

the IN CROWD

Foreword

This booklet is intended to be read only by the **Storyteller**. If you're going to be playing this scenario, but you are not going to take the role of the **Storyteller**, please do not read any further.

Your role in all of this is to be **Storyteller**. It will be your responsibility to guide your players through this story, where they will make discoveries of what they have become, and the consequences of their undeath.

You may also need to improvise if your players think outside the box.

In this story your players begin as newly created **Kindred** (the word vampires use to refer to themselves.) They have been captured and barely remember their own **Embrace** — the event that turned them into creatures of the night — or their **sires**, the vampires who gave them eternal unlife.



Before you start, it is recommended that you and your players get briefly acquainted with the components you will use. Ask them to **choose** one of the **characters**. There are more than enough to choose from. **Ask your players not to look past the first page yet.** Once they settle on a character they like, they can then read the basic information provided and choose any customization options.

Begin by discussing the **Mature content** section on the “**Start Here**” page. If any player (including you) is uncomfortable with any of the topics included, be mindful of them.

A few additional words on this topic can be found in the **Reference Guide**, p.6.

Scene 0: How to Run This

This scenario has seven scenes that follow a linear pattern. In each scene we’ll provide a scene goal, including its exit and a bit of information on the following scene to guide you.

We’ve strived to write this in a way for you to run this on the go, but it can be a good idea to read each scene in its entirety before running it. Do not be afraid to call for breaks between scenes or if you get stuck.

During the scenes you will encounter situations that you’re not prepared for. Use the Goal, Exit and Next Scene information to help with your decisions and rulings. If you need in-depth information about the setting or rules, you can also look at the **Reference Guide**.

As for the setting of this story, we didn’t name the location and there are very few general references. You can set this in any city you like, including your own. The only remarkable point about this city is that it is run by a vampire faction known as the **Anarchs**, unlike many cities that are run by a rival faction, the **Camarilla**. We introduce both factions during the story.

Scene I: Your First Night

- **Setup:** The characters have been captured right after receiving the **Embrace**. They awake, trapped inside a walk-in freezer, surrounded by hanging animal bodies, and a human corpse. This is part of a test they are not aware of.
- **Goal:** Learn about **Hunger**, basic actions, and about each other.
- **Exit:** Escape the walk-in freezer.
- **Next Scene:** Characters run into a guard and then a vampire that wants to help them.

Begin by reading the section labeled **The Embrace** out loud. You might want to suggest for your players to close their eyes, if they wish, while you read the opening piece. Across this book, you’ll find several passages that you should read out loud. They will be marked as below. Sometimes you will have to adjust a word or two based on circumstances. These situations will be clearly indicated.



A NOTE ON PRINTING: You have express permission to print out any or all of the documents contained in this bundle for personal use.

The Embrace

There is no fear as your life is fading away. You feel an unexpected comfort in the arms of the being that is taking your life. You experience a surprising calm as it all disappears. Drop by drop, it takes your fears, your worries, your dreams, your joy.

Then, your conscience vanishes, and all that's left is blackness.

You open your eyes. There is a lingering feeling that something is missing, but something else immediately overrides it. It is an electric purr that stirs your senses awake. Coming back from Death is slow. You feel sluggish as you become aware of the room you are in, the company you share. Above and around you are slow swinging hunks of meat, like the bodies of that deathly migration. Beside you are others, also escaping Death's shore.

*urge: more pressing, more acute. As you begin to sit up, you feel it for the first time: **Hunger**. And you know, somehow, as you experience the terrible pangs of this Hunger, that you are no longer human.*

Introductions

At this point, the characters **open their eyes** and see. Allow the players to describe their characters, to explain the way they are dressed, and to describe outstanding physical traits that may come from their strengths and weaknesses. First, we'll focus on their immediate feeling of **Hunger**, and then their surroundings. They are actually trapped in a **walk-in freezer**, but they will discover this soon enough.

RULES EXPLANATIONS AND ADVICE

Next you'll find the first of many rules explanations, which will be formatted like this. Depending on your preference, you can read these to yourself, and explain as needed, or you may even read them out loud. If you do so, don't read indications to yourself, in italics.

We'll start off by discussing **Hunger** and the **Blood**.

The Hunger, Part 1

Even as you all sit still in the cold, quiet room, and you start making out the shapes around you, you feel your first Hunger. It is different from any hunger you have ever felt. Like a person starving to death who suddenly smells food, you sense the blood and you know that it will ease this terrible, hollow pain inside you. How will you deal with your first Hunger?

You smell blood and recognize it as exactly that: the aroma reaches out to you, sweet and tempting. Your eyes fall upon the meat hooks that decorate the room, searching for the choice meal you are craving. There are whole animal carcasses hanging from the hooks. Pork, cattle... And yet your gaze locks onto a piece hung in the middle of the room. A brunette mop of hair dangles upside down, together with the stark realization of what your body craves: the corpse of a man wearing blue jeans and a t-shirt. You understand that there's more to this room, but right now you can only focus on him.



INTRODUCTION TO THE BLOOD

Hunger is an ever present and persistent feature of **Kindred**. Every night, upon waking from their day sleep, vampires must **Rouse** their Blood. We'll represent this with **Hunger dice**.

Give each one of your players two Hunger dice now.

Hunger Dice are a tangible representation of their characters' Hunger, and they'll have to roll them throughout the scenario. Once the players get to look at the Kindred Profile sheet, they will be able to track their Hunger there, too.

Ask your players to roll a black die.

If you roll a blank face, take an additional **Hunger Die**. If the check comes out as a  or , maintain the current number of **Hunger Dice**.

Rouse checks must also be made any time that there is a risk of gaining additional **Hunger**. This includes **Blush of Life, Blood Surge** or using **Disciplines** (these concepts will be discussed later). Whenever these checks are made, the result determines whether **Hunger** increases, but the intended effect (e.g. powering a Discipline) will occur **regardless** of the result. In other words, you still accomplish your goal, but only at the risk of growing hungrier

All characters will always have at least **one** Hunger die. The only way to eliminate that last Hunger die comes with moral complications, as we'll learn later in this story.

For more information, please take a look at the **Reference Guide**, p. 12.

WHAT IS THE HUNGER?

Whenever discussing the Hunger throughout this scenario, you can give out any of the following. Refer to this sidebar whenever discussing the topic.

- *Hunger is a psychological experience as much as a physical one. A hungry vampire doesn't feel their stomach knotting, rather, they become irritable, more prone to violence, and more intent on sating their hunger. Vampires at Hunger 4 or 5 risk losing control and cannot focus on anything other than the hunt.*
- *The first time they taste human blood, the still-human part of them will recoil in disgust, but the Beast wants nothing more than to drink every victim dry.*
- *Feeding is an ecstatic experience for both predator and prey (called the Kiss by Kindred).*
- *Humans can survive some blood loss, but not much. A vampire who loses control and feeds too deeply might kill their prey. This is the core horror of Vampire: characters must risk someone else's life to sustain their own. Establish the value of each life so risked.*
- *Vampires can instantly heal bite marks they make by licking the wound.*
- *Characters may end up developing a rapport with their prey and adopting them as contacts or mortal allies.*

As the rolls are resolved and everyone has either **two** or **three** Hunger dice, read the entry below.

Read one or both paragraphs, depending on how many Hunger dice a player has in front of them.

The Hunger, Part 2

(Two Hunger Dice)

First you were drowsy from waking, but now the blood smell has snapped you into focus. You feel your first Hunger significantly. Maybe just a small sip from the dead body would ease this newfound desire. Maybe the animals could

give you enough sustenance to carry on. You can resist it if you choose. Maybe it is shame of defiling the dead, how the others in the room would see you, or the dread of drinking blood that holds you back. Maybe you just surrender to your Hunger. Beggars can't be choosers.

(Three Hunger Dice)

Your Hunger is coloring all of your thoughts, tainting everything you see, hear and smell. You're beckoned by the fresh body offered to you. Its blood smells stale, but there's also a sweetness in it. You want to drink. What will these others think of you? That doesn't matter. What are you becoming? You may have to think about that later. Right now, feeding is what you want to do the most..

The players have a choice to feed from the animal carcasses or the hanging corpse. There is no type of identification on this person. He appears to be only recently dead and still has blood in his veins, as if left there to test them. Even characters with three Hunger dice can resist this degrading act, but they may not want to.





Feeding from him or from the animal carcasses will not reduce their Hunger. Blood from dead bodies doesn't provide sustenance to most Vampires. The aftermath of this fruitless action should probably disgust the players whose characters partook in it.

Exploring the Room

Now that the players tried to sate their Hunger or resisted the urge, they start becoming more aware of their surroundings. This is a great opportunity for the players to practice their **skills**. Doing so will help the players better understand how to proceed

ROLLING DICE

Many situations in the game call for rolling dice. To do so, gather a number of **dice** equal to the number of **dots** a character has in the relevant traits. If a character has any **Hunger dice**, replace that number of **regular dice** (black) with **Hunger Dice** (red). For example, if **Blake** wants to **Investigate**, this action will use their **Intelligence + Investigation**, which in this case totals **6**. The player rolls **6** dice. **Blake** has **2** Hunger dice, though, so they would replace **2** of their regular dice (black) with **2** **Hunger Dice** (red). **Blake** rolls **4** black dice and **2** red hunger dice, and checks the symbols rolled.

Any die that shows , , or  counts as a **success**. Blank sides and  results should be ignored. The total number of successes must equal or exceed the **difficulty** of a test. Any successes in excess of the difficulty are called **margin**, and may improve the outcome.

Whenever the difficulty of a test in this story is not mentioned, default to 2.

ACTIONS

When calling out for a test, the easiest way is to call for the preset, default **Actions**. In this story, we're using these as shorthand for the types of tests that may come up most frequently, to save you and your players time in calculating dice pools until you get comfortable with that.

All characters have a number of actions which will consist of a total to roll and the **Attribute** and **Skill** combination that composes it. In the previous example, just call for **Blake** to roll **Investigate**, and don't worry about adding these values, as it's already done for you.

You will have to adjudicate when calling for tests not covered under the **Action** logic. Essentially, any **Attribute + Skill** combination is possible. If a character has no dots in a skill, they can always roll with just their **Attribute**.

Use your best judgment and don't be afraid to make mistakes. This is how we learn, after all.

There is a **Master List** of all player characters' actions in the **Reference Guide**, p.14 under Appendix I, in case you need to refer to it. This way, you can see which character is best at what type of action and you can call them out with suggestions.

with the challenge of escaping the room. For this, ask your players to look at the second page, or **Character Profile**, of their character's sheet. This will reveal a host of information, but they should focus on their **Actions** first.

Ask them to look at them and, in the meantime, read on **Rolling dice** and then prepare yourself to go about **Exploring the Walk-in Freezer**. You can explain to them how rolls work in your own words, read this text out loud, or just wait for the moment to call a roll and explain the procedure as you go.

Now that we know the theory of rolling dice, let's apply it investigating the scene.

Exploring the Walk-in Freezer

Your eyes begin to adjust to the darkness and poor lighting. Shapes of animal carcasses decorate your surroundings. The stench in the room is difficult to take for most of you.

If Blake is Present

This is positively unbearable to you. Your whole body reacts negatively to the stench. You want to throw up, but your stomach is empty. You need to get out of this place as soon as possible.

However, you quickly realize that you can hold your breath with no consequence. For a moment, you take in that breathing — something you took for granted and was so natural for all of your life — is now something you can choose to do, or in this case, choose not to do, and in doing so avoiding the worst of the stench.

The chains clank under the weight of the hanging meat, and you can see the still air clinging to the flesh. The visible fog partially manages to obscure your vision under the cold, hospital-like lighting, causing you to navigate the room carefully to avoid bumping into the

adorned meathooks. As you walk, you realize there are streaks of dried blood on the floor, and small piles of rotten meat, which you can't identify as animal or human. There are also several hospital-like blood bags. They smell of blood, but they are definitely empty.

As you reach the walls, you realize they are made of steel, partially covered in patches of frost. However, your skin doesn't stick to the walls if you try to touch them. Your body is no longer warm.

There is one door at the other end of the room, and if one of you presses your ear to the door, you think you can hear movement on the other side.

At this point, players may use **Actions**, to learn more about the walk-in freezer and its purpose. Ask your players to roll their **Investigate** action, with a **difficulty of 3**. Depending on how well they roll, they can find various clues. Collectively, they should be able to figure all of this out:

- There are barely **hidden cameras** on the ceiling. These are clearly functioning.
- Considering the **body found earlier**, this might indicate that the purpose of all of this is to **watch them and test them**.
- The **inside handle** of the freezer door has been deliberately removed.





The Escape

After the players have investigated the room, they will probably want to try and find a way out. This is their time to shine, work together, and exercise their creativity to escape. Reward the players for their ingenuity in this situation. Trust your players' creativity and keep an open mind.

