simply to bump into a Vampire or two who want to wipe them out. If possible, set it up so either side can flee. The idea is to harass the players, not kill them. Additionally, do not rely purely on the dice to decide when an attack would occur. If you feel it is time for the characters to meet their Kindred, then have them appear.

Flash and Terri were bored. They were steering clear of the Broadstreet, like Tony said, and also the 24th Diocese, in case it was being watched. That left Fishpans as Flash's first choice of clubs.

Things were moving along perfectly. Then the crowd gapped for a moment and Flash saw the redhead across the floor. More importantly, she saw him. "Oh, shoot. Terri, we need to leave. Now!"

Terri looked confused. "Why?"

"I just saw a Vampire, and I think she saw me." By the time he finished, Terri was already moving towards the door.

Flash unlocked Terri's door and went to the other side. He fumbled with the lock for a moment, then opened his door. A sudden shock slammed it shut again. The redhead smiled at him. "Hi," she said and held up her hand. Flash watched as claws grew on the hand. She smiled again, then slashed across his face.

In the confusion of the next few moments, Flash fought back with all the strength he possessed, but he was obviously outmatched until Terri joined him and turned the tide. After a few moments, the redhead took a step back and cursed. Then she was gone and a giant bat flew off down the street, leaving Flash and Terri alone.

On the other hand, if they really are running around in the dark and have not even begun to explore any of the other avenues of research, giving them a prisoner to grill might be a good idea.

If you decide to move things along with a prisoner, an action which should be held in reserve until all other hope is lost, then the suggested Vampire to use is Bothwell. Bothwell thinks he is a raging engine of destruction, and is, in fact, pretty good. Still, a concerted effort by three or four of the characters should be enough to drop him. Once he is captured, he will crack easily under threats and tell the players the following information (adjust the monologue as needed, of course).

"Edward, the Prince, he runs the city you know, wants you out of here. You guys are loose cannons and Edward doesn't like that. If you are in his city, you are under his supervision or you're dead. So he wants you dealt with and fast. Dead, gone, or surrendered, he doesn't care, but something has got to happen."

As you can see, Bothwell is kind of a cop out. He outlines the players choices for them in simple terms. Hopefully, they will not need it, but they might.

Possible Resolutions

As mentioned by Bothwell, there are three main ways to resolve this plotline: war, surrender and flight.

Although war is an option that will immediately occur to many, it is an option which will probably bring the Chronicle to a premature end, with the players as probable losers. Make sure the players have a hint of this beforehand by mentioning the apparent age and powers of their foes, their numbers, and the cunning which their leaders display. If they persist, give them one or two narrow escapes to convince them they are playing with fire. If they still do not figure it out, then show no mercy. Be fair to the players, but be fair to the Vampires of Denver, too.

Surrender or making peace is probably the best option. All Edward wants is an assurance they will not move against him. Convincing the characters this is an option may be tricky if they are paranoid, as many characters are. To counter this, take pains to make sure they look at the situation from Edward's point of view. In addition, they may have realized that Edward was misled in his vendetta, and if they do, point out that he might be grateful at having the plot brought to light.

If they choose to meet and swear that they harbor no ambition, they must still convince him. Remember, the Prince has built up a great deal of paranoia during his long life. He will demand that the characters drink of his blood before he will let them live. Since Tony warned them about this, the characters may very well not want to go along with the drinking. In this case, they can try to talk their way out of it (Wits + Empathy against a difficulty of 8), but only allow them a roll if they can actually say things which you feel would move the paranoid ruler. If they cannot convince the Prince they mean no harm, he will insist they leave the city or die.

If convinced of their good intentions, Edward will happily contribute to their assimilation into the Vampire community. He will teach them the vampiric traditions and tell them about the Camarilla. Finally, he will warn them about endangering the Masquerade. Additionally, if they can sometime convince Edward that Thaddeus has duped him into being a hit man, then Edward will become a strong ally if they choose to pursue Thaddeus.

Flight is also a reasonable option, as Edward has no interest in pursuing them beyond his sphere of influence. If

they leave the Denver-Metro area, Edward's interest in them vanishes. Characters are not likely to choose this option, though, since they would be leaving many things unfinished and unclear.

If your players are good, they should spend quite a bit of time going over their options. This is your time to play devil's advocate. Stress Edward's position. All he knows is that there are a bunch of unknown Vampires running around his city making a mess. If they were not hostile, wouldn't they tell him so? Try to convince them a meeting with Edward might not be instantly fatal, but try to do it with enough subtlety enough that they think they thought of it themselves.

• • •

Edward faced the five of them with a look of amazement. "Why? Why did I have Prestor slain? He was fomenting rebellion, and I will not have it!

"I have seen war. I have seen the carcasses of the men lying and rotting in the street because there is no one to bury them. Seen whole villages burned and populations slaughtered. I will not see it again in my city.

"I have lived through the terror that revolution brings and will stop it from occurring here at any cost. Prestor was fostering rebellion and civil war. So he died.

"But now you have come and sworn that you bear no thoughts of unrest, so I welcome you. Raise no rebellion and you may abide here as long as you wish, in peace."

• • •

Whatever the resolution of their meeting with Edward, as they turn to leave he will ask after them, "By the way, which of you was it who saw Duke when he first broke into the house?"

Needless to say, the characters should have no idea what the Prince is talking about. According to Duke, someone inside Prestor's house saw him entering the building for the raid. He is sure it was not Prestor himself, and since none of them could figure out who it was, the Prince has come to the conclusion it was one of the characters.

When the characters deny any knowledge of what the Prince is talking about, he will ask Duke to tell them what he saw, and Duke will tell them a short, blond, seemingly unkempt man darted out of the room he entered the building through. He knew it was not Prestor, and Prestor at first demanded to know why they had rifled through his things (which they hadn't) before recognizing who they were. They had no luck finding the mysterious stranger in the house before they set it afire, and originally believed him to have been a burglar in the wrong place at the wrong time.

The Prince will be puzzled when he finds out the figure was not one of the characters. and will have Duke continue

to try and find out who it was. At this time he can tell the characters no more, however.

CHAPTER THREE: ON THE OFFENSIVE

*Midnight, time for a homicide
Showtime, somebody's gonna die
Ice-T, MIC Contract*

Now that the characters have had the chance to regain their balance, they have the opportunity to take charge of their lives. There are a number of loose ends to tie up, most notably finding out who the blond man was. Their best clue is the neighbors, who will give them the information they need to track down Dr. Roger Liverman. If they cannot find out from the neighbors, they might discover the blond biochemist has become a target of the police investigation. Do not have this happen unless the characters become desperate for a lead.

Scene One: Dr. Liverman I Presume

Even as Thaddeus plotted his downfall, Jacob Prestor continued his research. He had a small lab in his home — no part of which survived the fire — where he did much of the research. But he also contracted with a local biochemist, Roger Liverman, to help with the analysis of certain serums. Liverman, an independent researcher, has access to several labs in Denver with equipment far superior to that of Prestor himself.

The characters may become aware of Liverman in several ways. The first is by reading Prestor's journals from his Safety Deposit Box (see United National Bank of Denver in the Locations of Interest section). Another way is by tracking down his car, which the neighbors have seen. If they do not become aware of it in any other way, they will find the connection one month after the fire when a small newspaper story comments that "Jacob Prestor, slain in the fire of last month, was involved in some type of biochemical research with local scientist Roger Liverman. Mr. Liverman states that Mr. Prestor was using the name David Champs. Anyone with information concerning David Champs should contact the legal firm of Browning and Whitman." (The lawyers are still trying to track down any of Prestor's mythical relatives in order to finalize the details of his estate.)

Once aware of Liverman, the players may choose to research him, meet with him and/or search his house or office. Researching his past requires an Intelligence + Science roll against a target of six. Any successes show him



to be a prominent local biochemist who used to teach at the University of Colorado before striking out on his own several years ago. Three successes indicate he was forced to resign from the University over some unspecified scandal involving experiments he was involved with. Indeed, he had been conducting unauthorized tests using the blood from students in his classes.

Setting up a meeting with Liverman will be easy if the characters mention they knew Prestor, as he is very interested in finding out more about the work Prestor hired him to do. When the characters actually do come to talk with Liverman, however, they will find him exceptionally upset and will accuse the characters of having broken into his house the previous night. He says the only reason he has not gone to the police is because he is willing to give the characters a chance to turn over the material they took. Then, *"All will be forgiven."*

Convincing Liverman they had nothing to do with the break-in will not be too difficult (no roll required with good roleplaying). Once the characters have done so, he will tell them the burglar stole the results of his work for Prestor. While he originally thought the characters might have been the burglars, he now thinks, *"It might have been that dirty little guy who wanted to buy the results of my research."* If asked to describe his earlier visitor, he will tell the characters about an unkempt blond man named Robert Klondike, who came to visit almost a week ago.

When Liverman refused to sell him the research, Klondike gave him a phone number to call should he change his mind. Liverman says he never called the number. He also never called the police about the burglary, and says if the characters help him retrieve it, he would be happy to share his notes with them. Actually, he hopes the characters will provide him with the information he lacks, such as where the information came from. Liverman has become so caught up in solving the puzzles of his research that Klondike's refusal to give him information is the main reason he would not assist his visitor.

If the characters break into his house, they will have to deal with the fact that Liverman is home because of the earlier burglary. Usually he spends his nights at singles' bars, but because of the robbery, he spends the night of their break-in at home. Thus breaking in requires an extended, opposed roll. Any characters involved in the break-in and search of his house must obtain 15 successes before he does the same.

The rolls required start with a Wits + Security roll to enter the locked house, a Dexterity + Stealth roll to remain unheard and then Perception + Investigation rolls to find the notes on Liverman's research as well as the disturbing information that Liverman was robbed last night. All the rolls are made against difficulties of 6, as are Liverman's Perception + Alertness rolls (a total of five dice). Each character who breaks in must roll separately and accumulate successes independently. If Liverman accumulates 15 successes first,

or one of the characters botches, then Liverman will confront them with shotgun in hand.

Again he will demand that the characters return what they stole the previous night, *"Or else we involve the police . . . now."* Convincing him of their innocence in the earlier burglary will be much harder now and requires not only good roleplaying but also a Charisma + Subterfuge roll against a difficulty of 8. Of course, the characters could always Dominate him or otherwise force him to help, but doing so, they now know, would be a potentially dangerous breach of the Masquerade, especially since Liverman may already know too much about Vampires.

When the characters finally gain access to Liverman's notes, they find the notes describe in painful detail the analyses he performed on the various samples he was given. The notes are well documented, and a character with Medicine at four or more, or a Biochemistry speciality in Science will be able to determine easily that all the tests were performed thoroughly and ably. Even a scientific illiterate will notice the "Conclusions" section, which reads:

"Anti-Body #1 should, in all cases, destroy the unidentified substance, "alpha", on contact. Analysis of Residue #1, however, indicates that the resulting residue is extremely toxic.

"Anti-Body #2 has a similar effect, neutralizing any concentration of "alpha" with which it comes in contact. It does not form a toxic residue. The residue it forms is an interesting biological substance which will cause an allergic reaction in human beings, and in fact, in most mammals. In high enough concentrations, it could well be fatal."

Liverman also notes that the various serums defy analysis in some respects, and he is completely unable to identify the makeup of "alpha." He states he would be completely unable to synthesize any more of any of the serums. Finally, he mentions that about one third of each vial would be adequate for a "mass of roughly human size."

You may, if you wish, or if playing with characters who are not clinically minded, allow players to make a roll of Intelligence + Occult to realize that the above implies that the chance of surviving an injection with the substance called Anti-Body #2 will be greater the lower the injected target's Blood Pool.

Characters who are scientific in background may wish to continue Prestor's research. They may do so if they have skill in either Medicine or Biochemistry. If they have no notes, their initial start-up will take one month. With one set of notes it will take two weeks, and with both sets of notes a mere week. After the start up time has passed, the characters will realize that to determine how to make the serums will take, conservatively, several decades of work, and they will have a renewed appreciation of Pasteur's genius. (If they decide to invest the decades of work, then you are on your own.)

Liverman's curiosity has been piqued by the bizarre substance, "alpha," which he has been given to research. If the players do not discover Liverman, or choose to ignore him, he will continue his research, and may eventually come to the notice of Vampire Hunters somewhere, where his serums could be a powerful new weapon. His reaction is up to you.

If the burglary (or burglaries) of his house goes unexplained, then he will be even more interested and will actively begin research and investigation into Prestor's affairs. Precisely how this affects your Chronicle is, of course, up to you. If you wish, he could be noticed in his studies by Sullivan Dane, or another Vampire hunter and drafted to their cause. Alternatively, he could be intercepted by one of Edward's minions, and killed or Embraced. Whatever seems the most interesting to you is the correct method.

Scene Two: The Shadow Knows

Tracking down Robert Klondike (yes, it was Klondike Duke noticed in Prestor's house) will be easy if they got his phone number from Liverman. Since Klondike has had so little interaction with the real world over the past several decades, all they need do is call information and they can get the address — he did not think of getting an unlisted number or using a false name. The address turns out to be a small house in a blue-collar neighborhood north of Denver.

Calling Klondike is not necessarily the best way to contact him. He is slightly paranoid, and the characters interest in his possessions may cause him to flee. Still, if the characters convince him to meet with him, or go after him without calling first, then go on to the next chapter.

Without the phone number, characters have little chance of finding the ghoul. If they cannot find him, so be it. Impatient, the ghoul eventually uses the serums without adequate testing, and dies. The serums disappear into the mists of time, maybe to reappear some day in your Chronicle. The characters do not learn about Thaddeus and have no chance to track down the Elder responsible for their Embrace. This is a completely adequate ending, as characters

do not always "win," especially not in **Vampire**. If this is the case, then the characters can try to go ahead with their own research for a cure for vampirism (especially if they have gained access to Prestor's safety deposit box) or else you can end **Alien Hunger** here and begin a Story of your own devising.

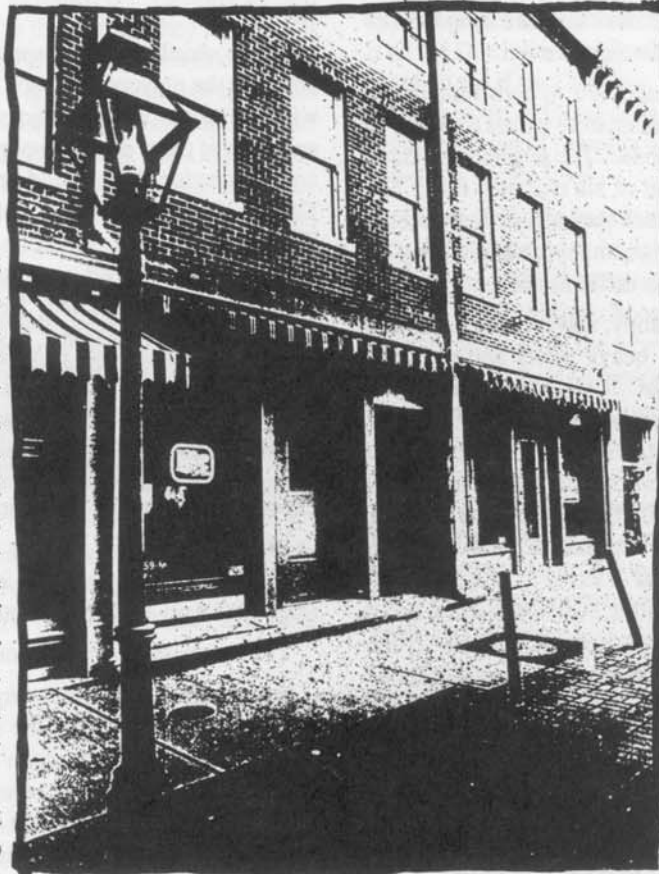
CHAPTER FOUR: To Live Once More

Oh, mother! wherefore speak the name of death?

*Cease they to love, and move, and breath, and speak
Who die?*

Percy Bysshe Shelley, *Prometheus Unbound*

The characters can use any method at their disposal to go after Klondike. If they manage to set up a meeting with him, he will know them for what they are as soon as he sees them. If they break into his house, it is highly likely he will discover their intrusion, confront them, and discover they are Vampires. Whatever they do, if they manage to track Klondike down, they will soon find themselves . . .



Scene One: In a Ghoul's Grasp

Klondike almost never leaves his house, petrified by the fear that something may happen to his precious serums. When characters come to his house, they find it locked and dark. If they have set up a meeting with him by phone,

Klondike will let them in, but will be edgy and prepared to defend himself.

As detailed in the character chapter, however, Klondike will do almost anything to become a Vampire. He risked the inferno of Prestor's house to steal whatever information he could on the chemist's experiments and then broke into Liverman's house to take the serums. He has almost no idea of what to do with the serums now that he has them, but knows they can turn him into a Vampire.

