

CITIES OF DARKNESS

Volume 3



Includes:

Dark Colony and Alien Hunger

A City Sourcebook for Vampire: The Masquerade.



The title 'DARK COLONY' is rendered in a large, stylized font. 'DARK' is in a bold, black, sans-serif typeface, while 'COLONY' is in a tall, thin, black, serif typeface. The text is flanked by two identical gothic-style architectural structures. Each structure features a central spire topped with a cross, flanked by two smaller spires, all supported by a base of columns and arches.

DARK COLONY

Conquered from Within

By John Cooper and Beth Fischi



Here where the wind is always north-north-east
And children learn to walk on frozen toes,
Wonder begets an envy of all those
Who boil elsewhere with such a lyric yeast
Of love that you will hear them at a feast
Where demons would appeal for some repose,
Still clamoring where the chalice overflows
And crying wildest who have drunk the least.

Passion is here a soilure of the wits,
We're told, and Love a cross for them to bear;
Joy shivers in the corner where she knits
And Conscience always has the rocking-chair,
Cheerful as when she tortured into fits
The first cat that was ever killed by Care.
— Edwin Arlington Robinson, "New England"

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Word from the White Wolf Game Studio

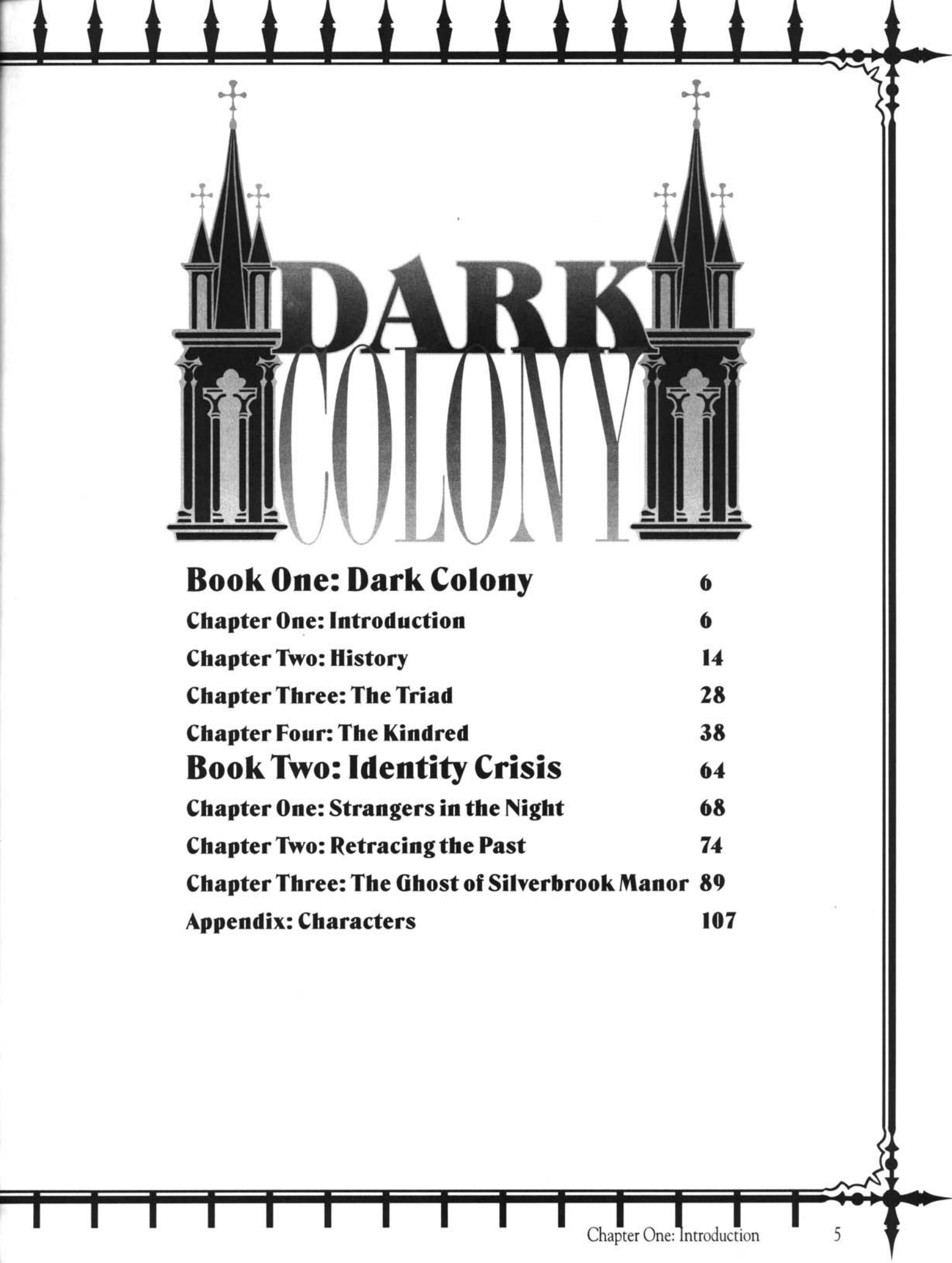
Well, as those of you who have seen **Mage** now know, the switch is in. First of all, both of the remaining Storyteller games have had their names changed. **Faerie** is now **Changeling** and **Ghost** is now **Wraith**. Second, they have up and switched their release dates around. **Wraith** will be released in the summer of 1994 and **Changeling** will be out in the summer of 1995.

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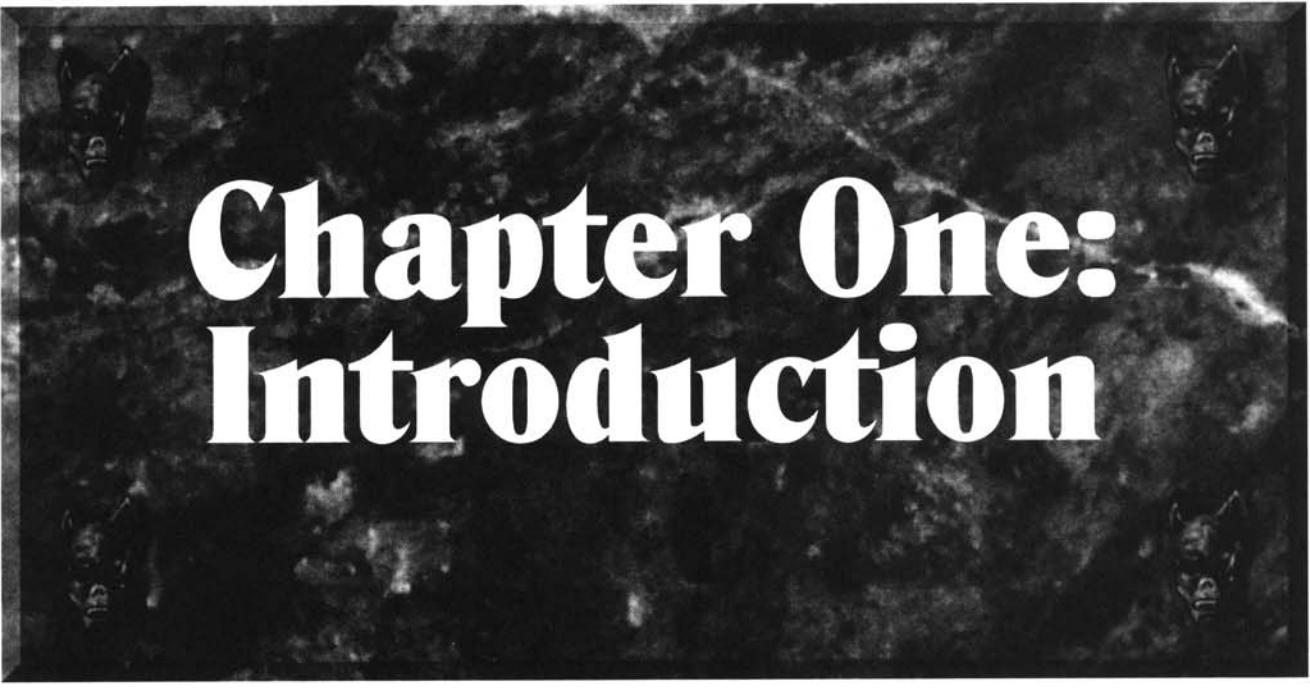
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Chapter One: Introduction

*Who is this? and what is here?
And in the lighted palace near
Died the sound of royal cheer;
And they cross'd themselves for fear...*

— Lord Alfred Tennyson, "The Lady of Shalott"

Dark Colony is a regional sourcebook detailing the Kindred activities, conflicts and politics of Maine, Vermont, New Hampshire, Massachusetts, Connecticut and Rhode Island. It covers the massive changes that have struck the area during the past 400 years, and spans American and British history in the area. **Dark Colony** first describes New England before the invasion of British Kindred in 1895. The book then details the formation of the "Triad" and its British coteries; the new Revolution; and the appearance of three American resistance groups. **Dark Colony** also provides information about the three largest witch covens in New England, the history of the Sabbat in the area, and the Lupine menace lurking in northern New England.

The most influential force in the region covered by **Dark Colony** is the Triad. This group is composed of three invading British elders who maintain a tight grip over their New England "colonies." The forces opposing the Triad are numerous and individually powerful, but divided and at odds with one another. These lesser forces include the Kindred resistance groups, the Sabbat, three witch covens, and, to a lesser extent, the Lupines, who are themselves embroiled in a war over territory. Each group has its hands full dealing with the others and, often, with its own members.

On the surface, New England's problems are similar to those of any other Kindred-controlled area. Elders battle anarchs, the Sabbat fights the Camarilla and the Lupines fight everyone. Under the surface, however, lie bitter, centuries-old hatreds, international conspiracies and layers of intrigue so deep that even the most knowledgeable Cainites cannot hope to see the bottom. The Jyhad is omnipresent, and the actions of New England's Kindred are felt by Kindred around the world.

How to Use This Book

This sourcebook provides information that can be used with the story at the end of the book or as a tool for creating a new chronicle. In the dark colony of New England, the American Revolution has begun anew. British vampires have invaded New England, and American Kindred fight to keep their cities. The aggression and brutality on both sides are so intense that clear delineation of good and evil is virtually impossible.

Dark Colony also provides information for setting a chronicle in haunted New England. Of all the horror settings, New England is perhaps the most natural. Its history of witch hunts and madness, its tales of ghostly

possession, its mist-enshrouded hills, and its old, creaking houses have inspired many authors to weave tales of horror in its environs.

References

More details about New England can be found in any library or bookstore. Travel guides for New England and its individual states, like the ones published by Fodors, are abundant and provide details to lend richness to any chronicle. Novels and short stories set in New England are likewise plentiful.

Fiction

Any H.P. Lovecraft stories, especially "The Dunwich Horror" and "The Shadow over Innsmouth"

Any of Nathaniel Hawthorne's works, including "Young Goodman Brown," *The House of the Seven Gables* and *The Scarlet Letter*

Most Stephen King works, especially *Pet Semetary* and *Salem's Lot*

The Witches of Eastwick, John Updike

Moby Dick, Herman Melville

A View to a Kill, Ian Fleming (not the movie)

Johnny Tremain, Esther Forbes

Our Town, Thornton Wilder

Movies

The Trouble with Harry (one of Hitchcock's best)

The Lady in White (extremely Gothic)

Beetlejuice (besides being a very fun movie, it shows some excellent New England architecture)

The Stranger (good view of a small New England town as well as a chance to see Orson Welles and Edward G. Robinson together)

The Haunting of Hill House (sets the mood for New England horror)

Lolita (a good look at New England personalities)

Jaws (a small New England resort town versus a Rokea)

Sweet Liberty (the revolution continues, or you've gotta fight for your right to write)

Hocus Pocus (an extremely stereotypical view of witchcraft)

On Golden Pond (an excellent setting for the Sabbat)

Contents

Book One, Chapter One: An introduction to, and summary of, the rest of the book.

Chapter Two: The history of New England from the early 1600s through the present. This history begins with the earliest Kindred in New England, and details the development of the Triad, the British invasion, the various resistance groups that formed as a result of the invasion, and

the roles of the Sabbat, Lupines and mortals. Chapter Two concludes with a look at the New England Kindred's current intrigues, and the future plans and goals (both public and secret) of each member of the Triad.

Chapter Three: The formation of the Triad, its expulsion from Europe, its exploits in New England, and the regional secrets originating from its involvement in the northeast.

Chapter Four: A list of characters in New England arranged by clan, including descriptions, histories and Traits. Chapter Four also contains a collection of coterie charts.

Book Two: A three-chapter story and an epilogue intended to introduce players to **Dark Colony**.

Continuity

If the Storyteller wants to use **Dark Colony** with a previously established coterie, she needs some way to transfer it to New England. There are several easy ways to do this. For instance, if reaching Golconda motivates the characters, have them hear rumors of an Inconnu in Maine who might be willing to serve as Suspire guide. If money spurs them on, have a long-lost uncle in Newport, Rhode Island suddenly die and leave a million dollars in one of the characters' names. If fame interests them, inform them that Tanglewood in Massachusetts has job openings for actors interested in nightly performances of Shakespeare's plays. If rebirth or diablerie motivates them, provide appropriate situations that will draw them to New England.

A better way to bring characters to the area is through the many plots and conspiracies of the dark colony. For instance, if the characters are anarchists, they may be contacted by the revolutionaries. If they have supported the elders in the past, a member of the Triad may try to bring them to the area to fight the revolutionaries. Other conspirators have their own reasons for bringing the characters to New England.

Once the characters arrive, they can begin a new story or go straight into "Identity Crisis." The hook that originally brought the characters to New England can act as a subplot throughout the story.

Theme

Thou art the unanswered question;

Couldst see thy proper eye,

Always it asketh, asketh;

And each answer is a lie.

— Ralph Waldo Emerson, "The Sphinx"

At what price loyalty? The Kindred of New England are often faced with decisions that demand a show of loyalties; if, for instance, American Sabbat ask an American Brujah to join them in battling the British, what should she do? Should she aid the Sabbat and violate her own humanity, or sit idly by and watch the British take control of her town?

Should an American Tremere work for his clan's chantry by aiding the British, work for himself and possibly violate the clan's trust, or work for his sense of national identity by opposing the British? The regional atmosphere should draw these questions to the forefront of the players' minds. The players should be forced to evaluate both the values in which their characters believe and the people with whom they align themselves.

An additional theme that runs throughout **Dark Colony** is the question: "Who am I?" This ambiguity of identity arises from the fact that New England has become a political hotspot, where intrigue, scheming and corruption provoke clashes of nationalities. When clans are divided both inside and out, a clear sense of identity, especially for a neonate, is nearly impossible to achieve. To side with the Americans or the British, with a character's own clan or another, should not be easy decisions. There is no black and white in New England.

Mood

*Ever love, ever the sobbing liquid of life,
Ever the bandage under the chin, ever the trestles of death.*
— Walt Whitman, "Song of Myself"

While the overall mood of **Dark Colony** is one of confusion, tension and madness, each region differs at least a little from the next. These variations stem from the personalities of the Kindred and mortals who inhabit New England.

In Maine, New Hampshire and Vermont, the mood reflects the conflicts between the Sabbat and Pendragon's Brujah forces: this area is exciting, contentious, and filled with peril and unpredictable denizens.

In Boston and Salem, the mood tends toward the mysterious and eerie; yes, there are British Kindred prowling the neighborhood, but there are also witches, demons and spirits lurking nearby.

In Provincetown, the setting is an elegant, coastal artists' colony, and the mood is idyllic — that is, until the Ravnos disappear and the Setites come to town.

In Hartford, where political and financial intrigue between a prominent Tremere chantry and the city's Ventrue prince abounds, the atmosphere becomes brooding and ominous. There is a good deal of poverty in Hartford, reflecting the financial policies of the extremely powerful Cainites in the city.

New Haven is controlled by Upton Rowlands, Ventrue president of the Gemini League. The town seems business-like, orderly and clean. When seen from its dark underside, however, the place can be just as impoverished, brooding and tense as Hartford.

Providence, Rhode Island well reflects the nature of its prince. Warwick, the Nosferatu director of the Web (an intricate spy network that stretches across New England), is tightlipped and enigmatic, as are the inhabitants of Providence. The mood of the city itself verges on the mysterious and inscrutable, and any non-Nosferatu Kindred feel a constant and distinct apprehension, as if they are being watched (which is probably the case).

All the Kindred-controlled cities in New England share an unmistakable tension, perhaps of a more intense sort than anywhere else in the United States. The mortal population, unconsciously echoing the character of its vampiric overseers, is inclined to be colder and more distrustful than are kine elsewhere. The mood of individual cities may differ, but tension covers New England like a net.

New England Background

Six states — Maine, Vermont, New Hampshire, Massachusetts, Rhode Island and Connecticut — make up New England. Except for Vermont, each of these states touches the Atlantic — Maine has some 3,500 miles of coastal land. Lakes and forests fill all six states, and the area's striking fall foliage, harsh winters and rugged beauty are well known.

Older Kindred might remember tales of New England's colonization almost four centuries ago, when Pilgrims landed at Plymouth and, over a period of decades, spread small Puritan enclaves throughout New England. Some may remember Connecticut contributing some 30,000 kine to Washington's Continental Army during the Revolutionary War.

Maine

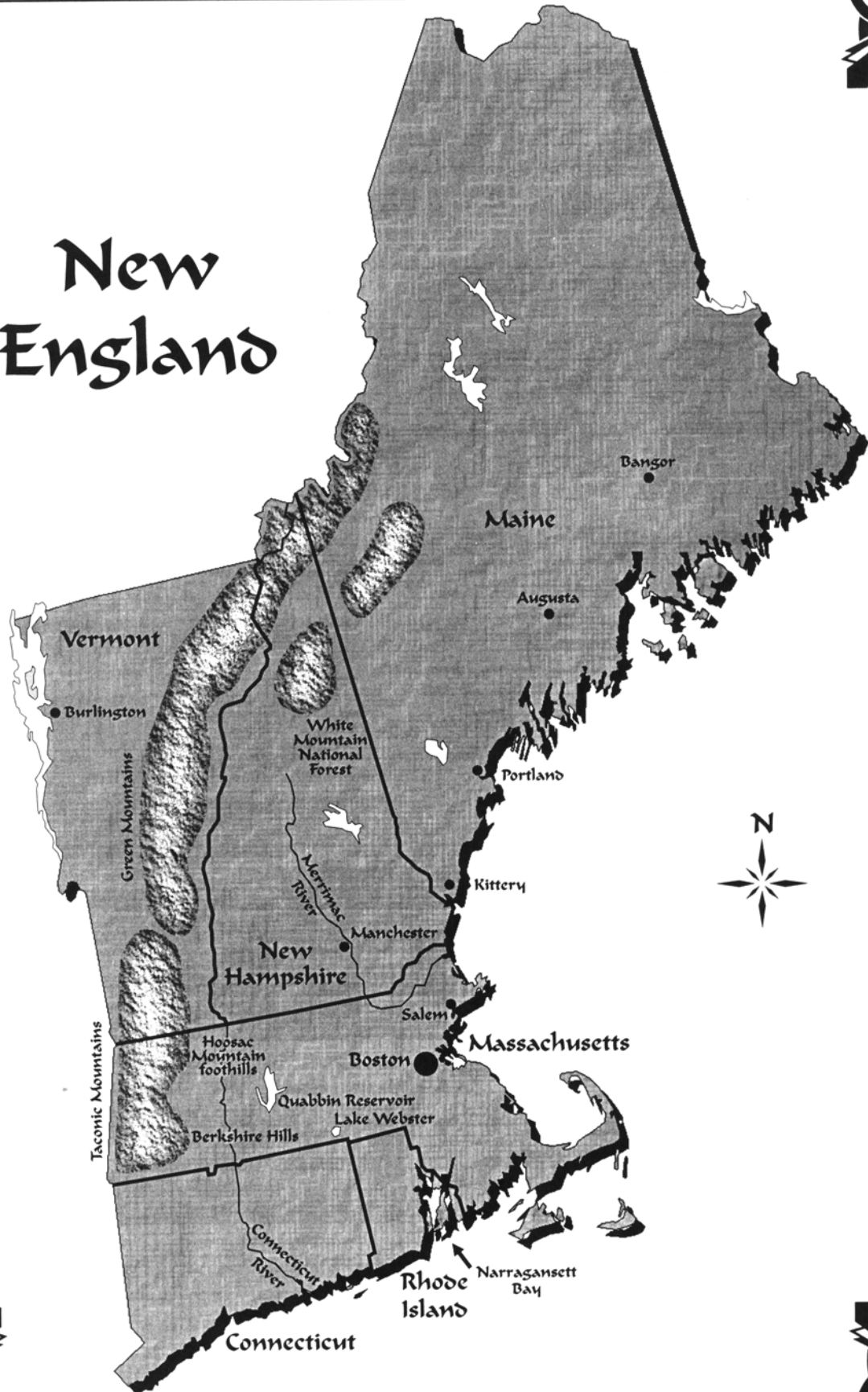
Dirigo

(I direct)

— State motto

Maine's motto is uncannily appropriate, for rumor has it that a Methuselah directs Sabbat movement from its haven there. Rumors abound in Maine, however; the state's vast interior is also said to contain many fierce Lupine packs. A few Inconnu are even rumored to dwell high among the state's frigid peaks. Those Kindred who brave unlife in Maine inhabit the busy and well-populated coastal strip from Kittery to Bangor. Between May and September, Kindred find hunting easiest, for it is then that tourists flock to Maine's resort areas. During the long, severe winters, however, existence is not so easy. Most kine stay indoors, and Cainites who find themselves exposed to the cold may begin to freeze without even realizing it.

New England





Vermont

Freedom and Unity

— State motto

...An ironic motto, for Vermont is one of the New England states with the least freedom and unity. Sabbat and Lupines fight both each other and themselves for control of the state's resources, and Kindred outsiders who venture there do not often live to tell of it. Vermont's small, poorly supported Kindred population clusters around universities and resort areas. As in Maine, the winters are harsh, starvation-induced frenzies cause problems, and the cities are no places for neonates. Also, Vermont is a mountainous state, divided roughly in half by the Green Mountains. The Lupine population stretches from the virtually uninhabited northeastern wilderness, called the Northeast Kingdom, to the southwestern Taconic Mountains.

New Hampshire

Live free or die

— State motto

In New Hampshire, Lupine territory stretches from the Lakes Region to the northern reaches of the White Mountain National Forest. New Hampshire is less Lupine-infested than Vermont and Maine, but Kindred would do well to note that some particularly fierce packs of Native American Lupines live in the northern White Mountains and do not

take kindly to intruders. Nevertheless, Kindred have wrested control of the quiet industrial towns along the Merrimac River. The Lupines blame the industrialization of southern New Hampshire on vampires, which has given rise to Lupine raids on Cainite-controlled communities there. The Cloven Hoof witch coven is located in Manchester.

Massachusetts

By the sword we seek peace, but peace only under liberty

— State motto

Bordered by Vermont, New Hampshire, New York, Connecticut, Rhode Island and the Atlantic, Massachusetts is the hub of New England. The portion of the state between Route 495 and Boston is heavily populated, urbanized, and houses the majority of the state's Kindred population. In contrast, the Berkshire Hills, the Hoosac Mountain foothills and the Taconic Mountains at the western end of Massachusetts have fewer inhabitants. Some of these inhabitants are Lupines. Through the state's center runs the Connecticut River, where lies the vast, man-made Quabbin Reservoir, a haven for Lupines and Gangrel.

There is a body of water in Massachusetts that the Native American Lupines in the area hold sacred. Known to the Lupines by its ancient Indian name, Lake Chaggoggagoggmanchauggagoggchaubunagungamaugg (a.k.a. Webster Lake), this sacred lake on the Connecticut border is fiercely guarded by Lupines, who believe it to be a portal into the world of the fey.

Connecticut

He who transplanted, still sustains
— State motto

Connecticut's cities are home to many Kindred who fight their enemies financially rather than physically. Many Cainite resources have been poured into Connecticut's suffering industries, including those producing airplane and helicopter equipment, weapons, nuclear submarines and fine silver. It is no accident that the few Lupines who inhabit Connecticut confine themselves to the forests and farms in the northwestern corner of the state — areas far from the Cainite-controlled weapons and silver manufacturing plants of eastern Connecticut.

The area east of the Connecticut River is embroiled in Kindred financial bids for power, often leaving whole sections of cities impoverished, tense, and divided along racial and class lines. Unlike the northern New England states, Connecticut has fewer problems with climate. The area is thus richer in kine and not as dangerously cold in the winter. Trade is good, too, for boats can easily sail from New York to Connecticut via Long Island Sound, a fact not lost on Giovanni businesspersons in the area and anarchs running from New England princes.

Rhode Island

Hope
— State motto

Although Rhode Island is the smallest state in the Union, it is one of the most densely populated, with over 150,000 kine inhabiting 1,212 square miles of territory. Temperatures are mild, thus ensuring good hunting, and there are few Lupines or witches. Most of the important cities, industries and centers of government are located along Narragansett Bay, on the eastern edge of the state.

The Damned

Until the British invasion of 1895, the number of New England Kindred remained relatively balanced in relation to the mortal population. However, with the heavy influx of Cainites from Europe, the ratio of vampire to kine became strained. The figures that follow only approximate the number of Cainites that the mortal population in a given area can support — there are likely many more Kindred in New England than these statistics indicate. Note, too, that Kindred may not inhabit all the listed cities, for various reasons (Lupines, low local population or distaste for the location, for example).

Maine

- Major cities: Portland, Lewiston, Augusta, Bangor
- Vampiric population: 20

Vermont

- Major cities: Burlington, Montpelier, Barre, Rutland, Brattleboro
- Vampiric population: 9

New Hampshire

- Major cities: Concord, Manchester, Nashua, Portsmouth
- Vampiric population: 18

Massachusetts

- Major cities: Boston, Worcester, Springfield, New Bedford
- Vampiric population: 60

Connecticut

- Major cities: Hartford, Waterbury, Stamford, Bridgeport, New Haven
- Vampiric population: 35

Rhode Island

- Major cities: Providence, Newport
- Vampiric population: 10

Camarilla Power Structures

By the end of the 18th century, the Camarilla clans in New England had their hands full holding back the Sabbat. Even though the Sabbat became divided after the American Revolution, it remained a thorn in the side of the Camarilla. Its numbers continued to swell, and despite its fragmentation, it succeeded in controlling most of northern New England. The Camarilla fought back, and the tide began to turn during the late 19th century.

When a wave of British Kindred landed in New England at the end of that century, the American Camarilla thought it had found powerful new allies against the encroaching Sabbat. However, this Triad showed no intention of aiding its American brethren. What could have been a decisive rout of the Sabbat menace instead became a chaotic struggle between three forces: the Sabbat, the American Camarilla, and the newly arrived British vampires, who gave no more than lip service to the Camarilla Traditions. Today, the balance of power in New England is divided precariously among these three adversaries. The future of the region and the sanctity of the Masquerade are in serious jeopardy.

It is widely known that an English elder named Pendragon leads British forces in northern New England. Neither he nor his primarily Brujah following make a secret of his intentions to rule the entire region, and this has led



the American Sabbat (who have dubbed themselves the Crimson Tide) to fight Pendragon for control of Maine, New Hampshire and Vermont.

It is also common knowledge that Massachusetts has recently fallen under the control of British Malkavians. Because of this, most American Kindred suspect that Pendragon has received some help from these Malkavians, but few or none at all know who in turn controls the Malkavians. American Kindred are also well aware of the existence of the Web, a Nosferatu spy network extending throughout New England's six states. The Web's base of operations is rumored to be located somewhere in southern New England.

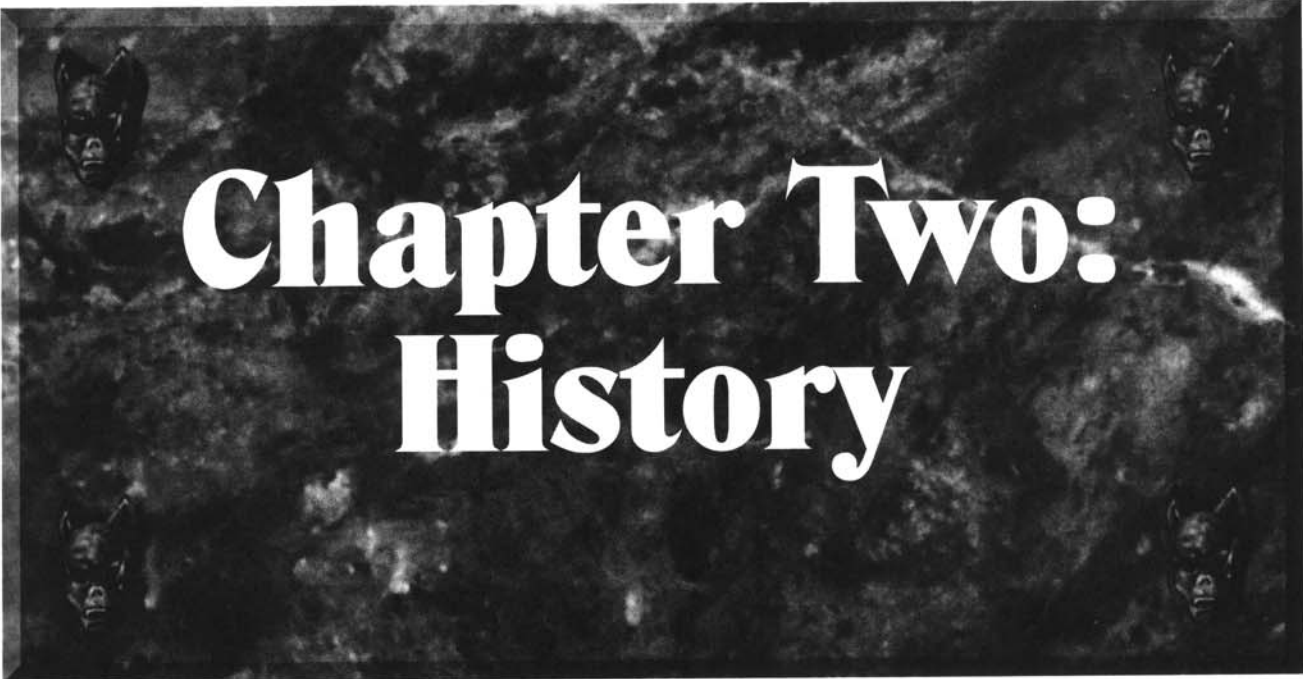
The American members of the Camarilla consist of two underground resistance groups: the Kindred of Liberty and the Gemini League. The Kindred of Liberty, operating out of Massachusetts, is somewhat more organized than the

American Sabbat. Led by a council with representatives from each of the clans, the KOL goads the state's American anarchists to oppose the American Malkavian prince of Boston, Quentin King, whom many suspect to be the pawn of British Malkavian forces.

The Gemini League, located in New Haven, Connecticut, is composed primarily of Ventrue and Tremere. These Kindred also head the Council, a socio-political-economic body that opposes the Web.

While Pendragon's forces and the Crimson Tide vie frequently, bitterly and openly over the rights to northern New England, the KOL is less open about its contentiousness. The KOL attempts to sabotage its traitorous American prince's plans. The Gemini League is probably the least effective of the three American groups. It generally attempts to subvert the Web, but typically succeeds only in harming itself.





Chapter Two: History

*When they turn the pages of history
When these days have passed long ago
Will they read of us with sadness
For the seeds that we let grow?
— Rush, "Farewell to Kings"*

The history of the Kindred in New England is a turbulent and violent one. Control of the region has changed hands a number of times, ultimately leaving the Sabbat dominant in many places. It is ironic that Kindred control is so weak in a region where Kindred presence has been so pervasive.

The earliest appearance of vampires in New England predates the colonial period, and even Samuel de Champlain's visit in 1605. Before that, the only outposts of European civilization were in French Canada. From this region came the earliest vampires known to have moved through New England. Some of the Damned, fleeing a Europe still twitching from the throes of the Inquisition, found new havens in the New World.

Old New England

Early in the 16th century, a Gangrel Methuselah and her three progeny wandered south from Montreal and encountered the various Algonquian Indian tribes: the Nipmuck, Massachusett, Wampanoag, Narragansett, Mohegan, Pequot and others. During the 30 years the brood spent wandering through the region, two new Gangrel were

created. One was a prominent medicine man of the Wampanoag; the other was a young Nipmuck warrior who disappeared less than a year after his Becoming. This creation sowed the seed for Native American Kindred in New England. As is characteristic of the Gangrel, however, these vampires did not establish any kind of organization. These Gangrel, while evidently not active in New England today, were the land's earliest undead inhabitants.

The Salem Witch Hunts

The first European vampires to associate themselves with New England were the Tremere and the Ventrue. Eager to expand Tremere influence into the New World, the Winchester Chantry in England sent an elder named Madeline Coventry to the newly established Massachusetts Bay Colony in an effort to stake a claim. Coventry arrived in the Boston area in 1635, but she found the colony's population too small to support even one other vampire adequately. Thus she operated alone, cultivating her herd and waiting for the right time to establish a meaningful Tremere presence. During that time, Ventrue agents in service to the Prince of London relentlessly pursued her, eventually forcing her into hiding.

Madeline fled to Salem. Here, in an effort to collect pawns among the kine, she protected a number of mortals who had an interest in witchcraft. Unfortunately for the Tremere, Ventrue intercession routed the coven in Salem and kept Coventry from gaining any real ground. For the next 40 years, Coventry struggled to maintain control of the bitterly divided remnants of the original coven. Eventually the infighting became so fierce that she was forced to take direct action and Embrace its leaders.

In all, Coventry Embraced six men and women. She taught them Thaumaturgy, and they revealed some of the group's deepest secrets to her, including the existence of the *Ur Codex* and its important role in their rituals.

By 1692, when the celebrated witch trials in Salem took place, Coventry had built a chantry strong enough to withstand the loss of a few mortal pawns. The overzealous Ventrue who orchestrated the whole affair regarded the trials as decisive victories. Subjugation of the New England colonies was reported back to London as a resounding success, even in the face of constant harassment by coven agents from Salem. Coventry bided her time.

The Ventrue also scored seeming success against the area's Brujah, driving most of them into the wilderness of northern New England or to Rhode Island. The few Brujah who stayed tended to be intellectuals instead of revolutionaries, and the area seemed safely in the hands of the Ventrue elders.

The Revolution

The early 1700s marked a period of growing tension between the Boston Ventrue and the numerous Brujah who began appearing throughout New England. These Brujah sought to escape an influx of Sabbat in their own areas, and found the more populated Massachusetts to their liking.

Coventry realized that these Brujah were the key to toppling the Ventrue dominance of Boston, so she made an uneasy alliance with them. It was not until some years later that she learned that a number of the vampires she had believed to be Brujah were also members of the Sabbat.

The American War for Independence reflected the struggle between the rebellious Brujah and the dominant Ventrue. Coventry, as yet unaware of the deep Sabbat involvement in the rebellion, lent secret support to the Brujah, a move that threatened to tip the scales in favor of the colonists.

The Ventrue responded by calling on their German Kindred for assistance. Hessian soldiers were added to the British Army contingent, and subjugation of the colonies seemed almost assured. However, the Brujah persuaded French Malkavians and Toreador, along with a few Native American Gangrel, to join the foray. The tide of battle began to shift inexorably against the Ventrue. Finally, in 1783, the combined forces of the allied Brujah, Malkavian and Gangrel factions wrested Boston from the hands of the Ventrue.



The power vacuum created by the overthrow of the Ventrue initiated a power struggle between the Salem Tremere and a band of Sabbat from Maine. This Sabbat band was known as the Sprenger Brood after its founder and leader. Sprenger himself repeatedly threatened to kill Coventry personally if she did not stay out of his way, but she ignored his threats. Fighting between the two groups continued for over a year. When Sprenger mysteriously disappeared, Coventry was accused of slaying and committing diablerie upon him, but nothing was ever proved.

Even with Sprenger gone, Coventry still had problems. Over a period of several years, her chantry began to fall apart, largely because of infighting between her two apprentices. Coventry virtually ignored this internal power struggle, instead focusing her energies on staving off the rabid Sabbat and trying to control the unpredictable Malkavians.