SAMPLE OPTIONS TO ESCAPE:

- They may use a **meat hook** on the dismantled door mechanism to pry it open with a **Lockpick** Action (Difficulty 2).
- They can use the cold pieces of meat as battering rams to force the door open. Use the **Attack** Action (Difficulty 4) for this. Using supernatural force (**Blood Surge**, see below) can make this easier. **Terry** and **Marsh** could be particularly good at this.
- They can use the same principles to dismantle the **hinges** of the door.

Ideally, the players should decide on what to try. If **they get stuck and frustrated**, suggest investigating a bit more, or simply suggest one of the options provided, so the game can move forward.

Given that some of these tests may be difficult, they can be assisted by **Blood Surges** and **Willpower** expenditure (see below). For some characters, certain Actions have **Discipline** powers factored in. When performing these Actions, or if they rely on **Blood Surges**, you can suggest that player characters feel they are performing supernaturally well on them. **Disciplines** will be revealed soon.

WILLPOWER

All characters have a Trait called **Willpower**. This determines their force of will and mental resources. A player has the option to check one of the Willpower checkboxes to re-roll up to three (3) **Regular Dice** (black) to improve a test.

This can be done once per roll. Once all checkboxes are crossed, the character is out of Willpower. You can learn more about this Trait in the **Reference Guide**, p. 8.

BLOOD SURGE

Kindred's Blood (often referred to as **vitae** by them) has innate powers. One of the abilities it gives is known as **Blood Surge**. This ability allows players to add one die to any test, increasing their chances of success.

First, the player makes a **Rouse Check** to see if they gain **Hunger**. Regardless of the result, they get **one additional die** for any test (including all Action tests). They can do this once per roll.

Both **Blood Surge** and **Willpower** may be used for the same roll.

You can learn more about this ability in the **Reference Guide**, p. 13.

The Kitchen

As you all pile out of the frozen holding cell, you find yourself in a kitchen that is bright, reasonably clean, and it features the type of equipment you'd expect in a high-end restaurant, and you think that's where you are. The contrast with the meat locker you just exited may give you pause. As your eyes look for an exit, you find two: there's a set of doors that no doubt leads to the main room of the restaurant, and a side door with a green emergency exit sign.

THE RESTAURANT

Player characters may want to explore the restaurant. At this point, they probably will not be able to, but you need to have information in advance in case it's asked.

- *If the player of a character such as **Blake's** claims they may know this restaurant, you may rule that they recognize it as **The Enchanted**, an upscale restaurant, which has remained closed for the past two or three months with no clear explanation.*
- *The kitchen is well stocked though some of the food has expired.*
- *Even fresh If they try to eat the food, the player characters will immediately regurgitate it. In most cases, **Kindred** cannot eat food. Garlic has no special effect.*

As they explore the kitchen, they run into a reluctant guard. Use your discretion as a Storyteller to decide how the guard confronts them. Depending on how it plays out, the guard may even help them escape at this stage. If the guard aids them, use their generic dice pool for any roll. Mortals never have Hunger dice.

One or more of the characters **know** the guard. Choose **one or two** players that were the **least active** so far and read the corresponding text below **Parker's** description. These indicate that these player characters were somehow related to **Parker** in their Mortal life.

When describing the guard, you can **decide their gender** and **adjust pronouns** accordingly. If the guard shared a prison cell with another player character, you probably may want to adjust their gender to match.

PARKER, RELUCTANT GUARD

An ex-con, Parker had a hard time getting a legitimate job, and this is their first night watching this restaurant. Those who hired them sounded strange, but the money was good, and there was even a small bonus up-front.

Dice Pool: 4

Parker's Worst Night

A guard seems to be patrolling the grounds, possibly alerted by the noise you made exiting the walk-in freezer. Armed with a flashlight and nightstick, the guard is wearing an ordinary uniform which seems to fit them badly. The look on their face suggests that they probably would like to be anywhere but here. Then, they see you and shine their flashlight in your face!

Read depending on the characters in play:

I've Seen This Guard Before...

Terry or Rain: *You recognize the guard! You remember them from your time in prison. Their name is **Parker**. They were also an inmate, and you always had a friendly relationship. You are both surprised to see each other in this situation. They don't act hostile. Instead, they raise their hands, obviously willing to talk this through.*

Blake or Alex: *The guard is vaguely familiar. You met them a few years back. You used to go to the same parties, but they never seemed to belong there. They were selling drugs to rich partiers. What happened to them? You glimpse a look of recognition in their eyes. Maybe they'd rather sort this out by talking rather than fighting?*

Sam or Jay: *The guard looks familiar to you: they're distant relative! You remember their name: **Parker**. You haven't seen them in ages. The look in their eyes show that they recognize you too. They say your name, almost smiling. Attacking you or your friends would never cross their mind.*

Marsh: *You know this guard. You grew up in the same area. You trained martial arts together. Their name is... **Parker**. You were always better than them, until they quit, and started selling drugs. Parker clearly does not recognize you, but if you bring up stories from your past, Parker finally does so, and mentions how much you've changed.*

At this point, the characters may interact with **Parker**. Depending on how the interaction goes, they may even try to use powers on the guard that they're beginning to discover they have.

If any of the characters tries to start a conversation based on their knowing **Parker** from their mortal life, Parker could just agree to let them walk away and let them be, or even agree to help them. On the other hand, depending on the approach taken by the player characters, **Parker** may try to run away if threatened.

The **Actions** suggested below are **Contests**, opposed by Parker's relatively weak dice pool of 4. They are probably easy wins for your players, but can still be exciting. In other situations you may choose to "take half" instead (see below), which, in this example, would make the difficulty 2.

CONTESTS AND TAKING HALF

Sometimes, two characters will be in situations in which they are directly or indirectly opposing one another. In this case, both sides roll (players roll for their characters, you roll for those under your control). Sometimes it will be the same dice pool and in other cases it will be differing pools.

Both pools are rolled at the same time, and any ties go to the acting character.

If you wish to reduce dice rolling, you may divide the dice pool of the opposing character by two, rounding down, and consider that number to be the successes rolled.

At this stage, some of the supernatural aspects of characters start coming to the fore, as their **Blood** is revealing itself to them.

Read Depending on the Characters in Play and How the Scene Is Playing Out:

Alex, Blake or Terry: Parker is caught off guard. They weren't expecting to see you breaking free, and even less to recognize someone among you. Your **Blood** whispers to you. Somehow, you know you could make them sympathize even more with you or be terrified by you. You can use your **Persuade** and make them feel in **Awe** of you. On the other hand, you may use your **Intimidate** action to **Daunt** them. As you do this, you feel supernaturally charming and manipulative.

Alex or Jay: The guard has just seen you. Your **Blood** tells you that you can make them forget the last ten minutes and just walk away. You instinctively know you can **Cloud Parker's Memory** by asking the guard to just forget.

Alex or Sam: Even though the situation is uneasy, your **Blood** tells you that you can manipulate the guard's mind with a single word. You can give Parker a one-word command to **Compel** them to do something. This command must not be harmful to them.

Marsh: You notice that if you stand very still, or move cautiously, the guard can no longer see you, which gives you a great tactical edge. You feel covered in a **Cloak of Shadows** and your **Unseen Passage** makes you invisible to the guard.

Rain: The **Beast** in your **Blood** whispers that you can make this lowly guard cower in fear from you. You can look at them with **Eyes of the Beast**, which are a terrifying red, and help you see in the dark. You also feel you're able to turn your hands into claws, **Feral Weapons**, to further startle the guard.

If they start talking, **Parker** explains that they just got this job, but it is not something they particularly like or are even trained for. Their background as a convicted small-time drug dealer didn't make it easy to land other jobs, though.

If the characters are determined to fight the guard, or even on feeding from them, the battle will probably be fast and brutal. Roll 4 dice for **Parker**.

In the extreme event that someone feeds off Parker, draining the guard completely lowers their **Hunger** to zero. In this case, make a mental note of which characters committed this crime and give them **Stains** when these come up later. **Stains** will be defined later in this scenario. For the time being, make a note that the guilty party got 1 **Stain**.

ONE-ROLL CONFLICT

Whenever a conflict seems very easy to solve, you can use the **One-Roll Conflict** system. The players just need to roll as many dice as their **Attacking** Action value and get or exceed a specific number of successes.

That difficulty is **2** for a **significantly weaker** opponent, **4** for an **even match**, and **6** for a **clearly superior** foe.

Encourage the players to think creatively. Any player that declares they use their **Disciplines**, did some preparation, or uses some creative edge to their attack, lowers the difficulty of their roll by **1**, or **2** if they did all of these things.

As long as one player's roll reaches or exceeds that difficulty, the player characters win the confrontation. However, even winning the battle may result in their taking some damage. To determine this, double the roll's **Difficulty** and **subtract all successes** (not only the **Margin**) from it. Any positive result is applied as damage to the attackers.

For more details on how One-Roll Conflicts work, see p.10 of the **Reference Guide**.

Scene II: Just the Basics

- **Setup:** The characters have just escaped the freezer and may have dealt with a guard. Now they meet **Markus Dean**, a vampire who wants to help them.
- **Goal:** Learn about the vampire condition.
- **Goal:** Learn about the vampire condition.
- **Exit:** Markus's driver arrives and takes them to a place of their choice to feed.
- **Next scene:** Characters must deal with their hunger by feeding on blood.

Once the situation with the guard has been resolved, they meet **Markus Dean**, who has been investigating the place, unaware of the characters. Markus should be a *sympathetic* character and is *friendly* towards them.

A Mysterious Smile

You hear a noise behind you. Outlined against the light of the kitchen, you see the silhouette of a very tall man with a powerful build.

As he steps into the light, you can see that he wears a well-cut modern suit, and that he stands calm and confident — but he also looks

as surprised to see you as you are to see him. He smiles, allowing you to see his fangs: he's a vampire, like you.

If they **fought** the guard, he'll show up just as they finish the job. If they **befriended Parker**, Markus asks the guard to **forget the last ten minutes of their life and walk away**. The guard **complies** and **disappears** into the main area of the restaurant, much to the characters' surprise. **Parker** doesn't return and eventually leaves unless somebody stops them.

Enter Markus

"Seems to be my lucky night. My name is Markus Dean, and I'm happy to meet you."

*"We should leave," he says, "my driver will arrive in a few minutes. Since the **Second Inquisition** could get here at any moment now, I need to know what you know. What do you remember?"*



As he asks this question, your mind tries to unlock your memories, memories between your mortal, normal life, and this rude awakening you just had, before this nightmare of Death and Blood swept everything away.

ask the players to take a look at the third page, or **Kindred Profile**, of their character sheet, revealing their Kindred side. Many details are revealed to them. They should start reading carefully and silently and should keep the information to themselves for a moment.

They learn about their **Embrace** and their **sire**. Some of the powers they've already used are now presented in a more detailed way. **Blood Surge** and **Blush of Life** are now officially revealed to them. Additionally, all of their **Disciplines**, including some they may have already used as part of their Actions, are unveiled now.

As they do all of this, read ahead.

The purpose of this scene is to answer some questions your player characters may have about what happened to them. Try to strike a balance between exposition and action to keep the scene interesting and engaging.

Markus urges the characters to leave with him. He asks them if they remember any details about their **Embraces**, to better assess their knowledge of

the Kindred. All players have an **Embrace** section on their sheets, which describes the circumstances of their **Embraces** and how fate aligned them to meet their **sires**. They may read this out loud or paraphrase it as desired.

You may also encourage them to share their memories and the discoveries they've just made. These might leave your players feeling that their characters are far less innocent than they may have thought when it comes to the fate that befell all of them and their **sires**. You may foster this belief or let them decide for themselves.

Markus is interested in anything they have to say. He openly admits that he was not expecting to find the characters at all.

Under Threat

Markus lowers his voice. He clearly doesn't want to be overheard. "I heard some rumors about this Second Inquisition safehouse on my turf. I didn't realize it was one of their population control facilities. The Second Inquisition is bad news for all of us Kindred. If you've ever heard of the original inquisition, picture that with the support of modern governments, and using state-of-the-art technology and weaponry to hunt us down. They're out to destroy every last one of

BLUSH OF LIFE

Normally, **Kindred** are functionally dead. This means that their skin is pale or ashen at best. They are cold to the touch, and they do not need to blink or breathe. Using **Blush of Life** allows the players to appear as mortals, making them look more lively, breathing, and even passing non-invasive medical tests. In addition, a character using **Blush of Life** can operate modern touchscreens, as their skin produces the electricity and warmth needed. To use **Blush of Life**, players need to make a **Rouse Check**. **Blush of Life** is activated, regardless of the result. It lasts for a whole scene.

DISCIPLINE USE

All characters have powers of the **Blood** referred to as **Disciplines**. Every character has **three powers** with specific names. Some characters may have the same powers as others.

Each power has an individual description. A few powers require a **Rouse Check** to activate. The power activates whether the character gains more **Hunger** or not. Failing the **Rouse Check** does not change the effect of the power. Some powers require an **additional test**, many won't. Some, like **Awe** or **Daunt**, are factored into **Actions**.

Refer to individual powers on the character sheets for details. Encourage your players to use them whenever they consider these may help.

us. But they also want to study us, which is why they don't always kill us immediately. I assume this is why they left you here — to collect you later. To study you before they destroy you. So they're probably either nearby or on their way to check on you right now. If you would rather stay out of their hands, follow me."