The characters' presence is a godsend for him. He is rightly afraid of using the serums without knowing what he is doing, but knows the characters can easily turn him into

what he wants to be. Thus, unless the characters attack him immediately, he offers them a trade. He will give them the serums and all the information he has about them after they turn him into a Vampire.

By now, the characters should know in no uncertain terms that turning Klondike into a Vampire without Edward's permission would immediately lead to a Blood Hunt. If they say they want to ask the Prince, Klondike will object immediately, and threaten to destroy the serums, "Your only chance of regaining your humanity," if the characters do so. He knows Thaddeus had Edward under his control, and fears what may happen if Thaddeus finds out what he is up to.

The characters have a variety of options for getting the serums, none of which should be appealing. If they overpower Klondike, he will refuse to tell them anything, knowing it is likely he would die soon anyway from lack of blood. Dominating him is difficult, and risks him throwing it off or seeking revenge after the Domination is over.

Two options for the characters are to turn him into a Vampire and ensure that he immediately leaves town, or to overpower him and search the house. The serums are hidden in a package taped to the inside of his chimney flue. The characters will only find the black package if they specifically say they are searching the chimney, and then only on a Wits + Alertness roll against a difficulty of 8.

Klondike is exceptionally jumpy, and is ready to fight at a moments notice. He has a heavy pistol and a smoke grenade in the pockets of his coat. If a fight is imminent, he will pull the pin on the smoke grenade and run for his cache of weapons. There he will pull out a semi-automatic shotgun and prepare to stake the characters once he has incapacitated them. If he captures them, he will threaten to leave them for the sun unless they make him a Vampire. He will take one, tied up but unstaked, outside and demand to be turned into a Vampire. If the character complies, he will prepare to leave town and frees the character right before doing so. If the character does not comply, then he leaves her outside for he sun and threaten another with the same fate.

Klondike already plans to leave town as soon as he is turned into a Vampire. After being embraced, he will beg the characters not to tell anyone about him and then warn them about Thaddeus, who he blames for all their troubles. After giving them the serums, he will immediately pack a single suitcase and leave Denver for good (or at least until you as Storyteller decide to bring him back).

Scene Two: A Heart Beat

However the characters come into possession of the serums, they discover each wooden test tube box contains a number of stoppered tubes, and except for minor details the two sets are identical. Each set holds at least four tubes containing what appears to be blood (the exact number depends on their characters' Clan choices, as detailed below), two tubes containing a clear, thick liquid, two tubes

containing white powder and one empty tube. Both sets have labels affixed to the tubes and to the spaces in which they rest.

The blood-filled tubes each have a little "Biohazard" sticker on them and are labeled "Serum #1" up through whatever number of tubes there are. In addition, in Prestor's set from the bank, the tubes have additional labels. The first tube is labeled: Georges/L. Pasteur. This is the vial containing samples of the blood of Pasteur, the active part of which is the same as that of Georges. The second label reads "Neutral." This vial contains the neutral serum Prestor developed following his "death." The third tube has the label "M. & S. J., V.B." This is the serum Prestor injected Mavis and Suzy Jackson with, as well as Vincent Belhurst. It is a derivative of Prestor's own blood, and is the reason that upon his death those three and only those three reverted to humanity.

There should be one more vial for each different clan amongst the players, and each "clan vial" should be labeled with the appropriate character or characters' initials. For example, if there are three player characters, two Gangrels and a Toreador, there would be two more vials, one with the Toreador's initials, and one with the initials of both Gangrels. These vials contain variations on the original serum which Prestor has developed over the years through the blood of various allies he recruited. He injected the characters with a wide variety of serums, hoping both to diversify their talents and — a scientist even now — to observe the effect of the different serums.

The vials of clear liquid are labeled "Anti-Body #1, Test" and "Anti-Body #2, Test." These contain Prestor's two experimental cures for vampirism.

The vials of white powder are labeled "Residue 1" and "Residue 2." The powder is the residue left when the respective Anti-Body Solutions are added to Prestor's blood.

The empty tube is unlabeled and is simply a spare.

Adventurous characters may choose to inject themselves immediately with one of the serums (including the Anti-Body's). If they do, ask them how much of the serum they wish to use. Some of the serums will have an effect when ingested, others have an effect only when injected. Each vial contains up to three doses, if injected, but the characters may not know this. The serums have the following effects.

Serum #1 is the exception to three doses per vial rule. If and only if the entire vial is injected, the character will effectively gain 1 generation.

Serum #2 will have no effect on any character who injects it.

If the characters inject themselves with serum from the vials labeled with their names, there is no effect. If they choose to experiment with one of the other "clan vials," you should roll a die. On a 1-4 there is no effect. On a 5-8, the character's clan immediately shifts to that of the serum. On a 9, the character becomes a Caitiff, and on a 10 the character

gains 1 point in one of the Clan Disciplines of the Serum. In all cases, the change to Clans are only for game mechanics purposes (i.e. Experience costs to raise Disciplines change, as does their Clan weakness). Any Clan bonds which they may have are unaffected.

Any of the "blood serums" described above may be freely imbibed. They are of delicious taste, and each full vial will restore one blood point.

Anti-Body 1 is a serum designed to restore humanity to a Vampire, but at the cost of his or her life, i.e. they will be a dead mortal. If they use this serum, have them roll Humanity against a target of 6. If they get at least 3 successes, they have succeeded in returning to their humanity, but they are also going to die of blood poisoning within 40 seconds or so. The character should have just enough time for a death speech.

Anti-Body #2 is intended to return the Vampire to full, mortal life. If someone injects this serum, they should roll humanity against a target of 6. Each success will remove 1 point of a Discipline from the Vampire. If enough successes are generated to destroy all of a character's Disciplines, she has returned to Humanity. The shock may still kill her. First subtract one health level for each blood point she has under 10. If she is still alive, roll five more dice against a target number of the character's Stamina + 3, with each success removing another health level.

As you can see, characters who blindly try out the anti-body serums are probably going to die, a not unreasonable result of injecting random substances into one's veins. However, either through research on their own, or by pilfering Liverman's notes, they can vastly improve their chances of returning to mortality, if that is their wish. Drinking the Anti-Body Serums will have no effect whatsoever.

With the serums, they also realize that they could, in perhaps a matter of months, refine the serums they already have to increase their potency. The research they are doing is purification, not synthesis.

To proceed with the lab work will require either a character with a Resource Level of 4, or a two characters with a Resource Level of 3. Alternatively, the characters can simply spend \$100,000 dollars (not a big problem if they have raided Prestor's bank). This investment covers the outfitting of the lab, without which no further work can be done.

Once they have outfitted the lab, each month they may make a research roll. They will be more or less unable to achieve anything with any of the serums except Anti-Body 2. To refine Anti-Body #2, they may roll Intelligence + Biochemistry against a target of 8, or Intelligence + Medicine against a 9. A total of 10 successes are required. Once the 10 successes have been achieved, the serum is as advanced as they are likely to make it.

If they inject this serum, they may now roll Humanity against a target of 4 with each success removing a Discipline. If all the Disciplines are gone, they are human and must now check to see if they survive. Again, subtract 1 Health level for each point of blood pool they lack. Then roll three dice against a target of Stamina + 3, with each success removing one more health level.

A note about the serum use to return to Humanity. This should be a moment fraught with tension and high level roleplaying. The characters hold possible salvation in their hands, but should they choose to attempt to return to humanity, they return to all the woes of mortality — disease, aging, and death. In their Vampiric form they have certain weaknesses, but there is hope for Golconda, and powers that mere humans can never possess. For some characters, the choice is easy one way or another. For others, they will truly be torn. Be sure to play up the dangers of the return to mortality and the fact that death, final death is a very real threat. If they have done any research into the serums, be sure to warn them that a failed attempt may very well strip away some of their Vampiric prowess.



Locations of Interest

*We were once so close to Heaven
Peter came out and gave us medals
declaring us the Nicest of the Damned.
They Might Be Giants, Road Movie to Berlin*

These are some of the locations which the characters may visit in the course of the story. Some of the places almost require a visit if the story is to be resolved, while others are more or less tangential to the story.

The Broadstreet

The Broadstreet is the nightclub owned and operated by Edward, the Prince of Denver. It also serves as a base of operations for his court. Seventh Son is the house band, and can be found playing there almost every Wednesday night.

It is a darkish bar, moderately well stocked and well frequented. Those in the know about the Denver music scene prize it highly for its live music. It can seat about 40, with another 15 at the bar and still leave room for a small dance floor near the stage. On a good night, they will pack 80 people into the club.

Edward has a business office in a back room behind the bar, and, on nights when he is not playing, he is often in the back taking care of business, or merely hanging around.

What with the band and business, on any given night Edward will be at the Broadstreet on a die roll of 1-7.

The club's success has many benefits for those in Edward's court. For those who care to do so, the club provides an ideal location to scout for prey. The number of people in and out of the club allows the hunter to choose potential victims with ease, although the victims are never taken in or near the club on pain of Edward's displeasure, and Edward's displeasure is sometimes fatal. The second major benefit of the club is to provide Edward with a rationale for his income.

The highly public nature of the club renders it as almost neutral territory as it would be very difficult to do any violence at the club without witnesses. Further, any adverse publicity, such as a murder or riot, might force Edward to relocate, something he is loath to do (thus his rule against hunting near the club). The ban on feeding near the club, combined with its high visibility, means that the independents may also venture there at will, though few do unless they need to speak with Edward or have other business at court. Should the characters try to venture there, their reception will vary dramatically with the stage in the story.

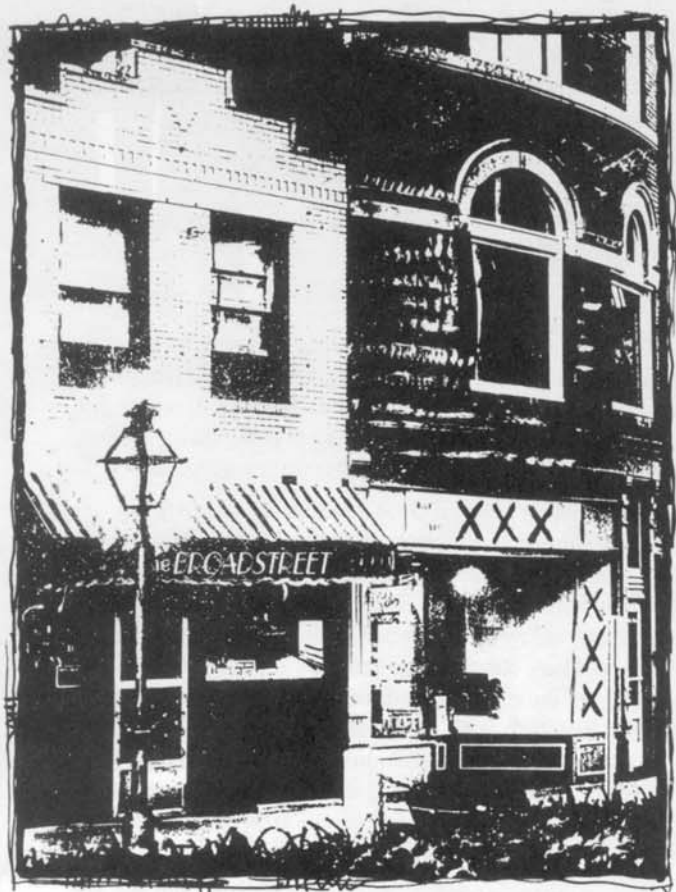
If they are unknown to Edward, then they will be recognized almost instantly as Vampires, and treated civilly until they can be introduced to the Prince. The assumption in this case is that they are visitors, coming to make their presence known to the ruler of the City, as is right and proper.

On the other hand, if their cover is blown, they will be pushed, shoved and threatened, but no overt violence will take place in the club. If the characters do not make some accommodation (see The Hunters) and leave, the Vampires will try to follow the characters or lure them to some other location where they may be attacked with impunity. Once away from the club and its immediate area, the Vampires there will attack with glee, but as long as the characters remain in the open in the club they are relatively safe. Therefore, they will almost always be able to have parley with Edward, should they so choose, merely by arriving at the Broadstreet and asking for a meeting.

If the players choose to try to break into the club and see what they can find in Edward's office, they have a difficult task. The only ways in are through the front door or the loading entrance/emergency exit in the back. Both lead to the club proper and so any invader must pass before the scrutiny of any in the club. During the day, there is not likely to be any one present, but at 4 p.m., the club opens. Shortly after nightfall, the Vampires begin to arrive. The club closes at 2 a.m., although Vampires often hang around until about 4 or 5. With sunrise coming when it does, around 6 a.m. or 7 a.m., there is a very short window of opportunity should the characters try to sneak in when no one is around.

If there is not an open war on, they can probably find a time, after about 3, when there is only one Vampire in the club. Randomly determine who it is, and let the players attempt to overpower him or her. This will, of course, blow their cover and start a war if the witness survives. If the war is on, then no less than three vampires will be in the club until they all leave.

If they try to sneak in when the club is deserted, they will have at most two hours before sunrise. The doors are not hard to pick and only require a Security + Dexterity roll with a target of 6, though 5 successes are needed. Alternatively, the characters could make a Repair + Dexterity roll with a target of 7 and 5 successes needed. Scare the players with talk of sunrise and late-returning Vampires, but in actuality they



should have little difficulty. In Edward's office is the safe, a filing cabinet and Edward's desk. Opening the safe requires a Security + Dexterity roll with a difficulty 8 with 6 successes needed, and contains only about \$4,000.

The only thing of interest on the desk is a notepad containing the scrawled words "Prestor? Pasteur? UNB of D"

Tucked in the notepad is a picture of Louis Pasteur ripped out of an encyclopedia. Characters who remember the attack by Prestor will notice a resemblance.

Any character with the Finance Knowledge will recognize UNB of D as the United National Bank of Denver.

An Investigation + Intelligence roll against a target of 6 may be made while going through the documents in the filing cabinet, with the number of successes giving the same information as if Edward's financial state had been researched elsewhere.

Location: Downtown Denver, in a business section, but only a block or two away from the first residences.

Music to play when characters visit: Blues of some kind, or some guitar-heavy rock from the late 60s or early 70s. Yardbirds, perhaps, or early Rod Stewart (*Maggie May*, anyone?).

Prestor's House

There really is not much left of Prestor's house as the fire did quite a number on it. In fact, there is nothing worth taking in the ruins, and the only thing worth finding is the trapdoor down.

For the first two weeks after the fire, the area is still closed off by the Denver police, although the defense consists primarily of a strip of yellow tape reading "POLICE LINE — DO NOT CROSS — CRIME SCENE — DO NOT CROSS". There is only a 1 in 10 chance that any police will be there when the Vampires arrive, and they will leave on a 1-5 rolled every half an hour. Likewise, every half an hour, there is a 1 in 10 chance police will arrive. If there are police present, they can be avoided by a Stealth + Dexterity roll against a target of 5.

Vampires with Auspex may wish to attempt to use Psychometry on the house itself to get a feeling for their captor, and they may even believe him to still be alive and wish to locate him. If they do, you should roll their Perception + Empathy, as stated in the rules, against a target of 7. Anything less than 3 successes will be useless. Three or more successes will convince them that Prestor is dead, and that the fire killed him. A botch will cause the character to believe that Prestor is still alive, and that his death was faked.

The only other point of interest is the concealed trapdoor, now open since the police discovered it, and any bodies in it. The only point about which the characters may be unaware of is that the door is a concealed one. If they were wondering about why they were spared, this may set their minds at ease a bit.

United National Bank Of Denver

The players may discover, through one of several means (either research on Prestor, or from a break in at the Broadstreet, or, if they have made peace with Edward, from him directly), that Prestor had a safety deposit box at the United National Bank of Denver in the center of downtown Denver. If they do, they may try to acquire that box. They should hurry, since the police will discover and claim the box three weeks after the fire. There are a number of methods to do so, and you should freely entertain any creative plan the players devise. A few of the more obvious methods are presented below.

They might attempt to forge documents representing themselves as either the executors of Prestor's estate or police involved in the investigation. To effectively use them, they would need to make an appointment to go to the bank after hours, since banks are usually closed well before dark in Colorado, except perhaps in the dead of winter. Such an appointment is easily made. To fake the document as

executor requires a forgery roll against a target of 7, but at least 4 successes must be gained. The forgers may use either law or bureaucracy as the appropriate skill, as well as their Intelligence and Dexterity. To fake police identification is more difficult and requires a target of 8, but only three successes are needed.

If they choose the forgery route, then they will be met at the door to UNB of D by Mr. Pilkerswith, who will greet them in a space between the street and the interior door. He will scrutinize their credentials (be sure to give the players a bad moment over their forgeries as he does so), and then admit them to the bank if their forgeries are adequate. He will express condolences over the unfortunate demise of a valued customer and remind them that although they may examine the contents of the box, they may not remove anything. In fact, he says apologetically, they will need to peruse the box in his presence. At this point, the characters may attempt to convince him that they really require no chaperon, via fast talk, or use Domination, or even seduction. Whatever they choose, make it a fairly easy job, with target numbers of 4-6 and only one or two successes needed.