The Rise and Fall of the Tremere

In 1795, the Winchester Chantry sent Baladin, a vicious and ambitious elder, to discover what had become of Coventry and salvage what he could of her efforts. When Baladin arrived, he was astonished to find the Sabbat swarm that was passing itself off as a poorly organized Brujah fellowship. He confronted Coventry and made it clear that he was taking charge. Coventry, outraged that Winchester would send someone to replace her, refused to concede to Baladin. The battle that followed was brutal even by Tremere standards and violated the Masquerade in spectacular fashion. Coventry was eventually defeated. She fled to Salem and fell into torpor for more than a year.

Baladin took to his task at once and sent a message to his superiors, one detailing the battle with Coventry and the Sabbat threat. Winchester responded in the form of three Apprentices of the Fifth Circle, who became the chantry's topmost tier under Baladin's Regency. They brought with them a mandate to have Coventry apprehended and sent to Winchester for "reassignment." The order made it clear that if Coventry were not returned alive, Baladin would be held personally responsible.

While Baladin did not take the order lightly, neither did he act upon it with any great haste. Building his own power base was his first priority. The relatively small population of Boston in the 1790s (approximately 400,000 mortals) placed severe limits on Baladin's ambitious plan to have at least one Apprentice of each Circle by the turn of the century. Nonetheless, he did all he could to produce progeny as quickly as possible.

Meanwhile, Coventry lay in torpor in Salem, recovering from her defeat at Baladin's hands. More than a year after the battle, she awoke and spent six straight days feeding indiscriminately, causing a panic to grip the small community. In the witch hunt that followed, a schoolteacher was executed for allegedly seducing five men and then killing and serving them as lunch to the schoolchildren.

Coventry was still recovering when she learned of England's demand for her return. She had no intention of returning to England, and she knew her only chance for survival was to start a new chantry and make it as strong as possible. She also knew that Baladin would be given sanction to seek her out and destroy her, and so her second priority was the undermining of the Boston Chantry. Coventry formed a new chantry and began her campaign against Baladin.

The war between Coventry and Baladin continued for 30 years with little to show for it save the Final Deaths of numerous Tremere from both chantries. Coventry was perpetually thwarting attacks from the Sabbat as well, and she found it increasingly difficult to distinguish Baladin's attacks from those of the Black Hand.

Baladin had his own problems with the Sabbat, and he also had trouble maintaining control while fighting a two-front war. As a result, he paid little attention to the Boston Malkavians except to draft them into forays against the Sabbat. When Baladin was discovered dead in his chantry library, it was assumed by most that Coventry was responsible.

However, the sudden appearance of a Malkavian prince in Baladin's place forced many to reevaluate the events of the previous 50 years. Rumors of a Malkavian/Sabbat collaboration combined with speculation over a possible Tremere power play from Salem to produce a number of popular conspiracy theories, none of which were ever confirmed.

On the other side of the Atlantic, the Winchester Tremere could not keep news of the fall of the Boston Chantry — and its most likely cause — from reaching Vienna, and their failure to capture Coventry was a continuing source of embarrassment. After centuries of enigmatic silence and apparent indifference toward the British Tremere, Vienna sent word to Winchester that it would take care of Coventry. In 1831, Coventry disappeared under mysterious circumstances and the Salem Chantry was overrun by the Sabbat. Remnants of the two chantries fled south into Connecticut and established the Hartford Chantry, the seat of Tremere power in New England today.

The Wingate Initiative

While most New England Brujah viewed the American Civil War as nothing but Ventrue squabbling gone out of control, many flocked south to participate in the violence and drink deeply upon battle-fallen kine. The Ventrue also took the opportunity to seize Rhode Island from the Brujah, but this was a minor event compared to the main conflict in New England.

After the Civil War, the swift migration of Sabbat packs through central New England brought chaos to the area as the various gangs strove to disrupt what little regional cohesiveness existed. In response to what appeared to be a mass Sabbat assault, the Camarilla held a conclave

in Newport, Rhode Island to discuss the establishment of the Wingate Initiative. This proposal, if accepted, would create a region-wide primogen and thus unite the Camarilla against the Sabbat threat pouring in from the north and west.

The conclave lasted seven nights, and representatives came from as far away as Mexico and California. As with many such gatherings, it nearly dissolved after three nights of incessant bickering: in this case, between the Tremere of Connecticut and the Ventrue. Only the timely intervention of a Toreador Justicar and the surprising appearance of a local Nosferatu brood saved the meeting. It was here that the large number of Nosferatu in New England was first discovered. Their existence had previously been regarded as mythical, for until then no Kindred had ever seen more than one in the region. Endless speculation and debate over the Nosferatu's possible participation in past events threatened to distract the conclave from its original purpose.

After four more nights of heated discussion, a region-encompassing primogen called the Congress was established. Its members were drawn from the most prominent elders from each clan. Most younger vampires left dissatisfied and angry, but a pathetic attempt at holding an anarch conclave to create a similar organization ended in disaster.

The next 30 years saw a remarkable increase in both the Kindred and kine populations throughout New England. The Sabbat solidified control of New York City to the south and Maine to the north, and threatened to overrun New Hampshire and Massachusetts. While the Congress tried to orchestrate regionwide matters, local princes were usually left to their own devices against the Sabbat.

During this period, the Toreador, who had heretofore rarely been involved in New England's politics, began to trickle into the area through Rhode Island, Cape Cod and the islands, establishing artist colonies and throwing grand parties.

The Nosferatu slid back into obscurity, withdrawing from the Congress when the practical limits of that august organization became clear.

By contrast, vampires from Clan Brujah made their presence known throughout New England. This was especially true in New Hampshire, where the Sabbat constantly threatened either to absorb them or to destroy them.

Boston remained the heart of Malkavian power in New England, but Sabbat raids penetrated deeper and deeper into the city. Yet another internal struggle to determine who should be Regent overtook the Hartford Tremere, but the matter was swiftly decided by a Tremere archon from Vienna, who seemed to exhibit an inordinate interest in New England affairs. The Gangrel, continuing the role they had played for the last two centuries, kept the Lupines and Sabbat at one another's throats in order to distract them from Kindred interests.

Then, in 1895, the face of New England changed dramatically. The region was invaded by British Kindred led by three powerful elders collectively calling themselves the Triad. The combined forces of the Nosferatu elder Warwick, the Malkavian elder Biltmore and the Brujah elder Pendragon conquered New England.

Invasion/ Recolonization

Warwick

The greatest conqueror is he who overcomes the enemy without a blow.

— Chinese proverb

Warwick's infiltration of southern New England was the first stage in the invasion strategy codenamed Operation Longbow. His goal was the complete subjugation of Rhode Island and Connecticut; his initial target was Providence. Warwick established the Web there, operating from what would become the Nosferatu underground kingdom. Warwick gathered the Nosferatu elders of New England and explained his plans to them, offering them protection and power in exchange for their aid.

Following the lead of Prudence Stone (see *Clanbook: Nosferatu*), most were eager to follow him. Some objected to the proposition and refused to take part. Rather than risk the wrath of the entire community, Warwick allowed them to go their own way, but kept a close eye on them at all times.

Warwick and his British brood trained the American Nosferatu in the fine arts of subterfuge and espionage. Those Kindred with the right information could decide the destinies of princes, and the Nosferatu were the supreme masters of information gathering and its effective application. Warwick even went so far as to claim that Caine gave the clan mastery over the Obfuscate Discipline so it would be better equipped to monitor and control the other clans.

The Web's first task was to take control of Rhode Island's underground sewer network. Warwick created a living metropolis under the streets of Rhode Island and became its undisputed overlord. In 1895, Warwick laid the foundation for Biltmore's success by initiating the building of an underground railway system in Boston.

In 1900, after five years of meticulous preparation, Warwick made his bid for power during a monthly meeting of the Providence Primogen. The first sign of trouble was the loss of natural gas throughout the city. The second sign of trouble came in the form of a thick mist that permeated the entire city and rendered the Protean Discipline Gleam of Red Eyes useless, a feat that Warwick has never fully explained to any of his followers. The final stroke came only moments later, when the entire Providence Primogen disappeared without a trace.



Chaos reigned for four nights as more of Providence's Kindred elite were dragged underground and never seen again. Warwick's coup was decisive, and very little news of it escaped the city. Terror seized the Kindred community as word began to spread that some Infernal power had moved in and taken over. Warwick did nothing to dispel the notion that the area was under the influence of supernatural forces beyond the Kindred's ability to handle.

One of Warwick's most controversial strategic moves was the targeting of mortals in an attempt to terrorize and destroy Ventrue opposition. He studied the feeding habits of the Ventrue prince in Providence, determined her prey exclusion, and then systematically destroyed vessels fitting that description. This put a strain on the prince's entire brood, because her childer were raised with the same prey exclusion as their sire. The few other Kindred who might have resisted his control of the state also disappeared in the mists of the night, and soon all of Rhode Island fell.

Warwick opened up channels of communication with the Kindred of Connecticut and Massachusetts through the Web. It is unclear to most vampires in New England whether the Web represents the central power in control of Rhode Island or is a separate entity altogether. Nevertheless, Warwick has found no shortage of customers for his services.

The Web

*I open my scuttle at night and see the far-sprinkled systems,
And all I see multiplied as high as I can cipher edge but the
rim of the farther systems.*

— Walt Whitman, "Song of Myself"

The Web is Warwick's name for his information-gathering network. Web agents are thoroughly trained in Obfuscate and more mundane skills such as surveillance and shadowing. All field agents have at least three levels of Obfuscate, while Veins (special agents) must have at least four. Agents are expected to abort a mission or abandon a stakeout if they are in danger of being exposed or revealed.

In the center of the Web is Warwick himself, operating from his Providence headquarters, known as the Lair. From the Lair, the Web branches out across New England in four Strands. These Strands cover very large regions, sometimes all or part of a state. They are directed by Strand Masters, powerful Nosferatu handpicked by Warwick himself. Each Strand further subdivides into Districts, which generally cover a city or county. District Overseers are usually nominated by Strand Masters and approved by Warwick-run Districts. Each Overseer in turn commands a number of operatives who gather and dispatch information throughout the District. Veins are deep infiltration agents whom Warwick sends on highly dangerous or highly sensitive missions.

In New England, there is a Vermont Strand covering Vermont and western Massachusetts; a Maine Strand covering Maine, New Hampshire and eastern Massachusetts; a

Connecticut Strand covering Connecticut and western Rhode Island; and a Home Strand covering the rest of Rhode Island as well as Boston, Cape Cod and the Islands. Each Strand contains Districts covering the major cities within its scope of operations. All told, the Web consists of about a dozen Nosferatu spread throughout New England, but more are always needed. Warwick allows his Strand Masters to create progeny when needed (within limits) and has told his agents to be on the lookout for neonates who could be recruited.

Biltmore

When Biltmore arrived in Boston in 1895, the city's Malkavian prince was locked in a brutal struggle for control against Sabbat forces. The prince, Quentin King, was on the brink of losing his domain when Biltmore arrived and offered aid. King quickly agreed and has regretted it ever since. Now he depends on Biltmore and his British "Redcoats" for protection against the Sabbat throngs who circle closer every night.

Battista Decamerone — a Gangrel leader who saw the Redcoats as nothing more than common soldiers — coined the term "Redcoat" during a conclave of the Kindred of Liberty. Since then, the term has been widely used by American Kindred to describe the British enforcers who have patrolled, raided and generally harassed them since 1895. Biltmore insisted that his Redcoats protect (i.e., police) each of the six cities controlled by King's "knights," and he moved one Lieutenant and two or three Dogs into each city.

Biltmore calls the shots, but does not do so in any official capacity and remains shrouded in anonymity. In fact, the other Kindred of Boston still think the prince is in control, and they find it strange and frustrating that he allows the Redcoats such free rein. Unfortunately, he has little choice.

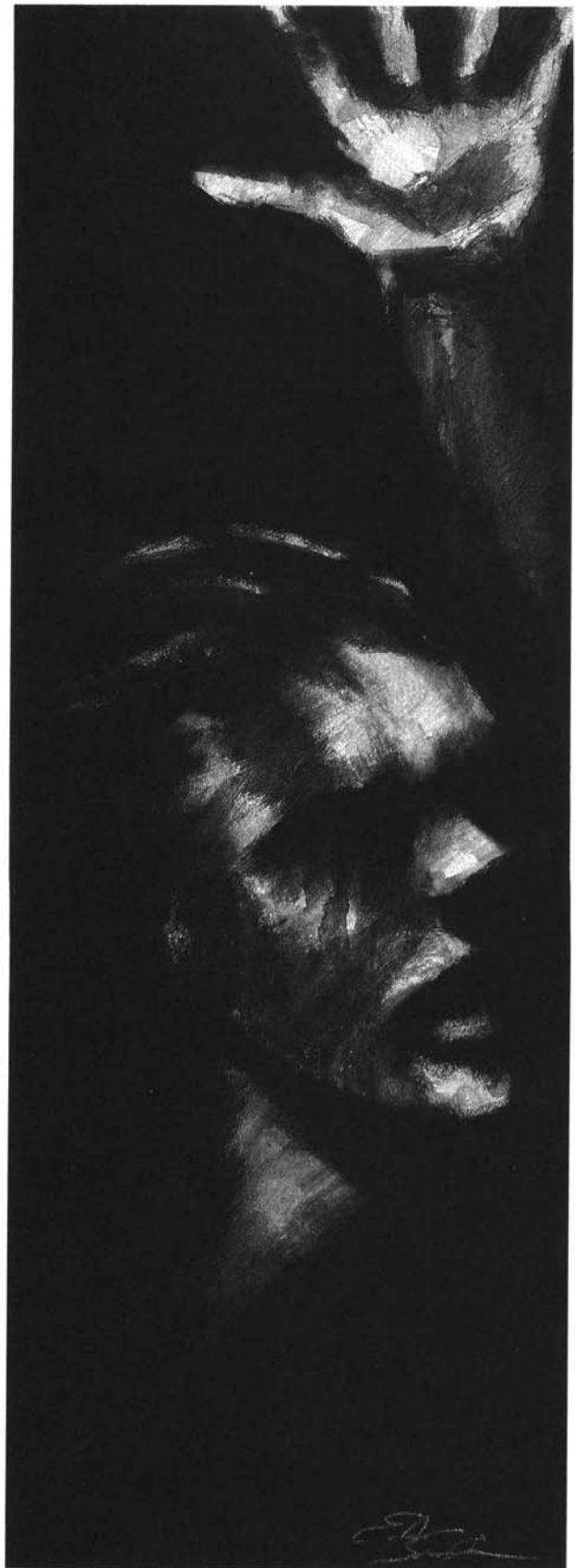
Pendragon

Violence is as American as cherry pie.

— H. Rap Brown

In November of 1895, Pendragon began a bloody campaign that destroyed or drove out 90 percent of all American Kindred in New Hampshire. Using ghouls who followed vampires back to their havens as sunrise approached, Pendragon hunted down the indigenous Kindred and burned them in their havens. What appeared to the mortal population to be a wave of arson was actually a systematic search-and-destroy operation.

The area's Kindred had no way of knowing what was going on, and many fled the area. Of the 10 percent who stayed, the vast majority were Sabbat who recognized Pendragon's rampage for what it was. These Sabbat formed the Crimson Tide, the most organized and vicious resistance against Operation Longbow, and even managed to repel Pendragon's early bid for Vermont. Still, the deter-



mined efforts of a small band of fanatics were not enough to stop Pendragon's onslaught. In April of 1896, he declared himself Prince of Concord and instituted an oppressive tyranny many times worse than that of his two compatriots.

Pendragon had an uncanny ability to anticipate his enemies' moves and always retaliated unmercifully. When four Sabbat neonates from Vermont tried to assassinate Sirque, his lieutenant, Pendragon responded by having his ghouls salt every major cemetery in New Hampshire, trapping a number of Mowgli's Gangrel Sabbat in their havens and driving others back to Vermont. He also instituted a number of laws, one of which was a prohibition against creating ghouls. Any ghoul whose creation he did not approve was immediately exterminated. A traditional source of security was eliminated in one fell swoop.

Kindred Reaction

The Kindred world outside of New England is extremely interested in what has happened within the region during the last century. The Camarilla seeks to restore some semblance of order to New England, but finds making significant progress extremely difficult. There are four reasons for this.

First, while the Camarilla tries to appear united in purpose, in truth, most of its members have private agendas and conflicting objectives. This is particularly true with regard to New England. Commitment from more than one or two princes in nearby states has been difficult to obtain, and piecemeal attempts to regain control have all ended in disaster.

Second, the Sabbat in New England grows stronger every night, while the Camarilla grows weaker. Constant fighting with the Triad's forces hones the armies of the Black Hand to razor sharpness and provides an ever-increasing justification for their actions, while the Camarilla's diplomatic approach to the matter produces little progress. For the Camarilla, dealing with the Triad is made all the more difficult by Sabbat interference at every turn. Indeed, Camarilla leaders seem eager to ignore the Triad's evil in exchange for the group's aid against the Sabbat.

Third, it is unclear who represents the actual threat to New England — the Triad or the Sabbat. The only obvious threat is Pendragon, who charged in and brutally slew every Kindred he could find. While Massachusetts seems to suffer from a strong British influence, hostilities are not as brutal or as openly committed. Quentin King is still prince in Boston, and his brood still controls most of eastern Massachusetts, even though British Malkavians appear to engulf them. King contends that the only reason the Sabbat does not control Massachusetts today is because the British stepped in and offered their assistance.

The situation in Rhode Island, on the other hand, is much more difficult for Camarilla envoys to assess. Ever since the disappearance of the Rhode Island Ventruel, no one has come forth to claim princehood in any of the cities.

The Zurich Accords

The three members of the Triad instituted a number of strictures designed to keep each informed of the progress of the others. The Zurich Accords established the following requirements:

- Each member of the Triad (called a Lord) must host one Ambassador from each of the other two Lords. Both Ambassadors are to be present at all clan meetings that the Lord holds, and no significant plans may be formed without their knowledge. Because the continued success of Operation Longbow requires that each Lord be aware of the planned activities (and their outcomes) of the others, it is essential that Ambassadors remain well informed at all times. Ambassadors are to be treated as respectfully as the Lord they represent, and any mistreatment of an Ambassador is considered a violation of these Accords.

- Each Lord shall uphold the First and Second Traditions by recognizing the recolonization boundaries agreed to by all. No Lord shall enter the domain of another without the express consent of that Lord. No progeny, ghoul or other mortal or Kindred agent shall enter the domain of another Lord without the express consent of that Lord.

- Each Lord agrees to lend aid in a timely manner to any other Lord who requests it, and any requesting Lord must request aid from both of the other Lords in order to receive any assistance at all. All Lords must agree that assistance of the magnitude requested is reasonable and addresses a sufficient need.

- No alliances may be formed with Lupines without the mutual consent of all Lords.

- No alliances of any kind may be formed with members of the Sabbat.

- Alliances may be made with indigenous Kindred so long as such alliances do not threaten the Triad or its goals. If at any time such an alliance threatens the success of Operation Longbow, all non-Triad members of that alliance must be destroyed or Blood Bound immediately.

- No vampire may be admitted into the ranks of the Triad without the consent of all Lords. Progeny may be created in order to assist in the recolonization effort, but no vampire shall be elevated to the status of Lord without unanimous consent of all present Lords.

- All Traditions of the Camarilla must be observed between Lords, and all but the First and Second Traditions must be observed when dealing with indigenous vampires.

- Violation of any of these Accords will result in immediate expulsion from the Triad and revocation of the privileges of Lordship. All domain lands will be divided between the remaining members of the Triad.



Many vampires who enter the area never return. With the abandonment of local Elysiums, Rhode Island Kindred have been hard to find, and Camarilla officials are not sure how to organize the scattered survivors. Of the four princes sent by Camarilla elders to assume control of cities such as Providence and New Haven, three disappeared shortly upon arrival. However, the fourth, a Nosferatu named Elijah, appears to have established a working domain in Rhode Island. He represents the only inroad gained into southern New England.

Finally, to all appearances the members of the Triad are also members of the Camarilla and, at least on the surface, carry out its wishes. Warwick and Biltmore occasionally show up at conclaves, and have never been caught breaking any of the Traditions. Without definite proof of wrongdoing, the Camarilla will never be able to take action.

Debates within the Camarilla still rage over how best to deal with the situation. For the most part, however, debate is all that has resulted from these conclaves. Moreover, Ventrue domination of these gatherings threatens to mire future proceedings in bogs of endless rhetoric. Rumor has it that Clan Brujah has dispatched an archon to assess the situation and recommend a course of action. So far, no such agent has been seen in New England.

The Resistance

Resistance — Through the din, one voice we should hear.

Resistance — Listen to the call of the wild.

There's no easy solution.

The price is high, and it's time to pay.

— Queensryche, "Resistance"

The most active aggressors against the Triad are the scattered groups of Kindred that have banded together in various parts of New England. These groups are collectively referred to as the Resistance. While the Resistance have yet to attain a significant victory, the British severely underestimate their numbers and unwisely regard their leadership as simply "peasants leading peasants." Each of the three domains has one major center of organized resistance.

The Gemini League

The Ventrue of Connecticut have formed a coherent but weak organization called the Gemini League (named after the men's club where the organization was formed, the Gemini Club). Led by the Ventrue Prince of New Haven and Hartford, and aided by the Tremere chantry in Hartford, this group works hard to convince other vampires that use of the Web is a dangerous and self-destructive practice and that those who regularly depend on it are falling under the sway of some diabolical power.

While there is little dissension within the ranks of the Connecticut Ventrue and Tremere on this issue, most vampires outside Connecticut view the Gemini League as a bunch of paranoid weaklings, a telling sign of Warwick's

influence on Kindred attitudes throughout New England. Because the Gemini League is a weak resistance group and easily manipulated, it is not a large threat to the Triad, but the emergence of this group — dedicated to the dissolution of the Web — has Warwick concerned.

Those scattered Ventruue outside Connecticut not aligned with the Gemini League are suspicious of its members and, ironically, have come to rely on Warwick's services to keep tabs on them. While the League is weak, its members are not inept; increasing pressure from them threatens to earn more converts, and Warwick has his hands full trying to keep control over the situation.

The Kindred of Liberty

In Massachusetts, Biltmore smugly gloats over what appears to be a most effective subjugation of his subjects. What he doesn't realize, however, is that a great many American Kindred in Boston are members of the Kindred of Liberty. Named after the Sons of Liberty, Bostonians who secretly fought a war of espionage against the British during the War for Independence, the Kindred of Liberty quietly scheme against him every day — so quietly, in fact, that the Triad is entirely unaware of the alarming size of this group.

The Kindred of Liberty are well led and completely devoted to the cause of freedom. Unfortunately, they are also so numerous that it has become impossible for them to remain completely united on all issues; small factions within the organization have formed, often along clan lines. The most notable of these factions is Clan Brujah, which frequently supports the numerous anarchy street gangs in an effort to strike against Biltmore in a manner more to its liking (i.e., violently).

The anarchists are even more fractious than the Kindred of Liberty, and have been known to abandon missions in order to chase after rival gangs that happen to wander by. This has greatly reduced the threat presented by the Brujah faction, but has not really jeopardized the overall resistance effort.

The Crimson Tide

In New Hampshire, Pendragon finds himself in constant struggle against the Crimson Tide, a vicious, brutal organization of highly motivated Sabbat whose methods and tactics reflect Pendragon's own. Terrorism, assassination and espionage are the ways of these two adversaries, and it has even been suggested that a former officer in Pendragon's ranks either leads or consults with the Crimson Tide. The veracity of this is impossible to ascertain, for the existence of sympathetic British nationals who are known to be involved with Crimson Tide activities further muddies the water.

Pendragon has been strangely silent on the matter. If it is true that one of his former lieutenants holds a position of importance in the Crimson Tide, chances are that he is keeping it a secret, either because it would be too damaging

to his regime were it to become public knowledge, or because it is all part of some nefarious plot to plant an agent high in the Crimson Tide ranks and destroy it from within.

The possibility of a British double agent has not hampered the Crimson Tide's activities or solidarity, but it has become extremely difficult to join. Fanaticism, and a proclivity for violence and destruction, are highly recommended to anyone wishing to join. Of course, the Tide's initiation ritual is extremely unpleasant ...

The Lupines

For the strength of the Pack is in the Wolf, and the strength of the Wolf is in the Pack.

— Rudyard Kipling, *The Jungle Book*

No one has ever conclusively determined the exact origin of New England's Lupines. Some Kindred believe that most of the earliest Lupines in the region evolved from Native American medicine men who learned the secret of shapechanging and then eventually lost control of the Beast within themselves. Many of these former holy men then dragged others from their tribe into their personal nightmare, forming packs and preying upon their enemies. Among the Gangrel who actually associate with werewolves, however, it is well known that only a fraction of the local Lupines are of Native American ancestry.

In the early 15th century, Canadian Lupines from the Wendigo tribe began settling in the rich forest land of northern New England. Animosity between these northern Lupines and the native Uktena already inhabiting the region grew heated, and war broke out almost from the start. The war came to an abrupt end with the appearance of the European tribes, and for 200 years the Native American tribes battled Silver Fangs, Get of Fenris and Shadow Lords for control of the region.

While the werewolves fought, however, the cities grew. Now the Lupines have been pushed to the farthest reaches of the region. The Silver Fangs control the Green Mountains of Vermont while other tribes are scattered throughout Maine, New Hampshire and rural Massachusetts.

Rumor has it that Black Spiral Dancers (the Lupine equivalent to Sabbat) aided the Sabbat Gangrel Mowgli at the battle of Bloods Brook, contributing to Pendragon's loss there. Of late, some Kindred, primarily Gangrel and Tremere elders who study Lupines, claim to have seen slowly increasing numbers of these freakish werewolves in northern New England. Skeptics suspect that this rumor is intended to rekindle misgivings between Lupines and vampires for purposes known only to these anonymous elders. Other vampires claim that they have seen Black Spiral Dancers impressing werewolves from other Lupine tribes into their own.

Even worse, some Kindred speculate that allegiances are forming between scattered groups of the Sabbat and the Dancers, and that these united groups are very gradually infiltrating both the wilderness and the cities. Most city

Kindred, having neither seen a werewolf nor heard the term "Black Spiral Dancer," are unaware of the rumored danger and are unlikely to become aware of it.

There are far fewer Lupines in eastern Massachusetts, but farther west they are relatively numerous. Biltmore has had little trouble with Lupines, as he has yet to reach beyond Worcester, but packs are waiting for him should he make any serious moves west. Warwick has also largely avoided encounters with werewolves in Rhode Island, mostly because his network does not bother to watch the woodlands. This apparent lack of interest in the local Lupine population is one of Warwick's few mistakes.

The Sabbat

Winning isn't everything, it's the only thing.

— Red Sanders

The Sabbat encroachment into New England started in Maine and has been moving steadily south since the mid-1600s. In 1656, French Brujah from Québec joined a new sect, the Sabbat, that fought the Camarilla and its stifling ways. They began to move south, expanding their territory, taking over Maine, and spreading throughout New Hampshire and Vermont. When the American Revolution broke out, many joined the fighting that eventually repelled the British Ventrue.

The Sabbat saw the opportunity to establish a new country completely under its power, and it fully expected that the American Kindred who had allied with it against the Ventrue would be eager to join the sect permanently. The Sabbat was surprised and outraged to find that, despite all the hostilities felt toward the British Ventrue, these American Kindred were still Camarilla at heart.

Unrelenting conflict between the two sects continued for the next century, with neither side able to take the upper hand for longer than a few years. This situation might have continued to the present day had it not been for the recolonization.

When Pendragon arrived in New Hampshire, the Sabbat found itself under the most savage, relentless attack it had ever encountered. Already weakened by internal dissent and the Sabbat Civil War, the sect was caught completely off guard. Pendragon attacked with blitzkrieg intensity and ruthlessness. It took the combined might of packs from Maine and Vermont, with the serendipitous assistance of local Lupines, to prevent Pendragon from taking Vermont in similar fashion.

Likewise, the Sabbat in Massachusetts (who had nearly completed the conquest of Boston) suffered a tremendous setback when Biltmore arrived. Now the sect must scheme and plot its way past its new adversaries, the British Kindred, in order to claim Boston.

Connecticut and Rhode Island were spared throughout the Sabbat-Camarilla war until the American Civil War began. The Sabbat made inroads, but when Warwick ar-

rived on the scene, all the sect's agents vanished. The Sabbat are just as alarmed as the Camarilla about what has happened in Rhode Island, and the sect has been forced to step back and reevaluate its strategy.

Mortals

Organized Religion

Despite their somewhat infamous past, organized religions in New England long ago abandoned superstitious ways and have made every effort to remove any trace of pagan beliefs from their dogma. As such, there are few clergy in New England who believe in the existence of vampires. The Church's rational approach may sound more like the philosophy of atheistic scientists, but the New England Church has an ugly past to bury and cannot afford any embarrassing devotion to outdated superstitions.

Thus, as ironic as it might sound, New England Kindred have little to fear from the Church as a whole. Nonetheless, the Church does have its share of fanatics who insist that vampires, werewolves and ghosts really do exist and that the world is in mortal danger every day.

The Mafia

While the British Kindred were well versed in what passed for organized crime in their own small country, nothing could have prepared the Triad for the families that had a stranglehold on the American underworld. The Triad had to learn many painful lessons on gaining influence with the Mafia. In one instance, the Kindred even had to turn the son of Mafioso Charles "King" Solomon into a ghoul to preserve the Masquerade. Instead of gaining a powerful ally in the underworld, however, the Triad gained a potentially powerful enemy when the young man disappeared shortly after receiving blood. Some believe he fled to New York, was Embraced by the Sabbat, and created a brood of progeny to rule the New York underworld, while others believe he is now a puppet of the Giovanni clan.

The Arcanum

The Boston chapter of the Arcanum has been consumed with studying the occult history of New England, and witchcraft in particular. So little attention has been paid to the scant evidence pointing to the existence of the Kindred that the edict of noninterference has never been challenged. The Arcanum's time and effort seem largely focused on determining the link between the witchcraft of the early Massachusetts Bay Colony and the shamanistic magic of Native Americans from that period. The more prominent witch covens still operating today scoff at the Arcanum.

Witches

Nowhere else in America is Kindred control over the mortal world so hotly contested as in New England. Any given institution is as likely to be controlled by a witch



coven as by a Cainite, and this more than anything makes it difficult for the Damned to dominate their environment in the manner to which they are accustomed.

One reason for this is that witches have been dominating New England society longer than the Kindred have. While Madeline Coventry waited for New England's mortal population to grow large enough to support a Tremere chantry, members of the Verbena Tradition of mages were already influencing early colonial society. By the time the Boston Chantry was fully formed, the Tremere found a well-organized Verbena coven firmly entrenched and already in control.

Order of the Golden Dawn

The first and foremost coven in New England is the Order of the Golden Dawn, although it did not go by this name until centuries after its founding. Geoffrey Thorn and Nathaniel Grey, two young men from the Massachusetts Bay Colony who believed there was more to life than puritanical devotion to the church, formed the group in 1639. They attracted a few followers, whom they called Apostles. These were mostly young women intrigued by their ideas: notions of free thought, individualism and living for pleasure.

For nearly five years, Thorn and Grey preached hedonism to anyone who would listen. Then, in 1644, their philosophy took an ugly turn when Thorn discovered the *Ür Codex*, a very old Greek text that described how to ascend the "stairs of power" through homage to the forces of darkness.

With the *Ür Codex* as a guide, Thorn and Grey began to use their nightly gatherings to practice witchcraft and further develop their belief system. Unfortunately, adherence to the harsh, often violent mindset required to perform the *Codex* rituals began to corrupt them. In the fall of 1650, the order performed a ritual intended merely to make the Head Minister ill. The ritual instead killed its target. A few followers who were already uneasy with Thorn and Grey's newfound grimness betrayed the order and confessed their crime.

In the trial that followed, Thorn and Grey, along with the four women who betrayed them, were sentenced to death by hanging. On the eve of execution, the two Warlocks told their Apostles that they had performed a special ritual, one that would allow their souls to be "reborn," and promised to return one day to lead the coven again.

After the executions, the Apostles took the *Codex* and left the Massachusetts Bay Colony, settling into Salem to await the spiritual return of their leaders. They did not, however, preach their beliefs to others, and thus avoided the public scrutiny that Thorn and Grey had brought upon themselves.

Sixteen years after the deaths of Thorn and Grey, a man named Samuel Bridgewater appeared in Salem and gathered the Apostles. He revealed to them that he was the



mortal host possessed of the combined spirits of Thorn and Grey, and that he had returned to lead the order once again. Most were skeptical until he described details of the nocturnal meetings of the 1640s. Seven of the women joined Bridgewater, but five of them refused to accept his claims and, for the first time, the Apostles were divided. Bridgewater named the seven women who joined him as the order's first Acolytes, with himself as its High Wizard.

Twisted Horn Coven

The five Apostles who did not join Samuel Bridgewater formed their own coven, called the Twisted Horn Coven, and continued to await the arrival of the "true spirits of Thorn and Grey." To their minds, Bridgewater was an impostor, and even though they could not explain his knowledge, neither could they explain their own inner conviction that he was not what he claimed to be.

They continued to call themselves Apostles and took it as a point of evidence that Bridgewater's Seven renounced the title of Apostle for his appointed title of Acolyte. The Five tried to sway the "misguided" Seven by every persuasive means at their disposal, but stopped just short of applying coercive measures.

Eventually the Twisted Horn gave up on the Seven and concentrated instead on increasing its own ranks in an effort to subdue and crush the Order. By this time, the Twisted

Horn was fanatically devoted to Bridgewater's downfall, frustrated as its members were in their efforts to win back their sisters from what they believed was an evil, fraudulent corrupter. Unfortunately, Bridgewater had possession of the *UrCodex* and, consequently, the five founders of the Twisted Horn had to carry out all the rituals from memory. The two covens vied for supremacy, but the Order was too strong, fortified as it was with the dark power of the *Codex*, and the Five Apostles left Salem.

Cloven Hoof Coven

Upon his deathbed in 1710, Samuel Bridgewater performed a ritual that he said would transfer the spirits of Thorn and Grey to the most worthy Acolyte in the coven. This ritual became the traditional way in which power was transferred to younger witches. The High Witch or Wizard often chose as his or her successor the Acolyte who was the most faithful, and competition between Acolytes for the favor of the coven leader became fierce. Succession became a matter of political opportunism and had little to do with skill in magic or administrative ability.

The following two centuries were eventful ones for the Order. During this time, it had its first contact with other mages and, in the mid-1800s, took its current name following one such meeting. For the most part the coven has kept its involvement with other mages minimal, but there have been times when it was exceptionally active.

During one of these periods, in 1935, the coven leader died unexpectedly while on a trip to Europe to meet with other Verbena mages. The High Wizard had not chosen a successor before he died, and the traditional ritual could not be performed. The coven split into two factions, each supporting its own candidate for leadership. After a year of constant fighting, both leaders declared themselves High Wizard. One of them, however, actually knew how to use the magic from the *Codex*. This High Wizard broke the Order's most sacred Tradition by using the *Codex*'s magic against fellow Acolytes. The beaten Acolytes left in outrage and formed their own coven, the Cloven Hoof Coven.