He guides you through the kitchen to the backdoor of the restaurant, and ushers you to the alley behind the building.

At this point, the players may have lots of questions to ask Markus. You can find answers below to the most relevant questions the players might ask.

The Clock Is Ticking

This conversation starts in the alley, waiting for Markus's driver. As Markus mentioned, she will arrive in a few minutes.

Stop answering questions whenever you feel it's appropriate, especially if you feel the sense of excitement is falling. You will find answers to the most likely topics on the players' minds.

If a question comes up and is **not covered**, **improvise**, or, if you don't know or don't wish to, have that question be **overridden by something external**, like Markus getting distracted with **random noises** ("Shh! Do you hear that? Might be a Nosferatu listening to us. Or worse.") or receiving **calls** from an informant telling him to be ready as the **Second Inquisition** is coming down on their heads..

Read only the answers to the questions the players ask. However, do make sure to cover **The Current Situation**, **The Second Inquisition**, and **The Masquerade** (the first three entries below). If the characters ask him about himself, he'll say they can talk about that later.

The Current Situation

"We don't have a lot of time, the Inquisition could be here any moment. But I want you to get some facts about what has happened to you. You have been Embraced. That's what we call it

when you become one of us. I don't know when it happened or why, but after your Embrace you were captured by the Second Inquisition. I'm assuming they were keeping you alive to interrogate you later — or as some kind of sick experiment."

The Second Inquisition

*"The Second Inquisition exists only to eliminate us. They have already destroyed a lot of our infrastructure. Luckily, we have a few places that aren't compromised. We keep them in the dark by enforcing the Masquerade. If you make it through tonight, you can go to **The Red Star** to get better intel on Kindred society."*

The Masquerade / Hiding from mortals

"We don't allow mortals to know of our existence. You can imagine what would happen if we did, right? We call this massive cover-up the Masquerade. If people talk about us, the inquisitors show up. Our survival depends on keeping this secret, and I expect all of you to honor it, now that you're one of us." He pauses and then lowers his voice even more. "If you don't keep the secret, we'll know, and I will be very unhappy about it. Do you get my meaning?"

Parker (The Guard)

"I just used one of our mind abilities on the guard. Don't worry, they'll be fine. We don't want humans to know about our existence."

(Stop reading) **Alex** and **Jay** have this ability, called **Cloud Memory**. Of course, **Markus** doesn't know this, but you can remind them of it.

Vampires

“Yes, you are vampires. But we don’t use the V-word. We call ourselves Kindred. Or ‘Lick,’ if you want to be less formal.”

Hunger

“We feed off the blood of the living. Anything else tastes bitter and you will not be able to hold it down, let alone gain sustenance from it. Hunger is your new best friend and worst enemy. Enhancing your capabilities, making yourself look alive, using any of our powers, or even waking up every night can make you hungry. You’ll have to manage your Hunger. Feeding too much or too little can ruin you, even get you killed.”

Feeding

“Mortals are your primary target for feeding and, as an apex predator, you have the tools to do that. Feeding on humans doesn’t usually hurt them. In fact, it puts them in a trance and erases all the important details of you from their minds. Mortals can get addicted to it though, just like you can get addicted to Feeding. Play it smart: take only what you need. Remember to lick the wounds after feeding. It will erase the marks.”

Blood Bags, Blood Types

“For most of us, blood bags don’t quite have the right taste, but they can be a good substitute for the real thing, especially in an emergency. Many licks lead their unlives by just using these. Blood type isn’t an issue for most of us.”

Disciplines/Powers

“Our Blood, which we often call ‘vitae,’ gives us a vast array of abilities we can use. Some of these powers are common to all of us, while others are unique to some of us. As you may have experienced, you can improve your capabilities, make yourself appear alive, and perform other wondrous feats. Many of these actions, however, come at a cost. The Hunger always beckons, and with it, the Beast.”

The Beast

“Lurking within our vitae there is a Beast that calls to us. The hungrier we get and the more we lose our mortal attachment, the stronger this Beast grows. It can even force us to act in ways that we don’t like and can’t explain. Be careful and try to avoid letting your Beast into the driver’s seat, okay?”

Mortal Friends/Family

“It is unwise to keep in touch with your mortal friends and family. This will often only lead to tragedy. That said, we often cultivate some sort of relationship with the mortals — human beings — to keep in touch with what makes us human.”

Final Death

“Your new Blood allows you to do an endless number of things you couldn’t do as a mortal. You are an apex nocturnal predator now. You can run faster, punch harder, and have access to powers that humans can only begin to dream of, but there are new dangers waiting for you now. The worst one is the sun — daytime is a death sentence — followed closely by fire. If you don’t let these cut you short, you’re pretty much immortal.”

Typical “Vampire” Assumptions: Stakes, Crosses, Garlic, Entering Uninvited, Mirrors, Running Water, Etc.

“Don’t let vampire fiction fool you, kids. Most of it is just that, fiction. Stakes won’t kill you, but they can paralyze you. Old superstitions like mirrors, entering a home uninvited, garlic, and crossing running water: none of them are true. Crosses have no effect on us, either. I’ve heard of some mortals who can — somehow — turn them into weapons against us. I have never seen it myself, though.”

Whenever you’re ready to move on, read the following text:

The Driver Is Here

The sound of an approaching vehicle cuts the conversation short. Markus’s driver has arrived, and he smiles in relief. The black SUV appears at the end of the alley, tires screeching against the road as the driver brakes hard. She looks tense. “We have to move, sir,” she cautions her employer nervously, “they’re onto me.”

Markus urges the group to get in the car, and he is the last one in. When he’s in, the driver pulls away in a hurry.



NO BODY LEFT BEHIND

Markus will abandon player characters only if they show extreme mistrust, but still wishes them well, give them an old cell phone and tell them to hit redial to get in touch with an ally. If this should happen, jump ahead to the next scene: assume the player characters leave the restaurant on their own and that their Hunger pangs lead them to feed.

Drop-off Point

As the black SUV makes its way along North Highland Avenue, you can see a white van behind you, clearly following, but it's impeded by the heavy traffic and the driver's superior skills. "We need to lose them," Markus states, "but first I want to divert them from you. We'll drop you off along the way, and I think they'll follow us while you get out of here"

Markus drops the player characters off at one of three locations: **The Cicero**, **Club Violet**, or the **The Streets**, depending on the group's mood and interests.

Take the temperature of your players. If everyone seems ready to explore the predatory nature of vampires, send them to **The Cicero** (a seedy motel). If they're more intrigued by the seductive, alluring aspects of vampirism, have them hunt at **Club Violet**. Your players may also stalk a back alley somewhere or try to pick up a potential victim on the way, too. Once they reach a place where they can feed, use your **Victim Cards**, drawing victims only from the appropriate location (**Club Violet**, **The Cicero**, or **The Streets**.)

Please note that if you chose not to print cards, you can use a table instead. Please find the **Victims** tables under Appendix II, starting on p.36.

LOCKED AND LOADED

*Markus offers to give the characters pistols from a briefcase that he keeps ready for dangerous occasions. Their **damage** (+2) is already factored into the **Attack** actions of characters that are skilled in **Firearms**.*

While the characters are in the car with Markus, you can take a moment to continue the **conversation** from the alley, if you like. Cover questions that the characters may still have. You can punctuate or interrupt questions or answers with **dangerous turns** or other exciting **car chase** ideas. It may look like the van will reach them, but actually it won't. The point of this scene is for them to get away clean. You can showcase the amazing skills of Markus's driver.

Once you're ready to cut the conversation, have them outrun the van for a few blocks, and read the following:

Markus's Farewell

"I think I know of a good spot where I can drop you off. It is within my territory and you'll have the opportunity to grab a bite there." He chuckles at this. For a while, he stays silent, only breaking it to give directions to the driver.

*"If you had sires, they would be your lifelines tonight, but you'll have to make do with me, and my support system," he chuckles as he adds this last part. "Get somewhere safe, make sure you are fed, and **avoid the sunrise**." He punctuates the last three words with a hand gesture.*

*"I'll be at **The Red Star** tomorrow. I hope you can make it, too. He hands over a disposable cell phone without a touchscreen: instead it has little keypad buttons and a small screen.*

*“This phone is old and a little safer than a smart phone: the Inquisition shouldn’t pick up your calls. Hit the **redial** button to reach an ally of mine if you get into serious trouble. She’ll help if you mention my name. Do not use it to call your family or your friends. You have to assume that the Second Inquisition already tapped their. Don’t visit any of your usual hangouts, for the same reason.”*

As the driver stops the car, he doesn’t say goodbye, but instead looks back and gestures you to hide as you leave the car.

Describe how Markus’s car pulls out into traffic with some fancy driving maneuvers, followed by the white van, whose occupants luckily don’t notice the player characters.

Safety

You are left standing where Markus dropped you off. It was a close call, but you managed to hide before the inquisitors in the van could spot you. Everything starts to sink in: what you are, what you just learned — how does it make you feel?.

Invite the players to describe how their characters feel about the situation they’re in. Ask them some questions about their emotional state. What do they think about learning that they are vampires? Do they believe Markus, and if they do, are they worried about the Inquisition? How does the idea of never seeing their family and friends again make them feel?

At this point, you may want to call for a break. Once everyone is back, you can continue their discussion on what has happened so far while you quickly read ahead. The next scene will be about hunting and feeding.

Scene III: The Face of the Beast

- **Setup:** The characters just escaped hunters with Markus’s help, and he played decoy for them.
- **Goal:** Learn about feeding. Look for a place to rest (possibly **The Red Star**). Meet **Jackie**.
- **Exit:** Characters run into **Jackie**, call her, or are called by her. Alternatively: they find their way to **The Red Star**.
- **Next scene:** Characters arrive at **The Red Star** with or without **Jackie**.

At this point at least a few characters should be experiencing **Hunger**. The **Beast** claws at their very souls, demanding blood. It’s time to hunt. Often, Kindred hunt alone, but in this case, to keep it simple for everyone, have them hunt at the location selected earlier.

In the unlikely case no one is hungry, they may go straight up to **The Red Star** or call **Markus’s ally**. If they try the latter by hitting **redial** on the old phone Markus gave them, they get to **Jackie’s voicemail**, and they can leave her a message.

Remember that if the scene drags on, you can always have **Jackie** call them on **Markus’s** phone, or even run into them.

Based on what you determined earlier, select the proper location:

- If they prefer to stalk random **Streets**, describe the glamorous boulevards or seedy alleys, and use the **Victim Cards** provided for that location (or see the tables in Appendix II).
- Otherwise, look for the entries on **The Cicero** or **Club Violet**, below. Each location has its own **Victim Cards** and table in Appendix II. You may add **The Streets** victims to any of these locations, if you please. These represent random people visiting, not typical residents or regulars.

Please note (but don’t reveal yet) that each set contains a “victim” that may be hostile to your player characters. **Dec**, **Andrés** and **Red**, respectively. Resolve these using the **One-roll Conflict** rules.

Remember that if you chose not to print cards, you can use the **Victims** tables in Appendix II, starting on p.36.

Except for these potentially hostile characters, **Victim Cards** and the Victim tables in Appendix II do not have traits, just entries describing the victim and additional information. Player characters may use appropriate social **Actions** (such as **Persuade**) to learn more about their victims, and a different kind of **Action** to feed off them. Every victim is different and must be approached in a different way.

Feeding as presented in this guide is relatively straightforward. If you want to add some complexity, use the **Resonance** entry on the **Victim** and **Enemy** cards (see the **Reference Guide**, p. 12).

When **Kindred** feed, referred to as the **Kiss** by them, both Kindred and victim experience extreme pleasure, and victims often forget the details. Describe these feeding scenes in as much or as little detail as your group is comfortable with.

QUICK HUNTING

Even though hunting for blood is an important part of **Vampire** roleplaying, your players may not feel comfortable playing out such scenes in detail, or may not even be interested at this time. You can always opt for **quick hunts**. Ask them what **approach** they take and ask them to make a quick test of an **Attribute** + a **Skill** of your choice, depending on the approach they chose, against a **Difficulty** of **2**. For example, if a player wants to hunt by hiding in the shadows of an alley and ambushing the first potential victim they see, ask them to roll **Dexterity** + **Stealth**. All characters have a Quick Hunting test suggestion, but you can override that if you prefer your own approach.

Winning the test means the character feeds and reduces their **Hunger**. Their **Hunger** goes down to **I**, unless they state that they **choose** to kill their prey by draining them of all their blood. In that case, the vampire character's **Hunger** goes to **0**, but they incur **Stains**. Stains will be defined later in this scenario. For the time being, make a note that the killer receives **I** Stain.

MANAGING HUNGER

A vampire reduces their **Hunger** by **I** for every victim they drink from, to a minimum of **I**. Achieving **Hunger 0** is impossible, except by draining a victim dry, and killing them. **Murder** has moral implications and triggers **Stains**.