Then Pilkerswith will fetch the box, and either leave them alone to gaze upon its treasures, or watch eagerly over their shoulders as they plumb its mysteries.

Afterward, if Pilkerswith did not oversee their investigation and they removed anything from the box, he will hesitate a moment before returning it. He will heft it and look puzzled, and then visibly shrug and carry it back into the vault. He will then wish the characters a good night, and escort them to the door.

Alternatively, the players could simply try to break into the bank and steal the box. The robbery is a fine chance to introduce suspense, and it should be roleplayed out in detail.

The obstacles to a successful robbery are many, and time is crucial so as to avoid both the watchman and the sun. The watchman, as may easily be determined by the characters, makes a complete pass through the United National Bank building every half an hour. If they choose to disable him, then all hope of a secret robbery is gone. If they do not disable him, then they must move quickly.

The first obstacle is the front door. It is wired for alarm and may be penetrated with either Security Skill or Repair. In any case the attribute to be used is Dexterity, and the target is 5 for Security and 6 for Repair. A total of five successes must be acquired and each attempt takes two minutes. Only a negative number of net successes will cause a botch, and in this case, set off an alarm.

Once inside, a roll of Perception + Security with a target of 7 will allow the characters to determine where the various electric eyes and weight sensors are located. A botch here indicates that they discover an alarm by activating it. Assuming that the characters avoid the alarms, they face the major obstacle — the safe.

If they have a safe cracker amongst them the target number is 8 and a total of 10 successes may be gained as above. Each attempt will take three minutes. More violent methods may be employed at the cost of silence and obscurity. That is, any removal of the door will leave the bank with no question that they have been robbed.

Another method which may be available to the characters is simply to find a weak-willed employee and convince him to fetch out the contents of the box. If they choose to go with this sort of plan, you should find out exactly what they intend to do. Will they use Dominate on their pawn, or merely seduce him into going along with their plans? Get as much detail as possible from the players, and then decide on an appropriate roll. You might allow the characters to roll Intelligence + Leadership to see how well their plan went off, with a target from 4-7 depending on how well they roleplayed the planning and instruction of their catspaw.

Regardless of the method used, if the characters manage to acquire the box, what they find will be the same. Of little interest to the characters will be certain legal documents — the deed to the house and similar items. Of more interest will be roughly \$20,000, all in used \$20 bills — Prestor's personal stash of emergency money — and a copy of Action Comics #1, in Fine Condition. This extremely rare comic book could fetch on the order of \$30,000 at an open auction. There are also two small boxes. The first contains uncut diamonds, worth \$125,000. The second is filled with a number of stoppered test tubes, many of which contain liquids of various colors and consistencies, including that of blood, and two which contain white powder. These are all parts of Prestor's research. A fuller description of the vials and their role can be found in Chapter Four.

Finally, there are Prestor's notebooks. These 10 volumes are written in a tidy French hand, and span the last 100 years — all of Prestor's unlife. They are full of his movements, notes about his research and the little night-to-night irritations which plague even the Undead.

If any of the characters speak French, they may read the diaries at the rate of one every four hours. While this is very interesting, a quick skim of them will yield much the same information.

The first entry was written on September 30, 1895: "I have done it, they all think me dead. And I, Louis Pasteur, am dead. With the the aid of the serum I made with Georges, I live again after a fashion, that I may seek a cure for all those similarly afflicted. But Louis Pasteur is dead, for now I shall use the name Jean Regineau. I am sure it will be the first of many."

The rest of the diary contains much in the way of obscure chemical references and a great deal of talk about tracking the infection, by which he means Vampirism. The reader will quickly come to understand that Pasteur thinks of vampirism as simply another type of disease, and therefore something that can be cured.

After about five years, the diaries begin to mention that Pasteur fears some force is attempting to stop his research. Shortly thereafter, Pasteur makes the first reference to He, a reference that shows up regularly in the diaries from there. Always He is bedeviling Pasteur, interrupting his research, even on occasion attacking him via agents, but never allowing Himself to be seen by the chemist.

There are also continual comments made about Georges and the research that they did together, although there is no mention of encountering Georges again in unlife.

The diaries mention a relocation two years ago from his then base in Boston to Denver (this jibes with the research characters may have done on Prestor).

As the last six months or so of entries approach, Prestor makes mention of Roger Liverman, a biochemist in Denver he hired to aid in performing some analyses for him. Liverman, he notes, has access to facilities and equipment that he, Prestor, does not.

In the more recent sections, there is a commentary about how Prestor felt that he needed allies, and how he chose the characters. He agonized over the decision, but his conviction that it was only temporary soothed him somewhat. He gives reasons for the selection of the characters (if you are using the pregenerated characters, there are comments in their descriptions about why Prestor chose them). It is not until the last entry that he commits himself to their transformation.

The last entry in the diary is dated one week before the fire, and reads, "I am certain He has followed me, again. I require help and can delay no longer. I hope they will forgive me, but it is of the highest importance, and I have no choice."

Edward's House

Edward's house is set off in the foothills just to the west of Denver. It is a little way off of Highway 93 which connects Denver and Golden, and is accessible by about two miles of private drive. It is settled snugly in a little valley, and may only be seen from the hills that make up the valley.

It is a three-story affair, built to Edward's specifications. It has no windows, and is built in an archaic architectural



style, although not on locked to a specific period. It resembles nothing more than an old fortress of some kind. There is a central courtyard, and the second story is open on the east side to allow the morning sun access to the courtyard.

The courtyard itself has a gallery on the west side positioned so that the first rays of dawn, coming through the gap in the second story strike it full on. It is screened from the sun though, by a series of paper walls in the Japanese style. These can all be moved from within the house to outside the gallery. Thus almost any degree of sunlight that one wishes can be caused to play over the back wall. The back wall itself is made of heavy steel, with strong chains sunk firmly into it.

There are three sets of manacles, spaced so as to allow three prisoners to be spreadeagled before the sun. Although Edward does not torture for pleasure, he is fully cognizant that when time is short, the threat of slow extermination in the sun will sometimes convince a Vampire to speak. If the players sneak into Edward's house and view the gallery, they will find Tony's jacket by one of the sets of manacles, and a few bone fragments inside.

Edward's bedroom is in the basement, naturally enough. It is richly furnished with carpets, nightstands and ward robes of the highest quality. The clothing inside is of various styles, but of uniformly high quality.

On the ground floor is the music room. Actually a suite it has a piano, an electric guitar and amp, a fine classical guitar and three acoustic guitars of various quality. Or tables, on bookshelves and just lying around amid general clutter are reams of music. The music ranges from classical pieces to the latest in hard rock. Mixed in with the commercially available music are Edward's own compositions, also in various styles, and some of them very old — Edward has been composing for several hundred years. All of his own work is good, but not innovative. In a glassed-in bookshelf on one wall are Edward's oldest pieces, and also some rare original works by the great composers of the past. In this case, early works by Bach sit side by side with throwaway bits written by Mozart that have never been "discovered" by the world at large. There are not many pieces like this — only four — but even so, it is a musical find of great significance.

The library on the second floor is large, and is lacking in recent titles. It includes a great deal of classical literature. Edward has a weakness for Greek and Roman myths and folklore concerning Vampires.

The rest of the house is given over to the ghouls who live here and keep it safe during the daylight hours. There are bedrooms and kitchens and other sorts of equipment Vampires find no need for, but those still human do.

Location: About two miles west of Highway 93, and five miles north of Golden.

The 24th Diocese

This is a dance club, as opposed to the Broadstreet, which is a bar and music club. It is the claimed territory of the independent Vampire Tony, and as such is rarely, if ever, visited by the other Vampires of Denver. It features two dance floors — one a balcony over the other, canned music with a DJ, and, of course, a bar. On weekdays it is open until 1 a.m., and on weekends until 4 a.m.

Tony is a regular here, and most of the club workers are familiar with him. The bartender, Bill, is friendly enough with him that Tony feels comfortable using him as a dropoff for messages.

The Diocese is also Tony's chosen hunting ground. He moves through the crowd of people like a gourmet, sampling here and there from his favorites. He does not kill at the club, but slakes his thirst by drinking lightly from numerous sources.

The Diocese is loud and raucous, and characters so inclined may find it a pleasant place to do a little prowling of their own. In fact, on the occasions when Tony meets them there, he will graciously provide them with "dates," all of whom expect Tony and his friends to be kinky, and nip their necks. Tony will caution them to lick the wound to seal it up though. Tony's favorite is Candi, and after Tony's disappearance she will be able to tell them when he was last at the club.

Location: A little bit away from downtown, in the middle of a strip of clubs.

On the stereo: Gothic Rock.



Liverman's House

Roger Liverman, the biochemist, is a freelancer and does a great deal of his work at his house. He lives alone in a smallish house located in Aurora. Should the players try to break into his house, they should have little trouble doing so, but what they find depends dramatically on when they do so.

If they break in during the day, highly unlikely for Vampires, all of the pertinent information is with Liverman at the lab. At night he locks the material in his lab, and goes to bed. Because of the break-in, he has gotten a shotgun and will threaten to use it on the characters if he catches them.

The notes are the only thing Liverman has of direct interest to the characters, although scientifically minded characters will be quite impressed with his reference library.

Liverman has nothing in the way of alarms, and his locks are of average quality. The house itself is a typical bachelor mess — pizza boxes on the coffee table, dirty clothes in piles in the bedroom and so on — except for the office which is incredibly tidy and well organized.

The information contained in the notes concerns his tests on the vials given to him by Prestor and is expounded upon more fully in Chapter Three.

Klondike's Haven

Klondike's small ranch-style house is a tribute to the powers of paranoia. All the outer doors have at least three locks attached, the windows are barred and weapons, primarily stakes, are stashed everywhere. The yard is uncared for, and weeds and broken glass can be found everywhere. Inside, the house is almost bare of furniture, and Klondike spends most of his time in the living room on an armchair, either studying the serums he stole or watching cable.

In the bedroom is an unlocked trunk holding \$5,000, a number of stakes and a shotgun. It is to this room Klondike will run if combat breaks out. The bedroom also contains a double bed and a closet, where Klondike stores forest, urban and desert camos, his flak jacket and suit, and other clothing.



Characters

These, then, are the actors in this drama, aside from the players themselves. Some have large roles, some small, and some as much as you make of them.

Louis Pasteur a.k.a. Jacob Prestor

The history of Pasteur has been touched upon before, and little more need be said here. His important traits are listed here.

Physical: Strength 2 Dexterity 3 Stamina 3

Social: Charisma 3 Manipulation 3 Appearance 2

Mental: Perception 4 Intelligence 5 Wits 3

Virtues: Conscience 4 Self-Control 4 Courage 2

Talents: Alertness 2, Brawl 2, Dodge 1, Empathy 3, Intimidation 1, Leadership 4, Subterfuge 4

Skills: Etiquette 3, Firearms 1, Repair 3, Stealth 2

Knowledges: Bureaucracy 2, Finance 1, Investigation 3, Linguistics 2, Medicine 4, Science 5

Disciplines: Auspex 2, Celerity 2, Dominate 4, Potence 2

Backgrounds: Fame 1, Resources 4

Humanity 8 Willpower 8 Blood Pool 10

Apparent Age: Late 50s

The Embrace: 1895

Generation: Twelfth

Clan: Caitiff

Description: Heavy set and bearded, with a wild flame in his eyes.

Demeanor: Caregiver

Nature: Architect

Roleplaying Tips: Older and wiser than when you first became a Vampire, you hate what you are having to do to these innocents but feel you have no choice.

Thaddeus

Thaddeus was the arch-enemy of Prestor until he managed to destroy Prestor through the agency of Edward. He is an old Vampire, of the Sixth Generation, created during the

Roman age around the time of Christ, and is a being of immense, though subtle, power.

He is a survivor of centuries of the Jihad, and the long years of war have left their toll. He is now quite insane by human standards, although less so by those of the Kindred. His insanity takes the form of an obsession about preserving his own undead life by whatever means possible.

One facet of his madness is his dread that Roman gods he sacrificed to as a mortal are tired of waiting for him and are beginning to seek out his life. He is terrified of this, and seeks to pacify them however he may. For the last century, this has taken the form of sacrifices to the gods, each in turn, with increasing frequency (the gods are getting impatient, or so he thinks). The source of these sacrifices is the herds of cattle near wherever his current lair is.

He is also firmly convinced that by searching out old places of power and learning their secrets he can make himself safe from the attentions of those Kindred who are his elders, and to this end he travels the Earth seeking out such places.

It was during one such expedition in France that he learned of Pasteur and his research. Thaddeus' mania would allow no other course but the elimination of the threat Pasteur and his theoretical vaccine presented. He dared not strike directly, since such activity might draw the attention of other Methuselaha, the exact beings he feared would obtain the vaccine. Long years as a pawn of older Cainites were put to good use, as subtly and through intermediaries, he worked to destroy Pasteur. He finally succeeded in Denver.

The tactics Thaddeus used to make Prince Edward his pawn are common enough in both Vampire and human circles. He first discovered what Edward's own preoccupations were (in this case, his hatred of rebellion), and played on those fears. As a Vampire, of course, he had certain advantages in this mere humans do not, and used his Disciplines well in stirring Edward to action.

Although the players are not likely to encounter Thaddeus since he has moved on after Prestor's death, his statistics are presented for the sake of completeness and future stories.

Physical: Strength 6 Dexterity 6 Stamina 5

Social: Charisma 4 Manipulation 7 Appearance 0

Mental: Perception 7 Intelligence 4 Wits 5

Virtues: Conscience 1 Self-Control 2 Courage 2

Talents: Acting 5, Alertness 4, Brawl 4, Dodge 4, Intimidation 3, Leadership 4, Subterfuge 5

Skills: Animal Ken 5, Melee 4, Stealth 4, Survival 4

Knowledges: Linguistics 4, Occult 3, Politics 3, History 3

Disciplines: Animalism 5, Celerity 2, Dominate 4, Fortitude 4, Obfuscate 4, Potence 6, Protean 3

Backgrounds: Resources 3, Retainers 1, Status 1

Humanity 2 Willpower 9 Blood Pool 30

Apparent Age: Early 50s

The Embrace: A.D. 22

Generation: Sixth

Clan: Nosferatu

Description: Thaddeus is a slight man, 5' 5" or so. His hideously deformed face features an extremely prominent Roman nose.

Demeanor: Varies with who he is trying to fool.

Nature: Curmudgeon

Roleplaying Tips: Paranoid and crazy, you will do or say anything to pacify the gods who seek your death.

Edward, the Prince of Denver, aka Edward Williams

Edward is of moderate age for a Vampire, and of the Seventh Generation. Created in the late 11th Century, he is very much a product of his time. In his mortal life, Edward was a troubador. He accompanied William the Conqueror across the English Channel, and the carnage that he saw at the battle of Hastings and at various skirmishes colored his views on war ever since. He has seen war in its bloody grandeur, and devoutly hopes to see it as little more as possible. This leads him to acts which many may view as cruel, but which he views as necessary evils and preventative measures. One such action is the killing of Prestor.

The killing is, in fact, a good illustration of many of Edward's characteristics. First, it was an act taken to prevent what Edward saw as a course of action that could only lead to war. He knew, or thought he knew, that Prestor meant to make a bid for control and was creating soldiers for his army. His aim was to nip the war in the bud.

It was also swift, decisive action. For all his hatred of war, Edward is a firm leader and will not balk from bloodshed should he believe it warranted. He is clever and ruthless. Witness the method of assassination — one that leaves no trace for the mundane authorities to link to anything other than a particularly brutal murder.

Edward's treatment of the independents shows another side of his nature, though. He does not treat them cruelly. So

long as they obey the laws of the Kindred and of Edward's domain, and plot no treason, they are free to do as they will.

Edward was not fully in his mind when he ordered the execution of Prestor, though. Thaddeus had been working his wiles on him using techniques of persuasion both mystical and mundane. Should the characters ever be in a position to draw Edward's attention to this (that is to say, if they make peace), then he will begin to realize some force was making him a pawn, and he will be very angry. If the characters do accomplish this, they will have gained an ally at least so far as any vendetta against Thaddeus is concerned.