The members of the Cloven Hoof believe that the Order of the Golden Dawn is now under the influence of diabolical forces because it regularly uses the power of the *Codex* against its own members. The Cloven Hoof believes that the spirits of Thorn and Grey are trapped within the *Codex* itself and are waiting for someone to liberate them so that they can take their rightful places as leaders of the truly

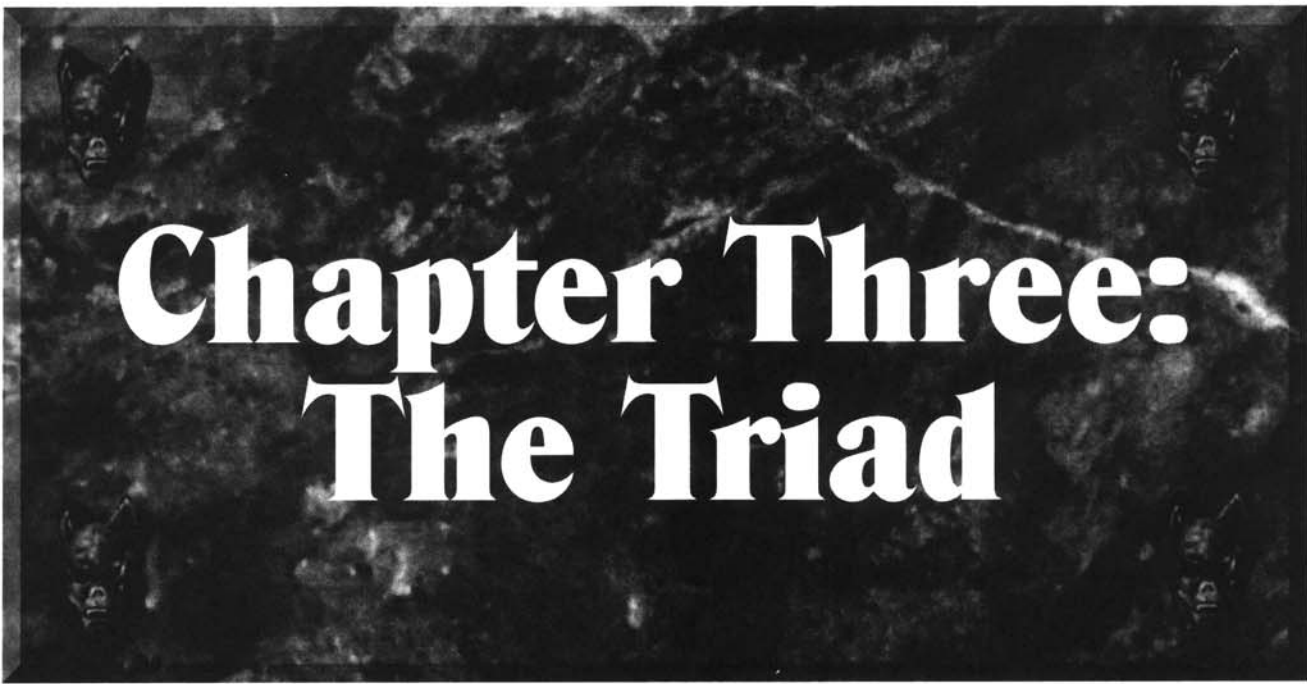
faithful (the Cloven Hoof Coven). To this day, they are obsessed with retrieving the *Codex* and finding a ritual that will free the trapped spirits within.

The Covens Today

Today there are three major covens operating in New England, along with a handful of smaller, independent groups whose aims and techniques are still mysterious. The most prominent three — the Order of the Golden Dawn, the Twisted Horn Coven and the Cloven Hoof Coven — compete fiercely with each other for control over all major institutions, and this puts them at direct odds with the Kindred.

Certain Kindred rumors have cast a new light on these covens. According to these Tremere (and thus suspect) accounts, New England's leading mages have been corrupted by otherworldly forces. The witches are not, and have never been, Verbena. They are rather Nephandi.





Chapter Three: The Triad

*A planet of playthings
We dance on the strings
Of powers we cannot perceive.
— Rush, "Free Will"*

The Triad's formation in 1890 and subsequent recolonization of New England were the culmination of the failed political maneuverings of two British elders — Roman Pendragon and William Biltmore — and the unique vision of an English Nosferatu named Warwick. However, the true motivating forces behind these three powerful elders are three Methuselahs who have spent the better part of two millennia thwarting each other's plans.

The Triad's central puppeteer is the Nosferatu Methuselah Trajan, who seeks to expand the influence of his Web. Opposing him are the Malkavian Methuselah Antoine Le Fanu and the Brujah Methuselah Selina, two Kindred who share an equally strong enmity toward each other.

The Methuselahs

Of the three Methuselahs involved, the most enigmatic is Trajan, a fifth-generation Nosferatu who once manipulated ancient Rome from his own underground empire. Trajan's imperial reign came to an abrupt end when

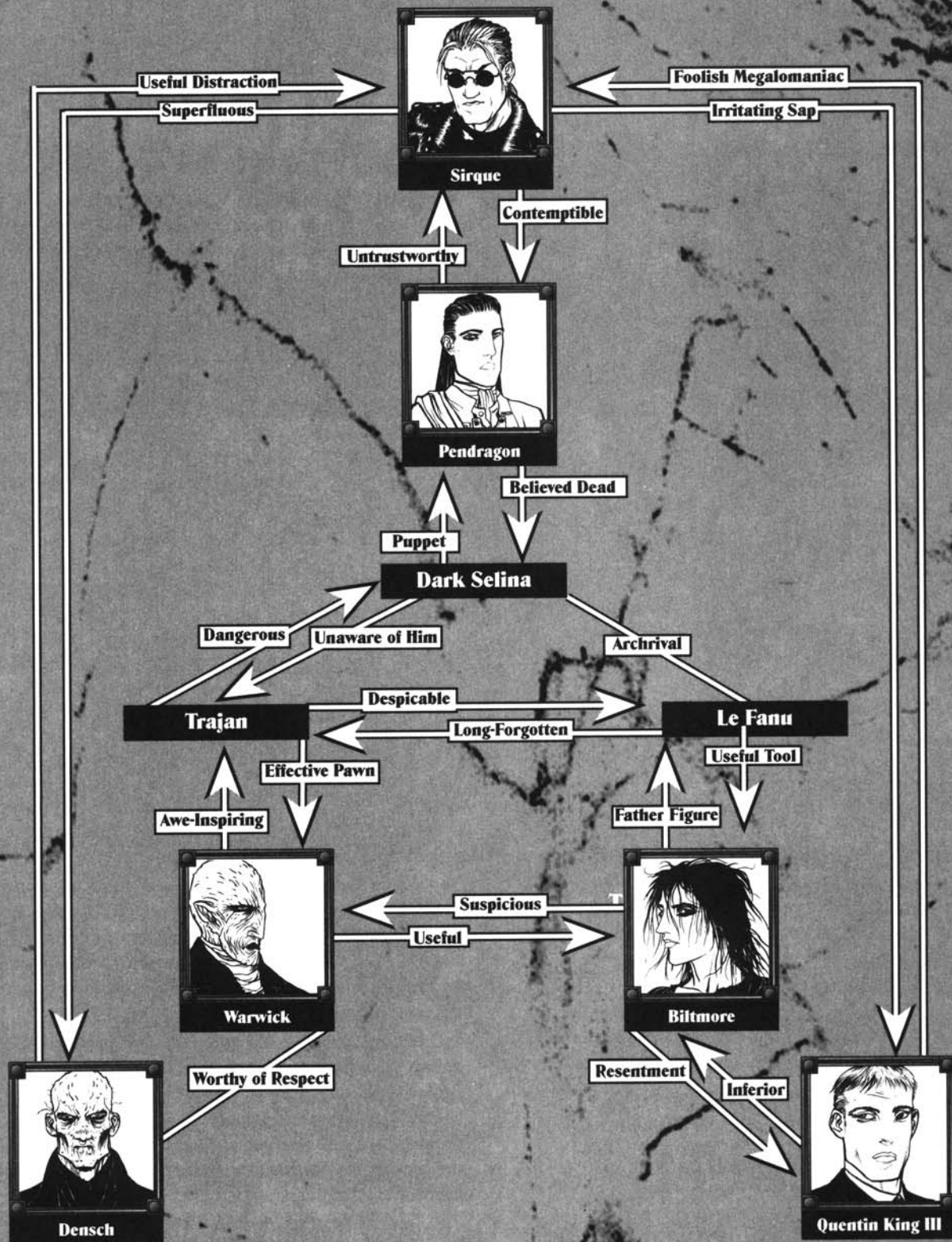
he was ousted by the Ventrue. Instrumental in his defeat was Antoine Le Fanu (though he was not known by that name then), a fifth-generation Malkavian whose inscrutable motives included revenge for Trajan's disruption of his own plans for the conquest of his native Gaul.

While Trajan lay in self-induced torpor, contemplating his own misfortune, Le Fanu played the fierce game of imperial Roman politics, helping to put such notably unstable men as Caligula and Nero on the throne. However, Le Fanu could do nothing to stop the inexorable collapse of the empire, and he left for more fertile country.

During the early Dark Ages, Le Fanu encountered Dark Selina, a wicked sixth-generation Brujah who also delighted in manipulating world events. Together they schemed to keep paganism strong against the tide of Christianity, but their mutual mistrust made them weak and vulnerable to the more powerful Kindred behind Charlemagne and his legions.

The pair were driven from central Europe. Each blamed the other for the scheme's downfall and a bitter hatred grew. Selina resented Le Fanu's earlier generation and eventually committed diablerie upon her sire to become the Malkavian's

THE TRIAD AND ITS PAWNS



equal. Le Fanu sensed the change in Selina and, convinced that she desired his vitæ as well, sought to thwart her every scheme.

Meanwhile, in the 12th century A.D., Trajan emerged from torpor. He had become convinced that his past defeat stemmed from lack of knowledge about his enemy. Trajan thus began to form an intelligence network of such magnitude and scope that it would influence all Kindred affairs. He began to spin his Web (as he dubbed his network) in Britain, a country still forming an identity. Ambitious British princes, particularly those from Clans Toreador and Ventrue, eagerly employed its information-gathering services.

A few centuries later, the destinies of these ancient vampires and their powerful progeny converged on New England. The following sections describe the role each pair of characters (Methuselah and progeny) played in the formation of the Triad and the subsequent invasion of America.

Selina and Pendragon

Selina epitomizes those Cainites who believe the Kindred should cast off the Masquerade and take their rightful places as rulers of the mortal world — an attitude that has become synonymous with that of the Sabbat. Not coincidentally, Selina helped convince Tyler (Patricia Bollingbroke) to make the attack that led to the founding of the Sabbat.

Selina did not anticipate the swiftness of the Camarilla reaction, however, and lost contact with Tyler shortly thereafter. She began to look for another young rebel to guide toward the realization of her dream, and found the makings of a great conqueror in Roman Pendragon.

She did not realize what sort of viper she had Embraced until he turned on her when she tried to take the principedom of Zurich from Guillaume, a fellow Brujah whom Selina viewed as weak and beneath contempt. Pendragon, believing he had destroyed Selina, returned to England and began his rise to power. Selina was able to guide and influence him even as she lay in torpor, using him as a puppet without his knowledge.

Upon returning to England, Pendragon kept a low profile, sizing up his potential opponents and looking for weaknesses. The Ventrue fought frequently with the Toreador for control, and Pendragon found it easy to play one against the other while appearing uninvolved. However, as time went on, Pendragon paid less and less attention to playing at intrigue and began taking a more active, visible role in the events he initiated.

Instead of making secret alliances, he made open threats; instead of manipulating indirectly, he used intimidation and coercion. His ambition was frequently the topic of discussion in Elysiums around England. While a great many British Brujah believed they had found an inspiring flag behind which to rally, many others were concerned that the



clan would suffer greatly under such an influence. These Brujah held secret meetings to decide how best to stop Pendragon's meteoric rise.

Pendragon sensed that things were not quite right when he began to feel hesitation on the part of many of his Brujah supporters. His success at scheming began to dwindle as each new plot ran afoul in some mysterious way. His opponents always seemed one step ahead of him instead of the other way around.

At first he thought the Ventrue were just getting lucky, but as his failures mounted he began to suspect betrayal on the part of someone in his own ranks. The very idea seemed foreign to him; he could not imagine anyone who would have the audacity to betray him, and this arrogance as much as anything led to his downfall. At the point when he first began to suspect treachery on the part of a single underling, an entire coterie was already planning its opposition; when he realized that a group of Brujah had to be collaborating against him, a significant portion of the entire clan was mobilized against his next move.

Only a sudden insight into his predicament gave Pendragon the opportunity to escape the assassination attempt of his Brujah brethren. He and those of his brood still loyal to him fled south to the Channel and managed to gain passage to Holland.

Pendragon and three of his progeny returned to Switzerland, where Guillaume, whose appreciation for stopping Dark Selina's bid for power still ran deep, greeted him warmly. For the time being, Pendragon had found sanctuary.

When Pendragon's bid for power in Britain failed, Selina, still in torpor, steered him toward America. In her mind, it was far enough away from the Camarilla's Inner Circle and its suffocating edicts that her vision of Kindred supremacy would have the freedom to develop.

Le Fanu and Biltmore

After Le Fanu Embraced him, Biltmore returned to Wales and began creating progeny out of the local nobility. Many Welsh barons were already the puppets of Ventrue princes; when they began to go inexplicably mad, their Ventrue masters grew perplexed and concerned. Biltmore made it a crusade to Embrace only the nobility, for they were the people he most hated. He wanted to destroy the barons and dukes and earls that were once his masters in the breathing world, and he wanted to rob the Ventrue of their most powerful pawns in the process.

For many decades, each Welsh prince believed that the deteriorating mental stability of his pawns was a local phenomenon. It was vital that no other elder discover such weakness, lest the vultures begin to circle. Thus no Ventrue would admit that he was losing control of his most powerful mortal pawns, and for quite some time each believed that he alone suffered from these losses.

By the time the Ventrue deduced the full extent of the phenomenon, it was too late; more than 100 years had passed and Biltmore's noble brood was impossible to displace. Part of the difficulty lay in the inability of the Ventrue to determine who had Embraced the barons and dukes of Wales. That they were Malkavian was never in doubt, but getting any useful information out of one was next to impossible, and the identity of their sire(s?) remained a burning question for some time.

In 1855, Biltmore became Prince of Cardiff with the help of his noble progeny. He kept the Welsh Ventrue at bay for 35 years with constant threats of uniting his nobles against them in a war they clearly would not be able to win. In 1890, in response to repeated requests for assistance from the Welsh princes, Mithras, Prince of London, led an assault against Cardiff.

Ventrue from every part of Great Britain came to Mithras' call, and Biltmore was driven out of Wales with only a handful of his brood. He fled to France; here, French Ventrue who still owed Mithras favors picked up the pursuit. Only in Switzerland did the pursuit stop, for Guillaume would not permit another's Blood Hunt to intrude upon his domain.

When Le Fanu learned that Selina's puppet Pendragon was also in Switzerland, he quickly moved to thwart her and her progeny, just as he had so swiftly moved to put the elders on Tyler's trail almost a century before. This time, he drew Biltmore to Zurich to watch over Pendragon, waiting for the fiery Brujah to tip his hand and reveal Selina's latest scheme.

Trajan and Warwick

Watching both of them was Trajan, who planned to eliminate both Le Fanu and Selina, thus ensuring that neither would continue to block his campaign to expand his Web.

Trajan's most reliable operative during the Renaissance was Warwick, who served the Web faithfully for several decades. Warwick knew that a powerful elder, quite possibly a Methuselah, had created the Web, but he believed that influence to be long dead, for the organization clearly ran without guidance from any single figure.

Of course, Warwick was wrong. Trajan had influenced every aspect of the Web's operation from the moment of its very inception. He steered from afar, never allowing even the Web's most loyal operatives to know of his continued involvement.

Because of the highly secretive nature of Trajan's work, he and his Nosferatu remained almost entirely out of sight, as did those Nosferatu who declined to join him. Thus during the period during which Pendragon and Biltmore climbed the Kindred political ladder, Trajan did not take direct steps against them.

Shortly after Pendragon was expelled from Britain, however, Le Fanu sought to limit what he saw as the growing power of the Nosferatu. He called due some favors, and a conclave passed a Proclamation of Prohibition. The Proclamation labeled the Web a violation of the Second Tradition and called on princes to stop using the Web.

Out of fear or respect, most British elders adhered to the edict, while a daring few still made use of Trajan's services. Those that did were soon visited by archons who seemed suspiciously intent on ruining even the small measure of influence the Web still exerted over British politics.

The Web's influence began to wane rapidly after the Proclamation of Prohibition, and Trajan was in danger of complete exclusion from the British political scene. He put Warwick to the task of learning who was behind the Proclamation, sparing no expense in divining the identity of his latest nemesis.

It took three years and cost the unlives of four Nosferatu agents to discover that Antoine Le Fanu had engineered the downfall of the Web. Le Fanu, it appeared, pushed hard to bring the Web to the attention of the right elders and his influence somehow reached the Inner Circle.

In retaliation, Trajan did all in his power to bring Le Fanu's pawn, Biltmore, down as well. Key information from the Web put the Ventrue on Biltmore's trail and eventually led to the Malkavian's expulsion from Wales. Trajan made it a personal crusade to keep a close eye on Le Fanu's every move.

When he learned that Biltmore had met Pendragon in Switzerland and that the two were scheming to move into America, Trajan worked fast to bring his own presence to the planning table. He brought Warwick to his haven. Here, Trajan revealed to the agent that he was in control of the Web, as he had always been, and that he had a very special mission for his agent. Warwick accepted the mission without hesitation.

Trajan sent Warwick to Switzerland with plans for the recolonization of America, starting with the New England region. Operation Longbow described a three-pronged invasion of New England in which Pendragon would take the north, Biltmore would take the middle and Warwick would take the south.

The plan's actual purpose was to exert as much control over Biltmore and Pendragon as possible by drawing them into a campaign of Trajan's own construction. Warwick spent four years setting up another Web in southern New England before approaching the other two with the plan.

By the time Warwick reached Zurich, Biltmore and Pendragon were already at each other's throats, and Warwick realized that it was going to take a lot of subtlety to get them to agree on anything. He brought his plan to each of them separately, allowing each to believe the idea to be his own and catering to each elder's vanity.

Pendragon was easy to sway, for Selina had already put the notion of American conquest into his head, and Warwick made it sound as though he would be the principal commander. Warwick also convinced Pendragon that a diversionary force was necessary to keep central New England busy while the real conquest took place in the north, where Pendragon would be in command. Pendragon immediately thought of sacrificing Biltmore to that task, for the Malkavian appeared to have designs on America.

Biltmore was not as easy to persuade as the mercurial Brujah. Biltmore appeared incoherent most of the time, and frenzied frequently. It was during one of Biltmore's more bizarre fits that Warwick began to wonder whether to include the Malkavian in the plan at all. Unexpectedly, Biltmore later came to Warwick, requesting a part in Operation Longbow and displaying a lucidity he'd never before shown.

When Warwick explained to the unstable Malkavian that he was going to use Pendragon to keep the Sabbat under control in northern New England, Biltmore was only too eager to be the thorn in the Brujah's southern side. After more than a year of negotiations and advanced planning sessions, Operation Longbow was launched.

Current Intrigues

Is there anyone who smiles without a mask?

— Queensryche, "Anybody Listening?"

The Triad

Pendragon is now forming plans to mount another assault on Mowgli's Montpelier stronghold. A Sabbat cardinal — actually Dark Selina acting as the Crimson Tide's secret sponsor — has informed Mowgli that an attack of some kind is imminent, but the exact details are unknown.

Biltmore is secretly negotiating with a rogue Tremere chantry in Salem in an effort to strike a surprise blow to the Sabbat.

Warwick has secret plans of his own. Special messages to a Nosferatu elder in Chicago named Khalid are but the first step in these plans.

The Camarilla

The Camarilla does not have the sort of influence it wants in New England. This is primarily because of the strong Sabbat presence there. In recent years, however, it has redoubled its efforts to gain a foothold in the region.

Pendragon continually keeps the American Camarilla at bay with empty promises of negotiation and deft political sidestepping. He refuses to attend Camarilla conclaves and is viewed with fear and contempt.

Many Camarilla vampires believe that Pendragon leads a contingent of European Sabbat attempting to conquer all of North America. However, the observed fighting between Pendragon and local Sabbat gangs does not support this

THE SABBAT

**The Cardinal
(aka Dark Selina)**

Crimson Tide

**Skelton's Rangers
(ME, NH)**

**Mowgli's Order
(VT)**



Skelton



Mowgli

The Flayers

The Stand

Fugue

The Gangrel

theory. The Justicars of the Camarilla are doing what they can to quell the paranoia — and keep communication with Pendragon open.

The Sabbat

The Sabbat wants New England. Many of its members do not understand why the sect has not moved in and cleaned house. On the other hand, Sabbat leaders fear that such a move would force the Triad and the Camarilla into an unconquerable alliance. Thus they move slowly, supporting the Crimson Tide and Mowgli in the north while sending operatives to Boston on a regular basis. They feel Boston is extremely vulnerable, but they are taking great care in seizing it.

Dark Selina, who has rapidly moved into a position of power within the Sabbat, has also slowed the sect's activities so that she will not have to sacrifice Pendragon too quickly. He is a useful pawn, and she sees no reason to destroy him before it is absolutely necessary.

The Inconnu

As might be expected, the Inconnu appear unconcerned about these events. Their self-appointed roles seem to be strictly those of observers, never taking an active part in the region's politics.

Many Tremere believe that there is an Inconnu mountain stronghold somewhere in the Lupine-infested Black Mountain region of Maine, protected during the day by a mysterious order of monks called the Undying. However, no Tremere has ever attempted to locate this mythical stronghold, and so its existence is still regarded as largely apocryphal.

The Resistance

The forces of the Resistance do what they can, but none appears able to topple the British invaders. An alliance has so far been out of the question, but would give the American Kindred their first real hope.

The Kindred of Liberty and the Gemini League once tried to work together, but a Brujah's untimely frenzy put an end to that effort. Now the groups work at cross purposes, occasionally getting in each other's way and ruining each other's plans.

The KOL is often hampered by its own primogen as well, for its members all have their own agendas. Elsa Linden's feud with Jara Drory is only the tip of the iceberg, and more than one scheme has failed because of top-level disagreements. Battista has done his best to unify the group, but its lack of success has left him disheartened.

GEMINI LEAGUE



Upton Rowlands,
President

Untrustworthy but Useful

Wealthy Fool



John Reiss,
Vice President

The Council

Spy Network

THE RESISTANCE



Pendragon

Dark Selina

Crimson Tide

Gemini League

KOL



Warwick



Biltmore



Quentin King III

At War

Useful Tool

Mysterious Benefactor

Useless

Too Violent

Disappointing

Too Violent

Ineffective

Misguided

Unaware of

Petty

Unaware of

Of No Concern

Traitor

Nonaligned Kindred

A few Kindred in the region claim allegiance to no group. While Caitiff are in nearly every major city, Vermont seems to have collected more than its share. A number of Gangrel have found the sprawling, mountainous woodlands to be an ideal environment. Reactions to a vampire who claims to be from Vermont range from quizzical amusement to mild suspicion, but for the most part, Vermont Kindred are largely ignored. These Cainites are simply viewed as uninvolved, apathetic and ultimately unimportant.

The Followers of Set

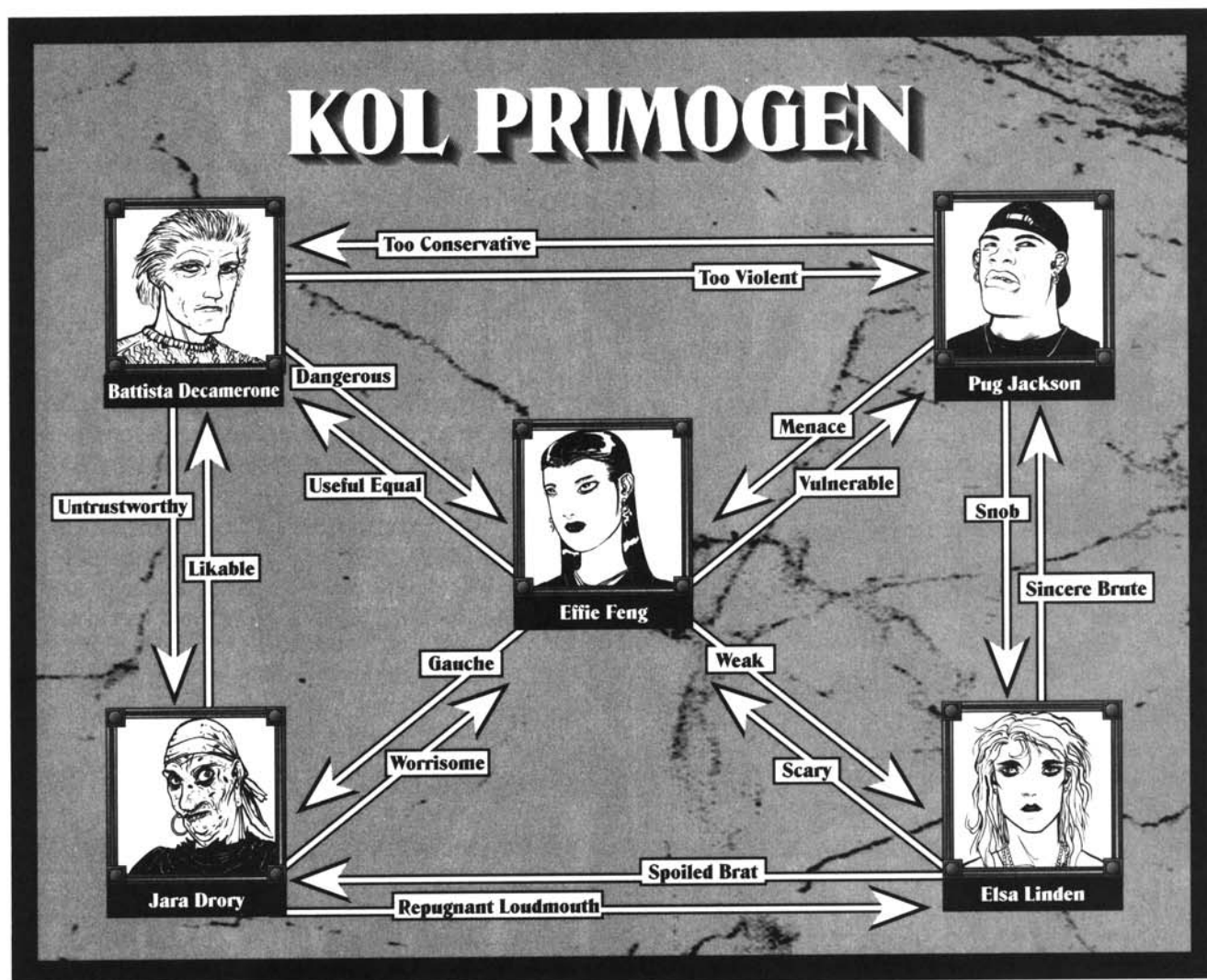
Recently, there have been disturbing rumors of Setites appearing on Cape Cod. Toreador Kindred in the area claim to have seen three Setites traveling through Provincetown, Rockport and Hyannis. For the moment, their current whereabouts and the purpose behind their visit remain complete mysteries, and it appears as though no one except the Provincetown Toreador and select members of the Kindred of Liberty are even aware of the Setites' existence on the Cape.

Ravnos

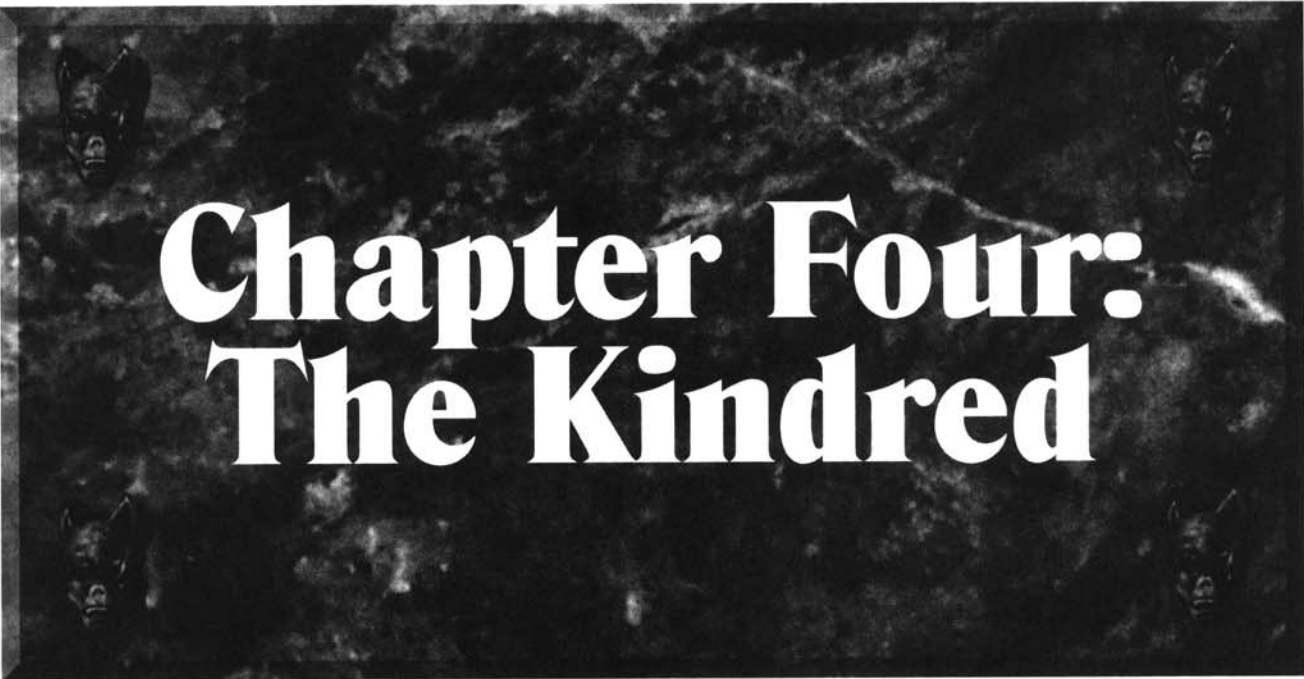
Every summer on Cape Cod there appeared a traveling carnival called Karneval Nine, run by a Ravnos elder named Nicolai Nine and his degenerate brood. These miscreant Kindred stirred up trouble wherever they went, and Elsa Linden often described them as a thorn in her side. They would arrive on Memorial Day, make the rounds through the small cities and towns of Cape Cod during the summer tourist season, and then head south immediately following Labor Day.

Last summer, however, Karneval Nine packed up and headed south earlier than usual — an entire month early. Some Toreador have speculated that the appearance of Setites on the Cape scared the Ravnos away, while others believe that they made an uneasy alliance with the Sabbat and promised to stay out of the area. Either way, the possible reappearance of Nicolai Nine and his carnival is regarded as a mixed blessing, for it signals a return to a familiar normalcy, but an unpleasant normalcy just the same.

KOL PRIMOGEN







Chapter Four: The Kindred

*And the screaming sky won't let me sleep. The
stars are laughing at us, as we crawl on and on
across this antheap.*

— XTC, “Across the Antheap”

The characters presented here represent only the major players in the fierce struggle gripping New England. The size and scope of this book make it necessary to limit its selection to those who operate at a state or regional level.

The residents of New England are divided along many lines. A Brujah in New England may be a member of the Sabbat or the Camarilla, British or American, anarch or elder. With this many combinations, it is difficult to find two vampires who are not opposed to each other in some way, and this makes it difficult to group the characters by any one convenient method. Despite this, the characters have been organized by clan to make them easier to find.

Regional Secrets

New England is a region full of secrets. Kindred hide information from Kindred and clans war with each other

over intelligence that will give them an edge in their constant competition. Characters may eventually uncover some of these secrets; when they do, the Storyteller should know just how much to give them and what the information should be. The Regional Secrets Trait detailed here provides some idea of just how much the movers and shakers in New England's dark colony know, and just how little the uninformed can see through the masks of deception that every clan and every faction wears.

There are five grades of secrets, rated from A to F like the school grading system. Each level shows how much secret information about the regional politics and events of New England the character possesses, while the plus and minus ratings indicate a greater or lesser knowledge of those secrets. A character knows everything listed for her rating, plus everything listed for all lower ratings.

A+ The character knows the exact details of all conflicts in New England (as you will after reading this book), though there may be one or two secrets still harbored by the Methuselahs that no one knows. For example, neither Le Fanu nor Selina knows that Trajan is behind the Web in both Britain and New England, nor that he is the mastermind behind Operation Longbow. Likewise, no one is aware that Selina is actually the Cardinal, the Sabbat's mysterious benefactor (not even the Sabbat themselves know this).

A The character knows something about the control exerted by Le Fanu, Selina and Trajan, and their ongoing conflict. The character does not know exactly who controls whom.

A- The character knows the general nature of the conflicts between Le Fanu, Selina and Trajan, but does not know whom they control, nor the intricate details of their games.

B+ The character is knowledgeable about the precise nature of the Triad, its history, its internal conflicts, and many of the intrigues going on within it. The character may suspect that there are Methuselahs behind the scenes.

B The character knows of the conflicts within the Triad, and of the many other Kindred whom they control (Quentin King III, Jara Drory, and so forth).

B- The character has a rough idea that the Triad is working behind the scenes. Knowledge about Pendragon's role is the least secret aspect of this information.

C+ The character knows the politics of the Triad and the Resistance, including coteries, in detail.

C The character knows about the Resistance groups and how they react to one another. The character knows about the British, but knows nothing of the Triad or how powerful it is.

C- The character understands that there are different groups among the Kindred of New England, and that their conflicts indicate the ebb and flow of politics within the region.

D+ The character knows whether or not the British Malkavians, Nosferatu or Brujah have taken over the city in which she resides and whether or not the Americans are struggling to win it back for themselves. The character also knows of the Sabbat problem in the north.

D The character knows about the antagonism between the British and Americans, and between the Camarilla and the Sabbat, but knows nothing about the clans involved or their beliefs. The character may know of some relationships in particular, but knows very little of the overall picture.

D- The character only knows the general facts about the prince of the city in which he resides, such as her name and clan.

F The character knows that there is conflict between Americans and British, anarchs and elders, and may be able to identify some of the leaders of the various groups if he encounters them. The character has only a rough idea of the turmoil and antipathy in the region.

Acquiring Secrets

The A-F rating for Secrets corresponds to the normal five-level rating as follows:

- A •••••
- B ••••
- C •••
- D ••
- F •

Brujah

The Brujah in northern New England are primarily composed of French Brujah who joined the Sabbat in the 1600s. Not all Brujah are Sabbat, but it is generally assumed that any Brujah from Maine or New Hampshire is a member of that sect; such a Brujah is regarded with fear, loathing and contempt.

Camarilla Brujah in Massachusetts are almost universally members of the Kindred of Liberty, and any Brujah who does not claim allegiance to this group is assumed to be Sabbat. Outsiders are viewed with tremendous suspicion by Camarilla and Sabbat Brujah alike, but both are eager to recruit newcomers into the struggle.

Brujah are not common in Connecticut; the vast majority of Connecticut Ventrue go to great effort to run them out of their domains whenever they appear. Rhode Island seems hostile toward the Brujah as well, and the Brujah seem to avoid its cities at all costs, though no explanation for this has ever been offered by any Brujah elder.

Roman Pendragon

Roman Pendragon was born in 1683, the third son of a wealthy landowner in eastern England. Pendragon joined the British Army and fought in the campaigns of the War of Spanish Succession. He advanced quickly through the officer ranks. His leadership qualities, combined with a ruthless persistence and a Machiavellian approach to politics, were rewarded often and well by his superiors. It was no secret that he was being groomed for a top seat in Parliament. However, his political dreams in the mortal world were never to materialize in the manner he had planned.

During a period of rest and relaxation in Switzerland, the young infantry captain met his sire. She was as beautiful as she was merciless, and it is very likely that Pendragon's ruthless nature attracted her to him. On August 12th, 1703, Pendragon was Embraced by Dark Selina, a wicked vampiress with worldly ambitions.

Selina's teachings were deliberate and comprehensive, and he learned quickly and voraciously, for every aspect of his new life delighted him to the core. He reveled in the taking of mortal blood, an act he was taught to view as both erotic and necessary. His heart sang with every use of his newfound powers, and he was always hungry to learn more.

It took Pendragon more than 60 years to mature to the point where Selina felt she could introduce him into Kindred society as a force to be reckoned with. Her scheming helped Pendragon climb the social and political ladder of Kindred society in Switzerland, but he was unhappy there and yearned to return to his native England. Selina, however, forbade him to leave her. Pendragon grudgingly acquiesced, and Selina again put her mind to her schemes, never once stopping to take note of Pendragon's growing anger.

Although he was Blood Bound to her, he had not tasted her blood in years, and the control of the Bond had long faded to vague memories. He turned to Guillaume, the Prince of Zurich, and found a willing mentor, a man whose wisdom and strength Pendragon grew to admire. Guillaume explained to Pendragon the nature of the Blood Bond and how it held him in Thrall to his evil sire. When Pendragon realized that Selina was only using him for her own ends, the Bond broke and he planned his revenge.