The Cicero

This aging behemoth of a building that was once an art deco beauty, a luxury boarding house for starlets and ingenues. Time has left The Cicero behind, however, and now it stands as seven stories of rickety staircases, peeling wallpaper, and stained linoleum, where those down on their luck seek shelter on the cheap.

A clerk watches the front desk. His job is mostly to chase away vagrants, and to call the cops if the tenants start fighting too loudly. He's doughy and pliable, more interested in watching sports on his tiny TV than doing his job.

Ray, the clerk, tries hard to ignore the player characters unless it's abundantly obvious that they're intruding and up to no good, or they interact with him. If they do, Ray makes some unkind remarks about any character not using the **Blush of Life**, ("My God, you look terrible. Are you sick?"), more so for Marsh.

Ray hints that if the characters are interested, he can get them "whatever they need." He can be bribed, **Intimidated** or **Persuaded** into offering the characters drugs, illegal weapons, access to stolen property, and even a **master key** for all the bedrooms. The characters have an opportunity to practice their actions and Disciplines on the receptionist. A few examples follow:

- Alex, Blake, Sam, or Terry can easily charm Ray, whose dubious morality make him an easy target (Difficulty 3). Enhancing the action with **Awe** makes it an even easier feat.
- Blake, Rain, or Terry could intimidate him (Difficulty 3) into letting them in without calling the police, either through natural or supernatural means (**Daunt**, **Eyes of the Beast**)
- Alex or Sam could use their **Compel** power (Difficulty 4) to tell him to give them a master key, let them through, or any other simple order like that.

- Alex or Jay can use **Cloud Memory** (Difficulty 4) and ask him to forget that he met them after they pass.
- Jay, Marsh, and Terry can **Sneak** past Ray with little difficulty (3). Marsh can use their **Unseen Passage** power to walk right past Ray without rolling, and even to steal some valuables from his table (like the aforementioned **master key**) as passing him by. Ray is oblivious enough that even this won't warrant a roll for Marsh.

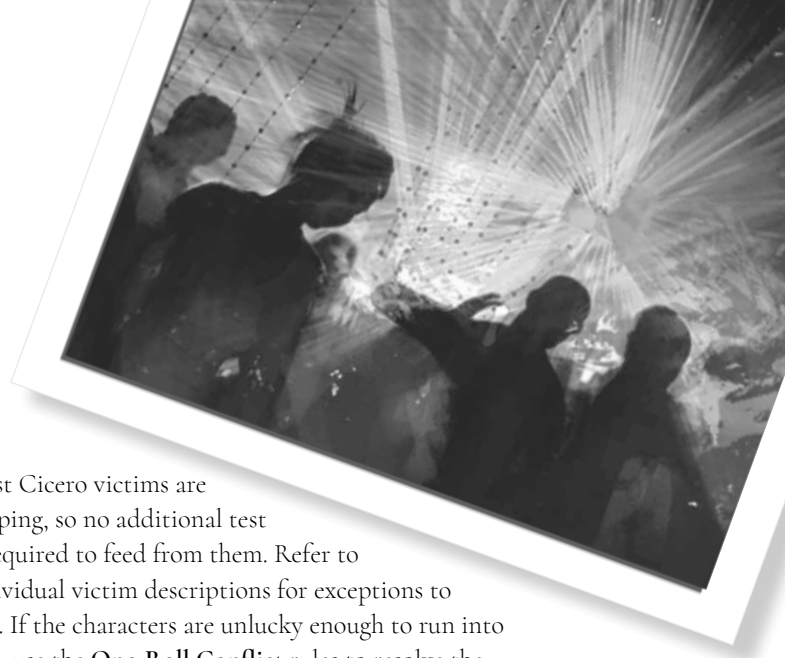
If they should kill Ray, the guilty parties gain an another **Stain**. As before, for now, just make a note of it. Stains will be explained soon.

Near the reception desk there is an elevator and an old staircase. The elevator is out of order, but what's a few flights of stairs to someone incapable of breaking a sweat?

To feed in **The Cicero**, the characters must enter the locked hotel rooms. Fortunately, the doors still use mechanical locks and can easily be picked or broken. Use **Lockpick** at difficulty 3. As stated earlier, Ray has a **master key** for all rooms, too, which can be easily acquired by the characters if picking locks proves too complicated.

Unless otherwise stated, a given victim can sustain two vampires before expiring in the arms of the third. This means that up to two vampires can feed from the same victim and reduce their Hunger to 1 without killing them. If a third vampire feeds from the same victim, no matter how much Hunger the vampire sates, the victim dies. Vampires know when their prey is at risk of death — they can sense the heartbeat growing fainter and fainter and sense the burgeoning weakness of their victim. Remember that murder and even unintentional killing by feeding produces **Stains**.

Inside each room are potential victims. When the characters enter a room, choose one or more “**The Cicero**” **Victim Cards** (or see the tables in Appendix II). Each Victim has a basic description, additional information upon closer inspection, and roleplaying notes. Characters can search most rooms for additional information or objects.



Most Cicero victims are sleeping, so no additional test is required to feed from them. Refer to individual victim descriptions for exceptions to this. If the characters are unlucky enough to run into Dec, use the **One-Roll Conflict** rules to resolve the situation.

Additionally, all victims have a **Resonance**. As was stated above, ignore this if this is your first time storytelling or if you want your feeding scenes to go faster.

Club Violet

Loud, bass-heavy industrial music spills out onto the street as the scent of cloves and tobacco hangs in the air. Inside, strobe lights cut through the room, where LA's counter-culture stomps, sways, and swoons to the newest industrial sounds. Twisty stairs lead up to another, smaller room, where the DJ plays slower and more romantic darkwave.

A back door on the first floor leads out onto a patio surrounded by a tall wooden fence, with benches and flower-filled planters creating hidden corners where club-goers can smoke and gossip in semi-privacy.

Characters must take care when feeding, as a person fainting on the dance floor due to sudden blood loss could attract the wrong kind of attention. Those who distrust their sense of self control can use their **Persuade** on their chosen prey to get them to follow them into a bathroom or out onto the patio. Fortunately, due to the low light, and the fact that half the crowd wears pale makeup already, those without **Blush of Life** are not at a direct disadvantage. Even Marsh goes relatively unnoticed in **Club Violet**.

Pick up one or more “**The Club Violet**” Victim Cards (or see the tables in Appendix II). Each Victim has a basic description, additional information that the characters can learn upon closer inspection, and roleplaying notes. Some characters require specific actions to be impressed by the player characters. Most have a **Feed** description. If they run into **Andrés**, the situation can potentially devolve into a fight, in which case you can use the **One-Roll Conflict** rules to resolve the situation.

Additionally, they also have a **Resonance**. As was stated above, ignore this if this is your first time storytelling, or you want feeding scenes to go faster.

Resolve any feeding attempts and then move on to Scene IV.

Scene IV: Rest and Recovery

- **Setup:** The characters have just fed. They need to regroup and plan, but ultimately, they need to rest.
- **Goal:** Learn a bit more about the vampire condition. They are chased and need to fight their way out.
- **Exit:** Characters are chased by the Second Inquisition.
- **Next scene:** Characters arrive at The Red Star after a very close call.

The Approaching Dawn

Now that you have satisfied your need for blood, you become aware of another new sensation. Your Beast senses the approaching sunrise, and you feel a creeping languidness, the first signs of the deep slumber that you sense will fall upon you soon. You must find a safe place to spend the day, where the deadly sun cannot find you and you must find it quickly.

Make sure to convey a sense of urgency. If the coterie seems to dither, describe how their bodies feel heavier and increasingly tired, and how they instinctively understand that they must find somewhere safe soon.

Enter Jackie

At this time, the characters run into **Jackie** She's Markus's ally, whom he'd mentioned earlier. They may have used the **phone** Markus gave them to call her by hitting the **redial** button. Or they may meet her accidentally.

- If they called **too early**, they may have left a **voice-mail** for her. In that case, she **calls back now**.
- If they call her **now**, she will **pick them up**.
- If they **went hunting**, as they're wrapping up, she just happens to **stumble across them**.
- If none of this happens, **Jackie** calls them, and offers to take them somewhere safe for the day.

If they totally **ignore Jackie** and go their own way, encourage them to come up with creative solutions for avoiding burning to death in the sun (which happens if they refuse to find shelter). **Alex or Blake** could **rent a motel room** for the day, but how safe might that be? **Empty homes** and **warehouses** abound in the rougher parts of the city, but so do scavengers, criminal gangs, wild dogs, and squatters. This should not be easy, and the characters may end up considering **giving Jackie a chance after all**. If they call her after having spurned her, she will make it difficult but take them in, out of respect for her alliance with Markus.

Meeting Jackie

Jackie picks them up in a posh black limousine driven by one of her mortal employees. She answers any questions the characters have on the way to **The Red Star**. Jackie explains the dangers which daytime presents to vampires. Similar to Markus's, these entries cover a variety of topics the characters may ask. The pressure this time is the danger of the rising sun. You can use similar techniques as before, with any potential interruptions relating to the coming dawn. However, they will never make it to The Red Star, as the Second Inquisition is surveilling them and waiting for dawn to attack.

Sleeping

“As far as mortals can tell, we’re dead during the day. Corpses. Waking up is extremely difficult. We can only do it for a few minutes, and then only if the situation is truly dire. Take good care, or you’ll wake up the next night in a body bag or at the morgue, if you wake up at all.”

Shelter

“You’ll have to find a safe place to stay long-term. Somewhere no one knows about. Only feeding is more important than a safe place to rest each day, but just barely. Remember we can’t handle sunlight. Even indirect sunlight hurts, and it drives your Beast crazy with fear. Wherever you sleep, it’s got to be perfectly lightproof. Car trunks and hotel bathrooms work, if you absolutely must, but there’s always the risk that a mortal will open the door, and then you’re toast. Literally.”

The Red Star

“The Red Star is a local hangout for some of us. It’s set up as a temporary shelter. You can stay here, at least for the coming day.”

The conversation is cut short by the driver noticing a white van following them.

Suddenly the driver lowers the window separating you from him. He says, matter-of-factly: “A white van is following us. I will try to evade it, but they’re faster.” You can see the white van in the street behind you. It’s definitely the same one that was chasing you earlier — and despite the driver’s best effort to lose them, the limo just can’t maneuver quickly enough, and they’re gaining on you.

The sun is about to come up, and the player characters cannot afford to lose any time.

Jackie looks at you impatiently. “Markus must have given you guns, right? Now’s the time to use them. Shoot!”

Most or all of your player characters may participate. They can shoot from the windows or sunroof of the speeding limo. Ask each player to roll their **Attack** action. If anyone scores 5 or more successes, their shot hits the pursuing van. Describe exciting effects, such as blowing away a mirror, smashing the windshield, wounding one of the people inside, taking out a headlight, or blowing up a tire.

Once everyone has had a chance at a shot or two, the van will have taken enough **damage** that it slows down and they **lose** it.

If nobody is getting any successes, **Jackie** produces a small pistol from her designer purse. The tiny weapon is bedazzled with sparkling rhinestones, looking almost as a toy. But she takes aim carefully, shoots and hits a wheel or the driver, achieving the same effect. She will only lower herself to do this if she feels like the player characters can’t do it.

Scene V: The Red Star

- **Setup:** The characters arrive at **The Red Star** just as the sun goes up.
- **Goal:** Learn about **Stains** and **Humanity**. Learn a bit about Kindred politics. Set up for what’s ahead (one of their **sires** is alive)
- **Exit:** **Jackie** tells characters that one of their **sires** is alive.
- **Next scene:** Characters meet with one of their **sires**.

Into The Red Star

*Butting up against a freeway overpass, **The Red Star** is a dingy, two-story bar. This is the kind of place where drinks are unpretentious, mostly beer and bourbon. The fanciest cocktail one can order here is a Jack and Coke.*

A no-nonsense brunette wearing jeans and a leather vest introduces herself as Sage, a fellow Kindred, and then leads you to the bar's windowless storeroom, where threadbare sheets cover thin hospital mattresses.

HUMANITY AND STAINS

Humanity is a measure of how close a character is to human values. Characters start at a relatively **high level**: like most people, they may be **deceitful** or **self-centered** at times, but ultimately try to **do the right thing** and refrain from overt violence. Kindred are forced to make hard choices, which lead them to slowly **lose their Humanity**. When they do, they become closer to the **Beast**, which over time makes them look less human and more detached. Losing all **Humanity** renders a character **Beast-ridden**. Kindred refer to unfortunates suffering this unrecoverable mindless state as **wights**, and these are typically hunted down and killed.

Whenever feeding without consent or harming someone unprovoked (or whenever noted in the text), they gain **Stains**, which they mark as slashes (/) on the boxes starting from the right.

If anyone acquires more Stains than they have spaces on their **Humanity** track, mark one **Aggravated Damage** (X) on their **Willpower** track. If this happens, the character will be *impaired*. This state of mind renders them incapable of doing further actions that may trigger Stains, and additionally, they lose 2 dice from all tests until they go through a **Remorse** test.

The player can choose to snap out of this state by voluntarily forfeiting one level of **Humanity**. If so, all **Stains** are removed along with one level of **Humanity**. This represents that the character has come to terms with the fact that they are a bit more monstrous than they used to be.