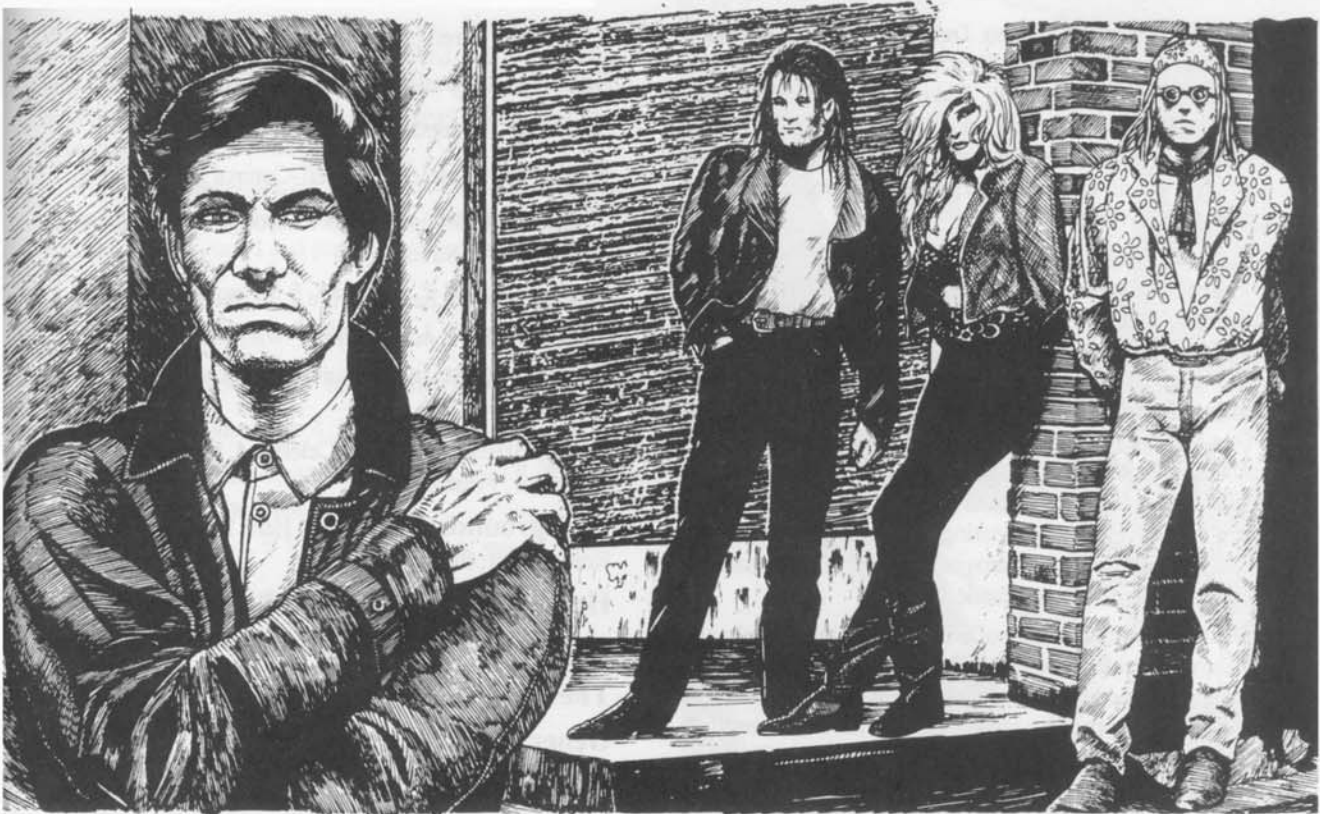
Edward has, as many older Vampires have, developed an obsession or two to keep himself sane. One of his obsessions is, of course, his aversion to rebellion. It is a total commitment on his part. A second obsession is with music. Throughout the years Edward has always been involved with music. In various lives he has composed it, played it and listened to it. He is often friends with composers and musicians, and keeps mementos of them when he or they move on.

In 1808, Edward was in Austria pursuing his musical interests when he befriended a young Austrian soldier. They both shared a love of opera and spent much time together. When a small group of mortals discovered Edward's nature, Edward felt threatened enough to forego Toreador tradition and make the soldier his Childe. With the aid of his new Progeny he managed to eliminate all who had pierced his disguise. That soldier is with Edward as his Thrall, and now goes by the name of Duke.

Although the immediate threat to the Masquerade had been dealt with, the Prince of Vienna felt strongly enough about the subject to let Edward know that he and his Childe were no longer welcome. So they moved on. They travelled Eastern Europe for a while, for Edward wished for Duke to become acclimated to his new life in familiar surroundings. Towards the end of the century, however, they found themselves in London, enjoying the antics of the D'Oyly Carte Company as they performed the debuts of Gilbert and Sullivan operettas.

By 1900, it was apparent to Edward that war would soon engulf Europe. As has been mentioned, Edward had seen enough of war, and had no urge to see more. In addition, the politics and power plays of the European Kindred were becoming wearing. He and Duke travelled to the United States, still a dangerous journey and not one often undertaken by the Kindred.

They arrived in New York, and barely slowed, continued west in search of a place where they could live unhindered. They found Denver. Denver was occupied by Don Alonzo de Vargas and a few other Kindred. The city was still in turmoil though, expanding at a great rate and with a huge transient population. It was not until 1920 that things settled down and Denver developed a large-enough Kindred population that the comfortable anarchy which had previously been dominant seemed inadequate.



Edward and Don Alonzo were the only Elders present in Denver, and it was obvious that one would rule. The presence of Duke tipped the balance of power slightly in Edward's favor and gave him enough strength to make a proposal. He proposed that the three form a council, with Edward as Prince and head of the council, and declare Denver to be their Domain. Don Alonzo agreed, and the three have ruled Denver capably since that time.

Still intensely interested in music, Edward's current band is Seventh Son, a locally popular blues-rock band. All of the members are Kindred, and all but one are descended from Edward himself.

Physical: Strength 2 Dexterity 4 Stamina 3

Social: Charisma 3 Manipulation 4 Appearance 3

Mental: Perception 2 Intelligence 3 Wits 3

Virtues: Conscience 2 Self-Control 4 Courage 3

Talents: Acting 2, Alertness 3, Brawl 2, Leadership 4

Skills: Etiquette 3, Melee 3, Music 6, Stealth 1, Survival 2

Knowledges: Bureaucracy 1, Finance 2, Linguistics 1, Politics 2

Disciplines: Auspex 3, Celerity 4, Fortitude 2, Presence 4

Backgrounds: Contacts 3, Herd 2, Resources 4, Retainers 3, Status 4

Humanity 5 Willpower 7 Blood Pool 20

Apparent Age: Early 30s

The Embrace: 1075

Generation: Seventh

Clan: Toreador

Description: Edward is fairly short, about 5 foot 6 inches, and carries himself with an air of authority. He has dark brown hair, almost black, and is well groomed. He wears leathers and jeans when performing with Seventh Son, comfortable clothes of immaculate cut when at home, and whatever seems appropriate when anywhere else.

Demeanor: Director

Nature: Architect

Roleplaying Tips: You try to make everyone see how strong you are, but this is just a way to cover up your own concern. You know that if you dropped your guard for an instant, all Denver could be plunged into anarchy and war.

Duke

The head of Edward's "enforcement" arm, Duke has been with Edward the longest of any of the Kindred — almost 200 years now. The Council of Denver is formed of Duke, along

with Edward and Don Alonzo. Duke is very loyal to Edward and would never even think for a moment of betraying him. In fact, Edward is his regent. Duke was a soldier while he lived, and in unlife he is still a soldier, now under Edward's command. He may query Edward about the reason behind an order, but will execute it if Edward says so, despite any personal misgivings.

In his mortal life, Duke was an Austrian soldier and would no doubt have served long and hard against Napoleon had fate not dictated otherwise. While on leave in 1807 he met and became friends with a violinist and opera aficionado who would later be known as Edward Williams. Their friendship lasted for over a year before Edward was discovered to be a Vampire by a group of Austrian businessmen. The businessmen immediately made it their job to destroy Edward and absorb his fortune. Hunted and alone, Edward gave the young man the Embrace, creating him as a Vampire and his Thrall. Quickly the pair destroyed the cabal of businessmen, restoring Edward's masquerade.

Due to the circumstances of his creation, Duke has always felt like an outsider among the Toreadors. Although he has a fine appreciation for art and music, he is talentless himself, and therefore scorned by many. He has allowed himself to become absorbed in his work and his devotion to Edward, dehumanizing himself to inure himself to the taunts of his clan.



Physical: Strength 5 Dexterity 3 Stamina 3

Social: Charisma 2 Manipulation 2 Appearance 2

Mental: Perception 3 Intelligence 2 Wits 3

Virtues: Conscience 0 Self-Control 3 Courage 5

Talents: Alertness 3, Brawl 3, Dodge 3, Intimidation 3, Leadership 2, Streetwise 3

Skills: Animal Ken 1, Drive 2, Etiquette 1, Firearms 4, Melee 4, Repair 1, Sculpture 3, Stealth 2, Survival 2

Knowledges: Investigation 1, Linguistics 1, Medicine 2

Disciplines: Auspex 2, Celerity 4, Fortitude 2, Potence 1, Presence 1

Backgrounds: Contacts 1, Herd 2, Mentor 3, Resources 1, Status 1

Humanity 3 Willpower 7 Blood Pool 15

Apparent Age: Mid-20s

The Embrace: 1808

Generation: Eighth

Clan: Toreador

Description: Duke is a huge man, 6 foot 2 inches and built like a linebacker. He moves with the confidence of a warrior, although there is little grace to him. His hair is deep red, and his face craggy and emotionless. The overall effect is very inhuman, more like some large and dangerous machine than a man. He dresses mostly in inconspicuous clothes of moderate quality.

Demeanor: Traditionalist

Nature: Survivor

Roleplaying Tips: Arnold Schwarzenegger in *The Terminator* reminded you a great deal of yourself. You have the same cold threat and same dedication to duty.

Jason Dodgerson

Dodgerson is the only member of Seventh Son not one of Edward's progeny. He is a Malkavian under the unfortunate delusion he is Jimi Hendrix. Before that, he was certain that he was Robert Johnson, and so on, going back until his creation in the late 18th century (when he was convinced that he was Johann Sebastian Bach).

In mortal life, he was a mediocre violinist in a second-rate French orchestra, and was teetering on the brink of suicidal depression when a Malkavian embraced him and took him over the edge. He promptly began to pattern himself after great musicians, switching off every 20 or 30 years.

He came to Denver in 1954, during his Robert Johnson years, and won favor with Edward because, despite his

delusion, he has become a fine musician. He has now been with Edward through several incarnations of Edward's band, and has played several instruments. He plays bass in Seventh Son, and thinks this a clever way to keep him from being recognized as Jimi Hendrix.

If any one challenges his delusion, he will respond with complicated rationalizations, and if they persist he will become quite agitated and possibly dangerous.

Physical: Strength 2 Dexterity 5 Stamina 3

Social: Charisma 4 Manipulation 2 Appearance 4

Mental: Perception 2 Intelligence 2 Wits 3

Virtues: Conscience 4 Self-Control 1 Courage 3

Talents: Acting 5, Alertness 2, Athletics 3, Brawl 2, Empathy 4, Subterfuge 5

Skills: Etiquette 3, Music 4, Repair 2, Stealth 2

Knowledges: Linguistics 4, Music History 5

Disciplines: Auspex 5, Presence 3

Backgrounds: Herd 2, Mentor 3, Resources 1, Status 1

Humanity 9 Willpower 5 Blood Pool 13

Apparent Age: Early 20s

The Embrace: 1770

Generation: 10th

Clan: Malkavian

Description: A fairly normal looking Caucasian with longish brown hair. He appears perfectly sane, except perhaps for a slight secretive glint in his eyes. He acts like Jimi Hendrix, though, and those familiar with Hendrix will detect something naggingly familiar about Jason.

Demeanor: Varies with current delusion

Nature: Deviant

Roleplaying Tips: Avoid conversation with strangers, but when you do talk to them, hint at who you are. "Yeah, that reminds me of playing Woodstock."

Karen Mauve

The drummer for Seventh Son, Karen is the most recently created of Edward's brood. She was made only a few years ago, in 1985. Edward found her playing drums in a Fort Collins band (Fort Collins is a small city north of Denver with no Prince of its own), and persuaded her to come to Denver to play for Seventh Son. After about a year, he Embraced her and she became a full member of the band in both blood and spirit.

She is a rollicking rock 'n' roller, and is currently engaged in the slightly dangerous practice of feeding primarily off



members of rival bands. Edward does not know of this, and will be fairly irate when and if he finds out.

Physical: Strength 3 Dexterity 3 Stamina 4

Social: Charisma 2 Manipulation 2 Appearance 2

Mental: Perception 4 Intelligence 2 Wits 2

Virtues: Conscience 1 Self-Control 4 Courage 4

Talents: Acting 2, Alertness 3, Brawl 2, Dodge 3, Streetwise 1, Subterfuge 2

Skills: Drive 3, Music 3, Repair 3, Stealth 2

Knowledges: Computer 1, Investigation 1, Music Theory 2

Disciplines: Auspex 2, Celerity 3, Presence 1

Backgrounds: Herd 3, Resources 1, Status 1

Humanity 5 Willpower 8 Blood Pool 15

Apparent Age: Late teens

The Embrace: 1985

Generation: Eighth

Clan: Toreador

Description: Karen would like to be one of the heavy metal stars one sees — spike heels, leather mini-skirt and the whole bit — but she isn't built for the anorexic look. So instead she looks more like a female Billy Idol, which makes

for an odd jarring effect when the band plays an old blues tune.

Demeanor: Rebel

Nature: Bon Vivant

Roleplaying Tips: You most enjoy playing with danger. You toy with your foes and take the funnest risks you can find.

Leslie Boothe

The keyboard and horn section for Seventh Son, Leslie has been with Edward for almost a full century now. He first noticed her in New York as he was passing through on his way west. She was singing in the opera and he was smitten. He sent her flowers and paid her court for the month that he and Duke remained in New York. When he left, he promised to send for her if he could.

The years passed and it was not until the roaring twenties that things were settled enough in Denver for Edward to make good his promise. Leslie's career had begun to falter by then, so when Edward sent a telegram inviting her to come to Denver to visit or stay, she came. He Embraced her the night she arrived, and she has never regretted the trip to Denver or her Embrace.

As time passed she continued her study of music, and branched out from singing opera into other instruments. In the late 60s, just as Edward was beginning to form his first rock band, she and Edward had a falling out and she left Denver to go to California. Edward was saddened by her departure, but let her go.

Six years later, in 1972, she returned, bringing with her a young man. She petitioned Edward for permission to make the man a Vampire, and so overjoyed was Edward at her return, that he immediately agreed. After his transformation, the man changed his name to Leslie, as a token of respect, and has been known as Leslie Wilkes ever since.

When Edward formed Seventh Son, dissolving the old band as beginning to be too high profile, Leslie Boothe was firmly placed as a member.

Physical: Strength 3 Dexterity 2 Stamina 3

Social: Charisma 4 Manipulation 2 Appearance 5

Mental: Perception 3 Intelligence 3, Wits 3

Virtues: Conscience 5 Self-Control 4 Courage 2

Talents: Acting 4, Alertness 1, Athletics 1, Dodge 3, Empathy 4, Leadership 1

Skills: Animal Ken 2, Etiquette 4, Melee 3, Music 3

Knowledges: Linguistics 2, Occult 2, Opera Knowledge 4

Disciplines: Animalism 1, Auspex 2, Celerity 1,

Presence 3

Backgrounds: Fame 1, Herd 1, Resources 2

Humanity 8 Willpower 8 Blood Pool 15

Apparent Age: Early 40s

The Embrace: 1927

Generation: Eighth

Clan: Toreador

Description: A Wagnerian woman who would have looked right at home singing Brunnhilde when she was 24. Now she is older, but retains the mannerisms and stance of an opera singer. She has blonde hair, down to the middle of her back, and a look of concern in her eyes.

Demeanor: Conformist

Nature: Martyr

Roleplaying Tips: You are strong and determined, confident things will go your way. However, you always have that weak spot for the underdog and are willing to do things for others even if they hurt you (though you will make a big deal about letting them know about the pain).

Leslie Wilkes

Leslie Wilkes wanted to be a hippie, but could not quite muster the rebellious spirit he needed. He hung around in all the right places in the 60s, but never fit in . . . until he met Leslie Boothe. She made him fit in, and in return he would do almost anything for her. They spent several years running around the Bay Area, she helping him to integrate himself into the culture he thought he wanted, and he providing her with the companionship she craved.

When she told him she was leaving, returning to Colorado, he asked to come along, which was what she hoped. They arrived in Denver where Boothe made peace with Edward and asked if she could bring Wilkes into the legions of the Damned. He agreed, and Wilkes, always an outsider, was now an insider. He changed his name to Leslie as a token of respect. When Seventh Son was formed with Leslie Boothe as a member, everyone in the court took it for granted that Leslie Wilkes would be right by her side.

He and Jason Dodgerson get along quite well, and when Wilkes is not with Boothe (a rare occurrence), he is probably with Jason. He has a weakness for taking blood from stoned victims, but only from marijuana users. Most of his herd consists of drug users who visit other clubs.