On the eve of Selina's bid for princedom in Zurich, Pendragon struck. Pendragon proposed a renewed Blood Bond to celebrate her inevitable success. Before Selina realized what he was doing, it was too late. The wooden stake that he had concealed in his long robe pierced her at the same moment his fangs did, and she was completely unable to prevent him from drinking her into torpor.

Giddy and delirious from the sudden infusion of Selina's ancient vitæ, he took her body outside and left it to burn in the morning's rays. Had Pendragon known of diablerie, he

probably would have committed it then, but Selina had wisely kept him ignorant. Believing Selina destroyed and high on her vitæ, Pendragon left to conquer his homeland.

Upon reaching England, he immediately began putting into motion his plans for conquest. He rapidly became known throughout England as a vampire to be taken very seriously. Pendragon was a natural ruler and he bordered on greatness; he was decisive, unyielding, ruthless, cunning, efficient, persuasive, charismatic and mistrustful of anyone but himself. Unfortunately, his ambition created enemies out of people that would have otherwise been allies, and engendered strife where there would have been peaceful coexistence.

He began to encounter resistance no matter what he tried to do, and his usual methods of intimidation and coercion became less and less effective. Still, the only thing preventing Pendragon from ruling all of England was lack of maturity, and that was only a matter of time and experience.

Eventually, he learned that cooperation was sometimes the smoothest and quickest way to achieve a particular goal when all other avenues were blocked, and he came to the most important realization of his undead life: he was immortal and his ambitions would never outlive him. His plans became more long-term-oriented, and he took the time to see each and every elegant piece come together, savoring the process like a fine wine instead of pressing and rushing as though he were going to get too old for it one day.

During the next century, Pendragon became the most prominent Brujah in England and very little happened there without his knowledge or influence. His name and reputation spread among the European Kindred. This was especially true in Switzerland, where he was welcomed most enthusiastically; Swiss Kindred regarded Pendragon as something of a hero for destroying Dark Selina and forever putting to rest her evil schemes.

For all his power and success, Pendragon yearned for more, but his plans faltered when many of his Brujah supporters betrayed him out of fear of his ambition. He was forced out of Britain in 1885 and fled back to Switzerland with his brood. There he met Biltmore and Warwick, and with them began plans for Operation Longbow.

Sire: Dark Selina

Nature: Bravo

Demeanor: Conniver

Generation: 6th

Embrace: 1703 (born 1683)

Apparent Age: 20

Physical: Strength 6, Dexterity 7, Stamina 5

Social: Charisma 5, Manipulation 5, Appearance 4

Mental: Perception 5, Intelligence 4, Wits 4

Talents: Alertness 3, Brawl 5, Dodge 5, Intimidation 6, Leadership 6, Scan 3

Skills: Drive 2, Fast-Draw 4, Firearms 5, Melee 6, Ride 3, Stealth 4, Throwing 4



Knowledges: Kindred Lore 3, Linguistics 4, Military Science 5, Occult 2, Politics 4

Disciplines: Celerity 5, Dominate 4, Fortitude 4, Potence 5, Presence 6, Protean 3

Backgrounds: Contacts 4, Herd 3, Influence 4, Resources 5, Retainers 3, Status 6

Virtues: Conscience 0, Self-Control 3, Courage 5

Humanity: 3

Willpower: 8

Notes: Pendragon's sixth level of Presence allows him to instill feelings of inadequacy in those around him. Successful use of this power means those around him must make Courage rolls (difficulty 8) to oppose him in any way. Additionally, Pendragon has learned a way to turn his enemies' frenzies on themselves. By succeeding in a Willpower roll (difficulty of the target's Willpower) and spending a point of Willpower, Pendragon can force another's Beast to inflict damage upon its host (one Health Level per success). This power also makes the affected vampire less able to resist frenzy (difficulties are one higher).

Image: Roman Pendragon looks young and wears his hair long and straight. He wears English military outfits from the 1690s and carries a cane. Every movement and gesture seems filled with supreme confidence. He has the bearing of a military commander who expects his orders to be carried out without question.

Roleplaying Hints: You are a natural conqueror and you know it. Nothing frightens you. Look at everything and everyone as if you own them, body and soul. You expect everyone to bow before your greatness, and anyone who dares to question you or your authority is always sorry for it later. When dealing with puny ants (like neonates or mortals), you let Sirque speak for you. You merely stare at them as if you expect nothing but complete and utter compliance. At the first sign of any reluctance or resistance, you shake your cane and have them Blood Bound or destroyed, depending on your mood.

Haven: Several throughout New Hampshire

Regional Secrets: A-

Influence: Pendragon controls New Hampshire, at least those parts that the Lupines do not claim. The Sabbat are but a temporary nuisance, and he will soon sweep them away. Eventually, he will attempt to push Biltmore out of Boston, then spread west into New York and take care of Maine with a secret plan that even Sirque does not know about. Pendragon has sensed what he perceives to be a change in Sirque and has begun to suspect that something is wrong. He is on the verge of Blood Bonding his lieutenant, but other, more pressing, matters have dominated his attention recently.

Jacques Sirque

Created by Pendragon in 1756, Jacques Sirque is yet another in the line of vipers that Selina has spawned. True to the adage "like seeks like," Pendragon returned to England searching for an ally whose goals mirrored his own. Unfortunately for Pendragon, Sirque's goals coincided far too well with his own. Sirque's primary purpose in becoming the elder's second-in-command was to usurp Pendragon's position in the Triad.

Sirque did not begin at the top, and perhaps this explains why his hatred of Pendragon runs so deep. Little more than an escaped French convict, Sirque came to the Brujah's attention when he attempted to mug Pendragon as he hunted in the darkness of a back alley in London. Pendragon created a ghoul from the would-be mugger.

Sirque served as Pendragon's personal bodyguard and assistant for more than 40 years. Sirque gradually became acclimatized to the Brujah's fiery temperament and the diplomatic role he himself had to play to smooth over the difficulties Pendragon's indelicate personality caused. Finally, in 1797, the Brujah Embraced Sirque, convinced that the ghoul was entirely dedicated to him.

Since his Embrace, Sirque has been awaiting the perfect moment for a *coup d'état*. His patience in this regard matches Pendragon's impetuosity. For more than a century, Sirque has been forming alliances with other Kindred and has gradually become the mediator between Pendragon and his brood. The latter role affords him a great deal of control over the perception others have of Pendragon, and thus the attitudes they adopt concerning him. One night, Sirque may use these attitudes to sway the pulse of the Kindred against his own sire.

Sire: Pendragon

Nature: Plotter



Demeanor: Mediator

Generation: 7th

Embrace: 1797 (born 1721; ghoul 1756)

Apparent Age: Mid-30s

Physical: Strength 4, Dexterity 4, Stamina 3

Social: Charisma 3, Manipulation 6, Appearance 2

Mental: Perception 4, Intelligence 3, Wits 4

Talents: Acting 3, Alertness 4, Athletics 3, Brawl 3, Diplomacy 5, Dodge 4, Intimidation 1, Intrigue 5, Leadership 2, Streetwise 3, Subterfuge 4

Skills: Drive 2, Etiquette 3, Firearms 4, Melee 4, Stealth 3

Knowledges: Bureaucracy 4, Computer 1, Investigation 5, Law 1, Linguistics 1, Politics 5

Disciplines: Celerity 3, Dominate 2, Fortitude 1, Obfuscate 3, Potence 4, Presence 5, Thaumaturgy 3 (Path of Corruption 2)

Backgrounds: Contacts 6, Herd 1, Mentor 5, Resources 4, Status 4

Virtues: Conscience 0, Self-Control 4, Courage 3

Humanity: 4

Willpower: 9

Image: Sirque is of medium height, with a wiry build, silvery brown hair and hazel eyes. He pulls his long hair back in a ponytail, and favors round, dark glasses that hide his eyes. His overall style is very European, but his clothes are typically punk — studded leather and torn denim.

Roleplaying Hints: You are the spymaster — restrained, attentive and smooth. It is rare that your face changes from any but the most serious of expressions; you can lie to your sire's face without looking the least bit guilty, and you control your own aura with the precision of a trained assassin. Among equals, you exude tact and diplomacy, but you never forget your plans to usurp Pendragon's power.

Haven: With Pendragon

Regional Secrets: B+

Influence: Sirque influences the attitudes of Pendragon's brood toward their sire, as he is the mediator between them. He also controls Pendragon's frail spy network and maintains contact with the Brujah gangs in northern New England.

Pug Jackson

Embraced in Ouagadougou, Africa in 1734, when it was still the capital of the Mossi Empire, and enslaved by white Ventrue from America only six years later, Pug Jackson had a difficult unlife as a neonate. His introduction to America was a harsh one; he lived on a plantation in Louisiana where all the Kindred slaves were Blood Bound to their overseer, who was in turn Bound to the plantation owner. Jackson escaped the plantation when the overseer



unsuccessfully tried to free himself and was slain. Jackson fled north to Boston, where, he had heard, all Kindred were considered equal.

In Boston, he met Denmark Turner, an older Brujah who owned a small kitchen where mortal blacks could gather, drink and exchange stories in relative peace. Turner welcomed him into his little kitchen and taught him what his sire had not — the Disciplines and the ways of the Brujah.

In 1861, Turner could not resist the call to fight against the South in the Civil War, but Jackson could and did. Turner asked Jackson to guard his property while he was gone, and never returned. By 1895, the kitchen Jackson "inherited" had become a bit bigger, and Jackson created a brood that lived off the proceeds of the mortal black gangs in the area.

Then the British came. Redcoats began to stalk the ghettos at night, hunting Cainite rebels and killing a number of black mortals for their vitæ. Redcoats arrested Jackson and his Kindred gang on the streets more than once, and took every opportunity to harass them.

At about the same time the Redcoats began invading Jackson's neighborhood, Jackson fell in love with a beautiful Haitian Lick named Monique. One hot August night, he and Monique were attacked by six Redcoats. Monique was savagely staked while Jackson was severely beaten. In a frenzy, he struck back at his assailants, only to find himself blindly tearing up his beloved Monique.

Jackson disappeared from Boston for several months after destroying his lover. During those months, he concluded that he himself was not to blame for the events of that evil night. The Redcoats had provoked his rage and caused the tragedy, and for that they would pay.

He joined the Kindred of Liberty as an ordinary member and, with his gangs, became a force to be feared. Word of his strength spread, and several years later a Gangrel elder named Battista Decamerone asked him to join the primogen of the KOL. Surprised, but certainly willing, Jackson joined and has come to dominate the group, for his anarchy and mortal gangs are the KOL's primary weapons.

Decamerone soon realized his mistake. Noting the love for violence that has gripped the KOL, the Gangrel elder has abdicated control of the group, although he is still respected as its silent and powerful partner.

Pug Jackson and his brood operate out of Denmark's, now a nightclub in the Roxbury section of Boston, and they frequently clash with Biltmore's Redcoats. They remain suspicious of strangers, but if a character can prove that she earnestly seeks to harm the British (or any racist Kindred or kine), the Brujah will extend a provisional welcome to her. Given the rumors of British spies, Jackson tends to trust African-American Brujah before anyone else.

Sire: Sranganyika

Nature: Survivor

Demeanor: Bravo

Generation: 9th

Embrace: 1734 (born 1709)

Apparent Age: 25

Physical: Strength 5, Dexterity 4, Stamina 5

Social: Charisma 4, Manipulation 2, Appearance 2

Mental: Perception 3, Intelligence 3, Wits 4

Talents: Alertness 2, Athletics 2, Brawl 5, Dodge 4, Intimidation 4, Leadership 3, Streetwise 5, Subterfuge 1

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

Knowledges: Boston Knowledge 4, Finance 2, Politics 2

Disciplines: Celerity 4, Fortitude 2, Obfuscate 1, Potence 5, Presence 3

Backgrounds: Allies 4, Contacts 3, Resources 3, Status 3

Virtues: Conscience 2, Self-Control 2, Courage 5

Humanity: 5

Willpower: 7

Image: Tall, bald and built like a bulldozer, Jackson favors red Converse high-tops and black baseball caps. He carries a heavy aluminum bat slung over his shoulder and a SigSauer P220 under his jacket when he walks the streets.

Roleplaying Hints: They treated you rough when you were a slave; now you treat them rougher. You're not sadistic, but whoever earns your contempt leaves a bitter taste in your mouth.

Haven: Denmark's, a nightclub in Roxbury

Regional Secrets: B-

Influence: Jackson controls a number of Massachusetts' mortal and Kindred street gangs, as well as his own band of Brujah. As one of the more important members of the KOL, he has a good deal of influence over the group's

decisions concerning the use of his own resources. He also owns and operates Denmark's, a popular nightclub among Roxbury's African-American and Hispanic population.

Gangrel

Members of the Gangrel clan can be found scattered throughout the entire New England region, but they are welcome in few places, mostly because they are believed to be on close terms with the Lupines. This is generally untrue, but the stigma has stuck and few Gangrel go out of their way to dispel the misconception.

Equally puzzling is the fact that Gangrel have been known to fight alongside the Sabbat resistance group, the Crimson Tide, in northern New England. This has only aggravated their poor reputation. A number of Gangrel have joined the Kindred of Liberty, but so far no clear-cut allegiances can be assigned to the clan itself. Caution and a healthy dose of skepticism are best adopted when dealing with a New England Gangrel.

Battista Decamerone

An orphan in a destitute village not far from Lecce, Italy, Decamerone quickly learned how to survive on the streets by picking pockets, doing odd jobs, and evading the authorities. Soon he tired of the provinciality of the village and traveled to Lecce, where he was promptly kidnapped by ruffians and sold as a servant to the captain of a Spanish trading vessel. His master treated him well, however, and granted Decamerone his freedom in 1528. Using the sailing skills gained on his many voyages around Europe, he joined Juan Cabeza de Vaca's expedition to the New World.

After long months of travel across the Atlantic, Decamerone abandoned ship and escaped south to Colombia. Between 1536 and 1549 he lived with the Pexicujati, a local tribe, where he fell deeply in love with and married Coluata, a native woman. For two years they shared a humble thatch-roofed hut and cherished their idyllic lives together. Tragedy struck, however, when his wife and child died of smallpox (which he now knows he brought to the area). Devastated by the deaths, Decamerone left the tribe.

For the next two decades, Decamerone moved restlessly northward, befriendng native tribes along the way. In 1571, as Decamerone traveled to a Wampanoag camp near Waquoit, Massachusetts, a dying Indian Kindred Embraced him. His mysterious sire never told him his name, why he had chosen to Embrace Decamerone, or why he was dying, but he told him of the Disciplines and how to invoke them. With scarcely more than a night's training, Decamerone became part of the world of the Kindred.

His will to survive was strong, and he lived off the blood of the native tribes in the area for more than 60 years, renewing ancient myths of Cheepi, the native demon of the dead. Despite persistent rumors, Decamerone never harmed the tribespeople, always keeping in mind his love for Coluata.

Yearning for companionship, yet fearful of more pain, he secretly learned the ways of the Indians and became well versed in the ancient lore of the Wampanoag.

Seeing the horrors inflicted upon Indians and Europeans alike by the arrival of Pilgrims in 1620 and King Philip's War, Decamerone began to distance himself from humanity, spending more and more time alone in the forests of western Massachusetts. Since then, Decamerone has been a loner, traveling primarily within New England. He has noted the growth of the Kindred population, particularly the conflicts between the Sabbat and the Malkavians. More recently, he has watched British Cainites renew their attempt to colonize America, and has joined the Resistance movement that has formed against them.

Some say Decamerone is seeking Golconda, but, even when pressed, he neither confirms nor denies the rumor. Nevertheless, he is an active pacifist, and he works in whatever capacity possible to ensure that British Kindred do not interfere with any Kindred's basic freedoms. His beliefs led him to form the Kindred of Liberty in 1895, but he has abdicated control of it as its younger members have become increasingly violent. Although the British don't know of the KOL, the Triad has heard of Decamerone and its members wish to rid themselves of him.

Sire: Unknown Indian

Nature: Visionary

Demeanor: Loner

Generation: 6th

Embrace: 1571 (born 1512)

Apparent Age: Early 60s

Physical: Strength 6, Dexterity 7, Stamina 5

Social: Charisma 3, Manipulation 3, Appearance 3

Mental: Perception 7, Intelligence 4, Wits 5



Talents: Alertness 6, Athletics 4, Brawl 4, Dodge 7, Empathy 3, Leadership 2, Sense Deception 4, Streetwise 1

Skills: Animal Ken 6, Animal Training 3, Archery 3, Boat Handling 4, Carpentry 2, Drive 1, Falconry 4, First Aid 3, Fishing 2, Herbalism 2, Melee 3, Orienteering 3, Stealth 4, Survival 5, Swimming 2, Tracking 4

Knowledges: Indian Lore 4, Kindred Lore 3, Linguistics 6, Lupine Lore 2, Massachusetts Knowledge 5, Naturalist 4

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

Backgrounds: Contacts 3, Status 3

Virtues: Conscience 3, Self-Control 3, Courage 4

Humanity: 8

Willpower: 8

Notes: Decamerone has a pet ghoul, a hawk, that has been his constant companion for over 70 years. His sixth level of Animalism allows him to gain the trust of any animal with which he comes in contact.

Image: Decamerone is gray-haired, lean and weathered. His skin is dark for a vampire; this is because of his Mediterranean heritage. His eyes are a sad and gentle brown. He appears composed and wise. He dresses in accommodating clothes — baggy trousers and loose sweaters — and always wears moccasins or hand-crafted leather boots.

Roleplaying Hints: You are gentle and introspective. You do not engage in conversation with others unless they actively seek to speak with you. Speak of philosophical matters, delve into their psychology, and weigh their personalities. Little bothers you personally save the suffering of others. If anyone physically attacks you, you will defend yourself, but you will not kill unless entirely necessary. Rather, you prefer to slip away from a fight using your Obfuscate.

Haven: Anyway there is earth

Regional Secrets: B-

Influence: Within the KOL, Decamerone is seen as the "silent partner," the unobtrusive founder of the movement. He is accorded great respect by younger Kindred, and is perhaps one of the most trustworthy elders in New England. When he wants something done, the KOL will do it for him, but rarely does he ask anything of the movement.

Malkavians

The Malkavians seem to be everywhere in New England, though they are most concentrated in Boston. Indeed, Massachusetts has one of the largest Malkavian populations by percentage anywhere in the world. Most of the Malkavians in New England are related, but it is impossible to ascertain precise lineage or clan loyalties because their overall behavior is unfathomable. Surprisingly enough, New England Malkavians have actually attained positions of power throughout the region.

Indeed, the Prince of Boston is a Malkavian, and a good number of his brood, loyal Thralls all, are princes of other Massachusetts cities. All the Malkavian princes are intensely devoted to the Prince of Boston; this is not surprising, considering they are Blood Bound to him. This relationship has led to an unusual power structure wherein the prince of Boston oversees virtually all of Massachusetts via his Thralls.

William Biltmore

William Biltmore was born in Wales in 1614. By the time he was 25, he had become a highly celebrated court bard to the Welsh nobility. He prospered for quite some time until his stories began to take a decidedly dark turn. Fanciful tales of chivalry and faerie maidens were replaced by gruesome stories of death, decay and creatures of the night that preyed upon the peasantry.

His mind was haunted by images of vampires and their nocturnal hunts, and his dreams were filled with disturbing scenes in which a secret society of vampires ruled the mortal world from the shadows. Biltmore was compelled to tell these stories, hoping that doing so would rid his troubled mind of them. He had no idea that what he described was real, and that he unwittingly threatened a dark and evil Masquerade.

At first the reaction among the Welsh nobility was one of disgust, and then suspicion, and finally fear. When droughts began to claim whole farming communities, Biltmore was accused of being a sorcerer and blamed for one baron's misfortunes. As drought spread throughout the countryside, fear amongst the nobility spread like wildfire. Before Biltmore knew it, he was the most wanted man in Wales.

He tried to flee to Europe, but was recognized and captured by a peasant mob. Biltmore was beaten and starved almost to death, but he managed to escape with the help of a mysterious Frenchman named Antoine Le Fanu. Together they fled to France. Biltmore swore vengeance upon the whole Welsh nobility and vowed to restore his good name.

While traveling through France, Biltmore resumed his grim tales of vampires, the content of which began to include names such as "Ventré" and "Tureaudier" and "Brouja." He told of a secret world hidden by a "Masquerade" and how vampires walked the night, controlling the breathing world. His bizarre tales caught the imagination of some and drew derision from most, but he constituted enough of a threat that Le Fanu chose to Embrace the troubled bard before someone important took him seriously. In 1642, Biltmore awoke as a sixth-generation Malkavian.

The two Cainites spent more than a century traveling Europe as wanderers and adventurers, practicing for their conquest of Wales by hatching small schemes everywhere they went. Consummate con men, they manipulated, tricked and outwitted their way through Europe, gaining a reputation as mischievous rogues. They finally returned to Britain in 1747, and Biltmore began preying upon the Welsh barons

and dukes. After more than 100 years of slowly turning the nobility insane and seizing control from the Ventrue, Biltmore usurped the principedom of Cardiff. He was eventually driven out, however, and he fled to Switzerland.

In Zurich, Biltmore met Pendragon and took an instant dislike to him. Still, he decided that teaming up with Pendragon might not be a bad idea, and he worked to get on the Brujah's good side. Pendragon was planning a move to America and trying to take a principedom there; Biltmore felt it was a foolish idea, and again he and Pendragon were at each other's throats.

Then a strange Nosferatu named Warwick arrived in Zurich and convinced Biltmore to join him and Pendragon in Operation Longbow. Biltmore was pleased to be part of a plan he saw as designed to sacrifice the irritating Brujah to the Sabbat, and in 1895 he landed in Boston with his brood.

Sire: Antoine Le Fanu

Nature: Conniver

Demeanor: Traditionalist

Generation: 6th

Embrace: 1642 (born 1614)

Apparent Age: late 20s

Physical: Strength 4, Dexterity 5, Stamina 4

Social: Charisma 5, Manipulation 7, Appearance 4

Mental: Perception 4, Intelligence 6, Wits 5

Talents: Alertness 3, Brawl 3, Dodge 3, Empathy 5, Intimidation 4, Intrigue 5, Leadership 4, Poetic Expression 4, Scan 5, Singing 4, Subterfuge 4

Skills: Carousing 3, Drive 2, Firearms 2, Melee 2, Ride 2, Stealth 4

Knowledges: History 5, Kindred Lore 4, Linguistics 4, Malkavian Time 3, Occult 2



Disciplines: Auspex 4, Celerity 2, Dementation 3, Dominate 5, Fortitude 2, Obfuscate 6, Presence 3, Thaumaturgy 4 (Movement of the Mind 3, Weather Control 3)

Backgrounds: Contacts 2, Herd 3, Influence 4, Resources 5, Retainers 4, Status 6

Virtues: Conscience 0, Self-Control 4, Courage 4

Humanity: 4

Willpower: 8

Notes: Biltmore's Dementation Discipline allows him to manipulate emotions and cause his victims to hallucinate. His sixth level of Obfuscate makes him impervious to efforts to read his mind.

Image: Biltmore wears long, flowing black togas and robes, and he has long, black hair that he keeps splayed out in a wild jumble. His black eyes have a dark, sleepy look and he always looks extremely pale, even after feeding. Smooth, graceful movements are usually punctuated with quick, decisive gestures. His voice is a deep, rich tenor that has a velvety, almost hypnotic quality to it. He is the kind of vampire to whom one could listen all night, and visiting Toreador often do.

Roleplaying Hints: Never act surprised at anything. Never get emotional over anything. Always act as though you know something others don't. There is always something occupying your mad thoughts, and you often take a long time to answer someone's questions or respond to her comments. This drives Pendragon's Ambassador crazy, much to your delight.

Haven: Basement of Symphony Hall in Boston

Regional Secrets: A-

Influence: Biltmore is the real power in Boston, controlling King from behind the scenes. Through King's Thralls, Biltmore's power extends throughout eastern Massachusetts. He is not aware that the Kindred of Liberty exist, nor would he be likely to believe rumors of their existence. He is secure in his belief that he has everything well in hand, though he is seriously deluding himself in this regard.

Quentin King III, Prince of Boston

A police inspector in New York City, King was on the trail of a murderer named Skarvan, who was suspected of killing and eating a four-year-old girl. Just when King thought he was about to capture the killer, he lost him. His failure ate at him, little by little, until he became desperate for justice. He raised a crowd of concerned citizens and began an illegal manhunt for Skarvan.

In the meantime, Skarvan, an eighth-generation Malkavian, had been watching the inspector from hiding. Outraged that a mere mortal might endanger him, he planned his revenge: to Embrace and torture King. The Malkavian arranged a particularly brutal Embrace for King, one akin to Sabbat ritual, in order to drive the inspector insane.

Immediately after Embracing King, Skarvan thrust the fledgling into a deep pit and covered him with alternating layers of dirt, worms and pieces from the Kook's previous victims. Skarvan crowned the pile with the blood of his latest victim. King, frenzied and in shock from the Embrace, clawed his way up through the layers. It took him more than four hours. By the end of that time, his initial panic had changed to horror, and then to anger.

As he reached the top, he greedily lapped up the blood Skarvan had spilled and, giggling, began to suck on the bloodless body parts. Skarvan, silently grinning from ear to ear, slit open his own throat with a jagged claw and laid his head on King's lap. As the fledgling committed his first act of diablerie, he smiled to himself, thinking how clever he had been to escape the pit. (See *The Six Knights*, below, for more information on why Skarvan committed suicide.)

From the shadows of the shed emerged six vampires, applauding King. They knelt before him and explained that he was to knight them with Excalibur (their small butter knife). King, confused and dizzy, took the knife and did so, giving each a name: Sir Praxis, Sir Sine Qua Non, Sir Pro Bono, Sir Sine Die, Sir Probus, and Sir Cum Laude.

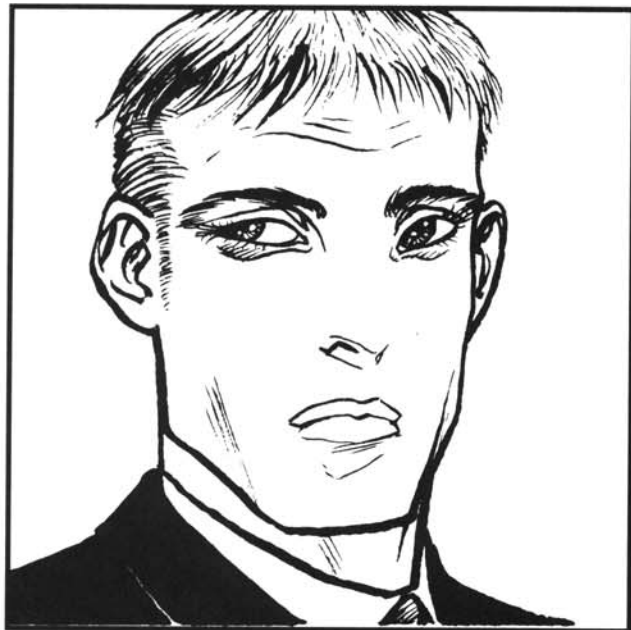
The six Malkavians followed King to Boston, where, with the aid of his knights, he became a leader. Baladin, the Tremere prince, allowed King and his followers to stay in Boston on the condition that they help fight the Sabbat.

King agreed. Soon, the Malkavians of the region saw King as the new Arthur, the Kindred destined for the prince's throne. His six knights asked for permission to be Blood Bound to King and brought him new candidates for knighthood, all of them Malkavian. Little by little, King's mad army grew.

News of bloody raids on neighboring Sabbat havens began to circulate. Mortal newspapers began to carry stories of mysterious blood markings found on sheds and houses in northern New England. One journalist even attempted to connect the mysterious markings with the activities of six inmates of Bridgewater State Asylum who had escaped and disappeared a year earlier.

Baladin, of course, was watching this development. He grew greatly displeased with King and his so-called "knights." He ordered King to stop the raids against the Sabbat. King, angered at the prince's ungrateful and untimely demands, stormed out of the chamber. Less than a week later, the Kindred community heard of Baladin's death in the Boston Chantry's library.

King, with the help of his knights, took the principedom of Boston, easily defeating the weak competition that emerged out of the ensuing chaos. Seeing himself as a beacon of light and justice in these trying times, he made his court a place where beauty and justice held sway. King soon became popular among the Toreador, who still consider him an ally and even accept his judgment on art.



Unfortunately, his focus on such matters distracted him from affairs at home, and by 1895 the Sabbat problem had grown to alarming proportions. King's attention shifted from raiding Sabbat territories to preventing the Sabbat from invading his own.

It was with much injured pride and some relief that King accepted Biltmore's offer of aid. As a result of Biltmore's growing influence over the prince's decisions and activities, King's status among the American Malkavians declined; they began to view him as a British puppet.

Now, most Kindred aligned with the Americans disparagingly refer to King as "the Brits' Arthur doll" and "that toy soldier." King's Blood Bound prince-knights remain loyal to him, but many other Cainites view him as a traitor. King himself deeply resents the British presence in his own principedom, but he is too impotent and frightened of Biltmore to do anything about it.

Sire: Nathan Skarvan

Nature: Conniver

Demeanor: Judge

Generation: 8th (through diablerie)

Embrace: 1811 (born 1776)

Apparent Age: Mid-30s

Physical: Strength 4, Dexterity 3, Stamina 2

Social: Charisma 5, Manipulation 5, Appearance 3

Mental: Perception 4, Intelligence 4, Wits 4

Talents: Acting 4, Artistic Expression 2, Brawl 3, Dodge 3, Intrigue 4, Leadership 4, Sense Deception 4, Subterfuge 3

Skills: Art Critic 5, Bribery 5, Firearms 3, Gambling 2, Masquerade 4

Knowledges: Art History 4, Boston Knowledge 5, Bureaucracy 3, Criminology 3, Investigation 4, Law 3, Malkavian Time 3, Police Procedure 4

Disciplines: Auspex 4, Celerity 1, Dominate 5, Fortitude 2, Obfuscate 3, Potence 1, Presence 3

Backgrounds: Allies 5, Herd 3, Influence 3, Resources 5, Retainers 3, Status 5

Virtues: Conscience 2, Self-Control 3, Courage 3

Humanity: 4

Willpower: 7

Image: With his gelled, sandy hair and tall, broad frame, King cuts an attractive figure. His long-lashed, hazel eyes are strangely compelling. He has a square jaw, broad shoulders, and appears in good health.

Roleplaying Hints: Stare at the players hypnotically. If you're sitting, drum your fingers — not loudly, but as if it were an unconscious habit. Stand very tall and straight, and walk slowly, with an air of dignity. Act somber and never show a sense of humor. When you speak, gather yourself together as if you were at a formal debate, clear your throat, and try to move the characters with inspiring oratory and rhetoric. Remember, too, that you are the rightful king of this great region.

Haven: King holds court in an abandoned 17th-century house straight out of a Nathaniel Hawthorne novel, complete with gambrel roof. He has numerous other havens — too many to list.

Regional Secrets: B

Influence: Ever since his move to Boston, King has gotten his hands into everything except the underworld and the church. He has ties among the police, the judicial system, the major corporations and the politicians in Massachusetts. Because of this, he functions as an extremely effective pawn for Biltmore.

He also has strong ties to the Toreador and has become known for his insightful critical evaluations, which are considered far better than the painting he does under the pseudonym "Yealmis." Many Toreador would go to great lengths to hear his praise, and his opinion is valued by almost all.

The Six Knights

Institutionalized for various severe mental illnesses long before being Embraced, these five men and one woman found a precarious stability in each other. Until they met at Bridgewater State Asylum, each had suffered from some form of catatonia or solitary delusion. They soon became fast companions, sharing a delusory medieval world of dragons, kings and sorcerers which, by the mad workings of their unbalanced minds, they created together.

Although this group delusion was a deeper and more complex problem than had previously existed, it at least gave them a limited ability to interact with the real world. They saw their doctors as monks and Bridgewater as a monastery where they were knights recovering from a bloody quest.

One evening, a black knight came to the monastery and ensorcelled them — at least, that is how they viewed their Embrace. The knight, who called himself Skarvan, took them far from the monastery. They traveled on enchanted steeds to New York City. There, the knight showed them their new castle — an abandoned shack outside the city — which, as his squires, they were to defend at all costs.

Every night they would rise from their earthen beds and watch the black knight ride out to prepare the “Dragonfeast” — the kidnapping, murder and exsanguination of a mortal. The knight would return with a beast and its spawn (several mortals) that he had killed in “deadly combat,” and then feed the neonate squires their blood.

At first the Six were content with this way of life. Their lord provided for their needs and they in turn guarded his demesnes — with their unlives should the occasion arise. Gradually, however, they became disenchanted. No longer did they wish to remain squires, for the time had come to prove themselves in combat and become knights. Yet the black knight would permit no such thing. They were to remain at the castle and defend their sire.

Then came the fateful night when Sir Skarvan did not return from his customary beast hunt. The Six waited, but they were not to indulge in the Dragonfeast that evening, or the next. Three evenings later, one of the Six suggested that they quest for the missing knight, and that perhaps on the way they would find adventure.

Their search, which extended no further than a neighboring town, was fruitless, and they determined that while they awaited the knight's return, they would practice the lordly skill of beast-killing. The Six survived in this manner until one evening, weeks later, Sir Skarvan, the black knight, returned on his magnificent black stallion. With him were a small child and a man of noble bearing and royal features, both bound and gagged.

The Six withdrew into the shadows of the castle as the black knight thundered into the dining hall, pushing the child and man off his horse. Leaving them bound on the cobblestones, the knight dismounted, strode to the back of the hall and, with great magic (a shovel), created a deep well that reached unto the core of the earth. Then he returned to the man. None of the Six had seen such a king before, and all were curious as to why the noble had been tied and gagged. The answer soon became clear: the black knight meant to ensorcell the noble and make him his squire.

None of the Six approved: this noble was obviously the knight's better, and already Sir Skarvan had six squires, five more than all the other knights in the land. With the realization that the knight had little honor and much greed, part of the ensorcellment began to dissolve. Now the Six saw themselves as slaves of Sir Skarvan and, more importantly, knew that the noble lying on the cobblestones was a king, a lord of such might that he could dispel Sir Skarvan's evil enchantments.

The black knight lifted the king high over his head and carried him to the lip of the well even as the Six looked on. Then, lowering him, he sank a set of long, sharp fangs deep into the king's neck. The Six (themselves vampires, but not realizing it) were shocked that the Knight they had served was himself a beast. As if of one mind, they began to concentrate on destroying the bestial Sir Skarvan in order to save the king. The black knight did not suspect anything, for the Six's powers were subtle and very gradual, and at first his self-confidence proved ample armor against their attack.

Though the Six concentrated, the black knight continued to drain the king of his blood until the man slipped, limp, to the very edge of the well. Skarvan, kneeling, opened his wrist and allowed the king to drink — one sip, perhaps two. With that, he pushed the king into the bottomless well and the Six heard a scream echoing up from its darkness. Their concentration broke.

The black knight stepped back from the lip, passing a hand across his forehead as if something had momentarily bothered him. By magic, the well was suddenly filled with all the bits of beast that the black knight had ever brought for the Dragonfeast. The Six, suddenly angered, again set themselves to concentrating. With an audible chuckle, the black knight carried the flaxen-haired child to the well, killed her, and sprinkled her blood across the remains at the top of the filled well. Then he sat at the edge of the pit as if awaiting something.

And, indeed, hours later, something did happen. The Six, sweating blood from the exertion of controlling the black knight, found a chink in his defenses. At the same time, the king, smiling and pale, miraculously clambered up through the remains that filled the magic well and began to feast on the child's blood. The Six silently ordered the black knight to surrender to the king, and he did, laying his head in the king's lap as meekly as a lamb.

When the king had feasted, the Six emerged from the shadows of the hall and celebrated the “New Arthur” by having him knight them beneath the druidic oak that grew just outside the castle. Ever since then, they have followed the king faithfully and have even become princes of the various cities in Massachusetts under his beneficent reign.