For more information on **Stains**, check the **Reference Guide**, p.13.

Much-needed rest

The characters barely have time to get comfortable before dawn overtakes them, and they surrender to daytime sleep. **Jackie** has left and **Sage** points at the mattresses on the floor of the storeroom. Don't describe much, the characters are already semi-comatose at this stage, and just want to lie down.

As this happens, the actions of the night that has passed start to sink in. Now we'll consider their **Humanity**.

Make a note of the **Stains** acquired earlier, whenever we suggested this. Discuss with the players if any of the actions they committed (definitely killing when feeding would qualify) should gain them **Stains**. Killing hunters in self-defense can be forgiven, but if they showed cruelty or extreme brutality when doing so, that should probably warrant **Stains**.

Mark the checkboxes on the **Humanity** track starting from the right. If anyone acquired 4 **Stains** or more (i.e. more than the space they have for **Stains** on their **Humanity** track), have them mark one **Aggravated Damage** on their **Willpower** track, and they will be impaired.

A Sire Beckons

Has someone been very vocal about **wanting to reunite with their sire**? Did anyone hint at a **complex relationship with them**? If so, work with this character. Otherwise, choose the character who that has had the least time in the spotlight.

As the coterie sleeps, this character remembers their **Embrace** in fits and flashes. During the **dream sequence**, work with the player to flesh out their **sire**, giving that Kindred more details, including a few personality quirks. This will become important for the next few scenes, so choose carefully. Use that character's **Embrace** and **sire** entries in the process.

The Next Night

Have everyone make their **Rouse checks** and give out **Hunger** dice as needed.





Normally, you wait until the end of a session to do the characters' **Remorse** tests, but in this case, we'll do them just as the characters wake up the next sunset. However, their sleep is troubled by their consciences. Perform a **Remorse** test.


Reset everyone's **Stains** to zero and adjust **Humanity** trackers if needed. Note that if a character lost a level of **Humanity**, they now have 4 empty checkboxes for **Stains**. **Humanity** loss grows gradually slower unless characters constantly act in monstrous fashion..

REMORSE TESTS AND DEGENERATION

Acquiring **Stains** weighs heavy on a Kindred's conscience, their actions haunting them as they go about their nightly business. Whenever you finish a game session, you call for **Remorse** test for all players that acquired **Stains**. This will erase them no matter the result, but depending on the test, the character retains their **Humanity** or have a bit of it taken by the **Beast**.

Players roll **one regular (black) die** for every un-Stained, empty box on their Humanity (thus, a character with Humanity 7 and one Stain rolls two dice). If a character has no un-Stained boxes, the player rolls one die.

If any of the dice scores at least one  or , all **Stains** are removed and the character retains **Humanity**. The character experiences overwhelming guilt over what they have had to do and say.

If all dice show , remove all **Stains** and the character loses one level of **Humanity**. The character believes their violence, deceit, or other behaviors were perfectly justified. They are now a bit more monstrous than before.

For more information on **Stains**, check the **Reference Guide**, p.13.

Depending on the events of the previous night, the characters' Hunger could be quite high.

Waking Up

Your eyes pop open at sundown, alert and ready to go. You feel your Hunger, your endless companion, and you briefly reminisce about the events from last night and the vivid dreams you may have experienced.

*The **bartender** picks you up and directs you upstairs. You can feel his pulse and heartbeat. He's mortal. For a moment, you struggle with your desire to sate your Hunger. Then you wonder if he's into the whole deal.*

*As you reach the ground floor, you meet with two Kindred you've already met: **Sage** and **Jackie**.*

Jackie tells them she hasn't heard from Markus, which clearly worries her. She steps away to make a few phone calls and leaves the characters with Sage.

In this scene, **Sage** introduces the **Anarch** faction, which she belongs to. She's passionate in the defense of her beliefs.

If the scene seems to drag on, feel free to have **Jackie** interrupt the conversation.

Text options are given for you to read through, but as always, improvise as you deem suitable. **Sage** is aggressively **optimistic** and sees the **Anarch Movement** as a way to make unlife **better** for the Kindred who are **poor and powerless**.

Bartender/Ghouls

*"Make sure you ask the bartender if you need anything, he's a **ghoul**. Gets a hit of vampire Blood once a month. Makes him loyal, and stronger. Always good to have someone looking out for your daytime needs."*

Personal Advice

"Yeah, obviously I think you should join the Anarch Movement. But I'm not going to force you or anything. Whatever you do, though... stick together. It's rough out there for a vampire on their own. Without a crew, you'll die."

Anarch Movement

"The Anarch Movement is freedom from fascists, capitalists and other assholes. Elders try to hoard all the resources, keep all the blood to themselves, and push us younger Licks under the bus and into the hands of Inquisitors. Not on my watch. Not while a single one of us Anarchs can bare our fangs at them."

As the conversation winds down, **Jackie** returns. She does **not** reveal if she got ahold of **Markus**, but has much more important information: one of the character's **sires** is **alive**. This is, of course, the sire that was discussed during the dream sequence earlier.

The character's sire waits for their childe at the **Armitage Hotel**, where **Jackie** has arranged a meeting. This is the sire who was the focus of the previous day's dreams.

The problem is that the **Armitage Hotel** is one of the very few **Camarilla** bastions in town. The **Anarchs** have pretty strong opinions about the **Camarilla** and won't hesitate to share them with the characters.

The Camarilla

Jackie:

"The Camarilla are a political faction that would rather have nothing to do with us. They've circled their wagons against the Second Inquisition and dabble very little in our affairs. Frankly I prefer it that way, too. They have a million rules about population control and upholding the secret of our existence."

Sage:

"Fucking fascist assholes. I hate them so much. It's just... you're immortal, why spend it being a dick to others?"

This information may make the characters wary or paranoid, and the **Anarchs** advise caution. That said, **Jackie** relays that the **sire** has promised safe passage, and though **Kindred** can be duplicitous liars, she says that the **Armitage** is considered safe ground. It's where many **Camarilla** vampires hunt and feed, and they would not risk violence there.

Jackie also reveals that the **sire** being in a venue known to be frequented by the **Camarilla** is news to her — this is an extremely recent development. If the characters act overly wary, Sage offers to monitor them from afar and swoop in if they encounter trouble (they likely won't). If the characters ask about the **sire**, she says that she just knows them in passing, and that she's surprised that the **sire** appears to be a **Camarilla** sympathizer now.

Scene VI: The In Crowd

- **Setup:** The characters meet the **Camarilla**, a powerful vampire organization. The **sire** of one of them is apparently a member.
- **Goal:** Learn about the **Camarilla**. Consider joining one side or another. Reveal that the Second Inquisition has a recording of the characters
- **Exit:** Characters are summoned by Allison.
- **Next scene:** Characters face the Second Inquisition and try to recover the recording.

Here, the characters are introduced to the world of the **Camarilla**, a hidden world of luxury, control and submission. Make sure you convey an atmosphere of decadent magnificence, of wealth and power, of ambition and paranoia. This scene also functions to present the **Camarilla** as an option, much the same way **Sage** presented the **Anarchs** as a faction.

Getting to the Armitage

*Jackie's luxurious limousine takes you through the dirty parts of the city. Under every freeway overpass, tent cities proliferate. Beggars with cardboard signs plead for spare change whenever the car stops at an intersection. But abruptly, that all ends over the length of a single city block. No more tent cities or panhandlers — all the buildings are shiny and new. Everyone on the street is beautiful and trendy. And looming above it all, the **Armitage Hotel**.*

Inside, wealthy tourists toting designer luggage check in at the cherrywood hospitality desk. The opulence dazzles all of you, and you feel decidedly out of place among such fashionable people. Before you can do much else, a tall Asian woman approaches you. She wears a beautiful blue and white suit, her jewelry subtly indicating her allegiance. She introduces herself as Allison, shaking each of your hands.

Allison is a ghoul. Sam, Jay or Blake could get a hint of that, as she has a similar smell to that of the bartender at **The Red Star**. She leads the characters to an executive elevator, saying she has been sent here by ‘your progenitor.’ By now, the characters know enough to understand that hurting Allison is not a good idea. They should feel as though they are constantly being watched, and astute characters can notice hidden security cameras distributed throughout the building.

Allison uses a special key fob to access the executive elevator, which she takes directly to the rooftop bar. She engages in small talk but cannot reveal much. She works for the sire, and is obviously in love with them, but otherwise will not reveal anything of value.

Characters are briefly searched by more ghouls before being allowed to exit the elevator and enter the bar. These ghouls relieve of any obvious weapons.

Bar at the Armitage

The bar is as beautiful and trendy as the rest of the hotel. Kindred and ghouls alike canoodle on couches as they overlook the glittering lights outside. The bartender lives only to make sure the characters get what they desire. Half a dozen other ghouls, wearing all-black clothing and earpieces, keep an eye out for trouble.

The **Camarilla** has taken over this bar, possibly this entire hotel. Inform your portrayal of the sire with what you discussed with the childe character’s player. The sire gazes out over the city spread beneath their feet, like a monarch looking down on the peasantry. Everyone here is rich, beautiful, and powerful. There’s a marked juxtaposition between this location and **The Red Star**.

The sire is now pro-Camarilla, and exaggerates their own importance to the faction. **Insight** tests at **Difficulty 4** reveal as much. However, the sire’s desire to have their childe join the Camarilla is genuine. It would take time and come at a price, of course: they will be expected to do much of the Camarilla’s dirty

work — which very likely includes going to war with the Anarchs. As in previous scenes, you can cut the exposition short if it drags on, by having Allison summon them.

Greeting

“My prodigal childe returns! I had no doubt we’d meet again. You are of strong Blood, of course you are. Be welcome, you and your companions. What can I get for you?”

The Offer

“Recently, as you can see, I secured membership in the Camarilla. My future is thus assured. I want to make you the same offer. Not of membership, not right now, of course. But we can help and support each other. You work with me on a few current projects, and in a few years...all this could be yours. If one has the gift of eternal life, why spend it sleeping in grubby bars?”

Negotiating

“What can I offer you? Well, a safe haven for one. Safety against the Inquisition: we know how to deal with them. Superiors hunting grounds. The Camarilla has the best territory in the city. You won’t have to sneak and risk poaching.”

Anarchs

“Any vampire worth their blood should want, and be worthy of, membership in the Camarilla. This organization has done more to protect vampire society than any other group in our history. Only the Camarilla stopped the first

Inquisition. Do you think the Anarchs have the power to stand against the Second Inquisition? No. They'll die screaming in the streets. I beg you not to join them and see such an end yourself. I can only imagine what Markus and his friends may have told you. I feel for them. We used to be like a family... There's nothing that would make me happier than seeing all of my friends enjoying the protection of the Camarilla."

The Camarilla

"Centuries ago, the mortals rose up against us. The Camarilla formed in response, after the first Inquisition devastated us in Europe. Since then, we have spread across the globe. We offer a better, safer society than what came before. In years past, joining was as simple as swearing fealty to the local Prince. But escalating conflict has caused us to close ranks. Potential members must now prove their worth and their loyalty."

The Prince

"Every Camarilla city is ruled by a Prince, an elder of our kind whose word is law. The Primogen Council is a group of local leaders, who advise the Prince and share in the management of the city. This city is different. Here, the Anarchs roam free, with no Prince to cull their numbers. Don't fear... we are working to change this situation."

Second Inquisition

"Terrifying. Never let them catch your scent."

Were You Responsible for our Capture?

"Absolutely not. The Second Inquisition is a dangerous sword which cuts both ways. I would not set them against my worst enemy, the risk is too high. I have no idea who did, but I am glad you escaped."

The sire invites the coterie, and their **childe** in particular, to take some time considering their offer.

Whenever you feel ready for it, have Allison interrupt the conversation, and request their presence elsewhere. She leads them into a large, dimly lit room dominated by a humongous flat-screen television, surrounded by luxurious and comfortable seating.

She grabs a remote and plays a recording that lasts for just a few seconds.

The Recording

"he video is short and looks rough, but you can clearly see yourselves depicted in it. It shows you wandering around the walk-in freezer of the restaurant you fled last night. It begins as you woke up and rose to your feet and breaks off a few seconds later. These moments are shown in a repeating loop, which Allison allows to loop for a few iterations."

She pauses the video, and increases the lighting of the room to discuss it."

Allison explains that one of their operatives got ahold of this recording. She says that she believes the **Inquisitors** that have been following them hold the original media. Recovering it, she promises, will give them a shot at beginning their process to join the organization. She underlines that not only will this be beneficial to them, but they could potentially avoid a Masquerade breach by acquiring it.



Allison tells the characters that time is of the essence and they should leave. She offers them a car with a **ghoul** driver to facilitate their mission. This is a bulletproof limousine with a superior driver.

If **Markus** never issued them pistols, then **Allison** will. Their **+2 damage** already listed on their character sheets.