Physical: Strength 3 Dexterity 3 Stamina 2

Social: Charisma 1 Manipulation 2 Appearance 3

Mental: Perception 2 Intelligence 5 Wits 3

Virtues: Conscience 2 Self-Control 5 Courage 2

Talents: Alertness 1, Athletics 1, Dodge 2, Streetwise 1

Skills: Drive 2, Firearms 2, Music 2, Repair 2

Knowledges: Bureaucracy 1, Law 3, Linguistics 1, Politics 1, Science 1, Poetry 2, English Literature 2

Disciplines: Auspex 1, Celerity 3, Obfuscate 1

Backgrounds: Herd 2, Mentor 2, Resources 1

Humanity 6 Willpower 7 Blood Pool 14

Apparent Age: Early 20s

The Embrace: 1972

Generation: Ninth

Clan: Toreador

Description: Wilkes looks like he never quite recovered from the 60s. He has long, stringy brown hair and can usually be seen wearing bell bottoms and tie-dye. He looks a little like Edward.

Demeanor: Child

Nature: Conformist

Roleplaying Tips: You like having other people do things for you, but in fact you are more likely to do what they want. However, the person you are most faithful to is Booth, who you will do anything for.

Mina

Mina is one of Edward's ghoul retainers. He named her Mina (and one of his other ghouls Lucy) because he thought it amusing in a sad sort of way. Mina is the eldest of the two ghouls, and is now pushing 100, although she still appears to be in her mid-20s.

She was originally a society girl in Denver who fell for Edward when he was new in the city. Edward had no particular interest in her, but when he saw how her obsession was developing, he decided that she could be useful.

She is completely devoted to Edward, although her instability renders her utility somewhat limited. She has not left Edward's house in 30 years. During the days, she watches over Edward and tidies his house, lost in the delusion that they are married and happy together. If anyone threatens Edward, she will become a wild creature in her frenzy to protect him. Edward keeps her on only because this frenzy is to his benefit.

Physical: Strength 4 Dexterity 1 Stamina 3

Social: Charisma 1 Manipulation 1 Appearance 1

Mental: Perception 1 Intelligence 1 Wits 2

Virtues: Conscience 0 Self-Control 0 Courage 5



Talents: Brawl 5

Skills: Housekeeping 3

Disciplines: Potence 1

Willpower 3

Apparent Age: 30. She stopped aging in her 20s, but the general disorder of her appearance adds to her age.

Description: Once a pretty woman, she is now a tangled wreck of a creature. Her hair is matted and dirty, although Lucy tries to keep her clean at least a little. This unkemptness does not extend to the house, though. Her mania has her cleaning and tidying all day, so the house is spotless.

Demeanor: Deviant

Nature: Deviant

Notes: Whenever Mina is called on to make a courage roll to prevent harm from befalling Edward, she may roll her full five Courage dice. Similarly, when using Willpower to resist being controlled to harm Edward or allow him to come to harm, she has the equivalent of an 8 in that trait.

Roleplaying Tips: You will do anything to protect your family. They are you and you are they.

Lucy

Lucy is a much more recent ghoul of Edward's. She first tasted his blood in 1958 when Edward was hunting and noticed a prostitute with a remarkable resemblance to Mina. His curiosity piqued, he trailed her and made her one of his herd. He soon discovered her to have one of the most highly developed senses of self-preservation he had ever encountered. Making her a ghoul began to seem more and more attractive, especially since Mina was becoming more and more erratic.

He did so, and has not regretted the decision. Lucy is the de facto ruler of the house when Edward sleeps. She keeps Mina, who believes Lucy to be her daughter, in line by subtle manipulation rather than overt orders, and runs those aspects of the household Mina is too deranged to deal with effectively.

Lucy is content enough as a ghoul, although she is very aware of the precarious nature of her existence, and is continually trying to bargain her way into receiving the full Embrace. Edward is weakening, but finds her too valuable as a ghoul to do so yet.

Physical: Strength 2 Dexterity 2 Stamina 2

Social: Charisma 2 Manipulation 5 Appearance 3

Mental: Perception 2 Intelligence 3 Wits 3

Virtues: Conscience 1 Self-Control 5 Courage 4

Talents: Alertness 2, Brawl 3, Intimidation 3, Leadership 1, Streetwise 3, Subterfuge 3

Skills: Drive 2, Firearms 3, Stealth 2, Survival 2

Knowledges: Investigation 3, Occult 2

Disciplines: Potence 1

Backgrounds: Contacts 1, Resources 1

Willpower 8

Apparent Age: Mid-20s

Description: Lucy looks enough like Mina to be her sister (or daughter), although she is much better groomed. She has black hair which cascades around her shoulders, and a sharp expression on her face, indicating how much she is always looking out for herself.

Demeanor: Caregiver

Nature: Survivor

Roleplaying Tips: The household seems to be your life, but you would readily sacrifice it if you had to. For you, life comes first.

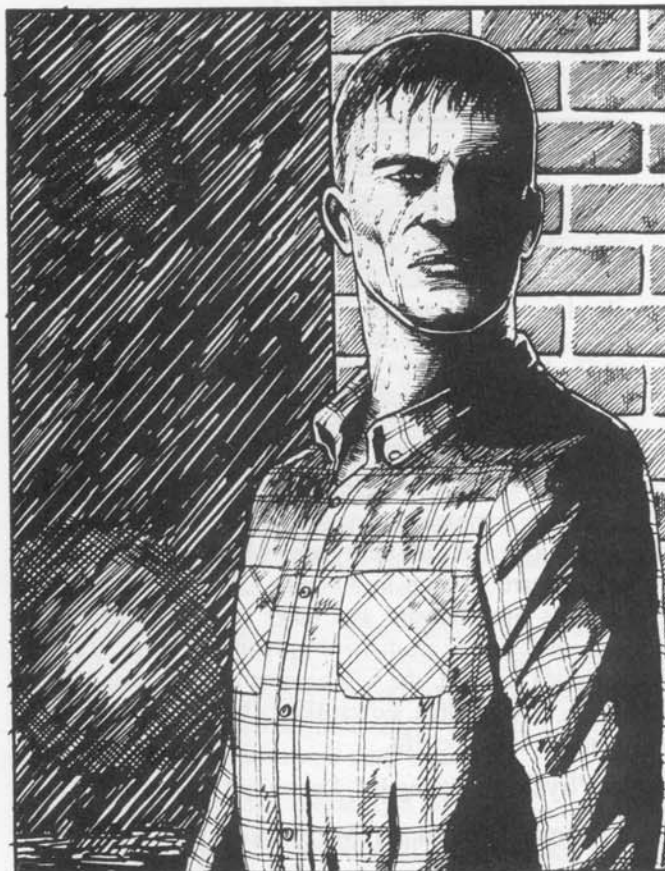
Roger Manot

Roger Manot is the last of Edward's ghouls. He is a very old ghoul and claims to have been alive for 150 years. He arrived in Denver in 1980, on the run from the Sabbat who had slain his old master. He was desperate, running out of time and needing to find a new source of Vampire blood soon or die in agony. He was found by Edward before any of the other Vampires in Denver became aware of his existence.

Edward quickly determined that Roger could be of use to him, and provided him with blood to prolong his life. Roger now serves as Edward's ace-in-the-hole. He watches over Edward's house most days from a distance, and takes care of business for Edward that no one else can. Since Lucy and Mina are well known, Edward uses Roger for spy mission against Kindred in his city, especially when absolute secrecy is called for.

Roger is very happy as a ghoul, but sometimes thinks that it would be nice to be a full Vampire. His innate distrust of such a leap always gets the better of him, however.

Though Edward told Roger to avoid Mina for fear of disturbing her, the crazed ghoul became aware of Roger when he was forced to reveal himself to deal with several



burglars who struck at the house while Lucy was away. Mina now refers to him as her son. Everyone thinks that this is just another symptom of her madness, but Lucy is beginning to think that there may be more to it.

Physical: Strength 3 Dexterity 3 Stamina 2

Social: Charisma 1 Manipulation 2 Appearance 2

Mental: Perception 3 Intelligence 3 Wits 4

Virtues: Conscience 2 Self-Control 3 Courage 3

Talents: Alertness 3, Brawl 1, Dodge 3, Streetwise 2

Skills: Drive 1, Etiquette 1, Melee 4, Stealth 3

Knowledges: Bureaucracy 2, Linguistics 2, Occult 2

Disciplines: Celerity 1, Fortitude 1, Potence 2

Backgrounds: Resources 2

Willpower 9

Apparent Age: Early 30s

Description: Roger is a small, dark-haired man who moves with sharp precise motions.

Demeanor: Conformist

Nature: Plotter

Rachel

Rachel is one of the independents of Denver. She is a Gangrel who actually roams all of Colorado, but uses Denver as a more or less permanent base of operations.

She is an Elder in her own right, being of the Eighth Generation, and has lived and hunted in the cities along the Eastern slope of the Rocky Mountains for almost 200 years.

She is originally Russian, but fled Russia in 1802 and came to America. The wanderlust was strong in her, and she traveled on the fringes of the "civilized" United States. Indians displaced from Colorado have a few legends about the red-haired demoness brought by the white man to the Great Plains, which have Rachel as their basis in fact.

She is a wild creature, one who revels in her animal nature, and Edward is not sure he likes having her in the city. So far, though, she has not done anything out of control in the city, although disturbing rumours sometimes trickle back after her outings.

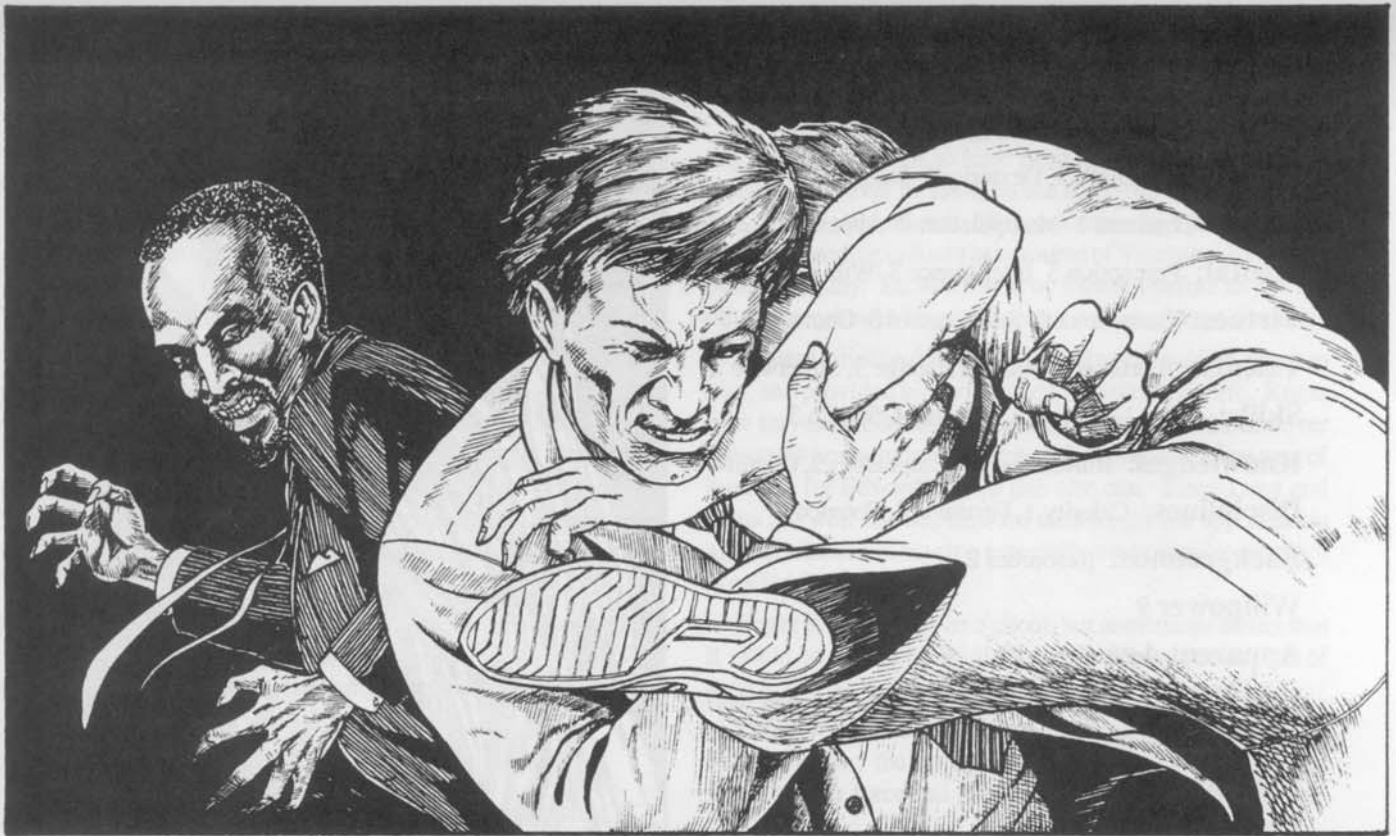
She is a good choice of a Vampire to bedevil the characters with during the harassment, as she has a method of escape (both literal and figurative) which is most likely unavailable to the characters.

Physical: Strength 3 Dexterity 3 Stamina 3

Social: Charisma 4 Manipulation 3 Appearance 5

Mental: Perception 4 Intelligence 2 Wits 4





Virtues: Conscience 3 Self-Control 1 Courage 5

Talents: Alertness 4, Athletics 3, Brawl 5, Intimidation 3, Streetwise 1, Subterfuge 1

Skills: Animal Ken 4, Stealth 3, Survival 4

Knowledges: Medicine 1

Disciplines: Animalism 5, Fortitude 2, Protean 4

Backgrounds: Status

Humanity 7 Willpower 6 Blood Pool 15

Apparent Age: Late 20s

The Embrace: 1760

Generation: Eighth

Clan: Gangrel

Description: A strikingly beautiful woman, Rachel has red hair which falls to her waist. She is tall, just over six feet, and has a feral charm that makes her seem untamed. She is, in fact, untamed, and is also a merciless huntress.

Demeanor: Survivor

Nature: Loner

Roleplaying Tips: You are one of the toughest Kindred in Denver, and you know it. Still, if you came up against something too tough to deal with, you know that flight is always an option.

Earl and The Count

These two Vampires, along with Duke, make up the "enforcement arm" of Edward's court. They happily serve the Prince, enjoying the finer things in vampiric life in exchange for their obedience.

Earl

Physical: Strength 5 Dexterity 3 Stamina 4

Social: Charisma 3 Manipulation 1 Appearance 2

Mental: Perception 2 Intelligence 2 Wits 3

Virtues: Conscience 3 Self-Control 1 Courage 3

Talents: Athletics 2, Brawl 3, Dodge 3, Intimidate 2

Skills: Drive 2, Firearms 3, Melee 1

Knowledges: Police Procedure

Disciplines: Fortitude 2, Potence 2

Backgrounds: Herd 2, Resources 2

Humanity 6 Willpower 7 Blood Pool 12

Apparent Age: 32

The Embrace: 1952

Generation: 11th

Clan: Ventrue

Description: A large heavy-set man who looks like a bouncer.

Demeanor: Bravo

Nature: Bravo

The Count

Physical: Strength 3 Dexterity 5 Stamina 4

Social: Charisma 1 Manipulation 3 Appearance 2

Mental: Perception 3 Intelligence 2 Wits 1

Virtues: Conscience 1 Self-Control 3 Courage 3

Talents: Brawl 3, Dodge 3, Intimidate 2, Subterfuge 2

Skills: Firearms 1, Melee 3, Stealth 2

Knowledges: Linguistics 1

Disciplines: Potence 2, Protean 2

Backgrounds: Status 1

Humanity 5 Willpower 8 Blood Pool 11

Apparent Age: 28

The Embrace: 1963

Generation: 12th



Clan: Brujah

Description: The Count is whip-thin and moves very quickly, with the grace of a dancer.

Demeanor: Deviant

Nature: Gallant

Detective William Brandt

Brandt is the detective in charge of the police investigations that will touch the characters' unlives. He is a good detective, very good, and he knows something strange is going on.

Police work is Brandt's life. If he becomes convinced one of the players has committed a crime, he will hound them until his death or theirs, or until it becomes inarguable that they are dead (see the section on Faking Their Own Deaths).

Brandt is married. His wife is Linda, and they have a four-year-old boy named Jimmy. If the characters are truly being hassled by Brandt, and are truly vile swine, they might try to get to Brandt through his family. If they choose to do so, they will almost surely lose Humanity if they fail a Conscience roll against a target of 8. Unfortunately for the character involved in so heinous an act, Brandt will not be swayed, but will pretend to be until he can get his loved ones out of danger.

When playing Brandt, be quirky and a little prescient. Use the knowledge that you as Storyteller possess to guide Brandt in his investigation. Be sure, though, that whatever Brandt knows, he could have some way of knowing. That is to say, remember that Brandt has the resources of the Police Department behind him, so be cruel but fair.

Description: A rumpled-looking man, untidy and easily misjudged. Think Columbo and you will not be too far wrong. He is given to making seemingly irrelevant statements, but they tend to have relevance. For example, in an interrogation, he may suddenly ask if the character likes animals. In this case, he might know that the killer stopped to play with a dog for a few minutes, or something like that. He also will almost always offer information about his own life in return, so the above conversation might go:

"Do you like animals, Mr. Wilkeshire?"