Recently, however, the New Arthur has required the knights to do as King Biltmore's pawns (read: Redcoats) demand. Why their own king would have them make obeisance to the petty demands of an evil king's pawns, they do not know, but they are beginning to fear that their once-glorious ruler is now under an ensorcellment of a most vile nature. While they staunchly refuse to disobey Quentin King, the knights strongly resent the presence of these courtiers and find their demands humiliating. Their current disposition is to find out who has cast the ensorcellment over their king and then to slay him or her.

The following are general Traits for all six knights. Storytellers should feel free to individualize them in any way they like.

Sire: Nathan Skarvan

Nature: Conformist/Child

Demeanor: Cavalier

Generation: 9th

Embrace: 1810

Apparent Age: varied (20s and 30s, but one is 13)

Physical: Strength 3, Dexterity 4, Stamina 4

Social: Charisma 4, Manipulation 2, Appearance 3

Mental: Perception 3, Intelligence 3, Wits 4

Talents: Alertness 2, Brawl 3, Dodge 3, Empathy 4,

Sense Deception 1

Skills: Etiquette 4, Melee 4, Survival 2

Knowledges: Politics 1

Disciplines: Auspex 4, Dominate 3, Group Discipline 2, Obfuscate 4

Backgrounds: Allies 5, Herd 2, Influence 2, Resources 3, Retainers 3, Status 5

Virtues: Conscience 3, Self-Control 3, Courage 2

Humanity: 6

Willpower: 6

Notes: The Six possess a special group Discipline through their common state of delusion. It allows each of them always to know what the other five are feeling and to get a general idea of the others' wishes and fears. It also allows them to focus their wills and thereby control their enemies. As long as one of them can see the target, and all the knights are in agreement as to what they want the target to do, they can force anyone to their collective will. Each knight contributes as many points of Willpower as he wants, and each point equals one die in the Pool. The Six roll against the target's Willpower, and must accumulate 10 successes. If successful, they can command anyone, even vampires of lower generation. If a botch occurs, all accumulated successes are lost and the Six must start again from scratch; the difficulty of such a repeated attempt is one higher.

Image: Two of the knights are males in their early 30s, two other females and one male are in their 20s, and one boy is 13.

Roleplaying Hints: While you are an individual, you share a delusion with the other five. In it, you are a noble lord and act in a way to match. Throw "thou" and "thy" around in your speech, act cordially but demand respect, and be chivalrous at all times.

Haven: Each of the six knights has an individual haven.

Regional Secrets: C+ (on average)

Influence: King keeps the honored knight, Sir Cum Laude, with him in Boston at all times to act as his advisor. On each of the other knights, he has bestowed rulership of one of five cities: Sir Praxis rules Worcester; Sir Sine Qua Non rules New Bedford; Sir Pro Bono, Gloucester; Sir Sine Die, Lowell; and Sir Probus, Quincy.



Effie Feng

Effie Feng is one of the worst nightmares of the British — a vengeful fanatic, intelligent, intimidating and completely nuts. Fortunately for her, the British Malkavians do not know she exists. The American Malkavians in the KOL have supported her rise to the KOL Primogen, but have kept her presence in the area a secret, believing she is a tool best used in the dark.

What the KOL fail to realize is that Feng is neither an American nor a Malkavian, but a ronin Gaki (Oriental Undead) whose oath to her daimyo has been repudiated. She has moved to Boston to seek vengeance on those British who deceived her years ago into betraying her daimyo.

Her goal is to defeat the British by returning New England to the hands of its rightful owners, the Americans. Such a victory would not only restore her honor and status in China, but would serve as a warning to the British of China's plan to oust its English rulers from Hong Kong and destroy any Occidental Kindred that stand in the way. Feng's tactics in so doing are subtle; she uses the KOL, she believes, to route the British.

The other members of the KOL Primogen tolerate her efforts to dominate the group for four reasons: because she acts so blatantly anti-British; because she occasionally provides them with an accurate prediction of the next British maneuver; because she has so much backing in the heavily Malkavian city of Boston; and because she has earned the reputation of a very powerful and unbalanced individual.

Feng fits the Western notion of the Malkavian so accurately that, although she has kept her Gaki heritage a secret, she has never needed to lie on this point. When her sire repudiated her, she developed an overwhelming need to wreak vengeance upon those who caused her loss of status. This need for vengeance functions as her Derangement.

Sire: Sun Tai T'ung

Nature: Fanatic

Demeanor: Visionary

Generation: 7th

Embrace: 1784 (born 1759)

Apparent Age: Mid-20s

Physical: Strength 3, Dexterity 5, Stamina 3

Social: Charisma 3, Manipulation 4, Appearance 4

Mental: Perception 4, Intelligence 5, Wits 5

Talents: Acting 5, Alertness 3, Brawl 4, Dodge 5, Empathy 2, Intimidation 5, Leadership 2, Seduction 3, Sense Deception 3

Skills: Acrobatics 3, Drive 2, Etiquette 4, Firearms 2, Meditation 2, Melee 5

Knowledges: Boston Knowledge 3, Computer 1, Engineering 2, Hong Kong Knowledge 3, Linguistics 2, Mathematics 3, Politics 3

Disciplines: Auspex 6, Celerity 1, Dominate 4, Obfuscate 2, Presence 2, Rift 5

Backgrounds: Herd 1, Resources 2, Status 2

Virtues: Conscience 1, Self-Control 4, Courage 5

Humanity: 5

Willpower: 9

Notes: While anyone who remains in proximity to her realizes she is a raving fanatic, Feng has periods of frightening lucidity during which she resembles a prophetess or a seer. When she lapses back into her usual madness, she is stricken with a redoubled sense of the horror of her own existence. In game terms, just after she exercises her sixth-level Auspex power (Prediction), she must enter a meditative state in order to confront her own inner demons. Feng's Rift Discipline represents her ability to control horrible nightmares that spring from her feelings of anguish, guilt, fear and



self-loathing. These hellish nightmares are so potent that they manifest as actual dimensional rifts into which others can be dragged.

Level One allows her to communicate mentally with others. Level Two allows Effie to force others to glimpse her nightmares for a moment, possibly inducing Röttschreck in the victim. Level Three allows her to leave the physical world for a short time and enter the dimensional rift of her nightmares. Level Four allows her to bring other, non-personal, items into her dimensional rift with her and to stay as long as she wishes. Level Five allows Feng to use the nightmare realm as a means of travel (disappearing from one location in the physical world and reappearing in another). This Discipline and the Gaki are described in **A World of Darkness**.

Another unique feature of the Oriental vampires is the fact that they may endure sunlight, provided it is at twilight or the day is heavily overcast, and provided they are entirely clothed. Feng reveals this power to no one.

Image: Well under five feet tall, Feng is nonetheless very attractive in a vampiric sense. Her skin is bone-white; her hair long, black and silky; her eyes large and deep brown; and her lips blood red. Once an Asian noble, she still bears herself regally, yet she can play the seductress with the most innocent, alluring look. She favors loose robes of black silk intricately embroidered with red and silver dragons.

Roleplaying Hints: Speak perfect English — too perfect. Act unpredictable, with sharp, deft movements, and always bring the conversation back to the British invasion. Single out a character and menacingly ask him how he feels about the British. If he's foolish enough to admit he's not sure or that he supports them, narrow your eyes at him and, later, send an assassin after him.

Haven: Apartment in the basement of a liquor store in Boston's Chinatown

Regional Secrets: B-

Influence: Because she intimidates a number of the anarchs, if not some of the KOL Primogen themselves, Effie Feng has some measure of control over the street gangs in Boston. Pug Jackson feels that those gangs are his and thus takes an active interest in seeing the Malkavian disempowered; however, he dares not challenge her directly. As a member of the KOL Primogen, Feng also influences the actions of the American resistance group.

Nosferatu

Most, but not all, Nosferatu in New England are members of Warwick's Web. Because the Web extends across New England and even beyond, however, a tremendous amount of autonomy is accorded to the Nosferatu elders in charge. The freedoms accorded each District Overseer allow for a great deal of independence, and it is not unusual for one of these elders to begin pursuing his own plans while serving Warwick.

Little escapes the Strand Masters, however, and even the secret schemes of District Overseers become part of Warwick's intelligence effort. So long as these ambitious Nosferatu remain dedicated to their primary task and do not work against the Triad's aims, Warwick is content to let them play. Recently, however, communication with the Montpelier District of the Vermont Strand was lost, and attempts to learn what has happened there have resulted in more missing Nosferatu. Warwick has made reestablishing communications with the Montpelier District a top priority.

Warwick

During the 1580s, Stanford Warwick was a sailor on one of Queen Elizabeth's many privateer ships. He and his fellow sailors landed at Portsmouth after plundering one of King Philip's convoys, and he expected to spend a rousing week in port carousing.

However, as Warwick drunkenly wandered the wharves, something large and foul-smelling attacked him. At first he struggled, but there was a sharp pain in his neck, and then he felt warm and giddy, like he'd had two gallons of sack. Then he passed out, and never knew he'd lost every drop of his blood until a searing, white-hot agony ripped through his body and soul, wrenching him back from oblivion.

Powell, Southeastern Strand Master and District Overseer of Portsmouth, England, had Embraced the sailor. Trajan was desperate to extend the Web deep into Scotland in an effort to monitor and influence the rising Toreador presence there, and he charged his Strand Masters with the task of Embracing new progeny to fill the gaps that would result from the shifting north of more experienced agents.

Warwick was indoctrinated in the ways of the Nosferatu clan and climbed the ranks of Trajan's Web. He was never aware that a Methuselah was in charge, though he realized it took a great deal of power to lord over all the Strand Masters, many of whom were elders. He excelled at learning the locations of Kindred havens, infiltrating them, and memorizing everything he saw and heard.

In time Warwick became a Vein, a deep infiltration agent assigned the most difficult and dangerous operations in the Web. He was a perfectionist, and it paid off in ever-increasing responsibility.

After nearly three centuries of service to the Web, Warwick received a summons to meet with an elder who awed even his Strand Master. That elder was the Methuselah Trajan, who gave him the task of setting up a new branch of the Web in New England. He also ordered Warwick to make use of two other elders in his plans: Biltmore and Pendragon. Warwick hatched Operation Longbow and managed to persuade the Malkavian and the Brujah to participate. After satisfying a few minor objections from Pendragon — resulting in the Zurich Accords — the Triad was officially formed and Operation Longbow was launched.

Warwick found that the New England Nosferatu were not unlike his British brothers, remaining out of sight and never participating in the events on the surface. The Nosferatu of New England found Warwick disturbing, but he quickly gained the support of the leading clan members, and soon most of the area's Nosferatu were learning the ways of the Web.

By the time Biltmore landed in Boston and Pendragon in Concord, Warwick had extended the Web to cover those territories. In general, Warwick is aware of everything that happens in New England, and many things that happen in New England are actually orchestrated by him through the judicious release of key information to the proper people.

Two disturbing events have Warwick concerned: Pendragon's loss at Bloods Brook in the early stages of Operation Longbow, and the sudden loss of communication with the Montpelier District in Vermont. Evidence seems to suggest that the Sabbat forces that gathered at Bloods Brook were warned in advance of Pendragon's assault, but no one has turned up any evidence of betrayal within Pendragon's ranks. The mystery surrounding the presumed leak has been nagging at Warwick for some time, even to the point where he has begun to suspect some of his own agents. Adding to his worries is the fact that the Vermont Strand has fallen silent and that all attempts to determine what has happened there have thus far failed.

Sire: Powell

Nature: Perfectionist

Demeanor: Visionary

Generation: 7th

Embrace: 1584 (born 1556)

Apparent Age: late 20s

Physical: Strength 5, Dexterity 4, Stamina 5

Social: Charisma 4, Manipulation 5, Appearance 0

Mental: Perception 6, Intelligence 5, Wits 4



Talents: Alertness 5, Brawl 3, Dodge 3, Empathy 1, Intimidation 3, Intrigue 5, Leadership 6, Scan 6, Subterfuge 5

Skills: Boat Handling 4, Drive 2, Firearms 2, Interrogation 5, Melee 3, Stealth 5, Swimming 2

Knowledge: Kindred Lore 3, Linguistics 4, Occult 1, History 4, Rhode Island Knowledge 5, Sewer Lore 1

Disciplines: Animalism 4, Auspex 5, Dominate 3, Fortitude 3, Obfuscate 5, Potence 6

Backgrounds: Contacts 5, Herd 3, Influence 4, Resources 4, Retainers 2, Status 6

Virtues: Conscience 1, Self-Control 5, Courage 4

Humanity: 6

Willpower: 9

Image: Warwick usually wears a black London Fog overcoat and black gloves. Even though he is a Nosferatu, he has an air of dignity and acts as though he is proud of where he is and how he got there. Chances are good, in fact, that he has actually come to believe some of his own rhetoric regarding his clan's great destiny.

Roleplaying Hints: You are an expert spy and can recall with complete accuracy anything you have ever seen or heard. No detail escapes your eye and nothing is ever forgotten. Act as though you know everyone's dirty secrets; keep everyone wondering just how much you know about them; and never let the lack of information stop you from leading others to think you are omniscient. Sit smug, confident, and tight-lipped.

Haven: An abandoned mansion in Providence, Rhode Island

Regional Secrets: A-

Influence: Warwick controls the Web in New England, at least insofar as Trajan permits it. Warwick has performed well in the past and has so far proved quite up to the task here. Warwick controls all of Rhode Island, and as such he is more powerful than a single prince would be.

Kurt Densch

Densch developed his positive qualities from his days as a member of Berlin's Polizei in the early 1900s, when the public actually valued loyalty, trustworthiness and honesty in its public servants. In 1911, however, Densch learned how cultural ideals do not necessarily match social realities.

As a political favor, the chief had chosen to assign all his available men to guard the police superintendent's parade float one day. As Densch later discovered, a psychotic whose case he had been following had held his wife and eight-year-old daughter hostage for over seven hours before murdering them, and Densch's chief had opted to ignore their call.

When Densch discovered the truth of what had happened, he resigned from the force. Trained to revere authority, he would never willingly have reported his superiors — and, even if he had, there was no hard evidence to prove that the murders had been anything but a simple mistake. Both the superintendent and the chief were se-



cretly pleased to see Densch leave the force with his tail between his legs, for it meant that he would not seek retribution.

Gradually, during the period just after his resignation, Densch's savings dwindled and he fell to drinking. Densch finally decided to leave Germany, and he stowed away for America, where opportunities for honest, hard-working men were said to abound.

Even after he arrived in New York, Densch's drinking problem did not abate, and he found himself wandering north through New England. Ambling along the dark, rain-sodden banks of the Providence River one night, Densch saw five men attacking a smaller man under the shadows of an old bridge. Drunk and depressed though he was, he could not stand and watch a defenseless man beaten. The servant of justice in him recoiled from inaction, and he ran to defend the victim.

The five attackers turned on Densch. Understanding little of what his attackers were shouting, he saw the small man slip away into the darkness, abandoning him to the five hostile Americans. Minutes later, bruised and beaten, Densch fell unconscious.

When he awoke, he was lying in a cold, dark room near a guttering fire. He sensed that someone else was in the room and, indeed, someone was: his future sire. Warwick remained seated in the dark and, in German, commanded Densch to shut his eyes and stay quiet. The Embrace was agonizing but brief, and through it all Densch remained staunchly silent.

Warwick supported him as much as was his wont during the metamorphosis, explaining to Densch how his actions in saving Warwick's favorite ghoul earned Densch the gift of immortality. Over the course of 80 years, the two have become close friends and allies. Warwick has entrusted

Densch with Strand Mastery of the Home Strand — a position of great responsibility and power — and never once has Densch used the position to benefit anyone but Warwick.

In the early years of his mastery, Densch encountered many Nosferatu who hoped to join the Web; the most intriguing of them was a Yugoslavian named Jara Drory. She awakened feelings in him that he never would have believed possible after his wife's death, and he ardently desired to cultivate a deeper relationship with her.

So far Densch has been too shy to say anything and, besides, his Strand Mastery requires constant attention. Still, he harbors a deep love for Drory, which he fears she does not return. Until he can be sure she loves him, he will not disclose his feelings to her. Densch guards the fact of his love for Drory even more closely than the secrets of the Web.

Sire: Warwick

Nature: Martyr

Demeanor: Director

Generation: 7th

Embrace: 1913 (born 1870)

Apparent Age: 40s

Physical: Strength 5, Dexterity 5, Stamina 4

Social: Charisma 3, Manipulation 2, Appearance 0

Mental: Perception 4, Intelligence 3, Wits 4

Talents: Alertness 5, Athletics 2, Brawl 4, Dodge 3, Empathy 1, Intimidation 2, Leadership 2, Scan 3, Search 3, Streetwise 2

Skills: Animal Ken 2, Drive 2, Fast Draw 3, Firearms 3, Interrogation 2, Melee 2, Police Procedure 3, Security 3, Stealth 3, Throwing 2

Knowledges: Bureaucracy 1, Computer 1, Criminology 4, Investigation 5, Kindred Lore 2, Law 2, Linguistics 1, Sewer Lore 3

Disciplines: Animalism 2, Auspex 3, Fortitude 1, Obfuscate 4, Potence 4

Backgrounds: Contacts 5, Mentor 5

Virtues: Conscience 4, Self-Control 4, Courage 2

Humanity: 8

Willpower: 6

Image: Densch is a six-foot-five Nosferatu who stands rigidly and speaks in a low voice. Densch projects a considerable physical presence and an air of uncompromising reliability. His expression betrays a hint of sadness, although anyone unused to seeing Nosferatu would miss this altogether, shocked at his gruesome features. Densch favors dark, formal clothes that fit loosely for comfort.

Roleplaying Hints: Sit or walk stiffly and act formally with everyone. You are a loyal, tragic figure who is difficult to get to know, but who, at base, has a good heart. Still, duty is your be-all and end-all, and nothing can get in its way.

Haven: Basement of an apartment complex in Providence, Rhode Island

Regional Secrets: B+

Influence: Until a few decades ago, Densch's entire immortal life was dedicated to maintaining Warwick's Web. Densch has a great deal of influence over who among the Kindred sees and hears what, and which information (and misinformation) he passes outside the circle of Warwick's most trusted Nosferatu. He does not, however, employ any Web information for his own ends.

Jara Drory

A native of Vis, a small fishing village on an island off the coast of Yugoslavia, Jara Drory came to Boston in 1841. Her former life as a prostitute had ended 40 years previously, after her Embrace by an especially horrid Nosferatu. Fleeing her sire, she found Boston to be a city of intense loneliness.

Afraid of being seen, she found havens in the rat-infested alleys near the wharves and in the dank, shallow sewers running just beneath Boston's cobblestone sidewalks. In 1859, lonely for companionship, she created a ghoul whom she later Embraced without the permission of the prince.

Less than 40 years later, during the initial phase of Operation Longbow, Drory began to notice that new Kindred were drifting into Boston in small groups. When a number of Nosferatu entered the tunnels under the city, she avoided them. For years she played a cat-and-mouse game with the new Nosferatu, using her superior knowledge of the tunnels to stay hidden. Still, it took only one mistake for her to be revealed, and that mistake resulted in an appointment with Densch in Rhode Island, as the new Kindred were British Nosferatu seeking to establish the Web in New England.



Densch explained the nature of the Web to Drory, and she found that she liked the idea of a Nosferatu network — especially because it could provide protection should her sire pursue her. After a long period of observation, Densch formally welcomed Drory as an agent of the Web.

During her lengthy initiation, Drory had begun to feel something for Densch, something she had never known as a prostitute in Vis. He seemed honest, forward, trustworthy ... and sad. Despite her hard exterior, she knew she shared some of these traits with him. After a while, she knew that she loved him.

Because the American Kindred had known her as an inhabitant of Boston long before Longbow took effect, she was in a prime position to become a Vein, keeping an ear to the policies of the American resistance groups for Densch. By 1897, Drory had infiltrated the KOL, expressing enough interest in fighting Massachusetts' Redcoats and Pendragon's northern forces to make herself eligible to join the KOL's primogen. Not knowing that she was a spy for Warwick, the other members of the primogen welcomed the insight and (mis)information that Drory, as a Nosferatu, fed them.

Of the primogen, only the Toreador Elsa Linden does not respect Drory's power. Linden and Drory bicker and quarrel constantly during KOL meetings, often leading the other members to exclude one or the other save during emergencies.

Of late, Drory is attempting to stifle her natural contempt for Elsa Linden's bratty, ill-concealed *hauteur*, for she realizes that she is missing out on vital intelligence by not being invited to certain meetings. She continues to look forward to the day when she and Densch will be united in a Blood Bond, even as she jealously guards her feelings toward the mysterious German Nosferatu.

Sire: Petra

Nature: Architect

Demeanor: Curmudgeon

Generation: 8th

Embrace: 1801 (born 1763)

Apparent Age: Hard to tell: late 30s?

Physical: Strength 4, Dexterity 3, Stamina 5

Social: Charisma 1, Manipulation 5, Appearance 0

Mental: Perception 2, Intelligence 3, Wits 4

Talents: Acting 2, Alertness 3, Athletics 2, Brawl 2, Dodge 2, Empathy 3, Leadership 3, Scan 2, Scrounging 1, Search 4, Seduction 2, Sense Deception 2, Streetwise 2, Subterfuge 4

Skills: Bribery 3, First Aid 2, Gambling 1, Hagglng 4, Ride 1

Knowledges: Investigation 4, Kindred Lore 3, Linguistics 1, Massachusetts Knowledge 3, Sewer Lore 5

Disciplines: Animalism 3, Auspex 3, Obfuscate 5, Potence 2

Backgrounds: Contacts 4, Status 3

Virtues: Conscience 4, Self-Control 2, Courage 4

Humanity: 7

Willpower: 7

Image: With a rubbery, bulbous nose, triple chin, and pendulous earlobes, Jara (pronounced Yah-rah) Drory is ugly indeed. She has huge eyes that dart about in their wrinkled sockets. Her scalp is thick-skinned, with brown, nickel-sized warts and flaking skin; she tries to hide it by wearing a red bandanna. She sports a large gold hoop earring in one ear, and wears nondescript clothing that falls loosely about her paunch and creates the impression that she is wearing a trashbag with boots.

Roleplaying Hints: Be frank and critical of others; never fail to tell them what you think, all the time believing that you are only doing this for their own good. Scratch your underarms a good deal, dart your eyes about, and mutter throatily unless you're speaking to a group. If the latter, speak loudly in English with an occasional Serbo-Croatian accent (imitate the accent of Martina Navratilova, or failing that, just do your best KGB agent impression).

Haven: A secret hideaway deep in Boston's sewer system

Regional Secrets: B

Influence: As a member of the KOL Primogen, Drory influences the actions of the American resistance group. She is also a vein in Warwick's Web, and feeds the KOL misinformation when it is in Warwick's interest; she frequently does so unknowingly, for the Web rarely divulges the whole truth, even to its own operatives. She is neither pro- nor anti-British, and is perfectly capable of misinforming the KOL if she finds it necessary; by the same token, she is also perfectly capable of revealing British secrets if that will serve Nosferatu ends.

Toreador

The center of Toreador activity in New England is Provincetown, Massachusetts, where Elsa Linden moved her coterie of artistes from Middlebury, Vermont in 1896. Poseurs from Boston appear now and then, attempting to insinuate themselves into Linden's exclusive clique, but so far they have all returned to Boston disappointed and disgusted. Relations with Toreador from Boston and elsewhere have been strained by this attitude, and as a result the clan presence remains fragmented and weak.

Linden has kept a low enough profile that the Triad has nearly ignored her altogether, and this is exactly how she prefers it. She is currently involved with the Kindred of Liberty, though she has deliberately lied about the strength of her domain so that no one would think of asking her for any substantial help — she really does not want to be bothered. *Her Elysium is all that matters to her, and everything else is unimportant.*

Recently, disturbing rumors of Sabbat agents and Setites lurking in the Cape Cod area have worried Linden, and she has come to regard all strangers with cold suspicion.

Elsa Linden

Were it not for the fact that Elsa Linden was a woman, the world would have heard of her talent as a composer, a talent rivaling that of Verdi or Schumann. Instead, word of her genius spread only as far as the salons that her parents held. It was during one such salon that Linden attracted the attention of a stranger her parents had invited as a favor to a distant cousin. That stranger, Annabelle Triabell, was touring the Americas with Maria, her sire. When she discovered Linden, she felt it a crime to waste her precious musical gift.

Linden's parents soon entrusted their daughter to the Toreador's keeping. Together, Triabell, Maria and Linden traveled northward, stopping to admire the artistic centers of New England. After several more years of travel in and around New England, Triabell Embraced Linden, and the neonate discovered that it was her elders' intention to continue west to Chicago. Linden would not go; she was a New Englander born and raised, and she disliked the notion of abandoning the region to travel to a completely unfamiliar environment. Linden's hesitation struck Triabell favorably, for, after 40 years, she was no longer infatuated with Linden's talent, and was instead beginning to feel jealousy. She helped her progeny become established and then left with Maria, all but forgetting the young composer.

In 1890, Elsa Linden assumed the princedom of Manchester, Vermont, which meant little, given that no other Kindred lived there. Linden's influence immediately pervaded the rich town, transforming it from a sleepy village into a small but thriving artistic center. Linden became the town's linchpin, providing a focus for mortal gossip, admiration and envy and, in so doing, giving the town a cohesive identity.

During the five years between Linden's establishment as Prince of Manchester and the invasion of the British Kindred, the town's identity as an artistic community grew stronger. In 1895, however, two things happened. First, the Lupines became an encroaching menace, pressing in on the community from the Green Mountain National Forest and the forests west of Springfield. Second, the Sabbat and the British began to fight over the territory of Vermont, making unlife near any center of vitæ dangerous.

Linden knew that she was outnumbered and outclassed, so in 1896 she fled south into Massachusetts. By 1902, Linden had established an artists' colony in Provincetown, on the easternmost tip of Cape Cod. Though she did not advertise her presence there, neither did she go unnoticed by the Triad.

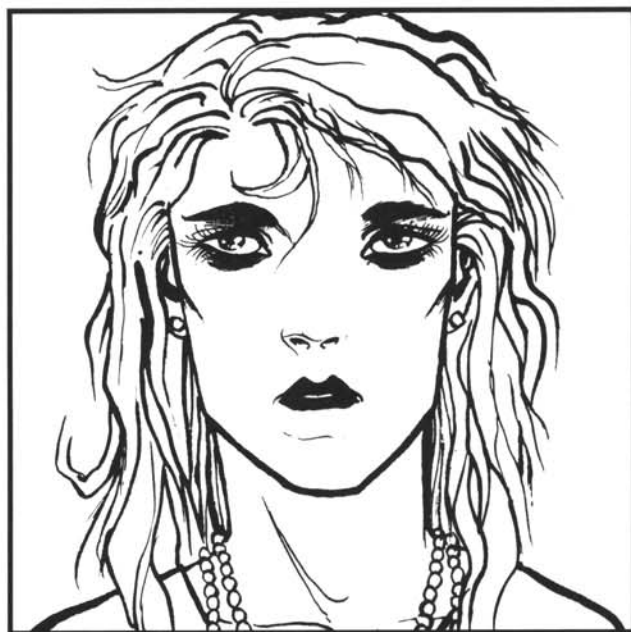
When they first wrested control from the Americans, the British Malkavians in Boston ignored Linden and the few progeny she created, for they felt that the Toreador

posed no immediate threat to Operation Longbow. In the early years of Biltmore's reign over Boston, however, he arranged the destruction of a Eugène Delacroix exhibit Linden was under contract to protect.

When Linden discovered that Biltmore had destroyed the priceless Delacroix, she flew into a frenzy, destroying two of her own privately owned Monets in the process. As a result of Biltmore's actions, Linden lost her good reputation overseas with the French Toreador who owned the Delacroix, and also earned the undying contempt of a large group of Toreador within her own community. She will never forgive Biltmore for his role in the incident and acts against him via the Kindred of Liberty. Because the British know of Linden's fury, they now keep a peripheral watch on the Provincetown Kindred to ensure that they cause no mischief.

Despite Linden's problems with the British, she has remained on good terms with Quentin King. She finds his archaic manners and delusions charming, and in fact introduced him to Toreador society. He has become a popular figure among the Toreador, and Linden has taken advantage of their friendship to plant a number of Toreador in Boston. These Toreador are, of course, members of the Kindred of Liberty.

When Linden is not involved in the colonial struggle, she has her hands full trying to stave off the troublesome anarchs who have begun filtering onto the Cape. Most recently, she has heard rumors of the presence of a number of Setites and the strange disappearance of the gang of Ravnos that once caused seasonal disturbances in the region. She does not know why the Ravnos have disappeared — although she does not regret the loss — but is gravely concerned about the rumored presence of Setites and has issued standing orders to capture any strange Kindred discovered in her territory.



Additionally, Linden frequently clashes with Jara Drory at KOL meetings. Drory sees Linden as a spoiled brat who laps up attention as vampires drink blood. Certainly, Linden's joie de vivre demeanor, gallant nature and wittily cutting remarks only serve to reinforce Drory's impression, but, at the same time, Drory is rather outspoken and crass about her opinions and thus does not easily smooth over any interclan disputes.

Sire: Annabelle Triabell

Nature: Gallant

Demeanor: Bon Vivant

Generation: 7th

Embrace: 1791 (born 1767)

Apparent Age: 24

Physical: Strength 2, Dexterity 5, Stamina 4

Social: Charisma 4, Manipulation 5, Appearance 6

Mental: Perception 5, Intelligence 3, Wits 5

Talents: Acting 2, Alertness 1, Artistic Expression 5, Diplomacy 3, Dodge 2, Empathy 3, Intrigue 4, Leadership 4, Seduction 3, Singing 3, Subterfuge 2

Skills: Dancing 2, Drive 1, Etiquette 4, Firearms 1, Masquerade 3, Music 6, Style 3

Knowledges: Art History 1, Kindred Lore 2, Linguistics 3, Literature 1

Disciplines: Auspex 4, Celerity 3, Chimerstry 2, Dominate 4, Presence 6

Backgrounds: Fame 1 (under pseudonym), Herd 2, Resources 4, Status 5

Virtues: Conscience 3, Self-Control 2, Courage 4

Humanity: 5

Willpower: 8

Notes: Linden's sixth level of Presence can cause others to fall in love with her, making them feel as they would were she their Regnant. Her Chimerstry Discipline lets her create minor, immobile illusions. Almost no one knows of her ability with this Ravnos Discipline, for she mainly uses it for her own amusement.

Image: Linden harkens from Austrian stock; rich, strawberry-blond hair cascades down her back to frame her chiseled features, and thick, dark lashes often hide her ravishing violet eyes. Her classical beauty enhances the simple but alluring dresses she wears.

Roleplaying Hints: When at Kindred functions, bear yourself in the manner of a witty socialite, discreetly calling as much attention to yourself as you possibly can. Use others to herald your accomplishments and to escort you into the spotlight. In more personal situations, if those with whom you converse are of lower station, act distant, verging on ennui. Only expend your wit on those whose attentions are worthwhile (those of power equal to or greater than your own).

Haven: Linden dwells in a large house on the outskirts of Provincetown, Massachusetts, the interior of which is exquisitely designed and furnished like a ship's cabin.

Regional Secrets: B-

Influence: The people of Provincetown know Linden under her pseudonym, Roger Drake, as one of the premier composers of the day, and her pieces are always performed in the "P'town" Chamber Music Series during the months of June through October. On Cape Cod, she is a well-respected, though rarely seen, member of the musical elite. She often travels incognito to the many New England music festivals, and she maintains some influence over her old domain of Manchester, Vermont.

Provincetown has assumed the character of its Toreador prince; it is rich in the arts, particularly in crafts and theater. More specifically, Elsa's Herd of mortal musicians elicit her advice on their musical compositions and artwork (and fawn at her feet). The politicians who maintain the town's image as a vintage artists' colony can only articulate Elsa's presence as "the P'town spirit of creativity."

Tremere

In the 17th and 18th centuries, the Tremere clan influenced all of New England, but today it is but a gaunt shadow of what it once was. This descent did not happen all at once; instead its control eroded over time, mostly because of the encroachment of the Sabbat from the north and west. Some Tremere elders believe that at least one of the prominent witch covens worked in alliance with the Sabbat to overthrow the Tremere, though few can agree on which of the three major covens is most to blame. The loss of status suffered by the entire clan is a deep wound that still festers today.

Operating primarily from a chantry in Hartford, Connecticut, the Tremere have been in constant competition with the Ventrue for pre-eminence in the state and have been quick to exploit any opportunities. Thus, when the Prince of New Haven and Hartford came to them for a boon in the early 1900s, they willingly consented. Wisely, they have not yet called the Ventrue's debt due and, consequently, keep the dominant clan on its toes politically.

Within the Hartford Chantry itself, prestige is highly sought, and competition within the upper echelons of the hierarchy is so fierce that more Tremere are lost to infighting than to clashes with the Sabbat. This is largely because of the fact that John Reiss, despite his understanding demeanor, jealously guards his position and makes it impossible for his Apprentices to advance. Whenever an Apprentice appears close to learning a new Mystery, she is exchanged for another of lower ability.

John Reiss

In the late 1700s, John Reiss was an established physician as well as a dabbler in alchemy and the occult. He lived to learn as much as he could about what he considered the "medical" field. Because a great deal of experimental work in medicine and theory was then being done in Austria, Reiss decided to take an active part in it. Besides, Reiss recognized the signs of war; not wanting to be involved in it, he relished the prospect of leaving America.

In 1777, a colleague introduced Reiss to Johann Kaspar, who had been a student of Friedrich Anton Mesmer and was experimenting with hypnotism and magic. Reiss and Kaspar, sharing common interests, became fast companions. Reiss pored over Kaspar's books and articles on the occult at every opportunity. After months of deep camaraderie, when he could be sure of Reiss' sincere interest in magic, Kaspar revealed to the doctor that he was a vampire, and offered to Embrace Reiss. Reiss, offered immortality and occult powers beyond his wildest dreams, could hardly resist. In January of 1778, Kaspar Embraced him.

In the meantime, his sire had lost favor with the clan. The Tremere leaders ordered Kaspar to give up his child and sent Reiss back to New England with orders to clean up the problems there. In 1832, Reiss took over the Hartford Chantry, despite the fact that older, more powerful Tremere were present. Since then, the number of Tremere in Hartford has grown to 10, including those who fled Massachusetts in 1831.

However effortless his ascent to head of the chantry seemed, Reiss nevertheless experienced great difficulties later in his reign. In the early years of Warwick's covert rule over southern New England, a number of misfortunes occurred.

First, Georgia Rowlands, the Ventrue prince who preceded Upton Rowlands, mysteriously disappeared. Reiss had been laboring for decades to put the prince under his control through covert Blood Bond. She disappeared while only one draught away from the Bond, and Upton Rowlands swiftly moved in to replace her. To make matters worse, the Tremere operatives to whom he had assigned the task of Bonding the prince also disappeared.

The second disaster had farther-reaching implications. A rumor that Reiss' chantry (and perhaps Reiss himself) was on the verge of establishing independence from its Austrian wellspring reached the Council in Vienna. Shortly thereafter, whispers of an archon spotted near Hartford reached Reiss' ears, and he discovered that he had somehow lost prestige. He contacted the Council and tried to debunk the rumor, but they refused all communication. Since that time, Reiss' Clan Prestige (particularly in Vienna) has suffered.

Conversely, Reiss' current high status among the Kindred of Connecticut is the result of a timely request from the Ventrue Upton Rowlands, Prince of Hartford and New

Haven, which allowed Reiss to invoke the treacherous give-and-take of prestation (see *Upton Rowlands* for more information).

When Reiss discovered that Warwick's Web was responsible for manufacturing the evidence of his "rebellion" and transmitting it to the Austrian Tremere, he vowed revenge. To this end, he joined Upton Rowlands' Gemini League.

Since the early 1900s, the Hartford Chantry has become one of the most prominent groups in Connecticut, with Reiss as Vice-President of the Gemini League. Reiss works with the League only so long as its actions benefit the chantry and himself. Nevertheless, recent intelligence has reported that Warwick was somehow personally involved in the events that concluded with Kaspar's humiliation. His sire was also his friend, and Reiss thus wants to know the precise nature of Warwick's involvement in the scheme. To this end, he remains deeply interested in increasing the scope of the Gemini League's scanty spy network.