Scene VII: Fire in the Night

- **Setup:** The characters face the detachment of Inquisitors that have been hounding them since the beginning.
- **Goal:** Climactic combat scene. Recover the footage. Decide if they wish to side with one of the organizations that they encountered, or want to do their own thing.
- **Exit:** Defeat the Inquisitors.
- **Next scene:** This is the final scene of the scenario, but you can pick up loose threads to continue the story.

A Final Encounter

The characters have been relentlessly chased by this group of Inquisitors, who have been toying with them from the beginning. The characters may have figured out that they have been like rats in a maze. The dead body, the reluctant guard. Markus and his Anarch allies were an unexpected factor. The Anarchs have helped and protected them. The Camarilla appears to have a better infrastructure to do so but requires proof of loyalty. Regardless of whether they wish to side with one organization or the other, they have to face this small Inquisitor detachment once and for all.

Discuss these points with your players and encourage them to plan. If they call the Anarchs to get their opinion before acting, explain to them that the Anarchs don't trust their Camarilla rivals and tell them it's some sort of setup. Please note that they do not use terminology such as "Camarilla" over the phone but may use a sarcastic "our mutual friends" or any other euphemism.

The characters are armed with pistols provided by Markus or Allison and may have accepted a Camarilla limousine with a ghoul driver. The car is bulletproof but is not particularly fast. As the characters leave the Armitage Hotel, whether by car or on foot, they soon realize that the Second Inquisition had been scouting the area and is onto them.

The white van immediately follows them. They can maneuver them into an alley or under the freeway. If the characters deliberately maneuver the situation for the conflict to occur in a location where there are many people, like one of the tent cities mentioned earlier, they should receive Stains for it.

Shots Fired

If you want to run a combat scene but to keep it simple, you can use the **One-Roll Conflict** rules (p.10). If so, choose a difficulty depending on how tough you want them to be. We suggest 6 or even 7 to keep things dangerous. If the characters managed to outmaneuver and ambush the Inquisition, make the difficulty 6 or even 5.

Below are the rules for a more detailed and complex conflict:

CONFLICT

Whenever you want a conflict to be more detailed than a **One-Roll Conflict**, you may use these rules. All combatants roll as many dice as their **Attacking** Action value and compare the results. Remember that **Kindred** always substitute their **regular dice** with their Hunger dice, while **Mortals** only have **regular dice**.

When comparing **Attacking vs. Attacking** actions, the **winner** (i.e. the party that has more successes than the other) inflicts **damage** to the loser of the exchange. Total **damage** is the **success margin** (i.e. the difference between the winner's successes and the opponent's) plus the weapon's **damage rating**, if any.

DAMAGE

Superficial Damage is marked as slashes (/) on the **Health** track. Always *halve* **Superficial Damage** when marking a character's Health track, **rounding up**.

If a Kindred's health track is filled with **Superficial Damage** (/) and they continue receiving damage, cross them out, (X). This is called **Aggravated Damage**. If a character's Health track is filled with **Aggravated Damage**, they may fall into a death-like trance, known as **torpor**. Some attacks do **Aggravated Damage** directly. For Kindred, this applies only to *sunlight*, *fire* and *supernatural attacks*, like some *Disciplines*. To *mortals*, most attacks intended to kill (using slashing or piercing weapons, including guns) do **Aggravated Damage**.

Run the conflict for **three** exchanges or turns. After that, you can make a judgment call and decide who has won the fight. If the enemies lose the battle, describe how they regroup and escape, or how they surrender, or even how they're killed by the victorious player characters, if that is their choice. If the players are the losing side, you can give them an ultimatum: escape, or be annihilated.

For rules on **Recovery**, and more details and examples, see p.12 of the **Reference Guide**.

Once you're ready to start, explain how the situation looks. You may want to draw a rough sketch of the situation as you envision it, but it's also possible to manage the entire scene as a "theater of the mind" narrative, too. Remember that if they used the **limousine** the Camarilla provided, they can use it as cover as it's **bulletproof**. The driver will not fight and will run for their life if the situation looks extremely dire.

Determine how many enemies you want the characters to face. There are **ten Enemy Cards** representing a range of agents that can pour out of the white van. Roughly one per character should make it an interesting conflict. You can draw fewer or more as needed. You can always draw more if you feel your players are winning too easily. That said, the goal here is for them to win, but to feel it was a tough fight.

Use the text on the **Enemy Cards**. The **Attack** rating is what they roll, in regular dice. If they have a **Damage** rating, this means that on a successful attack, they inflict the **success margin plus this damage rating** to their victim. This is *never Aggravated* unless noted.

As with the **Victim Cards**, if you chose not to print Enemy Cards, you may use the *Enemies: The Inquisition* table under Appendix II, on p.43.



Remember that all **Superficial Damage** dealt to **Kindred** is **halved (rounding up)**, when recording it on their **Health** track.

Most characters are able to **Attack** in one way or another, though not necessarily in a direct way. **Attack** actions can be *unarmed* or using weapons, such as the pistols **Markus** or **Allison** gave them earlier. **Marsh**, **Terry** and **Rain** can be devastating in *unarmed* combat, but have to approach their enemies to get to them. They can always choose to shoot their *pistols* if they consider it safer.

Discipline use can be beneficial to most characters here.

Alex and Blake have the ability to draw the attention of the Hunters with their **Awe**, or Blake and Terry can intimidate them with **Daunt**. This way, they can provide a distraction while the rest of the group is preparing their attack.

Alex or Sam may try to **Compel** them to run away, drop their weapons, or similar disruptive actions, as long as they're not suicidal. This approach is extremely tricky, as they have to move into close range of their targets, and roll **Resolve + Intimidation (Difficulty 5)** to look into their eyes.

Marsh can vanish with **Cloak of Shadows** and **Unseen Passage** and go for the offensive with **Lethal Body**. So can Rain, with their terrifying **Feral Weapons** or Terry, with **Prowess**.

Sam can use **Compel** to have them drop their weapons, or similar disruptive actions, as long as they're not suicidal.

Remember that the scene should last only up to **three turns**. At that stage, it should be clear who is winning. The Inquisitor's **Health** tracks are nominally 6 but you don't have to be precise with this. If your players get good rolls with many successes, don't be afraid to take the hunters down. This conflict should feel dangerous but should ultimately be a win for them.

However, if the **Kindred** are clearly **losing**, they may get into the car and drive away. One way to gauge this is to check the players characters **Health** tracks. If someone is starting to get **aggravated damage** (X), you should heavily suggest that they flee.

If you rule that they win, you can have them feast on the **inquisitors**, or let the surviving **inquisitors** escape.

If someone wishes to bite an Inquisitor during the conflict, use the rule below. Once they are defeated, no tests are needed to feed from them.

BITE

Characters can use their **Bite** action during combat.

This works like a regular **Attack** action, but there is a

1-success penalty to the Kindred performing the bite.

If the Kindred succeeds, they inflict **damage** and recover

1 Hunger. Every additional turn, have the Kindred

and their victim roll **Bite vs. Attack**, but the initial

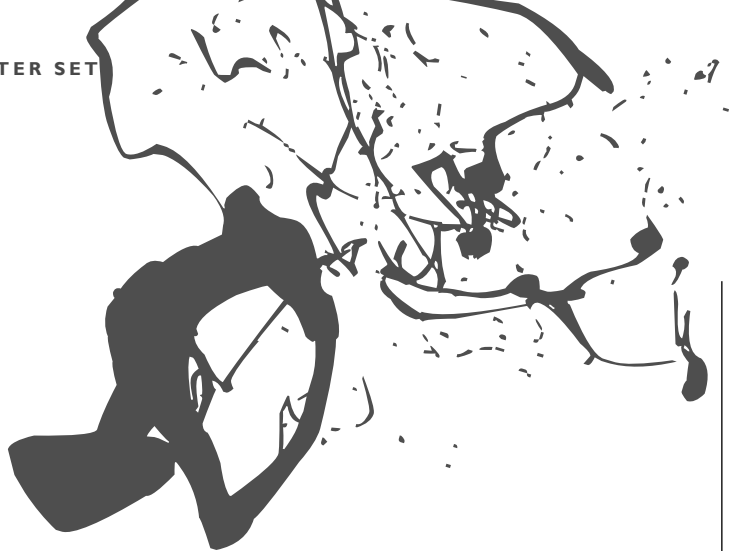
1-success penalty **no longer applies** for the Kindred.

Each roll as long as this situation is kept, the Kindred recovers 1 additional Hunger. Hunger cannot be reduced below 1 unless the Kindred willfully chooses to drain their

Recovering the Footage

If the characters have the chance to get inside the Inquisitors' van, they'll find surveillance equipment inside, cameras and monitors, long-range microphones, a huge tangle of wires and batteries. Inside there is also one **non-combatant technician**, who can be **Persuaded** or **Intimidated** into helping. The **technician**, or technology-savvy characters such as Jay, will be able to retrieve the hard drives that contain the footage of the restaurant. The **technician** swears the footage was not uploaded into the cloud, if asked.

Whether they take a moment to look at it now, or they check it later, the video shows the entire sequence they played out in Scenes I-II, but something they haven't seen before is what happened before they woke up: the **inquisitors** they have just defeated, plus the **technician** that they may have seen in a vision, are shown carrying them in, staked, removing their stakes, and then feeding them blood, presumably animal blood, after setting up the dead body among the animal carcasses. They are seen leaving minutes before the characters wake up. It can also be seen that as the inquisitors leave the facility, one of them leads Parker in. **Parker** seems nervous, like someone on their first day on a new job.



Scene VII: Epilogue

- **Setup:** This is not a scene per se, but a setup for future stories, and a place to tie up some of the loose ends.
- **Goal:** Tie up loose ends, plan ahead.

Now comes the denouement — the wrapping up of loose ends, and the setting up for the next chapter in the chronicle. At this point you may want to wrap the story up for now. Once you're ready, ask your players to make **Remorse** checks. Then read the **Denouement** entry.

Denouement

The third night of your existence as a Kindred — your unlife — has come to an end. You have survived, for now. You have more knowledge about your condition, and you are a little wiser. You're feeling a part of your humanity has been shaken, but you are far from consumed by your Beast. You see ahead of you a difficult path: you have to feed, secure territory, make allies and enemies. Choose a faction or try to survive on your own. You understand that you depend on the rest of your coterie. As daybreak approaches, you realize that tomorrow will be the first night of the rest of your unlife. You may want to make the best of it.

We've guided you, **Storyteller**, through the first steps of this game. Now, we offer a few ideas as to where the story might go from here. Below you'll find information to continue the story in different ways, and pointers on the backstory of the adventure you just played. Feel free to use the elements of the backstory to move forward.



For now, examine the choices your players made while In Character, and ponder what the consequences might be. Note that 'consequences' should not necessarily mean 'punishment.' Rather, consequences should be the natural evolution of the characters' choices, structured in such a way that they lead to yet more interesting choices.

For your next session, you probably want to read the rest of this book and take a look at the **Reference Guide**. Beyond this Starter Set, **Vampire: The Masquerade, Fifth Edition** contains a full ruleset and ideas to guide your evolving chronicle.

The First Night of the Rest of your Unlife

Discuss the decisions made during the game with your players and encourage them to consider what their characters want to do after defeating or fleeing the Inquisitors, and use these ideas as jumping off points for future stories. We cannot hope to cover every possible option and its result, so the outcome will be largely left to you and your players. You'll decide what happens next and what new problems arise.

Certainly, if the coterie decides to throw in with one particular faction or another, their new patrons have a long list of tasks and missions to accomplish. And if the characters decide to go their own way, they face an entirely different set of challenges.

Remember that the core concern of any vampire is essentially food and shelter — they need populated areas to hunt in, and a safe place to spend the day. The Camarilla can provide these quite easily, but at what cost? If the characters are not turned into double agents, they might have to skip town, and relocate to a Camarilla city like Chicago or New York. The Anarchs have less control over their territory, making it easier for a newcomer to hunt in peace and find a safe haven. And whatever the characters choose, they must keep the Masquerade.

Meanwhile, don't forget to follow up on the smaller stories. Perhaps a character fed from someone and left them alive, and now that person is obsessed with finding the character again. Perhaps a character killed someone and must deal with both the mundane and spiritual fallout of that choice. If a character cultivated a relationship with someone else, allow that relationship to flourish and become part of the larger story.



A Few Suggestions and Ideas

- **Jackie** needs the characters to watch her back as she delivers a package to someone outside of town. Who is **Jackie** communicating with, and why?
- If the characters decide to side with the **sire**: the sire is an aspiring member, allowed into an exclusive club but still needing to prove their worth. Another vampire has recently been Blood Hunted — excommunicated from the Camarilla, their unlife forfeit to the first person who catches them. The sire recruits the coterie for aid. They'll need brains and brawn in equal measure to succeed in subduing this criminal.
- Or perhaps the coterie hears about the rogue vampire all on their own. Catching this vampire would be an ideal way to begin their process to earn membership into the Camarilla, and get closer to the sire without having to accept them as a patron. Maybe the coterie can even foil their sire's plans by doing this.
- The **Second Inquisition** stages a surprise attack. How do they keep finding the characters? Does this have anything to do with the fact that one of the characters recognized a Second Inquisition agent?
- Was the video shot in the meat locker uploaded online? If so, how can they ensure that it stays buried forever?
- The other characters still want to find their own sires. Why were they brought into the World of Darkness? What do their sires want from them? Collaborate with your players on who their characters' sires might be, and what they want from their progeny.