"Yes Detective, I'm particularly fond of horses."

"That's very interesting, I'm allergic to dogs myself."
And so on.

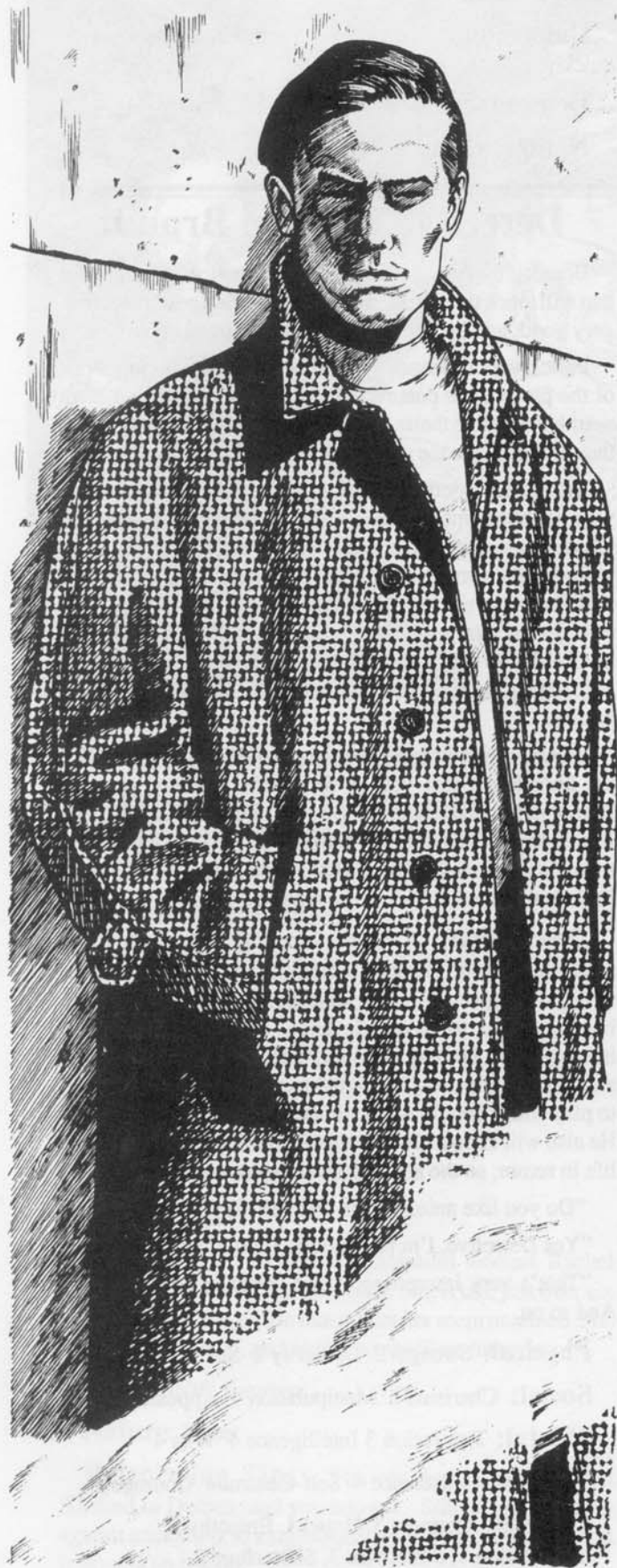
Physical: Strength 2 Dexterity 2 Stamina 2

Social: Charisma 2 Manipulation 4 Appearance 2

Mental: Perception 3 Intelligence 4 Wits 4

Virtues: Conscience 4 Self-Control 4 Courage 5

Talents: Alertness 3, Brawl 1, Empathy 3,
Intimidation 1, Streetwise 3, Subterfuge 2



Skills: Drive 2, Firearms 2, Security 2

Knowledges: Bureaucracy 3, Investigation 4, Law 3, Medicine 1

Willpower 9

Born: 1956, Greeley, Colorado

Occupation: Police Detective

Demeanor: Jester

Nature: Cavalier

Tony

Known by no other name to all those around him, Tony is a loner in the city of Denver. An Italian of the 13th Century, Tony is a Ninth Generation Vampire, and is getting bored.

He has travelled the world around, rarely staying in one place for more than five or six years. He has been in Denver now for three years and is beginning to get the itch to move or find something interesting to do.

He has adapted less well than some to immortality, and now seeks only to find ways to amuse himself. It is to this end that he flirts with danger in the 24th Diocese by feeding off his favorites in public. It also due to this dangerous boredom that he is meddling in the characters' affairs. It is mere curiosity which impels him to investigate them, and then perversity and boredom which causes him to try to use them against Edward.

He is an arrogant type, given to grand mysterious gestures, such as his appearance to the characters. Theatricality is one of his ways of combating boredom. As may be obvious, Tony's derangement deals with this rash love of danger. It is not quite a death wish, although it is very similar.

Physical: Strength 2 Dexterity 4 Stamina 3

Social: Charisma 3 Manipulation 2 Appearance 3

Mental: Perception 5 Intelligence 3 Wits 2

Virtues: Conscience 2 Self-Control 2 Courage 3

Talents: Acting 1, Alertness 4, Athletics 2, Dodge 2, Streetwise 4, Subterfuge 3

Skills: Firearms 1, Melee 1, Security 3, Stealth 4

Knowledges: Linguistics 2, Occult 2, Politics 2

Disciplines: Auspex 5, Dominate 2, Obfuscate 2

Backgrounds: Herd 4, Resources 2

Humanity 6 **Willpower** 8 **Blood Pool** 14

Apparent Age: Late 20s

The Embrace: 1228

Generation: 9th

Clan: Malkavian

Description: A dark Mediterranean type, 5 foot 8 inches tall. Tony has the good looks of a Valentino or Latin lover.

Demeanor: Loner

Nature: Rebel

Mavis and Suzy Jackson

The innocents, Mavis and her daughter Suzy, have as small or as large a part as you wish to give them. Their admittedly slight role can be expanded on quite easily to provide scope for roleplaying.

Mavis is a librarian at the rare books room of the Denver Public Library, which is Prestor's main interest in her. When he decided to take her, though, he could not bear to leave her daughter alone in the world, so he took Suzy as well. Prestor became aware of them through their connection with Emerson after the banker negotiated a loan for the Denver Public Library to acquire some rare books with Mavis was the contact. Mavis is divorced, and her ex-husband lives in Seattle, far away from the current drama.



Mavis and Suzy provide an excellent focus for the confusion which should be running wild amongst the Vampires at the start of the game. If they kill either of them, torture them mercilessly about their callous inhumanity. On the other hand, if they don't kill them, use them as a counterpoint to throw the Vampire's inhumanity into relief. Given the characters' unbalanced state when they awake in the basement, they might even develop an obsession or fixation on the pair.

Description: Mavis is mildly pretty black woman with an air of scholarliness. Suzy is an absolutely darling little girl of eight years. No statistics are given for Mavis or Suzy as they should not play a large active role. They are here to provide counter examples.

Vincent Belhurst

A police officer in the city of Denver, Vince was chosen to be muscle for the newly formed Vampires. Unfortunately for that plan, he snapped back to mortality when Prestor died, a result of the particular serum he was injected with.

Vince works in the vice squad, and is married to Monica Belhurst, one of the Assistant District Attorneys. He is a rough, dependable man devoted to upholding the law.

If you are using the pregenerated characters to play the story, Vince will be a constant thorn in Monica's side. He will be dragging her back towards her mortal life with every word he says and every move he makes. He will be worried about her, always asking if she is sick, and trying to help her over the terror of the night in the basement.

He will be hard to throw off the track. The police may be convinced that the characters are innocent of wrongdoing, but Vince will be a danger until Monica rids herself of him somehow. This is a situation ripe with roleplaying potential. If Monica tries to just convince Vince to leave, play out his confusion and heartbreak as he is still very much in love with Monica. Even if she takes a coward's way out, and disappears or fakes her death, continually remind the player of Vince, and of how much Monica misses him.

If the characters decide to tell Vince what is going on he will be torn. He cannot sanction preying on human beings, but neither can he give up on Monica. If they choose this course, have Vince help as much as he can as long as the characters convince him they are feeding only off of cattle and the like. If he feels betrayed, have him hound them to the ends of the Earth.

On the other hand, if the players make their own characters, Vince's role is probably much smaller, unless you can tie him into the characters somehow. You can make him the husband of one of the characters, or call him Veronica and marry him to one of the male characters. Having at least one of the characters married, though, gives that much more room for role-playing. Vince's actions as outlined above can serve as a model for any spouse.



Physical: Strength 3 Dexterity 3 Stamina 3

Social: Charisma 3 Manipulation 3 Appearance 3

Mental: Perception 3 Intelligence 3 Wits 3

Virtues: Conscience 4 Self-Control 5 Courage 5

Talents: Alertness 2, Brawl 2, Dodge 2, Intimidation 2, Streetwise 2

Skills: Drive 2, Firearms 2

Knowledges: Investigation 2, Law 2, Theatre Tech 3

Willpower 7

Description: Vince is a well-built man, around 5 foot 10 inches in height, with unruly sandy-brown hair.

Born: 1958 in Santa Clara, California

Demeanor: Caregiver

Nature: Cavalier

Notes: His allies are other members of the Denver police force.

Bothwell

Bothwell is a small timer in Edward's court. He would like to move up, but is too much of a coward. He has been a Vampire for 20 years or so, but spent most of that time hiding from the Elders and terrorizing the youngsters. In

fact, he is so much of a coward that, should he get into a fight with the characters, he will surrender if he ever becomes injured. He will try to bargain with his knowledge.

He is a reasonably good fighter, but has an attitude out of proportion to his skill. He is only important in that, if the players need a prisoner, he should be it.

Physical: Strength 4 Dexterity 3 Stamina 3

Social: Charisma 2 Manipulation 2 Appearance 4

Mental: Perception 1 Intelligence 1 Wits 3

Virtues: Conscience 3 Self-Control 2 Courage 1

Talents: Acting 1, Alertness 1, Athletics 3, Brawl 4, Dodge 4, Streetwise 2

Skills: Melee 2, Stealth 1

Knowledges: Occult 1, Politics 1

Disciplines: Fortitude 3

Backgrounds: Contacts 1, Resources 1

Humanity 4 **Willpower** 4 **Blood Pool** 10

Apparent Age: late teens

The Embrace: 1972

Generation: Twelfth

Clan: Gangrel

Description: Short and stocky, with close-cropped blond hair.

Demeanor: Bravo

Nature: Child

Roger Liverman

Liverman is the biochemist hired by Prestor to aid him with his research. He is an independent researcher, currently renting lab space from the University of Colorado Medical School located in Denver.

He is quite good at his job, and possesses an analytical and inquiring mind. Should the players leave too many strange clues, he will quite possibly try to track them down out of curiosity. His appetite has already been whetted by his complete inability to accurately identify the substance in Vampire blood which gives it its unique properties, and any further prodding will get his scientific curiosity going full bore.

Unmarried, Liverman spends many of his evenings hitting the Denver club scene looking for female companionship.

Physical: Strength 1 Dexterity 3 Stamina 2

Social: Charisma 3 Manipulation 1 Appearance 2

Mental: Perception 4 Intelligence 4 Wits 2

Virtues: Conscience 4 Self-Control 4 Courage 2

Talents: Alertness 1, Empathy 3, Leadership 1

Skills: Drive 2, Firearms 1, Music 1, Repair 3

Knowledges: Computer 2, Investigation 3, Medicine 3, Science 4

Willpower 6

Description: A paunchy, middle-aged man with glasses. He is balding a little bit as well, but the hair he does have is blond. Not anyone's idea of a Romeo, instead he is the perfect picture of a moderately successful businessman.

Born: 1946 in New York City, New York

Demeanor: Director (At work), Bon Vivant (at the clubs)

Nature: Plotter

Robert Klondike

This old ghoul has been a part of the Jyhads of the Elders for almost three centuries. A peasant poacher in England, he was originally made into a ghoul by an English Vampire who needed cannon fodder in a war with the Sabbat, Klondike soon found himself travelling here and there against his will



and under the Domination of one Cainite or another. He greatly enjoyed the powers drinking Kindred blood would give him, but hated the associated loss of freedom.

The more he found himself used as a pawn, the surer he became that he would regain his free will if only he could become a Vampire. When his last master was killed by Archons, Klondike found the Blood Bond he had been forced into had been broken, and he fled to America, hoping to find a New World Vampire willing to Embrace him. To this end he joined up with the ancient Thaddeus earlier in the year, hoping one unwilling pawn could help another. He soon discovered Thaddeus had no intention of making him anything more than yet another pawn, and fled the ancient Vampire before Thaddeus left Denver, and before drinking Thaddeus' potent Vitæ three times.

One important secret he did take from Thaddeus was of the existence of Pasteur's serums. Hoping to turn himself into a Vampire scientifically, he broke into the house before the Prince's troops could, and stole the doomed chemist's notes. After discovering Liverman's role through the notes, he broke into the biochemist's house and stole the serums.

Now he sits, struck with indecision over what to do next. He has no idea if the serum works or will kill him. He does not know of the characters' existence, and if they do not confront him, he will inject a mixture from a number of the vials . . . and die.

Physical: Strength 3 Dexterity 3 Stamina 3

Social: Charisma 1 Manipulation 2 Appearance 2

Mental: Perception 3 Intelligence 3 Wits 2

Virtues: Conscience 0 Self-Control 1 Courage 1

Talents: Alertness 2, Brawl 3, Dodge 2, Streetwise 1, Subterfuge 2

Skills: Drive 1, Firearms 4, Melee 3, Security 3, Stealth 2

Knowledges: Investigation 2, Occult 2

Disciplines: Celerity 2, Fortitude 2, Potence 3

Willpower 7

Apparent Age: 50, and getting older looking each day he goes without Vampire's blood.

Description: Approximately 5 foot 9 inches, Klondike has dirty-blond hair rapidly going grey. He also has a beard and mustache, also graying. He normally dresses in old rugby shirts and slacks, but will wear a flak suit if he expects danger. If going out, he wears a bulletproof vest under a jacket.

Demeanor: Fanatic

Nature: Fanatic

Roleplaying Tips: You want to live, but not at the cost of your freedom. Whatever you gain do to regain control of your own life, you will do.

WHERE TO GO FROM HERE

There are a great many possible ends to this story, and each leaves you, the Storyteller, in a position to head the Chronicle off onto a different path. Some of the more obvious endings and their associated paths will be discussed here.

The first possibility is that the characters will have "taken the cure" and attempted to reclaim their lost Humanity by means of Prestor's serums. If that is the case then several options present themselves.

The first is, of course, stop the Chronicle completely at this point. After all, it is a good ending: the characters gathered around, each contemplating his or her own mortality, and then taking a leap of faith and injecting the serum. In fact, closing the Chronicle at that point, without ever determining the effect of the serum, has a certain dramatic flair, and might be considered, especially if you are using this story as a means to become familiar with the game. Closing the Chronicle there allows you to test your own wings in your own, new Chronicle.

An option at this point is to allow the players to make new characters and use the background provided here to run a Denver-based Chronicle. Another option, if the players are dead or mortal, but you wish to continue the plotline is to have them all be created by the pregenerated characters as agents to carry out further action against Thaddeus. Or, give the characters other characters to play, and let them take over the persona of Edward, or the Duke, or one of the others.

If the desire is to continue the Chronicle, then there are several options there as well. Attempting to track down Thaddeus, and seek from him an explanation, or take from him reparations or vengeance, could be the focus of an entire Chronicle. As touched on in the description of Thaddeus in the Characters section, Thaddeus is obsessed with places of power, and a chronicle taking the characters across the nation and around the world could easily be put together around this theme. They could even go out as Edward's representatives to take his revenge on the Vampire who used him. This could then be turned into a political sort of

campaign with the players testifying before the Camarilla about the actions taken.

Alternatively, you could stay in Denver, and continue to explore the newly made Vampires' initiation into the world of the night.

If you feel particularly daring, you could continue the Chronicle after the characters have regained their humanity. They would be mortals with a special knowledge of the Undead, and could hunt the Damned (especially Thaddeus), or they could involve themselves in the world of the Kindred in other ways, all the time bringing a unique perspective to all they do.

There might also be a number of loose ends left, depending on the players' bloodthirstiness, which can spawn stories or even Chronicles of their own, some of which are mentioned below.

The Serum

For the purposes of this Story, the serum which enabled the characters to regain their mortality is designed to only affect those Kindred who were transformed through injection and not the Embrace. However, an especially interesting Chronicle could be centered around the characters' possession of a serum which can make any Vampire human again.

While many Kindred would welcome such an opportunity, more would fear it as does Thaddeus. The characters would quickly find themselves the targets of a massive Blood Hunt, and would be constantly on the run, never knowing who they should trust and who they should battle.