In the meantime, new troubles have arisen: Zachariah Slane, a member of his chantry, has gone rogue, jeopardizing Reiss' status as Regent. Reiss is allocating considerable resources toward tracking down Slane and eliminating him before the rest of Kindred New England learns of this extremely embarrassing situation.

Moreover, Reiss is certain that, should it find out, the Web will use this information to its advantage by ensuring that word of Slane's departure reaches the Council of Seven. Realizing the great likelihood of his own replacement, Reiss is moving with desperate haste to forestall this rumor.

Sire: Johann Kaspar

Nature: Director

Demeanor: Confidant



Generation: 7th

Embrace: 1778 (born 1730)

Apparent Age: Late 40s

Physical: Strength 2, Dexterity 2, Stamina 3

Social: Charisma 4, Manipulation 5, Appearance 3

Mental: Perception 2, Intelligence 5, Wits 4

Talents: Acting 2, Dodge 2, Empathy 4, Intimidation 3, Leadership 2, Subterfuge 2, Intrigue 3, Sense Deception 2

Skills: Carousing 2, Etiquette 3, Firearms 1, Melee 1, Herbalism 2, Psychoanalysis 2, Research 3

Knowledges: Alchemy 2, Hartford Knowledge 3, Kindred Lore 2, Linguistics 4, Medicine 4, Occult 5, Science 2

Disciplines: Auspex 5, Dominate 4, Fortitude 1, Necromancy 3, Presence 2, Thaumaturgy 6 (Paths: Weather Control 5, Movement of the Mind 3, Path of Conjuring 3)

Rituals: Wake with Morning's Freshness, Defense of the Sacred Haven, Deflection of Wooden Doom, Donning the Mask of Shadows, Ward vs. Ghoul, Ward vs. Lupine, Ward vs. Kindred, Splinter Servant, One Mind of the Covens, Stone Slumber, Ritual of Holding and anything else the Storyteller desires.

Backgrounds: Herd 2, Mentor 3, Resources 4, Status 3

Virtues: Conscience 4, Self-Control 2, Courage 2

Humanity: 6

Willpower: 8

Notes: Reiss' training in Necromancy allows him to summon and control the spirits of the dead.

Image: A gaunt man in his late 40s, Reiss has thin, dark brown hair and a receding hairline. He wears a mustache, a goatee, and wire-rimmed glasses. He looks vaguely ascetic and unhappy, and he favors sports jackets, wearing his ties loosely knotted about his neck.

Roleplaying Hints: Blink and nod a lot to signal that you understand what the characters are saying and are impatiently awaiting their point — you're a step ahead of them. When you speak, make it brief, even terse, unless you are trying to persuade them of something — then your speaking manner becomes quite eloquent and you sound learned.

Haven: Hartford Chantry, Hartford

Regional Secrets: B-

Influence: A boon performed for the prince and the New Haven Ventrue less than 100 years ago affords Reiss and his chantry a certain amount of influence over Upton Rowlands. Also, as vice-president of the Gemini League, Reiss controls a large portion of Connecticut's economy and influences the financial decisions of the League's Council.

Ventrue

The Ventrue hold dominion over Connecticut, or so they believe. Rowlands, although in other ways an effective leader, is susceptible to Warwick's subtle manipulation and often finds himself wasting money or time trying to counter

some insignificant scheme that Warwick has hatched to divert him. He has, however, resisted using the Web. Indeed, Rowlands believes the Web to be part of a conspiracy aimed at keeping the Camarilla divided so that the Sabbat can more easily take over.

He formed the Gemini League for this reason. The League spends an inordinate amount of time trying to exert as much influence as it can over the rest of New England. The Malkavians in Massachusetts seem oblivious to what is happening to the north and south of them, and the Connecticut Ventrue believe it is a waste of time to court them. The Sabbat menace in the north makes communication with the scattered Camarilla Kindred there almost impossible. Thus (in Rowlands' mind at least), the Gemini League stands alone in its struggle to determine what happened to the Ventrue princes in Rhode Island.

Upton Rowlands

Benton Rowlands was born into a family of political high rollers. In 1800, he became Mayor of New Haven and a member of Yale's prestigious Board of Trustees. Rowlands now poses as his own descendant, having taken the name "Upton" instead of his birth name "Benton," and is a member of some of the town's most influential political groups.

On the eve of his 57th birthday, his long-lost Aunt Georgia returned and Embraced him. Rowlands rapidly adapted to his new life. Some said he had become a recluse in his later years; others said he had turned eccentric like his old aunt. Nevertheless, Rowlands still attended nighttime meetings of Yale's Board of Trustees and other political groups.

After a few years, he realized that he could not maintain his charade forever, and he began to find Retainers who would be his arms and legs in the mortal world. Georgia, still keeping Rowlands under her tutelage, had retired to Hartford, where she had created progeny and built a principedom.

Throughout the 1800s, Rowlands increased his political influence among mortals, and, being the only Cainite in New Haven at the time, he met little resistance. By 1895, he had sired a small brood and had assumed the principedom of New Haven.

It was in the first decade of the 1900s that the news of Georgia's disappearance reached Rowlands. Worse yet, he discovered that her other progeny had also disappeared. He was suspicious of Reiss' chantry in Hartford, but could prove nothing. He knew Georgia's disappearance left a void in Hartford that Reiss and his apprentices would quickly fill. Acting preemptively, he moved in and took over the principedom of Hartford before word of his aunt's disappearance reached the Tremere.

When he heard of the Triad's invasion, he incorrectly concluded that the Giovanni had invaded southern New England, killed his sire, and formed an intricate spy network called the Web. Afraid that the Giovanni would next

attempt to seize control of New Haven and Hartford, he founded the Gemini League, a Ventrue resistance group opposed to the use of the Web in any capacity.

For three years, the Gemini League staved off the incomprehensibly successful agents of what Rowlands thought was Clan Giovanni, but the agents ultimately got the upper hand by purchasing prime waterfront property near New Haven Harbor. During the following months, it seemed as if the purchasing power that the "Giovanni" exhibited would never flounder. In a desperate bid for control of the state, Rowlands sank millions of dollars into poor real-estate investments that ruined the state's economy — precisely as the mastermind Warwick had planned.

Rowlands did not yet realize that, as his part in the English invasion, Warwick had engineered these subtle schemes to weaken the state's entrenched Ventrue — nor did he realize that the Web was entirely Warwick's creation, and that it had nothing to do with the Giovanni. Indeed, the Web had manufactured the misinformation that implicated the Giovanni.

When Rowlands discovered that the "Giovanni" had forced his hand, he realized that he had to turn to an unwelcome source of aid — the Tremere. John Reiss, eager to procure such a large debt of prestation from Rowlands, willingly offered assistance. With support from the Tremere, the Gemini League was reborn into its present form: Rowlands as President; John Reiss as Vice-President; and, beneath them, the Council, which controls the operations of a relatively small-time spy ring (comparable to the Web).

Rowlands is now aware of Warwick and his Nosferatu Web, albeit vaguely. He feels certain that the British killed his sire almost 100 years ago, but he has no hard evidence. He is also uncomfortably familiar with the fact that the British have taken over northern and middle New England.



Nevertheless, his Gemini League still fights the Web, and the League's numbers have grown since the invasion.

Sire: Georgia Rowlands

Nature: Director

Demeanor: Judge

Generation: 8th

Embrace: 1826 (born 1769)

Apparent Age: Late 50s

Physical: Strength 3, Dexterity 3, Stamina 4

Social: Charisma 4, Manipulation 4, Appearance 3

Mental: Perception 4, Intelligence 4, Wits 2

Talents: Acting 2, Diplomacy 3, Dodge 2, Empathy 1, Intrigue 4, Leadership 4, Subterfuge 3

Skills: Bribery 3, Carousing 3, Dancing 1, Debate 4, Drive 2, Etiquette 4, Hunting 1, Public Speaking 2, Style 1

Knowledges: Bureaucracy 4, Connecticut Knowledge 4, Finance 2, Kindred Lore 3, Linguistics 2, Politics 4

Disciplines: Auspex 2, Celerity 1, Dominate 5, Fortitude 3, Potence 3, Presence 3, Thaumaturgy 2

Backgrounds: Allies 3, Herd 2, Influence 3, Resources 5, Status 5

Virtues: Conscience 3, Self-Control 2, Courage 2

Humanity: 6

Willpower: 7

Image: A fastidiously dressed and carefully groomed man in his late 50s, Rowlands could not be mistaken for anything but a politician. He has silver hair and ice-blue eyes, and wears impeccably tailored suits.

Roleplaying Hints: You perceive yourself as old, wise and dignified, when in reality you are only old and dignified. Relax in your chair, steeple your fingers and look at the characters through hooded eyes, making sure they see up your nostrils in the process. Use your Presence freely. You only feed on young men.

Haven: Mansion near Yale's campus, not far from New Haven Green

Regional Secrets: B-

Influence: As Prince of New Haven and Hartford and president of the Gemini League, Upton Rowlands' influence is, unfortunately for anyone affected by his financial decisions, extensive. He is also on Yale University's Board of Trustees and is President of the New Haven Colony Historical Society, having donated a number of his own possessions purchased as antiques when he was yet mortal.

The Sabbat

A much-feared element in the struggle for dominance over New England is the northern Sabbat, particularly those packs belonging to the Crimson Tide. Situated in northern New England, the Tide comprises many individual packs. Two of the most prominent packs are Skelton's Rangers in Portland, Maine, and Mowgli's Order in Montpelier, Vermont.

The Sabbat dominates all of Maine and Vermont, parts of New Hampshire, and isolated areas of Massachusetts. Even Pendragon must remain constantly vigilant in order to prevent the sect from taking his domain. Not content with the area it now spans, the Sabbat plans to overtake all of Massachusetts and then to move south through Rhode Island and Connecticut, conquering and ruling there as well.

Jeremy Skelton

Skelton is of Abenaki Indian heritage, but he grew up an orphan along the seedy wharves of European-controlled Portland, Maine. Originally settled in 1633, Portland was since destroyed four times, and Skelton lived through each destruction. In 1690, when Skelton was 24, he joined a group of French and Indian invaders to destroy and loot the city.

The raids of 1676 and 1690 were instigated by an ambitious group of French Sabbat who had been operating in Quebec for the past 29 years and had only recently set their sights on the territory of Maine. Around this time, the French created a number of Indian Sabbat, including Skelton. Most of these neonates were destroyed in the raids or in the British bombardment of Portland; Skelton, however, survived.

Between 1702 and 1790, Skelton's unlife changed greatly. Because his sire was a powerful, seventh-generation French Sabbat, many other Sabbat feared him. Skelton cherished his newfound power and used it to bully others into submission. Of the three Indian Sabbat who survived the British bombardment of 1790, two became Skelton's loyal followers and eventually became the two most powerful Sabbat within Skelton's Rangers. The third escaped north into French territory. At approximately the same time, a mysterious explosion near the wharves of Portland destroyed his old pack, freeing Skelton to do as he pleased.

In 1793, he formed Skelton's Rangers in response to a new threat: a British Sabbat named Sprenger. Sprenger created new Sabbat through whom he intended to dominate Maine and New Hampshire. Skelton, in turn, countered Sprenger's production of cannon fodder by Embracing a number of rebellious Maine youths.

Sprenger attempted to Blood Bond Skelton. Believing himself successful, Sprenger traveled south to attend to further business. The Vinculum was weak, however, and when the news reached Skelton that a Salem Tremere named Coventry had murdered Sprenger, he immediately set upon Sprenger's brood and destroyed them, retaking Portland in January of 1794.

By 1830, he had led the Sabbat to complete control of Maine, partial domination over New Hampshire, and had begun threatening Boston. Then, in 1895, two new threats arose: Pendragon in Skelton's own territory and Biltmore in Boston. Skelton, enraged, formed the Crimson Tide to resist the invasion of the British Camarilla, withdrew into



northern New England, and fought in Maine (with great success) and New Hampshire (with less success).

In 1896, Pendragon planted his headquarters in Concord, New Hampshire. That town has since been entirely unbreachable. The same year, Skelton recruited another Sabbat group operating out of western New Hampshire, Mowgli's Order, into the Crimson Tide. In return, Skelton aided the Order in one of the fiercest battles of Kindred New England's history: the Battle of Bloods Brook at Lebanon (see *Mowgli*).

Since the early 1900s, Skelton has been engaged in continual battle with Pendragon's forces. What Skelton does not realize is that the Methuselah Dark Selina, still in torpor in Switzerland, is using him as one of her tools, bending his thoughts and influencing his actions. She is in the process of evaluating which tool — Skelton or Pendragon — will be of most use in her plan to establish herself as ruler of Kindred and kine alike.

Clan: Brujah antitribu

Sire: Marcel DeBreau (deceased)

Nature: Bravo

Demeanor: Bravo

Generation: 8th

Embrace: 1702 (born 1665)

Apparent Age: Late 30s

Physical: Strength 4, Dexterity 5, Stamina 5

Social: Charisma 4, Manipulation 2, Appearance 2

Mental: Perception 5, Intelligence 3, Wits 4

Talents: Alertness 4, Brawl 5, Dodge 4, Intimidation 5, Leadership 4, Streetwise 3

Skills: Drive 2, Etiquette 2, Firearms 4, Fire Walking 3, Gambling 3, Interrogation 2, Lockpicking 2, Melee 5, Pickpocket 2, Stealth 3, Torture 2

Knowledges: New England Knowledge 3, Occult 4, Politics 3, Sabbat Lore 2

Disciplines: Animalism 1, Auspex 2, Celerity 5, Dominate 2, Fortitude 4, Obtenebration 1, Potence 3, Presence 5, Protean 3, Thaumaturgy 2 (Lure of Flames 2)

Backgrounds: Allies 5, Retainers 2, Resources 1, Sabbat Status 2

Virtues: Callousness 3, Instincts 4, Morale 5

Path of Enlightenment: Path of Power and the Inner Voice 7

Willpower: 8

Image: Skelton has the sculpted features of an Amerindian. His skin is a rich golden-brown and his long black hair is worn in a ponytail. His frame is compact, his muscles lithe, and he stands 5'11" tall. A tattoo of a raven grasping a snake in its talons adorns his neck and he wears an earring through one nostril.

Roleplaying Hints: Act incredibly arrogant. In most circumstances, you hardly need to toss your weight around, for your Presence intimidates all those around you. Should someone actually work up the courage to challenge you, intimidate, bully or threaten him. If that doesn't work, kill him. Also, remember that you come from a very patriarchal background; women are, at best, playthings, and they pose no significant threat to any real man. If a "modern" woman challenges you, have her tortured for her insubordination.

Haven: Various in Maine and New Hampshire

Regional Secrets: B

Influence: Skelton leads his Rangers, one of the two largest Sabbat gangs in New England. He controls Maine, most of New Hampshire, and remote parts of Massachusetts. He uses most of these resources against Pendragon, whom he despises, thinking of him as a puppet of the British Camarilla. Skelton also controls the American Sabbat resistance group, the Crimson Tide. He is an effective leader who is admired (and feared) by everyone in his organization.

Mowgli

In the short years of his mortal life, Mowgli was an orphan in a coal-mining town near Scranton, Pennsylvania. His only means of support was to tell the mines' owners that he was working to help support his mother and sisters. The miners called him Boy, for they had no imagination, and Mowgli came to despise the appellation.

The Change came in 1830, when he was in the mines. A crazed Sabbat Gangrel Embraced him in the dark underworld. When she had finished, she let the boy loose, and Mowgli fled. Dawn taught him a harsh lesson, and he ran, burning, back into the deep mine shafts. The next few days were Mowgli's most difficult, as he learned to feed on solitary miners, heal his burns and deal with the frustration, anger, and loneliness that the Embrace had caused in him. Yet he survived, and soon began to refocus his attentions on ridding the world of his monstrous sire.

He convinced the miners that a rich coal vein ran through the caverns that served as his sire's haven. After two days of blasting, Mowgli ventured into the tunnel

system to see what remained of his sire. He found her crushed and lying in torpor beneath tons of rubble. In a sudden fury he committed diablerie upon her, becoming a 10th-generation vampire.

Mowgli felt no guilt about the dark act, yet the mines held bad memories for him, and he could no longer live among the mortals who had known him before the Change. He set off eastward and encountered a Sabbat pack on the hunt for new recruits. Thinking it a great jest, the Sabbat vampires initiated the boy into the sect and took him to New York City to see how well a mere 11-year-old could perform for them. They taught him the Disciplines and instructed him in the ways of the Sabbat. Mowgli remained under their tutelage for more than 60 years, and matured into a fierce, wild and entirely nasty young vampire.

Following the death of a number of his packmates during the Sabbat Civil War, he moved to New Hampshire, gathering Gangrel who were likely candidates for initiation into his own pack. They called him Mowgli, after Rudyard Kipling's popular character, for when he used his Protean Discipline, he often howled at the moon like a wolf. Liking it far more than "Boy," he adopted it and named his group Mowgli's Order.

Soon he learned that a British elder named Pendragon, a member of the hated Camarilla, had conquered the rest of New Hampshire and was moving west toward Vermont. With the Order, Mowgli took Pendragon's men unawares; before dealing the final blow, he lined them along a wall, on their knees, and forced them to sign (in their own blood) a document that gave Vermont to him and his pack.

He spared the least of the survivors to present the document to Pendragon, and then set fire to the rest of the British prisoners. When Pendragon received the document, he was furious that such a petty faction would dare insult



him in this manner, and he immediately called upon Sirque to crush the rebels using as much force as might be required.

It was not long before two related events occurred. First, rumors of greatly increased British activity in eastern New Hampshire reached Mowgli's ears, and he knew that Pendragon was preparing for a bloody counterstrike. Second, a Brujah messenger from another new Sabbat group in Maine appeared before Mowgli. He was attempting to recruit Mowgli's Order into the Crimson Tide. By joining, Mowgli would gain the support of other Sabbat groups in the area, and, with that additional aid, he was certain to prevail over Pendragon's fresh invaders.

The Gangrel accepted the messenger's offer. The bloody fight that ensued, pitting Skelton's Rangers (the Brujah group) and Mowgli's Order against Pendragon's fighting elite, constituted one of Kindred New England's bloodiest battles: the Battle of Bloods Brook at Lebanon. Some of those who staggered back alive were reported to have seen blood bubbling from the bed of a wide stream near Lebanon, New Hampshire, the center of conflict. To this day, that body of water is known as Bloods Brook.

At the same time the Battle of Bloods Brook took place, the Lupines were carrying on a territorial feud in the White Mountains National Forest, a range that stretched north along the New Hampshire-Vermont border. Pendragon dispatched seven of his best remaining fighters to penetrate the forest border, enter Vermont through the interstices of the Sabbat's defenses, and attack the sect from behind. None of the seven were ever heard from again. The Lupines unwittingly served the Sabbat in defending Vermont, and the Sabbat profited from the werewolves' presence by taking the state.

Pendragon's forces, with more than half dead or captured, retreated to Concord, New Hampshire, where they rallied in defense of the one territory they continued to hold. Skelton's Rangers followed them east and continued the battle while Mowgli's Order dealt with the Sabbat's unfortunate prisoners.

Since then, Mowgli's Order has grown to be one of the largest Sabbat groups in northern New England. It is less cohesive than Skelton's Rangers, but far more fierce and merciless. Only Gangrel capable of transforming into wolves (Protean 4) are permitted as members, and some say the fighting methods Mowgli's Order uses — in effect, allowing the Beast to surface and take control — are modeled directly on those of the Lupines.

Of late, rumor has it that Mowgli has even entered a dark pact with one of the Lupine factions in northern New Hampshire, but rumors are easily spread and their purposes myriad. What is certain is that Mowgli's Order is firmly entrenched in Vermont and is testing Pendragon's New

Hampshire territory little by little. Pendragon has called an ongoing Blood Hunt against Mowgli, but thus far has not even succeeded in glimpsing the elusive Sabbat.

Clan: Gangrel antitribu

Sire: Unknown (deceased)

Nature: Survivor

Demeanor: Deviant

Generation: 10th

Embrace: 1830 (born 1819)

Apparent Age: 11

Physical: Strength 4, Dexterity 5, Stamina 5

Social: Charisma 5, Manipulation 4, Appearance 4

Mental: Perception 5, Intelligence 2, Wits 4

Talents: Alertness 4, Brawl 5, Dodge 5, Intimidation 5, Leadership 4, Scrounging 2, Streetwise 4

Skills: Coal Mining 2, Firearms 4, Fire Walking 5, Melee 4, Stealth 5, Throwing 3

Knowledges: Kindred Lore 2, New England Knowledge 3, Occult 2

Disciplines: Animalism 4, Celerity 4, Fortitude 5, Obfuscate 2, Obtenebration 4, Protean 5, Presence 2

Backgrounds: Allies 5, Contacts 3, Herd 1

Virtues: Callousness 5, Instincts 3, Morale 5

Path of Enlightenment: Path of Honorable Accord 6

Willpower: 8

Image: Mowgli seems deceptively innocent. Physically, he looks like an 11-year-old: he is about four feet tall, has long, soft, black hair and huge, liquid brown eyes. He appears frail and somewhat skinny under his jeans and oversized flannel shirt. Yet he usually carries an Uzi at his side or hidden within something else he is carrying — and his appearance totally contradicts his personality.

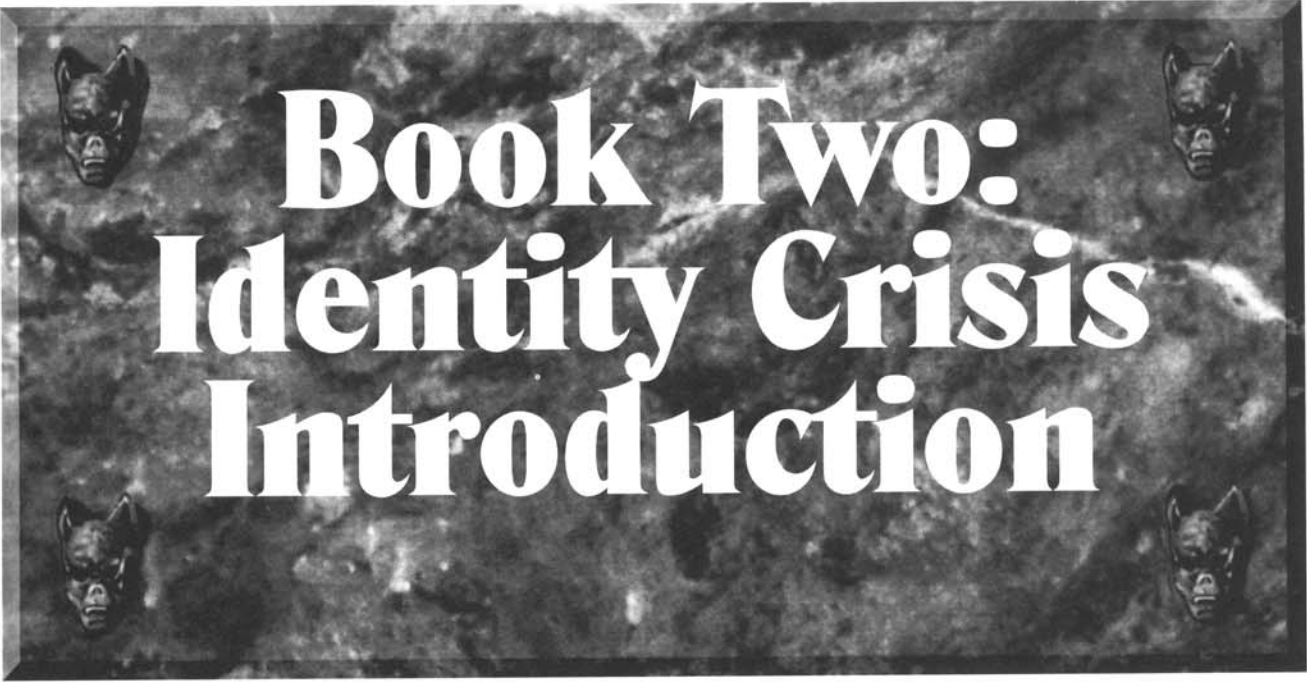
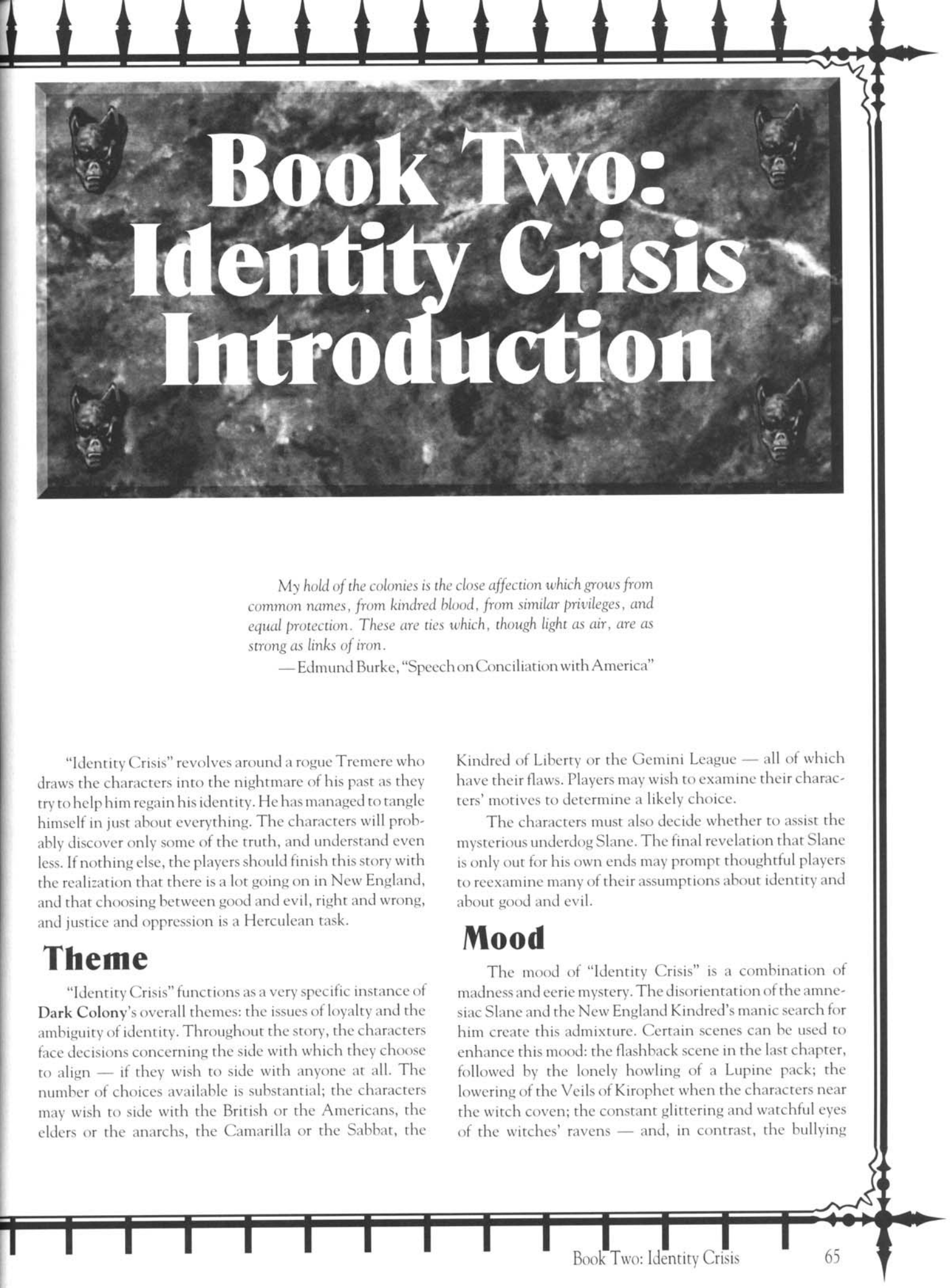
Roleplaying Hints: The events of the Sabbat Civil War left you wanting little to do with other Kindred, but your hatred of the British stirs you out of your natural apathy. Act nasty — you're independent, and you've got it in for everyone except your followers. If anyone is British, kill her; if anyone has seen a Brit and not killed him, kill her — she's obviously allied with the Brits if she doesn't do anything about them. Think of an 11-year-old member of the IRA, and you have Mowgli.

Haven: Wherever he feels safe

Regional Secrets: B-

Influence: Mowgli has contacts among the mortal underworld of northern New England, but his most influential tool is his band of seven Gangrel, Mowgli's Order. Together, they wreak bloody havoc along Pendragon's forces in the Vermont/New Hampshire region.





Book Two: Identity Crisis Introduction

My hold of the colonies is the close affection which grows from common names, from kindred blood, from similar privileges, and equal protection. These are ties which, though light as air, are as strong as links of iron.

— Edmund Burke, “Speech on Conciliation with America”

“Identity Crisis” revolves around a rogue Tremere who draws the characters into the nightmare of his past as they try to help him regain his identity. He has managed to tangle himself in just about everything. The characters will probably discover only some of the truth, and understand even less. If nothing else, the players should finish this story with the realization that there is a lot going on in New England, and that choosing between good and evil, right and wrong, and justice and oppression is a Herculean task.

Theme

“Identity Crisis” functions as a very specific instance of *Dark Colony*’s overall themes: the issues of loyalty and the ambiguity of identity. Throughout the story, the characters face decisions concerning the side with which they choose to align — if they wish to side with anyone at all. The number of choices available is substantial; the characters may wish to side with the British or the Americans, the elders or the anarchs, the Camarilla or the Sabbat, the

Kindred of Liberty or the Gemini League — all of which have their flaws. Players may wish to examine their characters’ motives to determine a likely choice.

The characters must also decide whether to assist the mysterious underdog Slane. The final revelation that Slane is only out for his own ends may prompt thoughtful players to reexamine many of their assumptions about identity and about good and evil.

Mood

The mood of “Identity Crisis” is a combination of madness and eerie mystery. The disorientation of the amnesiac Slane and the New England Kindred’s manic search for him create this admixture. Certain scenes can be used to enhance this mood: the flashback scene in the last chapter, followed by the lonely howling of a Lupine pack; the lowering of the Veils of Kirophet when the characters near the witch coven; the constant glittering and watchful eyes of the witches’ ravens — and, in contrast, the bullying

temperament of the British Redcoats in the prologue. The mood in "Identity Crisis" should create a distinct sense of tension and, at its finale, terror and uncertainty.

What Is Really Going On

To understand the background behind this story, it is best to view past events from the perspective of the focal character, Zachariah Slane. Slane is a rogue Tremere from the Hartford Chantry, bitter over his clan's unwillingness to let him rebuild the Boston Chantry. Slane passionately believes that the only way the clan can regain the prominence it once held in New England is to establish a new Boston Chantry and take control of the city and its surrounding towns.

Slane has devoted his unlife to this endeavor. His immediate superiors, however, do not agree with him. For them, the Boston Chantry is a piece of Tremere history best left dead. Slane, of course, interprets this as fear on their part — fear of his ambition and fear of repeating past failures.

When the Triad invaded, much of the work Slane put into building political clout within the Hartford Chantry was rendered moot. It was one thing to work unnoticed amidst the chaos and confusion of the war with the Sabbat. It was another thing altogether to build a chantry under the watchful eye of the invaders.

Still, Slane did not completely abandon his project. Instead, he began to gather information about the nature and character of the British leaders. He believed Pendragon was the vampire most likely to control all New England if the Sabbat could be defeated. Slane waited for the right opportunity to make a deal with Pendragon, one which would both assist in the defeat of the Sabbat and earn Slane a return favor.

Slane saw his chance this winter, when he learned that the Cloven Hoof Coven had somehow acquired Akhempotet's Scroll, which contained a ritual for summoning and controlling a spirit of the Nephendi, known to Garou as a Nexus Crawler.

If Slane could get the scroll from the coven and summon the spirit, he would have a potent weapon to use against the Sabbat — one that could not be traced to him. He could then make a deal with Pendragon to trade his services (and the power of the spirit) for the right to build a Tremere chantry in Boston.

Slane sent his proposal to Pendragon through intermediaries. The British lord insisted in dealing with Slane personally. Slane met with Pendragon in Concord and they came to an agreement. Slane would perform the ritual and begin special operations against the Sabbat. In return, Pendragon promised to give Slane the principedom of Boston and the right to rebuild the Boston Chantry.

Pendragon also insisted on Blood Bonding Slane in order to ensure that the Nexus Crawler would not be used against him. Slane adamantly refused and almost walked out on Pendragon, but the fiery Brujah backed down and agreed to Slane's terms.

Slane was quite pleased with himself, but what he did not know was that he had not actually met Pendragon. He had instead met Pendragon's right-hand man, Sirque, who was posing as his sire via Obfuscate. Sirque knew Pendragon would never agree to give Boston to a Tremere (and indeed would have eliminated Slane if he had discovered the Tremere's presence in New Hampshire). Instead of passing Slane's message on to his boss, Sirque sent word to Slane to meet with him and eventually the two worked out their "deal." Slane does not realize that he is being used as a tool against the very man for whom he thought he was working.

Slane's first step was to acquire the scroll. In Salem, he met with contacts in the occult underworld who told him about Klaus Van Dorn, a member of the Cloven Hoof Coven who might be able to help him. He also learned that Van Dorn wrote books on the occult, and he became curious as to just how much real knowledge Van Dorn might have divulged in his books.

While passing through Cambridge, Slane stopped at Twilight Books, a small New Age bookstore, and purchased one of Van Dorn's books, *The Witchcraft of Salem*. Van Dorn's address was given in the back of the book, so Slane decided to pose as a fan wanting the book autographed.

Slane met with the warlock in the mortal's Manchester home, and after an hour of intense talk they came to an agreement. Van Dorn agreed to steal the scroll from his coven in return for becoming Slane's ghoul. Slane agreed to make Van Dorn his ghoul and arranged to meet him the next night at the Hillside Mortuary.

At the mortuary, Van Dorn gave Slane the scroll and Slane repaid the warlock by killing him and cremating his body. His next stop was the summoning site — an old, abandoned mansion on the outskirts of Montpelier, Vermont, where the scroll said the restless spirit was imprisoned.

The creaky old mansion, however, did not remain abandoned for long. Several college fraternity pledges arrived for a weekend-long initiation — a good thing for Slane, as the summoning required several blood sacrifices. In the course of the weekend, Slane killed all the college students and summoned the spirit.

Slane never completed the ritual. He had not known that the Nexus Crawler would require more potent blood once summoned, and it attacked him, hungry for his Kindred vitae. Slane flew into Röttschreck and fled in the only direction he could — back to Concord, with the Nexus Crawler in hot pursuit.

As he fled, Slane stumbled upon a small group of Lupines who had come to investigate the strange events at Silverbrook. The Nexus Crawler, following on Slane's heels, killed all but one of the Lupines, and Slane used this distraction to escape.

Simultaneously, Sirque's elite scouts, sent to Montpelier to monitor Slane, followed him as he fled. When Slane finally reached Concord, Sirque's scouts caught up with him and accosted him. Confused and off balance, Slane fought them off and continued to flee, this time south into Massachusetts, looking for refuge in Boston.

Unfortunately for Slane, however, Sirque had sent word to Biltmore asking for help in apprehending Slane. He told the British lord that Slane had attacked his men and had to be extradited back to Concord for proper punishment. Of course, Biltmore was suspicious that Pendragon's lieutenant would go so far as to ask anyone for help, and dispatched his Redcoats to find Slane.

As dawn approached, Slane found a haven among the homeless and collapsed in a tunnel under the Prudential Center. The mystical trauma of the aborted ritual (and subsequent attack by the spirit), combined with the psychological trauma of the Röttschreck, overwhelmed Slane's exhausted mind and he awoke the next night afflicted with a severe case of amnesia.

He could not remember who he was or any of the events at Silverbrook Manor. He wandered through Boston, hoping to find something that would spur his memory, but he was soon set upon by Biltmore's Redcoats. This set him running again. (It is at this point that he meets the characters in the first scene.)

Slane's aborted attempt to summon and control the powerful spirit has caused a severe disruption in Warwick's Web. Some of the Web's Nosferatu had lived under the manor, attracted by its magical nature. The Nexus Crawler slew them all. It also consumed the Nosferatu agents sent to investigate, and Warwick is seriously concerned.