And, of course, wherever your imagination leads you! Above all, make sure to touch base with your players. Where do they see the story going? What do their characters want to accomplish? What kind of storylines do they want to run down?

A Few Tips and Tricks for You

- Center your chronicle around the character's first experiences as vampires. This means their thirst for blood, and their need for safe & reliable hunting. Horrific choices arise when characters follow their compulsion to feed. And these choices don't stop at what a given character does or does not do to a victim. The need for a hunting ground is persistent. And every good piece of territory is already controlled by someone else, an older and more powerful vampire. What will a character do for someone willing to provide them access to constantly safe feeding? The totality of vampire politics revolves around fighting to control territory. How does a character's own need for such territory draw them into the eternal struggle and shapes their destiny?
- Similarly, characters must establish and defend their havens. But such things cost more than just money. What moral shortcuts is a character willing to take to ensure their daytime safety? Craft interesting choices around gaining herd and havens. Don't make any choice objectively better; instead, give each option benefits and drawbacks and let your players agonize over them.
- A good antagonist provides a convenient point for your players to rally around. Perhaps the sire, perhaps the Prince, perhaps a Second Inquisition leader, perhaps someone entirely new, arises to thwart the coterie and make their unlives miserable. Give your antagonist a compelling motivation, a power base, and, most importantly, a tragic flaw.
- Games set in the World of Darkness can work well as 'sandbox' style games. Create interesting locations, complex story characters and build tension between various factions. Then let your players enjoy exploring what you've built, and plot will organically emerge as their characters respond and react to the world around them.

- Make it personal. Though a Second Inquisition leader is an existential threat to vampires in general, figure out why this mortal is a threat to these vampires. Is there a previous connection? Perhaps the Second Inquisition is trying to foreclose on the haven a character just bought, or is using police resources to clean up a feeding ground. Perhaps ghouls are being jailed, or the characters' favorite prey is sent away.
- The characters are all new Embraces. They still have mortal lives and loved ones. How will characters deal with the obligations of school, work, and family? Even if a character makes the decision to cut ties, loved ones may still file missing persons reports (or disbelieve the 'official' police report and do their own digging). And if a character quits their day job, how will they continue paying their bills?
- Give your players small Markusies to offset their setbacks. The World of Darkness can be harsh and unforgiving, but it's not eternal failure. Even if the chronicle villain keeps winning, the coterie should still succeed in other areas.
- Be forgiving of yourself. You don't have to be perfect, nor omniscient. Storylines might fall flat, or characters don't come across the way you expect. Players might feel frustrated over one thing or another. This is all part of the process. Negotiate an alternate outcome, figure out what went wrong, and incorporate that lesson into your games going forward.

Remember that in the end, it's all a game, and games are meant to be enjoyable. Enjoy your time exploring the World of Darkness and exploring dark stories about vicious monsters. But never lose sight of the fact that vampires are not real, and it's all a story. Trust your Storyteller instinct, trust your fellow players, and we'll see you again at the next sunset.



Appendix I: Backstory

The story is finished. Some of the mysteries have been cleared out, but there are still many questions unanswered. Here's a summary of the events that led to this story, and the characters involved.

A small squad within the Second Inquisition was tasked with following a group of Kindred. This squad was fairly new to the Inquisition, and this task was a test for them.

One after one, all the Kindred they were following started Embracing new childer. Not knowing how to proceed, the squad captured the Kindred and their progeny, driving stakes through their hearts. As the months passed, a plan took form in the Inquisitors' minds. A scientific experiment consisting on giving them access to a dead body — taken fresh from a local morgue — some dead animals, and a living person, the drug dealer Parker, whom they considered expendable.

They put the young Kindred all together in the walk in freezer, gave them enough animal blood to keep their Hunger to a reasonable level, unstaked them, and left them there, under surveillance.

The point of the experiment was to find out whether they would try to feed off the dead body or dead animals, and whether they would feed off Parker. As this activity was not sanctioned by their superiors, the Inquisitors' group resources were limited.

Markus' chance appearance at the scene derailed the plan completely. They rushed to stop the characters from escaping. Still, their goal was not to kill them, but to capture them. Due to their relative lack of resources, and the clandestine nature of their operation, they couldn't risk telling their superiors about this situation and call for backup. All the assets they had were the facility, their surveillance van, and the voluntary members of the mission.

Some of the sires of these vampires are still captured, stored in hidden locations. Some escaped. One of them requested assistance and asylum from the Camarilla. By the end of the adventure, the splinter Second Inquisition squad is dissolved. It's up to the characters now to try to find their lost sires, or move on with their unives, trying to forget all of this ever happened.

Appendix II: Victim Tables

During the game, you may be prompted to find random enemies or victims for your players. The following tables provide you with extra characters that you can use. When rolling on these tables, just use a standard ten sided die. If you need to roll more than once, re-roll any repeated results.

Victims

In this story, there are three different locations where the characters can hunt: The Cicero, the Violet Club and The Streets. There is a table with 10 potential victims for each one of them. Remember, if two different players are hunting in the same area, it would be advisable to reroll any repeated results.

All the victims include their name and age, their Resonance (an optional trait), and some additional text, explaining who they are and what's the situation in which the characters find them. The first victim in each table (number 1) is one that will react badly to the character, and a violent situation may ensue as a result. These characters include the basic combat values, in case a Conflict needs to be resolved.

The Cicero

The Cicero is a cheap hotel, where people in need of affordable shelter spend their nights. Most of the victims are asleep, or not paying attention to the characters. Most of them include a special test in the middle of the text section. You are supposed to read the first half and, if the characters pass the Test, provide additional information by reading the second half. Unless otherwise specified, these victims will not resist the characters if they want to feed.

| Roll | Name | Resonance | Text |
|------|---------------|-------------|--|
| 1 | Dee, 37 | Choleric | <p>The room is neat and non-descript, almost as if not lived in. But an open case full of weapons immediately calls your attention. A figure emerges from the bathroom, wielding a shotgun. Wearing a colorful bathrobe, Dee looks determined to make you sorry for going into her room.</p> <p>Dee will not follow the characters if they run away, but she will stand her ground. She assumes they are robbers.</p> <ul style="list-style-type: none"> ■ Attack 6 ■ Shotgun: +4 Damage ■ <i>"You broke into the wrong apartment, assholes."</i> |
| 2 | Ricky, 22 | Sanguine | <p>The room smells of sex and old lube. There's a man spread across the mattress, not going anywhere. Half a bottle of bourbon and painkillers lie next to him.</p> <ul style="list-style-type: none"> ■ Check the room - Investigate, Difficulty 2 <p>Empty bottles and pill boxes. A framed photo: four children and their parents, standing in front of red-rock cliffs. The parents' faces have been crossed with black marker.</p> <p>Drinking Ricky's blood provides a booze and drugs rush. Rolls based on Dexterity and Intelligence lose 1 die for the night.</p> |
| 3 | Natalie, 45 | Melancholic | <p>She sleeps fitfully. Two trash bags by the door contain all her belongings. An angry red burn spreads from her shoulder to her neck.</p> <ul style="list-style-type: none"> ■ Check the room - Investigate, Difficulty 2 <p>She's wearing an heirloom wedding ring. There's more jewelry and five thousand dollars in her purse. If woken, Natalie assumes the characters are friends of her ex-husband (Barry), here to bring her home, and she'll fight back. Dice pool: 4</p> |
| 4 | Charlie, 25 | Sanguine | <p>He's wide awake, feverishly writing in his little black book. That's why he didn't notice your lockpicking your way in. He looks at you from over his black turtleneck. He's surprised, but not necessarily scared.</p> <ul style="list-style-type: none"> ■ Feed - Persuade or Intimidate, Difficulty 3 <p>Charlie will let you drink from him, as long as you listen to his masterpiece poem (hint: it's far from a masterpiece.)</p> |
| 5 | Angelique, 19 | Melancholic | <p>She's an extremely thin woman, fallen asleep on her laundry, a highlighted movie script across her lap. Books on acting technique and celebrity gossip magazines lay scattered around the room.</p> <ul style="list-style-type: none"> ■ Check the room - Investigate, Difficulty 2 <p>A plastic bottle of wine and half a box of cigarettes. No food anywhere and no money in her purse. Angelique hasn't eaten in several days and is anemic. Characters can only take 1 Hunger point from her without risking her life.</p> |

The Cicero (continued)

| Roll | Name | Resonance | Text |
|------|------------|-------------|---|
| 6 | Harry, 56 | Melancholic | <p>The walls are covered with posters of blockbusters of yesteryear. His expensive jewellery and pajamas feel out of place. On the floor, expensive liqueur stands next to a box of the cheapest pizza.</p> <p>■ Who is he? - Investigate, Difficulty 2</p> <p>You've seen his face on the news. He produced cheap slasher films until his misconduct ended his career.</p> <p>Harry's out on sleeping pills. His blood has a dizzying effect. Lose 1 die from Dexterity-based rolls for the night.</p> |
| 7 | Annie, 31 | Phlegmatic | <p>The room is saturated with pictures, news clippings, and flowcharts. Pins with colored threads connect everything. No bed. She's in a sleeping bag, having bad dreams.</p> <p>■ Check the room - Investigate, Difficulty 3</p> <p>Under her sleeping bag is a flat folder which contains documentation that could potentially prove that Kindred exist. She's onto something, but who would believe her?</p> |
| 8 | Dennis, 26 | Sanguine | <p>A little table features a crystal ball, decoration, and a colorful disguise. He's standing, looking at you, but not really seeing. His ravings would hint at him struggling with something that is not there.</p> <p>■ Check the room - Investigate, Difficulty 2</p> <p>Some leftover drugs indicate that he's tripping, fueled by his spiritualist inclinations. That said, maybe he can actually see ghosts.</p> <p>Dennis' blood is saturated with hallucinogens. Lose 1 die on Dexterity and Wits rolls for the night.</p> |
| 9 | Greta, 36 | Choleric | <p>The room is untouched, as if nobody had been there in a while. On the bed, a woman sleeps with her arms crossed over her chest. She is fully dressed and wears a carnival mask.</p> <p>■ Check the room - Investigate, Difficulty 1</p> <p>The bathtub is full of ice and water. There is a drawing of a cartoon character, and a tattoo needle gun. If awoken, Greta will only speak in Norwegian, and will scream until somebody comes to help her.</p> |
| 10 | James, 86 | Melancholic | <p>The sharp edges of the furniture are covered in foam and tape. The old man has fallen asleep on his chair, facing a wall. His skin is like parchment, and the muscles hang flaccid off his bones.</p> <p>■ Check the room - Investigate, Difficulty 2</p> <p>The suitcase next to his bed is filled with trophies and old photographs. In his youth, James used to be a world class javelin thrower. The white cane resting on his lap tells you he's blind.</p> |

The Violet Club

All of the characters in this table can be found at the **Violet Club**. Unlike the inhabitants of **The Cicero**, these will present resistance if the characters try to feed on them. You are meant to read the first section and, if the characters pass the first Test presented, you'll read the next section. If the characters want to feed off the victim, they will have to pass the Test at the end of the victim's text.

| Roll | Name | Resonance | Text |
|------|----------------|------------|---|
| 1 | Marion, 28 | Phlegmatic | <p>Androgynous and proud, Club Violet is Marion's personal fief. They know everyone worth knowing, and are deeply connected to Los Angeles' various subcultures.</p> <p>■ Strike a conversation - Persuade, Difficulty 1</p> <p>Marion is quite interested in the characters, as they appear new to this scene. Marion will actively attempt to cultivate the coterie, leaning heavily on dubious underground connections to seem impressive.</p> <p>■ Feed - Persuade, Difficulty 3</p> |
| 2 | Thomas Law, 24 | Phlegmatic | <p>A tall, slender man wearing a neatly-trimmed goatee and dark hair falling straight down the middle of his back, he is an excellent dancer. Every hour or so he takes short breaks to vape and drink some club soda with lime.</p> <p>■ Dance Off! - Dexterity + Athletics, Difficulty 2</p> <p>Thomas Law has lived all his life in Los Angeles. He's a wealth of local information. He's stone-cold sober, but euphoric from dancing and eager to undergo new experiences.</p> <p>■ Feed - Persuade, Difficulty 2</p> |
| 3 | Monica, 23 | Sanguine | <p>Pink top, white skirt, and golden trainers. Monica is definitely in the wrong club. She is looking around her, bewildered and confused. She is happy to talk to anyone not dressed in black.</p> <p>■ Strike a conversation - Persuade, Difficulty 2</p> <p>Her roommate told her there was a party here. She is new in town, and thought she could have some fun tonight. She feels lost and disappointed, and only wants to make friends.</p> <p>■ Feed - Persuade, Difficulty 2</p> |
| 4 | Marcus, 25 | Choleric | <p>■ <i>"I've got white, brown, and green. Whatever you need."</i></p> <p>He talks quickly, thinks quickly, and quickly becomes your best friend, as long as you want to buy his merchandise.</p> <p>■ Strike a conversation - Persuade, Difficulty 1</p> <p>He takes you to a stall in the bathroom, where he shows you his goods. Pills, weed, coke... the works. Everything you can imagine, and it's on the cheap.</p> <p>■ Feed - Intimidate or Persuade, Difficulty 1</p> |
| 5 | Lily, 24 | Phlegmatic | <p>She moves with the grace of a feather and the strength of a lion. There is a crowd watching her, entranced.</p> <p>■ Dance off! - Dexterity + Athletics, Difficulty 3</p> <p>She is overjoyed. At last, someone who is close to her level. She stops and offers you a drink. Lily is a ballet dancer, currently touring with an important company, but she loves any dancing style.</p> <p>■ Feed - Persuade, Difficulty 2</p> |