If the players left Liverman with clues as to their nature, he could quite easily become fixated on them and the mysterious substance he calls "alpha." His investigation of the characters could be a recurring element in future stories. He could even team up with other Witch Hunters and the chronicle could turn into an extended cat-and-mouse game.

The Future of Denver

Alien Hunger was designed to not only jumpstart you into a Chronicle, but also to give you a jumpstart city as well. Many of the important figures, places and allegiances have been described here, and there is no reason you could not start an entirely new Chronicle in this city whether you use the Story or not.

In any case, the possibilities are endless, and the few given here merely scratch the surface.

Monica Belhurst

Nothing could have stopped Monica Belhurst's rise to the top. From the time she was a little girl she had her eyes set on a career which would let her change the world. Thus a lack of money could not keep her out of college, and she married a police officer so she could have the money to go to law school. Now she is one of the youngest prosecutors in the District Attorneys office, and some have already started talking about her possibilities in the political arena.

Among those talking about her future was Emerson Wilkeshire III, an acquaintance of Monica's through their mutual involvement in community theatre. They had both picked up an interest in the stage while in college, and carried their interest into the outside world. Emerson, already impressed by Monica's drive and ability would, in the normal course of things, been one of her primary financial backers should she ever run for political office.

Her primary relationship is with her husband, Vince, who has been deeply devoted to her through their eight years of marriage. They both share an interest in theatre (he as a stage technician) and spend most of their free time together. Monica has also become very close to her boss (the DA) in recent weeks, spending most nights together until midnight working on an important case.

She first met the Vampire who Embraced her following a community theatre production of *Romeo and Juliet*. He approached her and Emerson (she had played Juliet and

Emerson played her father) after the final show and praised them for their talents on and off stage.

Monica's position is an interesting one. After the Embrace, she could quite possibly continue on as Assistant District Attorney with the Denver night court. If she manages to avoid becoming embroiled in any criminal investigation, and can come to terms with her relationship to Vince, she might be able to maintain that position throughout the whole story, and even beyond. The main crisis Monica will face is one of conscience.

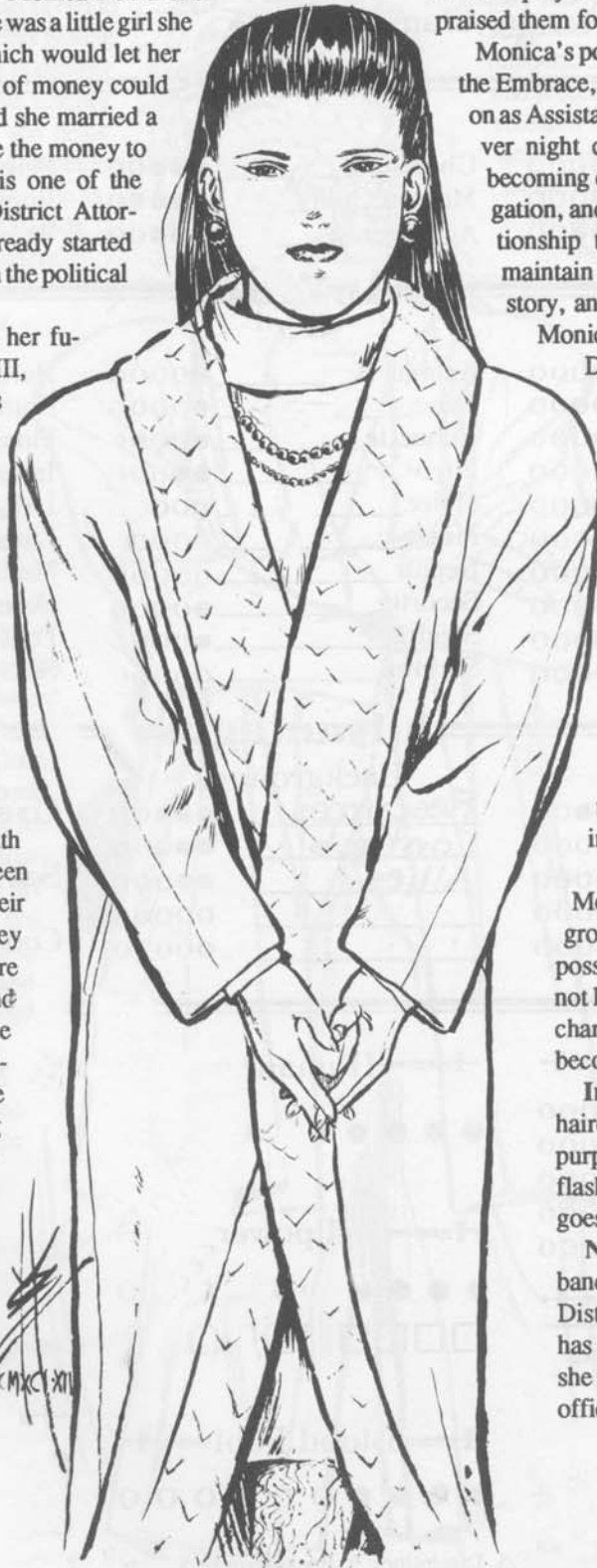
Dedicated to the ideals of justice, will she become a predator outside of the law?

Vince and Monica are childless, and Monica has no relatives living in the area. Between her job and her husband's, almost all of her associates are involved in law enforcement or the judicial process. The exception is the community theatre group that she and Emerson patronize (and for whom Vince does technical theatre work). Her other activities include reading and theatre-going.

Your Role: Along with Emerson, Monica can provide stability for the group. She is organized and self-possessed. Confident of herself, she is not likely to be bullied. Used to taking charge, she is a likely candidate to become the group's leader.

Image: Monica is an attractive dark-haired woman, always moving with a purposeful stride, whose sharp eyes flash around before her wherever she goes.

Notes: Her two allies are her husband Vincent Belhurst and her boss, District Attorney Park Morgan. She has contacts both in the theatre group she is involved with and in the mayor's office.



VAMPIRE™

Name: Monica Belhurst Nature: Director
 Player: _____ Demeanor: Judge
 Chronicle: Alien Hunger Clan: Ventrue

Generation: 13
 Haven: _____
 Concept: _____

Attributes

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

Abilities

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

Advantages

Disciplines		Backgrounds		Virtues	
<u>Dominate</u>	●●●○○	<u>Resources</u>	●●●○○	Conscience	●●●○○
_____	○○○○○	<u>Contacts</u>	●●○○○	Self-Control	●●○○○
_____	○○○○○	<u>Allies</u>	●●○○○	Courage	●●○○○
_____	○○○○○	_____	○○○○○		
_____	○○○○○	_____	○○○○○		

Other Traits

Humanity

● ● ● ● ● ● ● ● 0 0

Willpower

● ● ● ● ● ● ● ● 0

□ □ □ □ □ □ □ □ □ □

Blood Pool

● ● ● ● 0 0 0 0 0 0

Health

Bruised
 Hurt -1
 Injured -2
 Wounded -3
 Mauled -4
 Crippled -5
 Incapacitated

Combat

Weapon	Difficulty	Damage

Experience

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

Theresa Harper

Ever since junior high, Theresa (Terri to her friends) has never had problems getting people to like her. Whether she is dealing with the high school students she teaches chemistry, the corporate types she deals with as part of her work for her computer consulting firm, or anyone else, she is more than able to make them her friends.

For instance, as one of the founders, with Flash and an engineer named Brian Jurgen, of a small computer consulting firm, she not only deals with the clients but keeps the company from blowing up. Jurgen tends to be socially inept, so Terri serves as the go between for him and Flash. Terri also goes out of her way to make outsiders comfortable, remembering her own days as a skinny, gawky teenager in an unfamiliar junior high school.

She first met the Vampire who would turn her into one of the Kindred when leaving Emerson's bank. She and Flash had just applied for a loan, which an odd, bearded man who met them in the bank's parking lot assured them they would get. However, the loan will probably do her and Flash little good, since Terri will almost certainly lose her job as a teacher after her Embrace, and the company will probably fold fairly quickly after that.

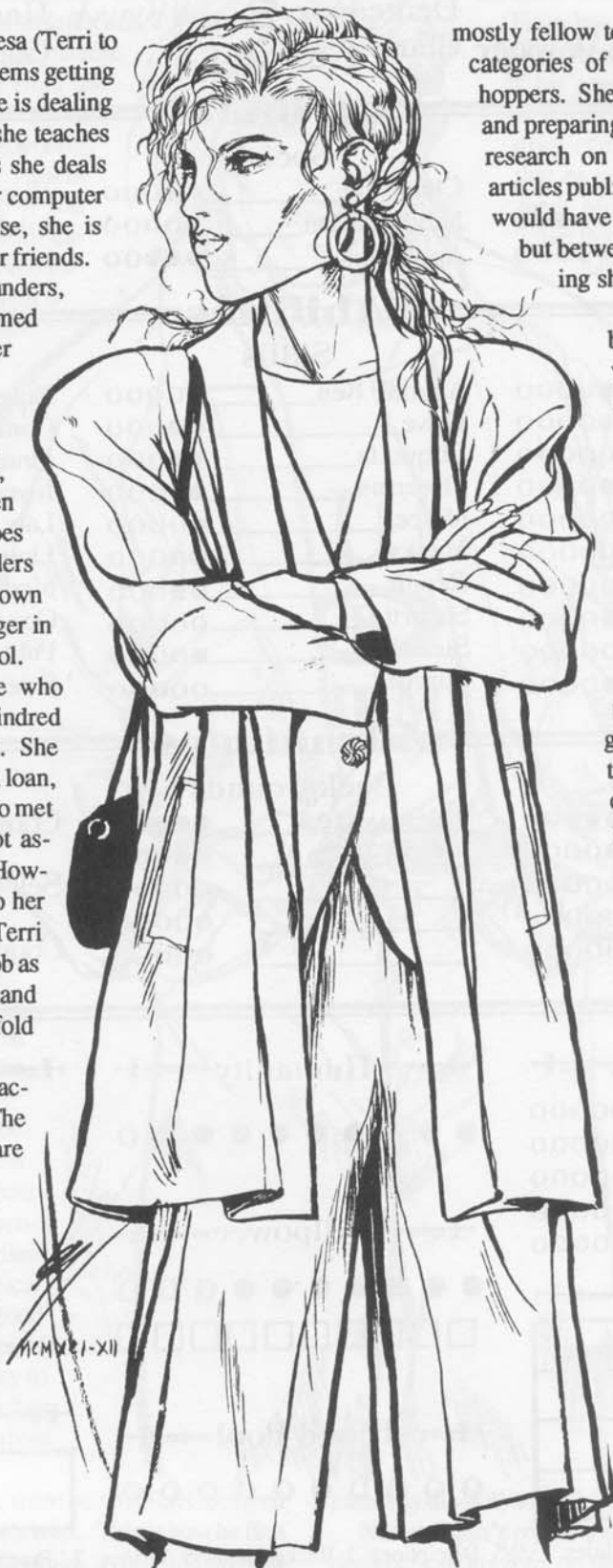
Terri, like Flash, has many acquaintances and few friends. The few friends she does have are

mostly fellow teachers. The rest fall into the categories of business associates and bar-hoppers. She spends her spare time reading and preparing lessons. She also does a little research on her own, and has had a few articles published in scientific journals. She would have more hobbies if she had time, but between the company and her teaching she is kept busy.

Your Role: Terri is sort of the back-stop person, able to fill in where ever she is needed in the group. In fact, she serves much the same purpose in the group that she served in the company — mediator and moderator. Her response to problems is usually to make a joke out of it, then seek a compromise once the situation is defused. She has often been a leader, though a behind-the-scenes type, and may quickly have the group going the way she wants it to. Like Flash, she will quickly come to see the advantages of unlife, and can easily adapt.

Image: A slim attractive brunette, Terri is almost always smiling. She and Flash share a certain devil may care outlook, and often spend time together outside of work.

Notes: Terri is fluent in French, and her contacts are members of the high-tech business world and representatives on Denver's school board.



Arnold "Flash" Simpson

"Flash" was the stereotypical college football star, almost. He did not have the soft life many people associate with prominent athletes, and spent much of his youth on the streets, fighting, stealing and running from the police. His mother died when he was five, and his father, a warehouse worker, had almost no time for the boy. Thus he spent most of his time outside. It was during this time that he picked up the nickname "Flash," and it was more for his ability to evade the police than it was for evading opposing line-men.

An indifferent student at best, Flash might have dropped out of high school had it not been for a girlfriend's insistence he try out for the football team. While they broke up shortly thereafter, Flash found a new love—the crowds who would cheer him on as he ran over the opposition. He stayed in high school and was offered a scholarship to Colorado University, where he gained a great deal of local fame as a linebacker, and the focus of the team's defense. He managed to squeeze through CU Boulder with a degree in history, but a late season injury in his final year left him with no offers from any of the pro teams.

He drifted into sales, and became one-third of a small computer company formed by Theresa Harper. He was the sales representative. His job was to wine and dine the buyers, and put off all technical question. He was remarkably good at it. His youth on the streets of Denver had given him the ability to blend in almost anywhere, as well as a kind of innate knowledge about what people wanted.

He knows Emerson slightly, since he and Terri received the business loan from Emerson's bank. This is how he first noticed the Vampire who Embraced him. A bearded stranger once approached them as they were leaving the bank, and told them they were sure to get the loan they wanted. The two

dismissed the stranger as some nut, but the loan did come through.

Flash has acquaintances, but few friends — Terri being foremost among these. Many of his associates are people that he has picked up in the various clubs, including a string of ex-lovers, or other club-hoppers that he continues to hang out with and meet. Most of the rest are business people met through the company. Flash really has no hobbies other than cruising chicks and bar-hopping.

Your Role: Flash is dumb by any standards, a fact of which he is well aware, but he does possess a certain animal cunning. He is also fairly amoral, and is the second most likely choice (after Marcus) of a person to commit a murder early on. Flash is the party animal of the group, and the most self-interested. Still, he is used to having to work with a group, and can take steps to insure their survival as the best method of insuring his own. He may come to grips with his Vampirism faster than any of the others, as most of the philosophical implications will go right over his head. He will probably be the first to settle in to a regular diet of mortal humans. His response to most problems is to ignore them, or beat them up.

Image: Think of Flash Gordon in the movie. He is coarser featured, though — not so attractive, but he is able to offset that to some

extent by the skill with which he wears clothes and blends in.

Notes: Flash's contacts are gang leaders, fences and drug dealers from his days on the streets. His fame rests on his days as a football star, but few people other than devoted CU Buffalo fans are likely to recognize him.



VAMPIRE™

Name: Arnold Simpson Nature: Survivor Generation: 13
 Player: _____ Demeanor: Bon Vivant Haven: _____
 Chronicle: Alien Hunger Clan: Brujah Concept: _____

Attributes

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

Abilities

Talents	Skills	Knowledge
Acting _____	Animal Ken _____	Bureaucracy _____
Alertness _____	Drive _____	Computer _____
Athletics <u>Football</u> _____	Etiquette _____	Finance _____
Brawl _____	Firearms _____	Investigation _____
Dodge _____	Melee _____	Law _____
Empathy _____	Music _____	Linguistics _____
Intimidation _____	Repair _____	Medicine _____
Leadership _____	Security _____	Occult _____
Streetwise _____	Stealth _____	Politics _____
Subterfuge _____	Survival _____	Science _____

Advantages

Disciplines	Backgrounds	Virtues
<u>Celerity</u> _____	<u>Resources</u> _____	Conscience _____
<u>Potence</u> _____	<u>Contacts</u> _____	Self-Control _____
<u>Presence</u> _____	<u>Fame</u> _____	Courage _____
_____	_____	
_____	_____	

Other Traits

History _____ ●●●●●
 _____ 00000
 _____ 00000
 _____ 00000
 _____ 00000

Combat

Weapon	Difficulty	Damage

Humanity

●●●●●●●●○○○

Willpower

●●●●●●●●○○○

□□□□□□□□□□

Blood Pool

○○○○○○○○○○○○

Health

Bruised
 Hurt -1
 Injured -2
 Wounded -3
 Mauled -4
 Crippled -5
 Incapacitated

Experience

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

Marcus Smith-Kearns

Marcus is the founder, president and sole employee of S-K Imports, a firm specializing in importing Japanese science-fiction models to the US. He started the company after being fired for the fifth time, this time from his job as buyer for a U.S. chain of toy stores after numerous run-ins with his supervisor. Now making enough money on his own, he does most of his work by phone, meeting sellers and buyers face-to-face only when he must.

His connection with the rest of the group is through his girlfriend, Jennifer Bingham. They first met at the Boulder Psychic Fair a few years ago and have dated fairly steadily since. Jennifer Bingham, a new ager from a well-off family, has known Emerson Wilkeshire for years, having grown up with him.

Marcus remembers seeing the Vampire who Embraced him at one of those dreadful formal affairs that Jennifer dragged him to, where he spent most of the night talking to Emerson. He and Emerson have always gotten along well despite their apparent differences. Marcus chalks this up to their mutual interest in theatre, though Marcus would never think of taking the stage.