The following is a list of the factions interested in apprehending Slane:

Warwick's Web (Nosferatu)

Sirque (British Brujah)

Cloven Hoof Coven (Witches)

Biltmore's Redcoats (British Malkavians)

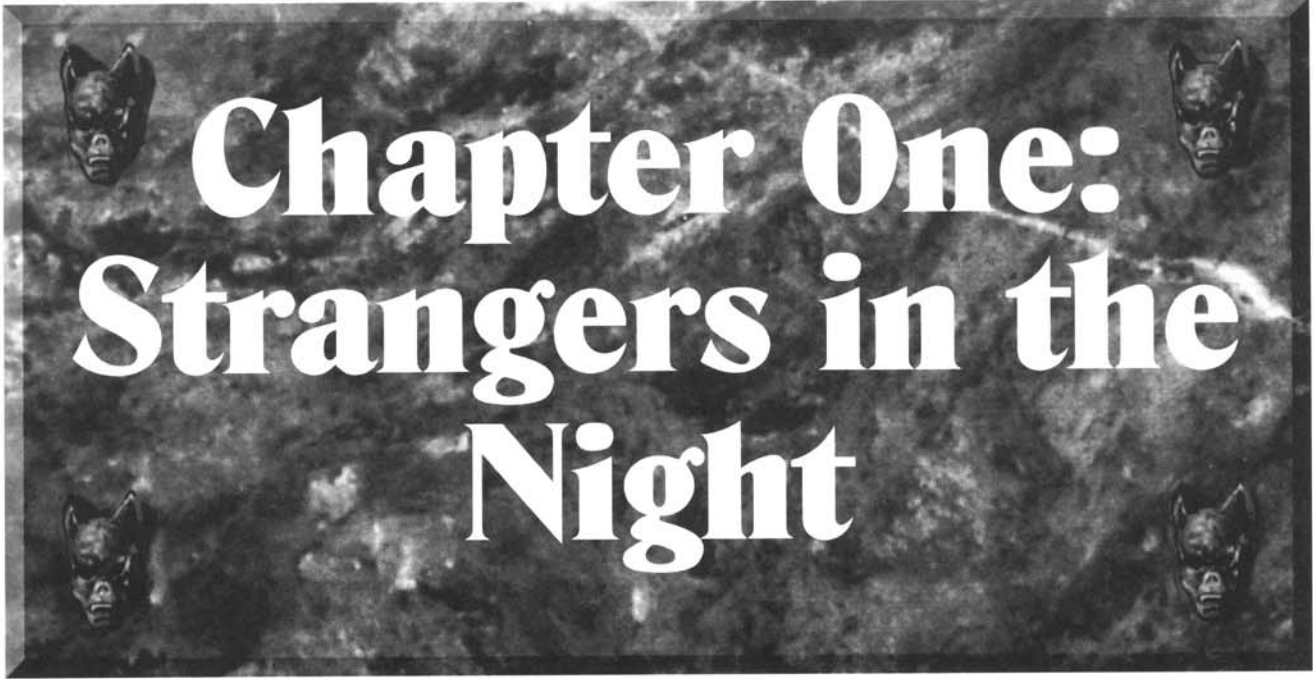
Hartford Chantry (American Tremere)

Wendigo tribe (Lupines)

The interaction between Slane, the characters, and Biltmore's Redcoats will likely draw the attention of the Kindred of Liberty. If that faction becomes involved, Elsa Linden (American Toreador) could become a player and Jara Drory (Nosferatu) will likely work on behalf of the Web. Other factions that could conceivably get involved are:

Other witch covens. If raven spies for the Order of the Golden Dawn or the Twisted Horn Coven observe the presence of Cloven Hoof members in Boston, either or both might get involved just to discover what is going on.

Ventrue. If the Hartford Ventrue notice a coterie of Tremere leaving for Boston, they may follow. If they were to learn that the Hartford Chantry was tracking down a rogue clan member, they would be quite eager to "do the Hartford Tremere a favor," by apprehending the miscreant for them. A political coup like this may be too irresistible for the Ventrue to ignore.



Chapter One: Strangers in the Night

Prologue

In this scene, the characters are in Boston, frequenting Bottoms Up, a nightclub popular with younger Kindred, when five Redcoats enter. The Redcoats begin harassing the bar's patrons, roughing up anyone who shrinks from their attention.

Quentin King has given the troops permission to patrol Boston's bars and nightclubs and to deal with Americans as they see fit — as long as the Masquerade is not threatened. The bar in question is a frequent subject of Redcoat attention, for its owner, a Brujah named Jude Franken, is rumored to be a member of the Kindred of Liberty.

Kindred of various political affiliations regularly visit Franken's bar. Some merely feed there, but others conduct business the British consider subversive. Members of the KOL make up the bulk of these, but members of the Crimson Tide and the Gemini League have also visited.

The Triad occasionally sends spies to the area's Rack to keep tabs on Boston's immortal population. If the characters return to Jude's place in the future, they have a good chance of encountering a spy in the employ of one of the British leaders. In this scene, however, there is little need for spies, as the Redcoats themselves enter.

Franken herself has a no-nonsense personality and enjoys rankling the British. Still, she is but a 10th-generation Brujah with a support staff of only one ghoul, and thus has little say as to who enters her bar and for what reason. Thus, to all appearances, she takes the blows like a trooper, recognizing or suspecting that the Camarilla either ap-

proves of or condones Redcoat behavior in her bar. (Of course, she is rumored to have publicly laughed at turn-the-cheek philosophies, instead supporting guerrilla tactics.)

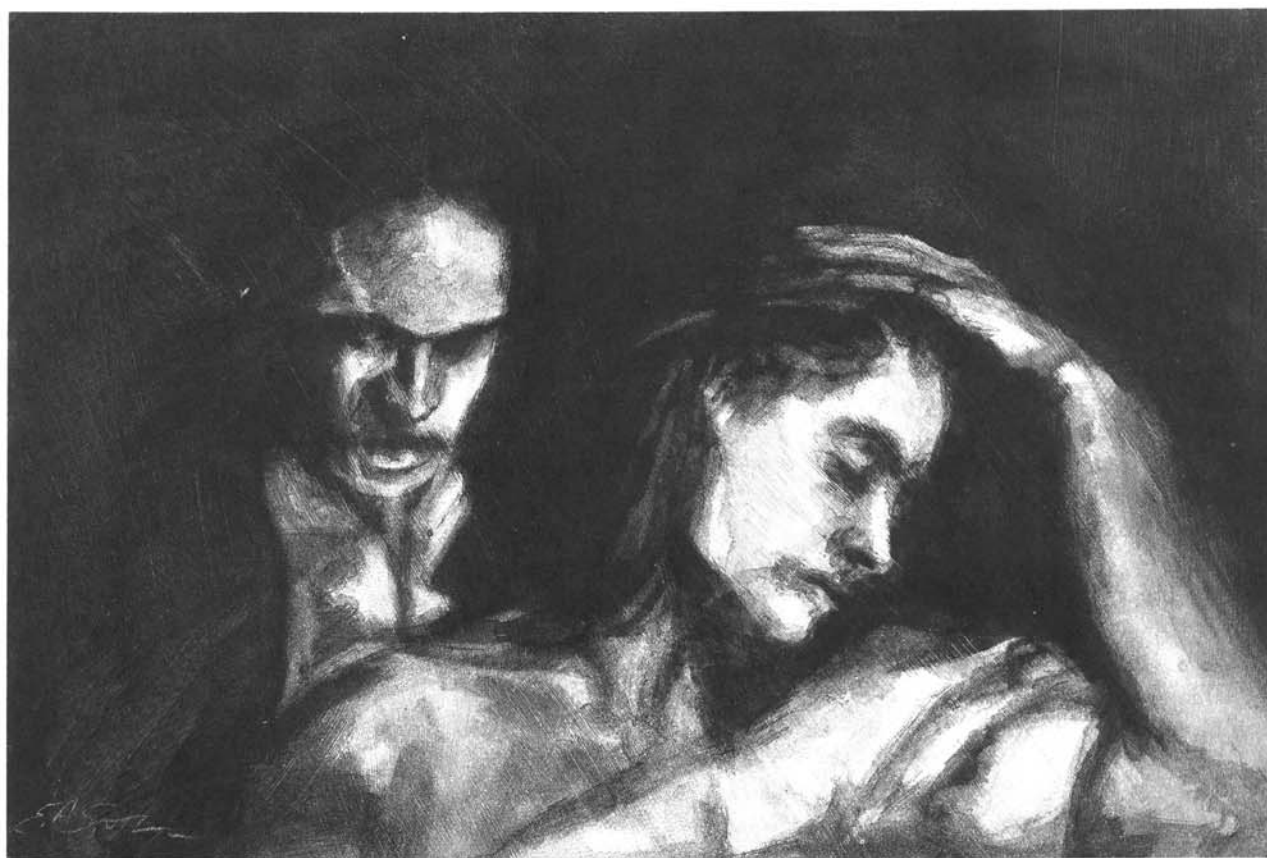
The Plot

As the characters enter the bar, have them notice a few silent individuals seated at the periphery in dark booths, tracking the bar's patrons a bit too intently. When the characters seat themselves, have Jude's ghoul, Shari, wander over to them, tray in hand. She projects a hard image, but if the characters seem friendly or courteous, and as long as they do not have British accents, she will become "buddies" with them, laughing and joking crudely, if briefly (after all, she has a job to do).

Shari has a working-class Boston accent (r's become ah's). She immediately recognizes the characters as vampires. As part of the Masquerade, she asks Kindred patrons if they would like anything, despite the fact that they never order. Kindred regulars tip her anyway, as she is part of what attracts kine to this feeding ground.

Chewing her gum loudly, she give the characters a crooked smile and says, "Hi. You're new heeah. Wha'd you like for stahtahs?" When and if the characters say they do not want anything, simply act as if you expected the response, give them a wink, and walk away.

Shari knows very little about Jude's status within Kindred society. Should the characters decide to question her, she can tell them that Jude owns Bottoms Up but does not visit it often; that the bar is a popular hangout for different types of vampires; and that, on occasion, a gang of nasty Kindred with British accents (the Redcoats) crash the place. If Shari tells them the latter, it would be particularly dramatic to have the Redcoats enter at that moment.



The Redcoats Arrive

In any case, shortly after the characters are settled, five mean-looking Kindred swagger through the door. Four are male, clad in black leather trenchcoats; the other, a woman, is dressed in the starched Mozartian finery of the late 1700s — with a black beauty mark penciled onto her cheek and, incongruously, a white, spiked mohawk.

The four males come to a halt behind the woman, who stops and slowly raises her arm to point at Shari. Shari freezes in her tracks, still carrying a tray littered with shot glasses and wet napkins. The four file around their leader and, with inhuman speed, one grabs Shari by her apron before she can run. He knocks the tray from her hand into the lap of a mortal seated nearby, who scowls and rises to face the Redcoat.

Suddenly, all eyes are on the Redcoats, and the atmosphere in the bar becomes tense. With a British accent, the woman in Mozartian clothes says, “Ah, Shari, so nice to see you again.” She gestures to one of the Redcoats, who heaves Shari across the room. Shari crashes against the bar, breaking several dozen glasses.

The mortal, a husky biker who reeks of Jack Daniels, grabs the Redcoat’s collar and says, “Hey, pal, that’s not how we treat women around here.” The Redcoat looks at him with a bemused smile, his eyebrows raised, and says, “Oh, no?” The biker’s face flushes in anger as he releases the Redcoat’s collar and swings at his face. The Redcoat catches his wrist,

shrugs, and breaks it. He hurls the mortal, who is howling in pain and fear, to the corner of the room where Shari is now trying to recover, and the biker lands on her leg, breaking it.

It is up to the players to decide what their characters will do. They may act in one of several obvious ways: by not getting involved at all, by siding against the British, by siding with the British, or by trying to negotiate with both sides.

If the characters attempt to leave, have one of the Redcoats notice them sneaking away and start picking on them, saying things like, “Where you blokes going so fast? What? You don’t like us?” The Redcoats are very willing to fight and will probably win, unless the characters are numerous or powerful enough to beat five ancillæ intent on beating the bejeebers out of any Americans present. If the Redcoats’ behavior angers the characters and they decide to fight, again, the Redcoats are most willing to oblige them. This is a particularly powerful Redcoat band; treat all its members as Lieutenants (see the appendix).

On the other hand, should the characters side with the Redcoats for some reason (some characters may be British, or they may calculate that their best chance to avoid being mauled is to aid the Redcoats), they will have found very powerful — if somewhat suspicious — allies. Of course, if they win the favor of the Redcoats, they will also have gained the enmity of most American Kindred.

The fourth option, negotiation, will not work. The Redcoats may answer some questions, but they are there to brawl and nothing will deter them.

By the end of the ensuing brawl — when the characters hear the approaching wail of police sirens — one or two mortals should be slumped, bleeding, in the corner of the room; the intelligent ones cleared out much earlier.

The Redcoats also have one or two Kindred in custody, whom they plan to take back to Quentin King for questioning and (probably) release with a strict warning. These “innocents” may even be player characters if you wish to spend time on an encounter with the insane King. At any rate, the characters should have formed some definite opinions about the British, although the most likely reactions will range from resentment to hatred and outrage. This reaction sets up and gives context to the first real scene of the story that follows.

Helping the Redcoats

If the characters assist the Redcoats during the brawl, Amanda, the Redcoats’ leader, thanks the characters and asks them to come with her and answer some of their questions. The police are seconds away from the bar, giving a sense of urgency to the characters’ decision.

If the characters decide to accompany the Redcoats, they congregate in an alley not far from the bar. When the characters arrive, Amanda and one male Redcoat are not there, but one of the remaining three greets them and asks why they chose to help. Once the characters have responded satisfactorily, he quickly relates to them the fact that there is a dangerous Kindred on the loose whom the prince wants for questioning.

The Redcoats describe the vampire to the characters (see the description of Zachariah Slane at the end of this section), adding that rumor places him in the Boston area, fleeing from New Hampshire or Vermont. If the characters encounter him, they are to capture him and bring him to Amanda at the Back Bay Pub near Boston Harbor. If she is not there, they are to leave a note as to where and when they may be contacted and, in the meantime, keep the vampire under lock and key. The Redcoats give the characters a final warning that the vampire is dangerous and must not be trusted under any circumstances, thank them again for the assistance and depart.

If the characters’ responses do not satisfy them, the Redcoats either rough them up a bit or simply leave without another word. If this happens, the Redcoats (these or others) will tail the characters for the rest of the time they are in Boston (trying to determine if the characters are worth recruiting or if they should just be considered American anarchists and beaten up).

If the Redcoats tail them, go to the section, “Recruitment,” below. Jude Franken will not trust them enough to offer them membership in the KOL, but she knows that they

are being tailed and thinks that this is strange. She believes the characters may make useful double agents.

Should the characters succeed in finding Slane, capturing him, and bringing him to the Back Bay Pub before the rest of the adventure is underway, they have a 40 percent chance of finding Amanda there (roll a die; she is there on a four or less).

If she is present, she will have her Redcoats (the same as those in Bottoms Up) take Slane into a back room, promising the characters a reward (give the characters a reward as you see fit — nothing too big). See the “Characters Help the Redcoats” section in Scene One to determine what will happen to Slane.

On the other hand, if Amanda is not present when they arrive with their prisoner, the characters may leave a note for her with the manager or bartender. Slane, in the meantime, will be shouting invectives at the characters and constantly trying to escape. After the characters have waited a good five hours, the Redcoats will arrive at their door to take Slane, and they will reward the characters for their pains (in a way to be determined by the Storyteller).

Setting

Bottoms Up may be located anywhere in Boston or Cambridge; its location is not important. If the characters tend toward the more refined end of the vampiric spectrum, Bottoms Up could be an upscale, yuppie-oriented bar/nightclub. On the other hand, if the characters are more punk or street-oriented, Bottoms Up could attract a seedier, sleazier and more dangerous crowd. Consult one of the guides to New England mentioned in the introduction for more information about appropriate areas of town for the bar.

Drama and Dialogue

The main objective of the prologue is to illustrate the tense situation in British-controlled Boston. The scene is ripe with possibilities for further information gathering, however, and may serve to accomplish more than just one goal. Perhaps the characters discover further details about another facet of your own chronicle. Perhaps they win Shari’s and Jude’s favor and earn themselves allies connected with the KOL. The possibilities are myriad.

Scene One: Hit and Run

This dramatic opening scene should draw the characters into the ensuing plot. It can take place any time after the prologue, and not all of the characters need be present, though the scene is most effective if they are together. This scene ends when the characters agree to help the enigmatic

fugitive called Slane, when they decide to follow him to determine who he is and what he is doing, or when they turn him over to the Redcoats.

The story assumes (but does not require) that the characters choose to help Slane, and the events that follow will flow more naturally if this happens. If events do not work out that way, however, all is not lost; the Storyteller will just have to do a little more work to get the characters involved by some alternative means (examples are provided below).

Setting

This scene takes place on an empty street in Boston and in a dark, trash-strewn alley.

Drama and Dialogue

If, during the prologue, the Redcoats captured the characters, they subsequently released them with a grave warning never to resist the British again. If they assisted the Redcoats in the barroom brawl, the Redcoats asked them to watch for a dangerous Kindred criminal who is rumored to be in the Boston area. Either way, the characters are back on the streets, hunting, socializing or engaging in whatever activity they find most attractive.

This scene is the first of many in which the characters will have to choose loyalties. It is central to the theme of the story that the characters explore their own identities within the context of the conflicts in New England. (To reinforce such self-examination, you might consider having the characters meet a mentor, friend or amateur philosopher who asks them now and then — between scenes perhaps — what they have been doing and why they made the choices they did.)

From around the corner of a nearby building, a man fitting the description of the fugitive Slane (if the characters were privy to it in the prologue) suddenly runs headlong into the characters, knocking one or more of them over in his desperate haste. He staggers to his feet and continues running without saying a word. It should be obvious to anyone who sees his face that he seems to be fleeing for his life.

Only seconds later, three British Redcoats — none of whom played a part in the prologue — come barreling through in similar fashion, again knocking down the characters and swearing at them for getting in their way. The Redcoats follow Slane into an alley, where a struggle ensues. This should provoke the curiosity, if not the indignation, of the characters and motivate them to follow behind and discover what is going on. Of course, if any of the characters have frenzied from their rude treatment, they will already be in the middle of it.

For the most part, the way the characters react in this scene determines which branch of the story they will follow for the rest of the chapter. There are four ways for this scene to end:

Characters Help the Redcoats: If the characters assist the Redcoats, Slane will be captured and taken to Biltmore. The Redcoats will thank the characters and hurry off. If the characters ask to accompany the Redcoats, the Redcoats will amicably but firmly refuse. The apprehension of Slane is a private, high-level matter, and outsiders like the characters will not be allowed to take any but the most superficial part in it. If the characters refuse to accept this, the Redcoats will promise a reward and leave.

When the Redcoats take Slane to the prince, the Tremere is turned over to Biltmore, who is surprised to discover that Slane has lost his memory and has no idea who he is or why everyone is after him. In an effort to learn what is going on, Biltmore will instruct Quentin King to free Slane and put the characters onto Slane's trail. After all, the characters are expendable and the Redcoats have more pressing business than following an amnesiac.

Amanda and the Redcoats find the characters, give them a slight monetary reward — \$500 each — and suggest that they help the prince further.

The characters are to trail Slane and find out where he goes and whom he meets. If the characters refuse, the Redcoats warn them of the prince's wrath. If they still refuse, the British rough the characters up a bit. By this time, the characters should fear the consequences of not helping the prince. If they do not obey, the Redcoats will take them in for the prince himself to upbraid. Of course, at this point the characters may want to help Slane just to hurt the Redcoats.

Characters Remain Passive: If the characters watch the fight and choose not to interfere, they still hear and/or see the Redcoats beat and stake Slane, who cries out pitifully, asking again and again what he did wrong and why they are doing this to him. The British then take him away, and the characters hear nothing further about him until they see him on the streets the next evening.

What happens between Slane's capture and his release is described above. However, the prince will not have his Redcoats ask the characters to assist him in spying on Slane. Instead, you will need to invent a rationale to get the characters involved in Slane's plight — one based, perhaps, on the characters' clans.

For instance, a Tremere character could encounter Tremere elders from Hartford, who tell her to find Slane and bring him back to the chantry.

Jara Drory or one of her cronies might secretly approach Nosferatu characters and ask them to find Slane, follow him and find out why everyone wants him (she is, in essence, recruiting them into the Web without their knowledge, although she might ask them to join the Web if they insist on knowing why she cares about Slane).

Venture characters could receive a summons to meet with elders from Hartford who have been following the Tremere and want to know what their rivals are planning in Boston.

Failing this, all the characters could be dragged before Quentin King for “interfering” (read: getting overrun by the Redcoats during their pursuit of Slane) and even accused of aiding and abetting Slane. This is a bald-faced attempt to motivate them to find out what the amnesiac is up to and stop him as “proof” that they are not in league with the Tremere.

While the characters need to become involved somehow, the players should not feel as if they have no choice in the matter. If the characters simply do not respond to these modes of involvement, do not corral them. Let them do something else for a while, and then have someone later tell them she has heard that everyone in New England is stirring with excitement over the fugitive, but so far no one has been able to find him.

Characters Stop the Redcoats but Do Not Help Slane Further: If the characters decide to misdirect the Redcoats pursuing Slane, or if they give the Redcoats any trouble but do not stay to learn more, the Redcoats label them as either anti-British anarchists or vampires in league with Slane.

Either way, the Redcoats will hunt the characters with as much effort as they expend for Slane. Again, because the characters are not actually involved with Slane, they need to be motivated to go look for him. You may want to employ the same methods described above. It is also likely that word of the characters' actions against the Redcoats reaches the KOL, which now tries to recruit the characters.

Recruitment: A supplemental scene to accomplish the above may go like this: The characters are sitting in a pub or dancing at a nightclub when a fairly attractive Kindred approaches them. She casually walks by them, dropping a note on their table or discreetly slipping it into one of their hands. The content of her message is this: *“Don’t look now, boys [and girls], but there are three Redcoats in the corner and they’re watching you. Meet me on the roof ASAP — urgent. (P.S. Shake them first!)”* She walks to the exit and up a set of stairs to the right.

If the characters follow the Brujah up without diverting the Redcoats (who are, indeed, watching them and waiting to apprehend them outside the building), the British will follow and capture the characters, and the Brujah will have disappeared. If they rid themselves of their tail and ascend to the roof, the Brujah and Shari (the waitress/ghoul at Bottoms Up) emerge from behind a giant roof fan.

The Brujah is Jude Franken, and she knows of the role the characters played at her bar in the prologue. She approaches them with a finger over her lips and gestures for them to follow her. She leaps across a narrow chasm onto the next building, and Shari does the same.

Once there, she guides the characters behind another roof fan and whispers: *“Shari told me what you did for us at the bar. I’m Jude Franken, the owner. Both of us want to thank you. Now, you know you’re wanted by the Redcoats, right? Well, what would you say if I could improve the chances that you won’t be caught?”*



She then offers the characters provisional membership in the KOL and asks them why the Redcoats are after Slane. When and if they admit that they do not know the answers to her questions, Franken entreats them to find out and, at the same time, become full members of the KOL. If they try to lie for some reason, she will sense it and leave.

If the characters helped the British in the barroom brawl, Franken instead says, *"Look, fellas, I know what you did at my bar the other night, and me and Shari don't like it. But I know, too, that you're being followed. Did you know that? Well, I thought maybe you didn't know 'cuz you're new here and you might want to get on the good side of a bunch of us — all of us are kinda ticked at what you did, you know. So if ya know what's good for ya, you'll stop helping the Brits and start showing some good, old-fashioned American spirit. Now, what would you say if I told you I could improve the chances that the Brits won't catch you?"*

Jude pauses, awaiting a response. If the characters act rudely or refuse to answer, she simply shrugs, says, *"Good luck; don't let us catch you,"* and she and Shari return to the club. If they are interested, she tells them about Slane and tells them to help or risk the anger of a number of American Kindred who have heard about the barroom incident (she adds, *"And I've got no control over what they choose to do."*).

Characters Help Slane during and after the Fight: This is the best course of action, as it keeps Slane and the characters together from the start. The decision to do this, however, conclusively brands the characters as both anti-British and in collusion with Slane, and leads to Scene Two.

Scene Two: Taming of the Tremere

This scene revolves around roleplaying, and should be skipped if the characters have not yet hitched up with Slane. Assuming the characters have escaped the Redcoats and have decided to remain with Slane, they should be encouraged to go someplace quiet and safe to talk with him (the everpresent danger of more Redcoats or a gathering crowd of mortals can expedite this nicely).

During this scene, the characters learn that Slane has lost his memory. Roleplaying opportunities abound as the players try to explain to Slane that he is a vampire and that he lives in a world of vampires (his body may be in need of

vitæ, too, after the flight from New Hampshire and the fight with the Redcoats). Then again, the players may not tell him these things and may wish to keep him in the dark about his nature for as long as possible — after all, they have no idea who he is or how powerful he is.

Once the characters discover that Slane has amnesia, those with the Level Four Auspex power of Telepathy may want to read his mind. While Slane himself may not trust the characters' probing into his mind, you certainly should not forbid the characters from using their powers; however, reading thoughts as deeply buried as those the characters seek should be very difficult.

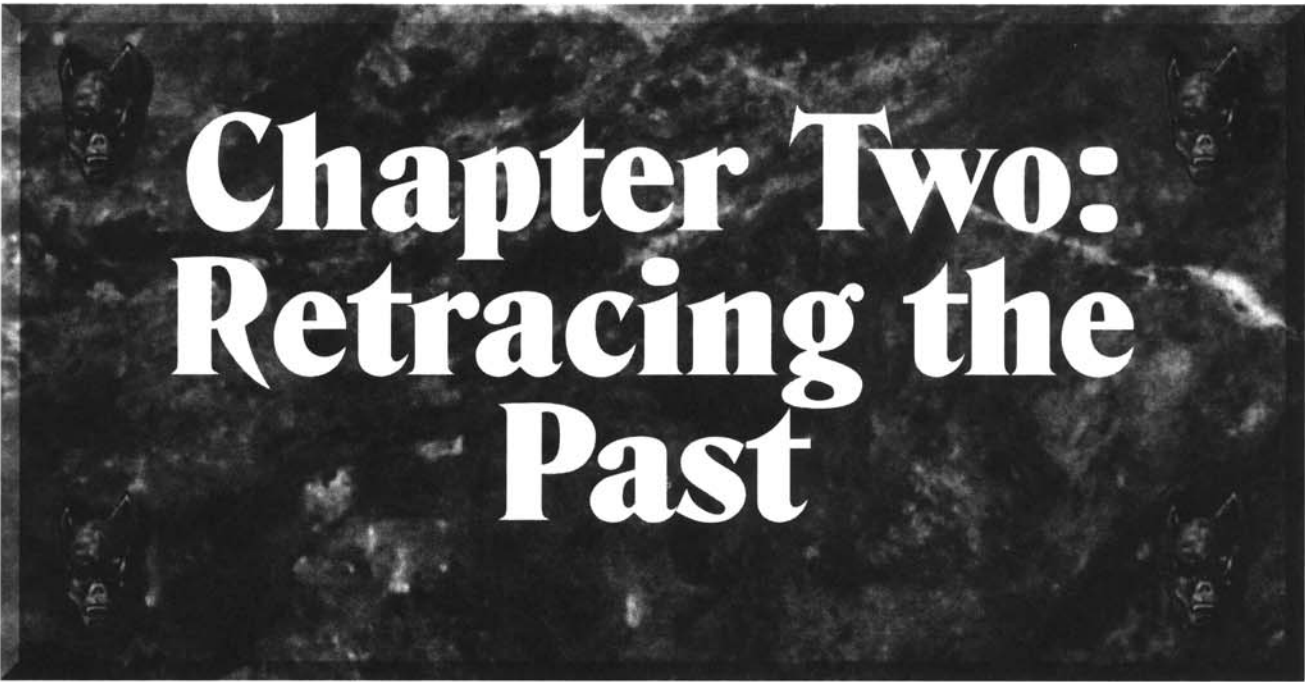
The memory of the events at Silverbrook (described in **What Is Really Going On**) are so traumatic to Slane that he hides them deep within the recesses of his unconscious. Because of this, the character using Telepathy must roll Intelligence + Subterfuge (difficulty 9). The character must roll at least three successes to learn anything:

- | | |
|-------------|--|
| 3 successes | In a flash of memory, the character sees a plain, blue, cloth-covered book lying face-down on cement. Beside it is a black wax candle and chalk. |
| 4 successes | The character hears the words "Van Dorn" and "Mowgli" repeated again and again. |
| 5 successes | The character sees the cover of a book titled <i>The Witchcraft of Salem</i> clearly in his mind. |

While Slane's memories have been lost, his personality has not. A cautious individual, he hides his suspicions and bides his time, trying to learn as much as possible about his situation without seeming to do so. He asks personal questions about the characters, general questions about the society in which they live, about Kindred society (if the characters have revealed to him that he is a vampire) and, particularly, about the clans.

In the meantime, Slane's Disciplines are useless, and, as such, he is not a combat-capable character. He is, simply put, a focus for the plotline, not the star of the show. In fact, the characters will have to go to significant lengths to protect him if they wish to find out what is happening.

Slane will push the characters to help him discover who he is and why the Redcoats are after him. He plans to use the characters to help him learn more about himself, and then discard them as potentially dangerous acquaintances. Even in his weakened condition, Slane is not as helpless as he seems, and the sooner the characters realize that, the better.



Chapter Two: Retracing the Past

This chapter has two possible entry points from Chapter One: the characters will either be with Slane helping him rediscover his identity, or they will be trailing behind him, trying to learn his identity and former plans. Both plot paths ultimately lead to the abandoned mansion in Vermont, at which point this chapter ends and Chapter Three begins. The scene descriptions that follow assume that the characters are going to be with Slane throughout; for alternatives, see the end of this chapter.

Chapter Two opens with Slane and the characters trying to retrace the amnesiac's steps from his initial trip to Boston all the way to the now-haunted mansion (although none of them knows that the mansion is the group's ultimate destination). Slane is lost, confused, and more than a little skittish, and thus he will not be very useful during the investigation. The characters will have to do all the thinking.

Because this story is essentially a journey of discovery, each solved puzzle produces another clue to follow, and the investigation will progress along a somewhat linear path. However, because it is up to the players to decide what to do next, they should not feel as though they have been directed along a single path.

The characters may want to search Slane's personal effects for clues as to his identity. His possessions, however, reveal little. Slane has no identification or credit cards — in any case, if he had, he would have less need for the characters' help than he currently does.

The only items of interest are a crumpled bookstore receipt dated six days ago, a matchbook from the Golden Banana (a local strip bar), and a page torn from an appointment book. Using *The Spirit's Touch* on any of these reveals little, for their owners left little emotional imprint on them.

The receipt indicates the purchase of one book (for \$15.95) from Twilight Books, a small New Age bookstore in Cambridge, and investigating this clue begins Scene One.

The matchbook is a red herring; one of Slane's favorite vessels dances at the Golden Banana, but because he always uses *The Forgetful Mind* after feeding, she will not recognize him. Following this clue takes the characters to Scene Two.

The appointment-book page was torn from Van Dorn's appointment book after Slane killed him. Slane forgot that he had left it in his coat pocket and never got around to disposing of it. This clue may lead to Scene Three. Note that the characters may decide to follow these leads in any order, and thus Scenes One through Three may not occur in the order listed here.

Scene One: Twilight Books

The bookstore receipt is six days old and indicates that a book was bought, although its title is not listed. If the characters go to Twilight Books, they must find a way to learn which book Slane bought, for it — not the receipt — is the actual clue.

Setting

Twilight Books is a cluttered corner shop located in the maze of narrow cobblestone streets that constitute the area around Harvard Square. Although it is located within an historical district, its location is not a prime retail site, and

few people — aside from the witches and warlocks in the area — visit it. The store stays open until 10 P.M., which allows the characters a little time to visit it.

Pieces of amethyst and quartz jewelry hang on a display board behind its glass windows, and books and New Age audiocassettes line the homemade wooden shelves. The cashier's counter is at the back of the store, and a fisheye mirror is suspended from the ceiling in one corner of the shop.

Drama and Dialogue

When the characters arrive at the bookstore, the owner greets them from behind the counter. The owner, Theo Macomb, is a mortal in his early 60s who looks like a retired hippie. If given the opportunity, he will complain good-naturedly about *"these young college whippersnappers who don't want to work for a living."*

The man is a rabid conversationalist, and the characters will probably welcome the opportunity to investigate the receipt and get away from him. He will try to sell them a new book on *"discovering the Goddess within you"* and others on *"contacting yourself in your past life through interstitial-temporal meditation."*

In the corner of the store, there is a section composed entirely of older, leather-bound books and handwritten pamphlets acquired locally. This section, of course, is where most of the area's witches shop. The book that the characters and Slane seek was part of this collection: *The Witchcraft of Salem* by Klaus Van Dorn, a member of the Cloven Hoof Coven in Manchester, New Hampshire.

The characters may be able to find the name of the author they seek by checking the gaps in the books on the shelves: a few of the books there have been purchased, leaving spaces where they had been. As the books are arranged alphabetically by author, it is possible to guess the first letter of the author's last name for each of the four books that have been sold: C, N, S and V. If the characters have already probed Slane's mind and rolled five successes, they might consider asking Macomb about the book whose title they saw through Slane's eyes.

If the characters ask Macomb if he remembers which book Slane purchased and show him the receipt, he will need to go through the shelves to look for missing copy, then will require some time for thought, and finally tell them its title. He has another copy in back, and will gladly sell it for \$30 (it is an out-of-print book and his last copy). The cover of the book has a picture of the Salem Witch House (the tourist-trap Witch House, not the actual coven house of the Order of the Golden Dawn), which may lead the characters to Scene Four.

In reality, Slane bought the book because the "About the Author" section on the inside back cover tells where Van Dorn lives in Manchester, and it gave him an excuse to





pay the warlock a visit (posing as a fan wanting the book autographed). The discovery of Van Dorn's whereabouts leads to Scene Five.

Scene Two: The Golden Banana

This scene takes place in a moderately seedy strip bar where Slane's favorite vessel, Vanessa, dances. Vanessa, the bouncer, the bartender and the club owner all fail to recognize Slane, as the Cainite always takes pains to use *The Forgetful Mind* on them before leaving. Waitresses and patrons might recognize Slane, but none would know his name or that he is Kindred. No one in the bar has any idea that vampires exist. Essentially, this is a dead-end scene.

Setting

The Golden Banana sits on the banks of a polluted canal in Lowell, Massachusetts. The area is rundown, and trash and other waste contaminate the canal. Inside the strip joint, the atmosphere is similar. The floor is sticky and the place smells of sweat. The decorations are of gaudy gilt and neon. Most of the employees resent working in such environs, and they take it out on the customers. Still, the owner pays the dancers well, and thus the Golden Banana attracts some of the better-endowed women in the business — and continues to attract customers.

Drama and Dialogue

When and if the characters decide to investigate the Golden Banana, make it clear that some of its employees recognize Slane but neither know nor care who he is. The dancers are a little more approachable, but have no more knowledge than the other employees.

If the characters make a nuisance of themselves (perhaps they insinuate that the employees are hiding something), the bouncer will ask them to leave. If they cause trouble, the bartender will call the police.

Scene Three: An Appointment with Death

The appointment-book page from Slane's coat pocket is dated 2/8 on one side and 2/9 on the other, with the words "Hillside Mortuary, 11 P.M." scrawled on the former. While this clue may lead the characters on a vain search for the

R.M.

mortuary in Boston or Cambridge, it is actually located in Manchester, New Hampshire. The fact that the mortuary is in Manchester may or may not come into play if the characters visit Van Dorn's house in Manchester (see Scene Five), but there are other plot paths that lead to the Hillside Mortuary, so Storytellers should feel free to let the players investigate this dead end if they wish.