The Violet Club (continued)

| Roll | Name | Resonance | Text |
|------|-------------|-------------|---|
| 6 | Chad, 20 | Choleric | <p>His university blazer makes him stick out like a sore thumb. The fact that he's recording everything on his phone makes it worse. It's clear that nobody likes this guy.</p> <p>■ Tell him to stop recording - Intimidate, Difficulty 2</p> <p>Chad lowers his camera, and confesses. He is following a girl he knows, and recording her as part of a tasteless prank. He promises to stop, but you know he is a lying stalker.</p> <p>■ Feed - Intimidate, Difficulty 2</p> |
| 7 | Magenta, 41 | Phlegmatic | <p>The couch is her throne. The queen of the Violet Club meets with those willing to pay her respects before taking the dance floor.</p> <p>■ Request an audience with the queen - Persuade, Difficulty 3</p> <p>Magenta talks of the old days with nostalgia and dignity. You're not particularly interesting to her, but she wants you to understand her way of life. She thinks she knows the night, and she suggests she has met and loved monsters in the past.</p> <p>■ Feed - Persuade, Difficulty 1</p> |
| 8 | Barry, 47 | Melancholic | <p>His shoes, his watch, and his phone point out how much he doesn't really belong. While he has some moves, he has to stop to catch his breath every five minutes.</p> <p>■ Strike a conversation - Persuade, Difficulty 1</p> <p>Recently divorced, Barry is trying to reconnect with the scene of his youth. He used to be one of the most recognizable faces in the goth community, he says. You see a dad in a black t-shirt, desperately trying to fit in.</p> <p>■ Feed - Persuade, Difficulty 2</p> |
| 9 | Frankie, 36 | Melancholic | <p>She's staring at her bourbon, her body shaking. She doesn't belong here, but she doesn't care. She's clearly in shock.</p> <p>■ Strike a conversation - Persuade, Difficulty 3</p> <p>Frankie drives a cab. Tonight, a bike crossed right in front of her. She couldn't stop in time. Somebody is in hospital, and she believes it's her fault. She just can't stop seeing her victim's face, slowly sliding across the windscreen.</p> <p>■ Feed - Persuade, Difficulty 1</p> |
| 10 | Andrés, 21 | Sanguine | <p>His eyeliner isn't right, his clothes don't quite fit, and his boots look too new. He moves awkwardly, watching everyone without engaging.</p> <p>If the characters approach him, he'll tell them an array of pretty lies. Andrés is here looking for vampires, though it's unclear even to him if he wants to hunt them... or join them.</p> <p>Dealing with Andrés can lead in different directions. Use Difficulty 3 for most rolls. In case of a Conflict, roll 4 dice for him.</p> |

The Streets

The players may not be keen on going to The Cicero or the Violet Club, or may want to feed at any random point during the story. In that case, you can use this table. These characters behave the same way as the ones in the Violet Club, presenting two different Tests that can give more information about them, and allow the players to feed off them.

| Roll | Name | Resonance | Text |
|------|-----------|-------------|---|
| 1 | Red, 19 | Choleric | <p>Wearing the colors of a local gang, he starts posing as a good Samaritan. Quickly, however, his words turn to threats. He wants your wallets and phones, and he has a gun.</p> <p>Red can be Intimidated (Difficulty 4), but failing to do so or to comply will result in him losing his temper, and eventually shooting. He can call for backup (more gang members, use his stats for them).</p> <ul style="list-style-type: none"> ■ Attack 6 ■ Pistol: +2 Damage ■ <i>"This is not your neighborhood."</i> |
| 2 | Helen, 22 | Melancholic | <p>Still on full makeup, the mime drags her feet through the streets, sadly counting her meager earnings.</p> <ul style="list-style-type: none"> ■ Strike a conversation - Persuade, Difficulty 2 <p>Helen dreams of escaping with the circus, joining a carnival, or just taking the road and never looking back, but she is too afraid to take the first step. Her elderly parents count on her and she just can't leave them behind.</p> <ul style="list-style-type: none"> ■ Feed - Intimidate, Difficulty 2 |
| 3 | Matt, 29 | Choleric | <p>A man on a massive chicken costume screaming at his phone in German catches your attention. He's obviously angry and disappointed, and couldn't be more out of place.</p> <ul style="list-style-type: none"> ■ Strike a conversation - Persuade, Difficulty 2 <p>He has been pranked by his newfound "friends" during a bachelor party. Now he is stranded in the city, miles away from his hotel, without his wallet, and the only phone number he had turned out to be a fake. Matt desperately needs help.</p> <ul style="list-style-type: none"> ■ Feed - Persuade, Difficulty 2 |
| 4 | Jason, 36 | Sanguine | <p>The first thing that attracts you to him is the powerful smell of detergent on his hands. He has washed thoroughly, and you can only imagine what's the aroma he's trying to hide.</p> <ul style="list-style-type: none"> ■ Strike a conversation - Persuade, Difficulty 2 <p>Jason just finished his shift at the hospital after a tough day. He's been in surgery for fourteen hours straight, and is just taking a walk to clear his head. At least, today he helped save a life.</p> <ul style="list-style-type: none"> ■ Feed - Persuade, Difficulty 2 |
| 5 | Mara, 59 | Choleric | <p>She's screaming at the top of her lungs for anyone who will listen. She waves her sacred book as a sword of justice. Standing in the middle of the road, she's addressing an imaginary crowd.</p> <ul style="list-style-type: none"> ■ Listen to her - Spend 1 Willpower ■ <i>"The end is nigh! Corporations own our souls! The forests burn because nobody thinks of the babies! Destroy your phone! Burn your money! I know the hidden truth about all things in the world!"</i> ■ Feed - Intimidate, Difficulty 2 |

The Streets (continued)

| Roll | Name | Resonance | Text |
|------|------------------------|-------------|--|
| 6 | Juan, 43 | Phlegmatic | <p>He flips the sign of the gas station with class and distinction. The sign goes up, and down, it twirls around his body... until it drops. Disappointment and frustration on his face, he is defeated.</p> <p>■ Sign Flipping! - Dexterity + Athletics, Difficulty 2</p> <p>You take Juan's sign and flip it for a few minutes while he rests, gratefully. He was a respected scientist back in his country, but he had to emigrate. To this.</p> <p>■ Feed - Persuade, Difficulty 2</p> |
| 7 | Keith, 19 | Melancholic | <p>Sitting on a bus stop, shivering in the cold, the young man looks sad and bitter.</p> <p>■ Strike a conversation - Persuade, Difficulty 2</p> <p>Keith ran away from home over a tantrum and has been living on the streets enough to teach him plenty. He was angry with his parents for buying him the wrong console. Now he realizes they love him and don't care that he dropped out of college.</p> <p>■ Feed - Persuade, Difficulty 2</p> |
| 8 | Eve, 31 | Choleric | <p>She seems eager to strike a conversation with you. Maybe too eager. She offers you drugs, guns, and all sorts of illegal goods. But she looks very nervous about it.</p> <p>■ Get to the bottom of this - Intimidate, Difficulty 2</p> <p>Eve breaks down. The wannabe vigilante doesn't have drugs, guns, or anything remotely illegal. She wants to identify criminals and turn them in. She has no clear plan and her only backup is a can of Mace.</p> <p>■ Feed - Persuade, Difficulty 2</p> |
| 9 | Chuck, 28 | Sanguine | <p>Drunk and dancing on the streets, the man looks like the happiest person on Earth. He hugs you and jumps around you, barely containing his joy.</p> <p>■ Feed - Persuade, Difficulty 1</p> <p>You take advantage of the situation, and start feeding. Right behind him, you see a huge advertisement poster for a new hyped TV show. His face in the poster makes you realize you are drinking off someone who is bound to become a real star.</p> |
| 10 | Someone from your past | Sanguine | <p>They recognize one of you. They start referencing something both of you did way back when. You can recognize them now; what they're saying is true, if a bit embellished.</p> <p>Who is this person? What did you do together? Why did you decide not to see them anymore?</p> <p>■ Get rid of them - Intimidate, Difficulty 3</p> <p>■ Feed - Persuade, Difficulty 1 (character's acquaintance) or Intimidate, Difficulty 2</p> |

Enemies: The Inquisition

The following characters are members of the local Inquisition. They mostly come from a law enforcement background, although there are a few exceptions. They are not veterans of the Inquisition, but some of them have been in the business of hunting Kindred for a while.

The table specifies the name and age of the character, their attack value, their weapon of choice, the Difficulty when applying **One Roll** rules, their Resonance and some text illustrating who they are.

| Roll | Name | Attack | Weapon | One Roll | Resonance | Text |
|------|---------------------|--------|-----------------------------------|----------|-------------|---|
| 1 | Kerry Aldano, 41 | 7 | Submachine gun: +4 Damage | 4 | Phlegmatic | Kerry is the ultimate team player and natural leader. He's been training all his life, and he's the best at what he does. His main goal is for the team to make it home tonight, while getting as many blankbodies as possible. ■ <i>"They cannot pass!"</i> |
| 2 | Jules Walker, 33 | 8* | Stake: +0 Damage + Staking Effect | 6 | Phlegmatic | Before the Second Inquisition even started, Jules' family was already hunting Vampires. Nobody knows much about her, only that she leads the charge with pride and expertise, delivering deadly blows to any monster she finds in her way. ■ <i>"..."</i> |
| 3 | Leah Nguyen, 32 | 6 | Assault Rifle: +4 Damage | 4 | Sanguine | Even after two tours in Afghanistan and an honorable discharge, nothing prepared Leah for the darkness she would find upon returning home. Being recruited by Inquisitor Kerry Aldano saved her from losing her mind. ■ <i>"Keep the formation!"</i> |
| 4 | Pat Gorriti, 24 | 5 | Handgun: +2 Damage | 4 | Melancholic | Pat always wanted to be a Police Officer and has had an impeccable record so far. His Captain asked him one night to join her on a special assignment. He's now horrified and would rather not be here, but his loyalty and shame force him to stay. ■ <i>"I'm covering you."</i> |
| 5 | Monroe Davidson, 29 | 6 | Handgun: +2 Damage | 4 | Sanguine | FBI Agent Monroe Davidson has been a member of Special Affairs for years, and she is considered delusional by many of her peers. Her wish to prove that vampires exists works directly against her standing orders. Maybe this is the night. ■ <i>"I have seen this before. Be careful, team!"</i> |

Enemies: The Inquisition (continued)

| Roll | Name | Attack | Weapon | One Roll | Resonance | Text |
|------|----------------------|--------|------------------------|----------|-------------|--|
| 6 | Ari Fleiszman, 51 | 6 | Revolver: +2 Damage | 4 | Choleric | A veteran Police Detective, Ari has been asked to cover up mysterious killings for too many years by her superiors. Now, they are allowing her to do what's right. She will not let all of those victims down. ■ <i>"I see one of them over there!"</i> |
| 7 | Rudy Caballero, 37 | 6 | Shotgun: +3 Damage | 4 | Choleric | Rudy is a SWAT Officer. The death of his husband at the hands of vampires has made him a hardcore hunter. He's doing it mostly to leave his two kids a better world. ■ <i>"Don't let any of them get out alive!"</i> |
| 8 | Toby Nicholson, 21 | 5 | Handgun: +2 Damage | 2 | Choleric | New to the Police force, but not to Vampires, Toby saw his parents die at the hands of a monster. His thirst for revenge matches his will to help children in need. ■ <i>"Don't believe their lies! Shoot them all!"</i> |
| 9 | Father Avery, 65 | 4 | Shotgun: +3 Damage | 2 | Melancholic | Getting young people out of the streets used to be Avery's mission, until he saw first hand the cruelty of vampires. He has quickly become one of the top recruiters of the Second Inquisition in town. He's worried about his colleagues' safety. ■ <i>"Return to hell, abomination!"</i> |
| 10 | Gabriella Osorio, 27 | 5 | Knife: +1 Damage | 2 | Sanguine | After a whole life of getting in and out of prison, Gabriella has found his calling thanks to the wisdom of Father Avery: destroying the evil that creeps in the night. Tonight is her trial by fire, but she can't stop thinking about her sick mother, waiting for her at home. ■ <i>"I won't fail. I promise."</i> |

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