Marcus has quite a few friends, including some gaming buddies and a business partner. In addition, he has a moderately extensive network

of neo-pagan and new age friends in the Boulder area, though. And, of course, Jenny. Most are relatively casual, though. He is a private, introverted type. His hobbies are reading (especially fantasy and science fiction), and science fiction fandom.

Your Role: Marcus is the mystic of the group, the rebel, and the dweller on the fringes. He would be an Anarch if he had been brought into Vampire society in a normal fashion. He can be played as mildly paranoid, and with a distrust of authority. He may well find it the easiest, with the possible exception of Flash, to go underground and abandon his old life. Fairly quickly, the advantages of his new condition will become obvious and he will learn to enjoy it. If he sees the others adapting poorly to their new forms, he might take over the group, though it is likely he will feel uncomfortable in the role of leader.

Image: A fairly large man, with a sort of vaguely distracted look. He wears comfortable clothes since his business is done by phone. He has a moustache, and is often a bit untidy looking.

Notes: Marcus can speak Japanese, and he has contacts among the local neo-pagans. Much of his money is tied up in the company, and if forced to abandon it, his Resources background will fall to 2.



VAMPIRE™

Name: Marcus Smith-K.
 Player:
 Chronicle: Alien Hunger

Nature: Loner
 Demeanor: Rebel
 Clan: Caitiff

Generation: 13
 Haven:
 Concept:

Attributes

Physical
 Strength _____ ●●●●●
 Dexterity Quick ●●●●●
 Stamina _____ ●●●●●

Social
 Charisma _____ ●●●●●
 Manipulation _____ ●●●●●
 Appearance _____ ●●●●●

Mental
 Perception Attuned ●●●●●
 Intelligence _____ ●●●●●
 Wits thinks on feet ●●●●●

Abilities

Talents
 Acting _____ ●●●●●
 Alertness _____ ●●●●●
 Athletics _____ ●●●●●
 Brawl _____ ●●●●●
 Dodge _____ ●●●●●
 Empathy _____ ●●●●●
 Intimidation _____ ●●●●●
 Leadership _____ ●●●●●
 Streetwise _____ ●●●●●
 Subterfuge _____ ●●●●●

Skills
 Animal Ken _____ ●●●●●
 Drive _____ ●●●●●
 Etiquette _____ ●●●●●
 Firearms _____ ●●●●●
 Melee _____ ●●●●●
 Music _____ ●●●●●
 Repair _____ ●●●●●
 Security _____ ●●●●●
 Stealth _____ ●●●●●
 Survival _____ ●●●●●

Knowledge
 Bureaucracy _____ ●●●●●
 Computer _____ ●●●●●
 Finance _____ ●●●●●
 Investigation _____ ●●●●●
 Law _____ ●●●●●
 Linguistics _____ ●●●●●
 Medicine _____ ●●●●●
 Occult Paganism ●●●●●
 Politics _____ ●●●●●
 Science _____ ●●●●●

Advantages

Disciplines
Auspex ●●●●●
 _____ ●●●●●
 _____ ●●●●●
 _____ ●●●●●
 _____ ●●●●●

Backgrounds
Resources ●●●●●
Contacts ●●●●●
 _____ ●●●●●
 _____ ●●●●●
 _____ ●●●●●

Virtues
 Conscience _____ ●●●●●
 Self-Control _____ ●●●●●
 Courage _____ ●●●●●

Other Traits

_____ ●●●●●
 _____ ●●●●●
 _____ ●●●●●
 _____ ●●●●●
 _____ ●●●●●

Combat

Weapon	Difficulty	Damage

Humanity

●●●●●●●●●●●●●●

Willpower

●●●●●●●●●●●●●●
 □□□□□□□□□□

Blood Pool

●●●●●●●●●●●●●●

Health

Bruised
 Hurt -1
 Injured -2
 Wounded -3
 Mauled -4
 Crippled -5
 Incapacitated

Experience

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

Emerson Wilkershire III

Emerson, the son of the ridiculously wealthy Roger Wilkershire, spent most of his young life trying to prove himself able to make it on his own. Rejecting the pampered lifestyle readily available to him, Emerson spent his youth seeking out challenges and overcoming them. A skilled equestrian like his father, he became known as a daring jumper, willing to take his horses to any extreme to bring home a trophy.

Upon graduating from college, he obtained a loan from his father and, with the help of some equally wealthy friends, went into banking, opening a small community bank which quickly became highly profitable. He paid off the loan and has since proved to have continued success. Now he lives in Cherry Hills, an expensive subdivision in Denver, and keeps horses on a ranch outside the city. His was a life just beginning to arc towards zenith.

Then the Vampire embraced him, and it all came crashing down.

Emerson feels he was chosen to become a Vampire primarily for his wealth and financial knowledge. He first noticed the creature which turned him into one of the Undead at a community theatre production of *Romeo and Juliet*. Emerson was playing Juliet's father, and Monica Belhurst was playing Juliet. A bearded stranger approached the two after the show had ended, complimented them on their acting and also commented on their drive and ability. He left before either could respond.

Roger Wilkershire, Emerson's father, is the only member of the family who lives in the

Denver area, and the only other surviving member of Emerson's immediate family. Emerson's relationship with his father has been stormy at times, but the two have been cordial in their recent dealings.

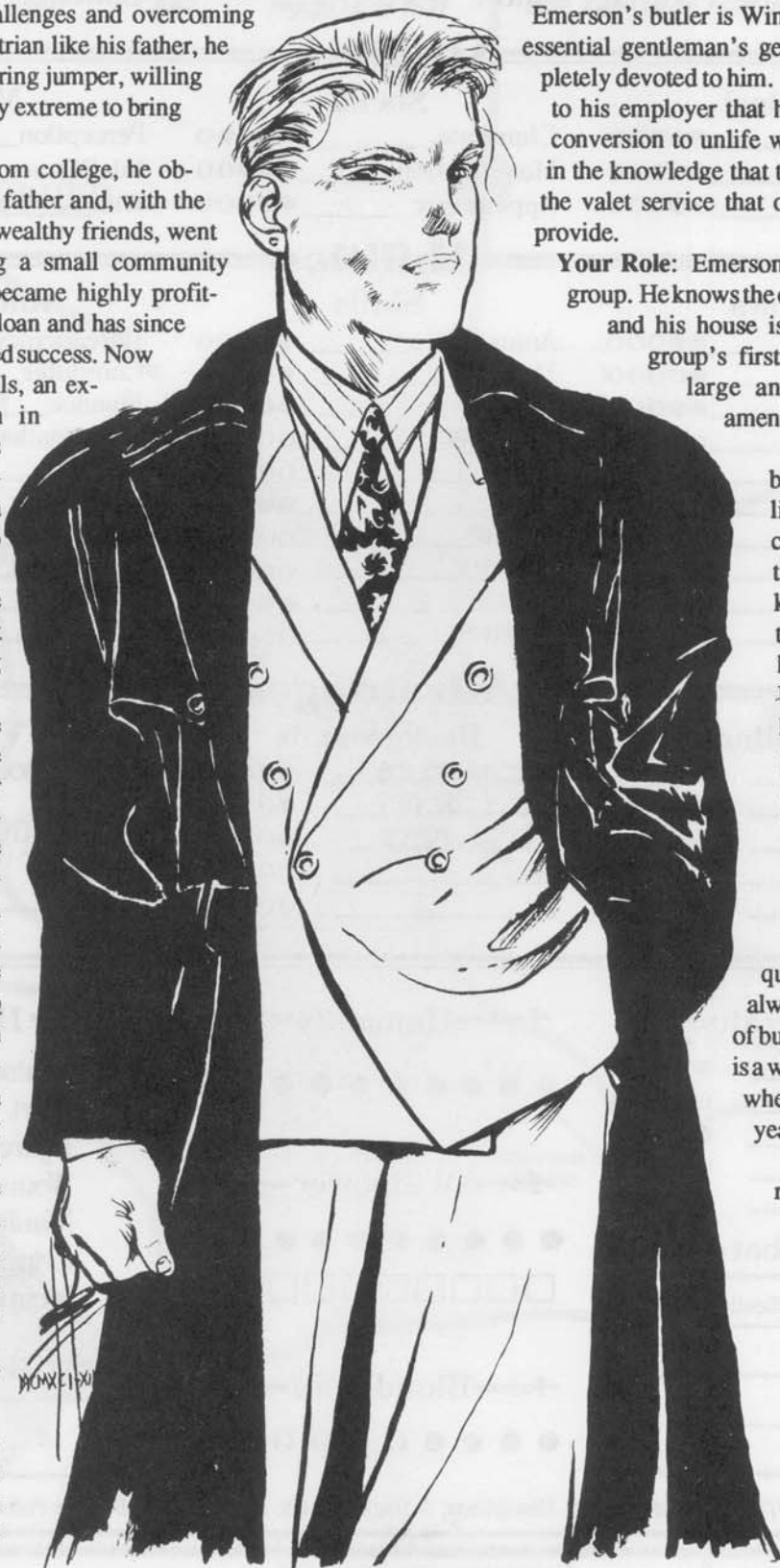
Emerson's butler is Windsor Martin, the quintessential gentleman's gentleman, who is completely devoted to him. In fact, he is so devoted to his employer that he will take Emerson's conversion to unlife with equanimity, secure in the knowledge that the Undead still require the valet service that only a good butler can provide.

Your Role: Emerson is the lynch pin of the group. He knows the others at least passingly, and his house is the likely site of the group's first headquarters, as it is large and filled with all the amenities they could desire.

A man of burning ambition, Emerson will likely be one of the main characters trying to keep the others together, knowing that together they will be more able to handle the unknown. Used to being a leader, he is a likely candidate to take over the group. Still, he will likely be one of the characters most likely to want to hold on to his old life, for obvious reasons.

Image: A slight, quick man, Emerson is always dressed in the height of business fashion. Dapper is a word that springs to mind when people see this 29-year-old business whiz.

Notes: Emerson can read and speak French, and plays the piano and sings. It is worth noting that most of Emerson's wealth is tied up in non-liquid assets, so if forced to flee underground quickly or fake his own death, he should immediately lose one point of Resources.



VAMPIRE™

Name: Emerson Wilkeshire Nature: Architect Generation: 13
 Player: _____ Demeanor: Director Haven: _____
 Chronicle: Alien Hunger Clan: Toreador Concept: _____

Attributes

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

Abilities

Talents		Skills		Knowledge	
Acting	●●○○○	Animal Ken	●●○○○	Bureaucracy	●●○○○
Alertness	●○○○○	Drive	●○○○○	Computer	●●○○○
Athletics	●●○○○	Etiquette	●●○○○	Finance	●●○○○
Brawl	○○○○○	Firearms	○○○○○	Investigation	○○○○○
Dodge	●○○○○	Melee	○○○○○	Law	○○○○○
Empathy	○○○○○	Music	●○○○○	Linguistics	●○○○○
Intimidation	○○○○○	Repair	○○○○○	Medicine	○○○○○
Leadership	○○○○○	Security	○○○○○	Occult	○○○○○
Streetwise	○○○○○	Stealth	●●○○○	Politics	●●○○○
Subterfuge	○○○○○	Survival	○○○○○	Science	○○○○○

Advantages

Disciplines		Backgrounds		Virtues	
<u>Presence</u>	●●●○○	<u>Resources</u>	●●●○○	Conscience	●●●○○
_____	○○○○○	<u>Influence</u>	●○○○○	Self-Control	●●●○○
_____	○○○○○	<u>Retainers</u>	●○○○○	Courage	●●●○○
_____	○○○○○	_____	○○○○○		
_____	○○○○○	_____	○○○○○		

Other Traits

Riding ●●●○○
 _____ ○○○○○
 _____ ○○○○○
 _____ ○○○○○
 _____ ○○○○○

Combat

Weapon	Difficulty	Damage

Humanity

●●●●●●●●○○

Willpower

●●●●●●●●○
 □□□□□□□□□□

Blood Pool

●●●●○○○○○○

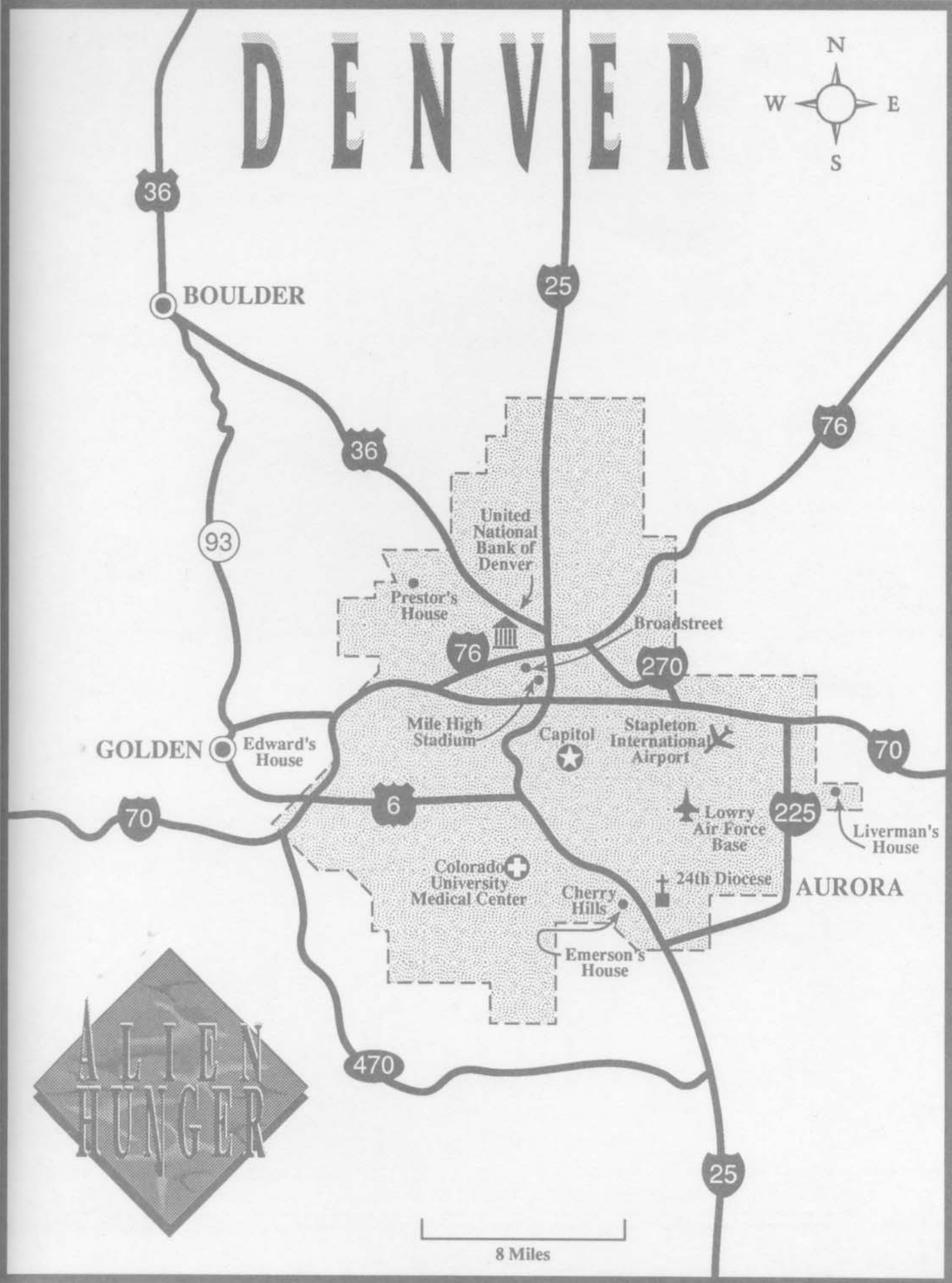
Health

Bruised
 Hurt -1
 Injured -2
 Wounded -3
 Mauled -4
 Crippled -5
 Incapacitated

Experience

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

DENVER



GOLDEN

BOULDER

AURORA

ALIEN
HUNGER

8 Miles

ALIEN HUNGER

A Taste of Blood
A Taste for Death

Ripped from your comfortable mortality, thrown into a pit of blood and death, you strive with every ounce of your being to hold onto the last bits of your humanity, all the while feeling the inexorable pull of the beast within.

A mile high where the air is thin, an ancient genius has been snuffed out by an even older evil. Now you are alone, your old world stolen from you and your new one most horrible to behold. And ruling all is your dread thirst.

An Alien Hunger is a Jumpstart kit for Vampire, designed to allow you to start playing the game within five minutes of reading the rules. It includes:

- Five pre-generated characters, complete with detailed backgrounds and personalities;
- Source material for the Gothic-Punk city of Denver;
- A complete adventure to guide both the Storyteller and Players through the transformation from human to Vampire, in which they learn the true meaning of fear.



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