Setting

Unless the players think of looking beyond Massachusetts for the location of the mortuary, it is unlikely that they will discover it in New Hampshire. Nonetheless, if they visit any mortuaries, they will find that they all tend to look alike. Most are situated in peaceful locales. They are spread with green lawns (in the summer) and well-tended shrubbery and trees. Some have special features, like models of 19th-century carriages parked in front.

Drama and Dialogue

There is little drama in this scene, for the characters are primarily involved in researching the clue the appointment book provides. Once they have arrived at the wrong mortuary, they will know it; no one will be able to help them and they may even get some strange looks. If they sneak in, they may even be arrested for skulking. If, however, the characters do think of looking in New Hampshire and find the correct mortuary, skip ahead to Scene Seven.

Scene Four: Tourist Trap

If the characters go to Salem looking for the Witch House pictured on the cover of *The Witchcraft of Salem*, they find it easily. Late-night tours reveal nothing of particular interest, and Slane does not remember going to Salem. Storytellers can keep the players tense by roleplaying a run-in with witches from the Order of the Golden Dawn, who get anxious about people asking a lot of questions in their town.

Setting

Scene Four takes place when the characters and Slane decide that they want to visit the Salem Witch House. The house itself is not much to look at: its three front gables gaze sullenly over the lawn, and its solemn 17th-century style speaks of its original owner, the Magistrate Jonathan Corwin, who held a number of pre-trial examinations of accused witches there. Inside, the rooms are cramped and the wooden floors creak with age.

Drama and Dialogue

If the characters ask questions about Van Dorn and *The Witchcraft of Salem*, the tour guides, men and women dressed in period costumes, are familiar with the names.

Only one, however, has specific knowledge. Her name is Artemis Persepolis (not her birth name), and she is a younger member of the Order of the Golden Dawn who works at the Witch House simply because its history fascinates her.

Because she works there evenings (she attends the University of New Hampshire during the day), the characters are likely to run into her. She knows of the existence of vampires, knows what to look for to distinguish them from mortals, and knows that they compete with her coven for political influence; thus, she will not be favorably disposed toward the characters.

Artemis also knows more than she is willing to tell about Van Dorn — specifically, that he is a warlock of the Cloven Hoof Coven and that he lives in Manchester, New Hampshire. Unless the characters threaten her life, she will not reveal these facts to them.

If the characters and Slane decide to buy tickets, Artemis takes \$8.50 from each of them and shows them into the house. She guides them through each of the rooms and gives them a brief history lesson on the trials of 1692. There will be one or two other people in the group, and, if the characters begin to question Artemis during the tour, these tourists will grow incensed at the delay, finally requesting that the characters wait until the tour is over to drill the guide for information.

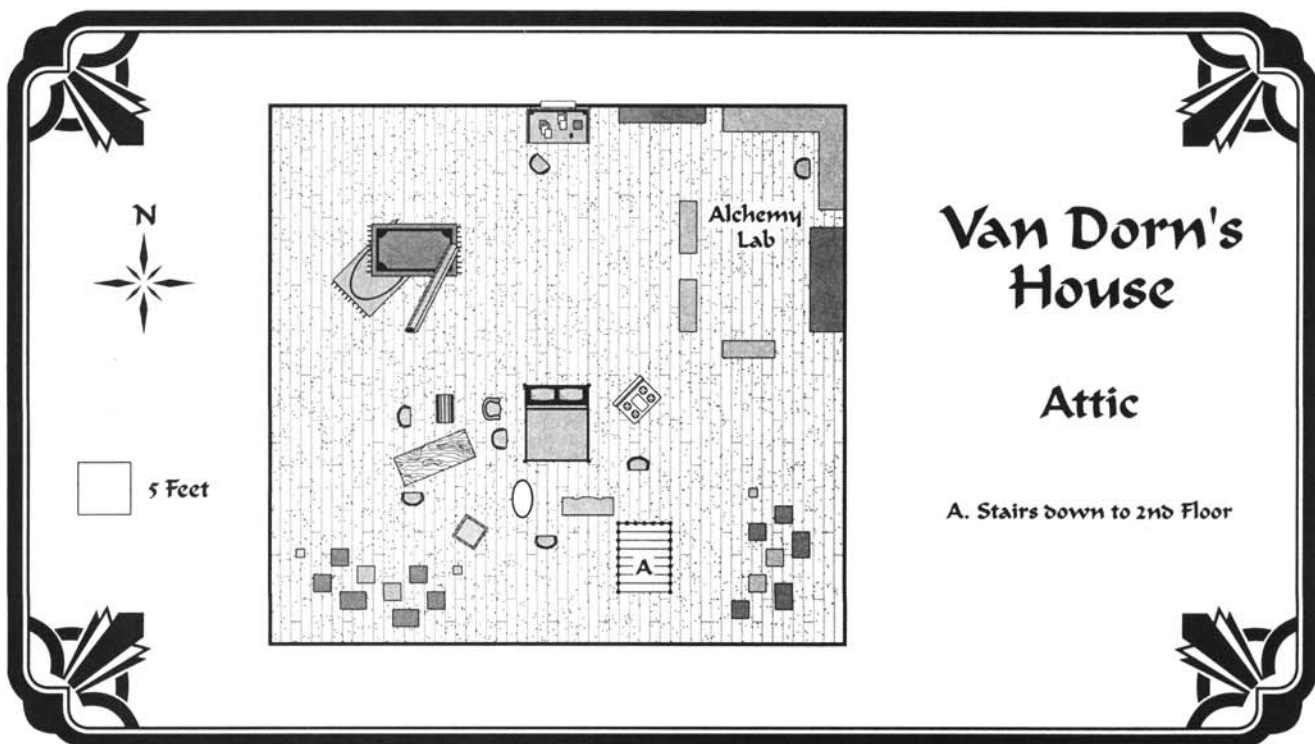
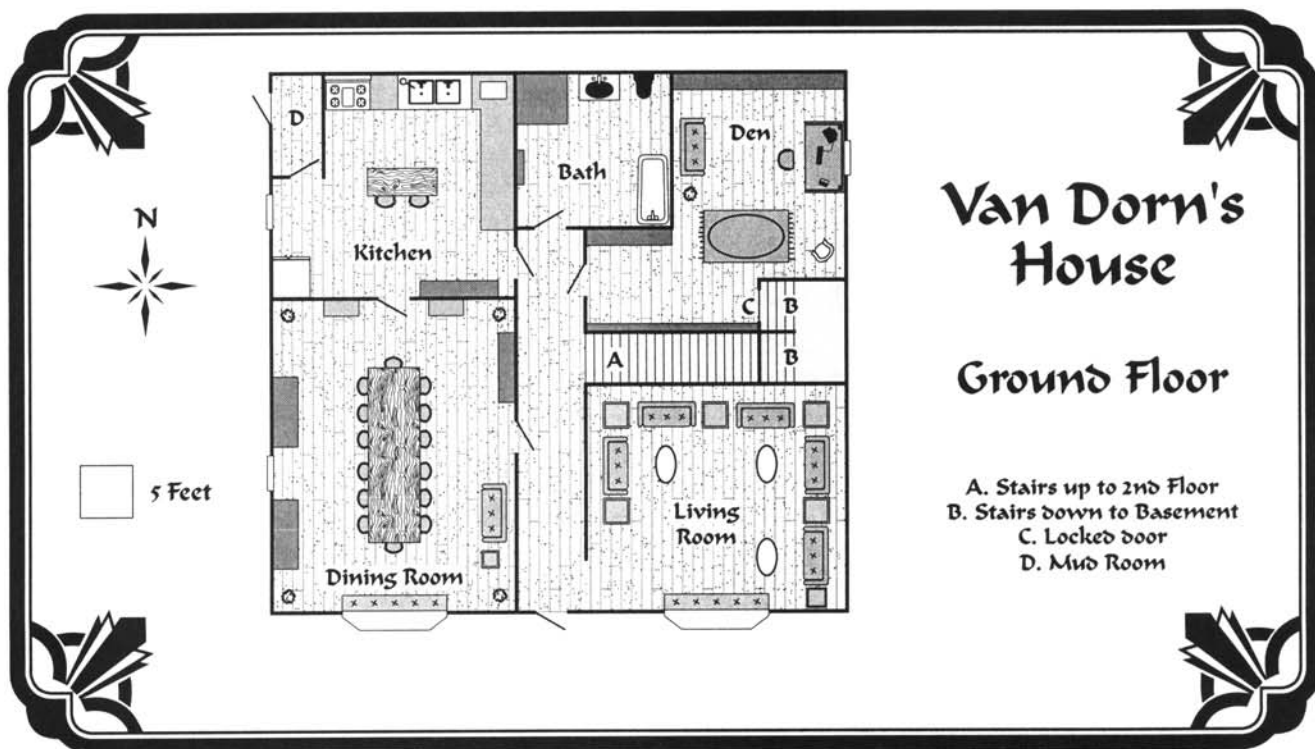
The tour is the evening's last, and the house will close shortly afterward; thus, if the characters want to question the wary Artemis, they must either force her to keep the Witch House open or accost her in the parking lot.

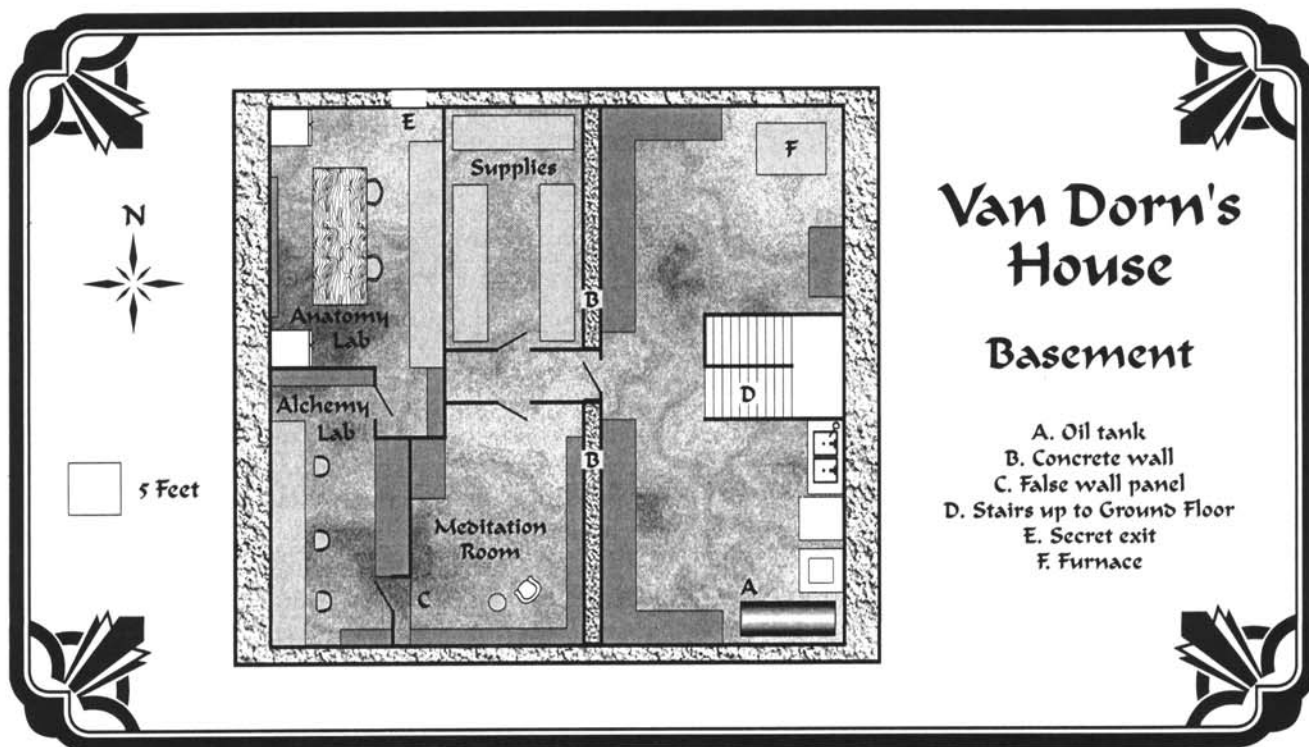
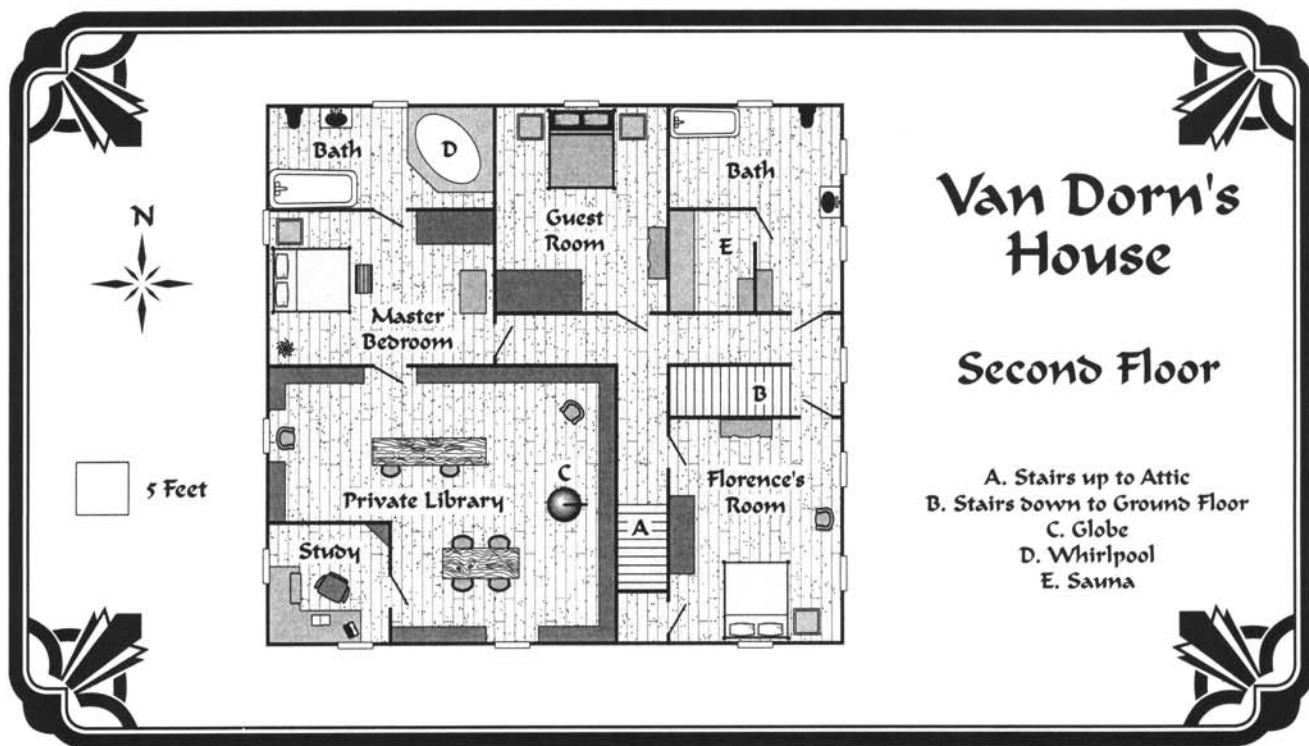
If the characters persist, Artemis feigns ignorance about Van Dorn. Once they threaten her, however, the game changes: she knows very little magick and has little chance alone against a group of vampires. She tries to run, but if the characters catch her, she says, "*All right, all right. He's in Manchester. Why are you guys so hot for him anyway?*"

If the characters let her go, she will return to the High Warlock of the Order of the Golden Dawn to tell him of the night's events. The High Warlock will then call the High Warlock of the Cloven Hoof Coven in New Hampshire and offer to make a deal with him: he will tell her of Slane and the characters in return for a spell only the Cloven Hoof can provide.

On the other hand, it is possible that the characters and Slane may decide to keep Artemis captive until they get to Manchester. Unless they have ghouls or Retainers, this may prove to be a problem when dawn arrives (although you may not want Artemis to escape, as searching for her may prove a distracting tangent to the main mystery).

Characters may also think of using Artemis as a hostage or a bargaining chip in dealing with the witches in Manchester. The Cloven Hoof and Golden Dawn Covens are enemies, however, and the High Warlock of the Cloven Hoof Coven will simply scoff at this ploy and tell the characters to suck Artemis dry.





In any case, if Artemis has divulged any information, Scene Four should lead directly into Scene Five. If the characters botch their attempt at threatening Artemis or if she escapes, they will have to find an alternate means of discovering Van Dorn's whereabouts (such as looking at the "About the Author" section in his book).

Scene Five: Visiting Van Dorn

This scene requires a trip to Manchester, New Hampshire. This takes a little more than an hour from Salem or 90 minutes from Boston or Cambridge. The scene actually begins when the characters arrive at Van Dorn's house, the address of which is printed in *The Witchcraft of Salem*.

An old housekeeper is the only person at the house when the characters arrive, and it should be an easy matter to Dominate or intimidate her into allowing the characters full access to the premises. She will not remember any of Slane's two previous visits (he used *The Forgetful Mind* to erase those events from her memory).

If the characters are lucky, they will find Van Dorn's appointment book with a page missing: the page Slane possesses. Witches from the Cloven Hoof Coven, who have had the house watched by raven watchers and/or who have received a call from the Golden Dawn, will attempt to capture Slane and any Kindred with him. Although enemies, the two witch covens will, at times, cooperate against a common foe. The capture of Slane, the characters, or both leads to Scene Six.

Setting

Van Dorn's house is on the outskirts of urban Manchester and, in fact, looks very much like a farm to inner-city eyes. A long, curved, gravel driveway runs up to the front porch. The house itself is Victorian in character, with scalloped woodwork, a high, peaked roof with five gables and snow-filled flower boxes beneath the windows.

The house's interior, however, contrasts sharply with its candy-land exterior. Something feels wrong: perhaps the furniture has too deep a stain and the wallpapering is too dark, or perhaps the rooms echo overmuch considering the amount of furniture contained in them.

The house has four floors: the basement, the first floor (with a kitchen, bathroom, dining room, and den), the second floor (with four bedrooms, two bathrooms, and a study), and the attic. The attic is the only room in the place with a window that affords a view not simply of the woods behind the house, but also of a small circular clearing behind the trees. The brook running along the far side of the clearing marks the farm's property line.

Drama and Dialogue

Once the characters and Slane find Van Dorn's house (which should require a few Orienteering rolls, as it is difficult to detect from the road), they must deal with the old housekeeper. Florence Arnold is in her 70s and is a reserved, thoughtful and easily frightened person. If it is past midnight when they arrive, she will be asleep in her bedroom on the second floor and will not hear them enter — assuming they break in and are moderately quiet about their illegalities.

If it is before midnight and/or the characters ring the doorbell, Florence shuffles to the door, cracks it open and asks who is there. She looks frightened, for her employer has not been home for the past few days — unwarranted behavior for him as far as she is concerned.

If the characters are apt fibbers, they may be able to convince Florence that they are friends of Van Dorn's and need to come inside to talk to him. Because he is missing and she is very worried, Florence will voice her fears to the characters. Allow the characters to play on this commiseration if they so desire, but make sure they are aware that they are taking advantage of the poor old woman.

Once they have determined that this is indeed Van Dorn's residence, learned that Van Dorn is not at home, and gained entrance, they will want to find out as much about the man as possible. The foreboding atmosphere of the house and the feeling that there is something amiss are clues to Van Dorn's nature.

If the characters and Slane venture into the attic, they find an alchemist's laboratory, replete with bottled liquids, feathers, snakeskins, the tongues of toads, an elephant's eyeball and other spell components. Lying amidst the clutter on the desk near the attic's lone window is a small black appointment book, the one from which Slane tore the page that he now carries.

Should the characters decide to look through it, they will discover that a page from several nights ago is missing. If they lightly shade the paper beneath the missing page with a pencil (an old detective trick), the words, "Hillside Mortuary, 11 P.M.," scrawled in handwriting that matches Slane's page, appear.

Further searching reveals that Van Dorn was a warlock and has something to do with the Cloven Hoof Coven in Manchester (pieces of paper with the coven name scribbled on them, spell components and the like can lead the characters to this conclusion).

If the characters investigate the basement — the door to which is locked and off limits to Florence — they will learn that Van Dorn also dissected human anatomy for reasons they can only guess. Tidily stored in two refrigerators are the remains of various body parts, along with canned foods and half-eaten candy bars (on which Van Dorn must have snacked while doing his research).



While in the building, the characters hear the muffled and oddly disquieting cawing of crows from outside. Although the characters do not know it, these crows are actually Cloven Hoof's raven watcher spies. Even as the characters investigate, cloaked and cowed witches silently surround the house. By the time the characters have finished, the entire coven has them surrounded, whether or not the vampires posted a guard.

The scene ends when the witches capture Slane (with or without the characters). The witches cast a Peace of the Dead spell, which enables them to stake Slane and any other characters who fail their rolls (see the appendix for spell information). Allow those characters to escape who would anyway; it will be easy enough for them to follow their friends and/or Slane to the coven house, the setting of Scene Six.

Scene Six: The Coven House

Characters captured by the witches in Scene Five will find themselves with Slane, chained and staked to stone altars in the ritual chamber of the coven house. The witches confront Slane, demanding to know where Van Dorn went with the magical scroll after meeting him at the Hillside Mortuary, but Slane remembers nothing. The characters, of course, are equally clueless.

The witches then begin preparations for a ritual that will enslave them to the coven. Sarah Raines, a Gangrel who is already in this plight, will offer to help the characters escape if they help her gain freedom by destroying the fetish doll that the coven made of her. If the characters accept her help and escape from the coven, they will know to go to the Hillside Mortuary next (Scene Seven).

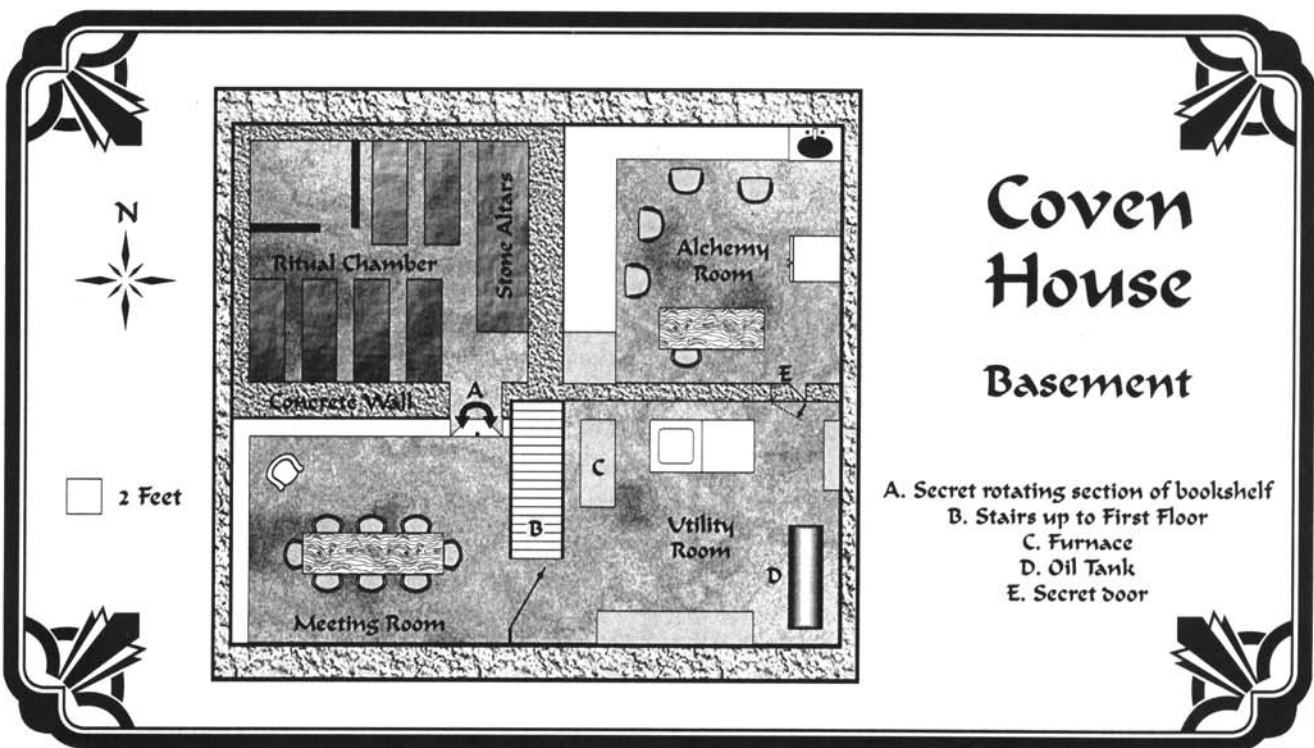
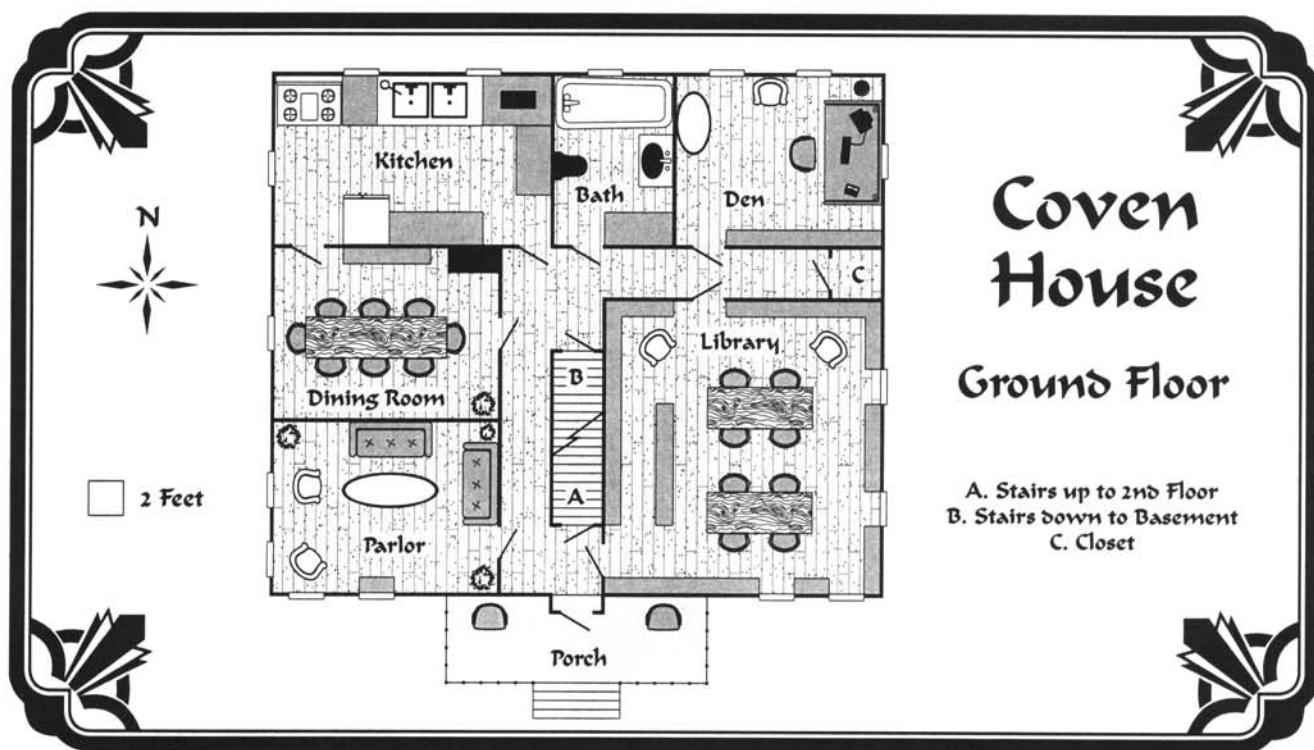
Setting

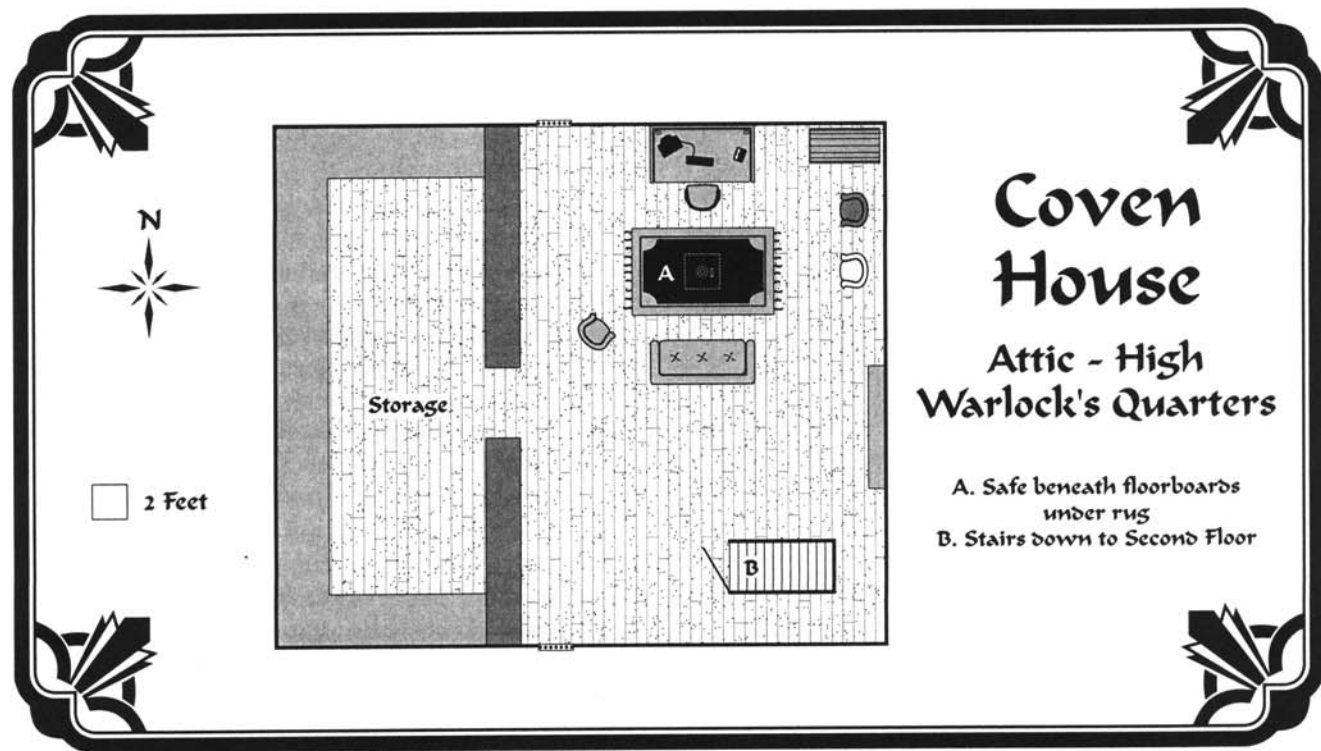
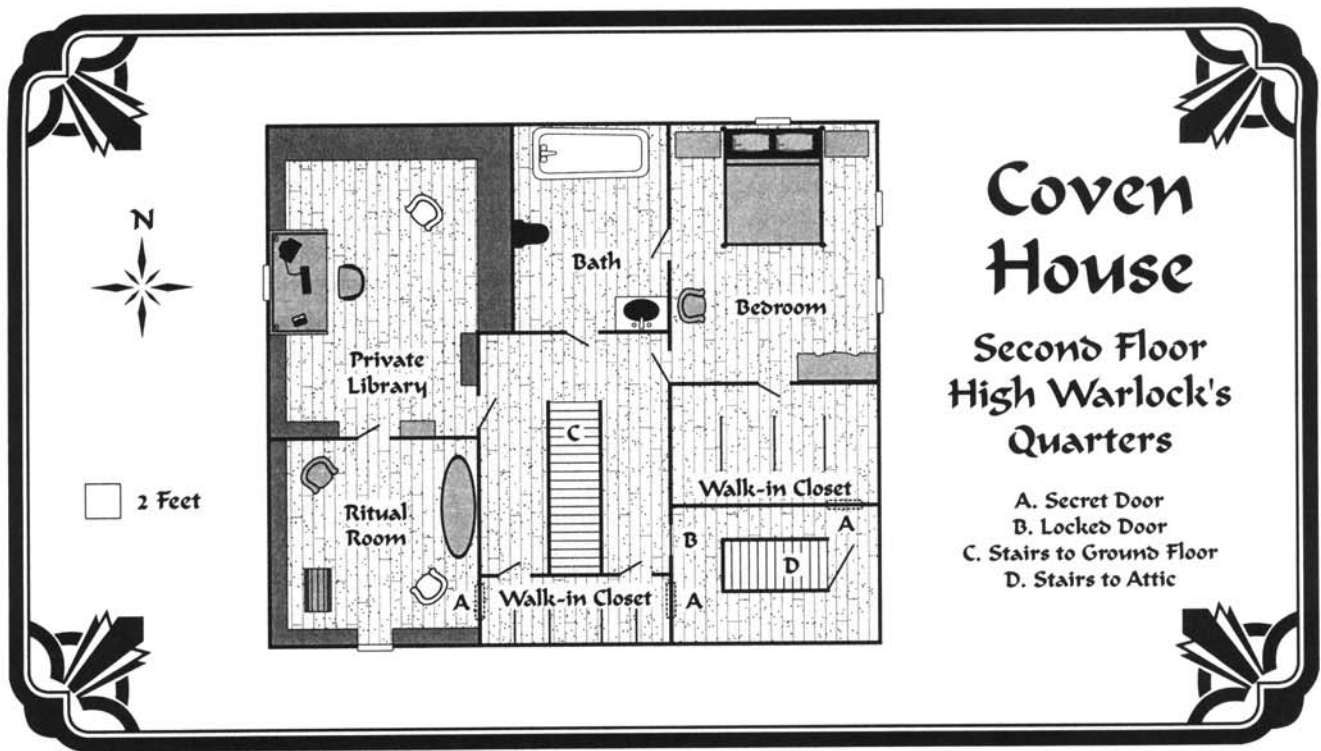
Scene Six occurs at the coven house in the outer limits of Manchester, New Hampshire, about five miles from Van Dorn's farmhouse. The coven property is more extensive than Van Dorn's; it includes a stable and barn, a long field in the back, and wooded conservation land behind that.

The High Warlock of the coven owns the house itself, but its basement and first floor are left open for the coven's members to use at will. The second and third floors are the High Warlock's, and anyone found there without the permission of the High Warlock is subject to the harshest punishment the Storyteller can devise.

Drama and Dialogue

Scene Six opens when Slane (possibly with characters in tow) arrives at the coven house. Even if the witches did not capture the characters, the vampires will need to follow them, as they have Slane staked and tied. It may be close to daylight by this point, and the Storyteller should take this into account.





The witches blindfold whomever they have in custody and silently carry them into the basement of the house. They chain Slane and/or the characters in a large, secret ritual room located behind a length of rotating wall that looks like a bookshelf. The room is cold, and the witches stretch the characters out on huge blocks of rough stone. These are the altars the witches will use for their ritual in the morning.

Because the windowless room is devoid of sunlight, the characters are relatively safe — for the time being. Free characters may follow the witches into the house or they may attempt to use any of their other powers to try to free their companions. If any characters have escaped, however, the witches assume that they have been followed back to the coven house and post guards both outside and inside. The coven members remain on general alert for the next 48 hours.

Once the witches have secured the characters (using ropes) and Slane (using chains) to the stone altars, four of them, including the High Warlock, gather around Slane. The others leave, though two stand guard outside the ritual chamber. The remaining four chain Slane to the altar, and the High Warlock pulls out the stake.

The characters have difficulty seeing what is going on, as they are lying flat and paralyzed on stone slabs a few feet away, but they can certainly hear the proceedings. The High Warlock snarls, *"Yes, you know what this is all about. Now, bloodsucker, tell me where Van Dorn went with the scroll."*

Slane tries to free himself, but one of the witches, prepared ahead of time, promptly burns his chest with a guttering torch. He cries out, then, growling in rage, flattens himself against the stone in submission once more. *"I don't know what the hell you're talking about. This I do know, though: if you don't release me now, you'll have the wrath of my kind upon your heads for the rest of your pitifully short lives,"* threatens Slane, knowing, of course, that this is probably untrue. The witches seem to think so, as they chuckle (albeit uncomfortably) at his threat.

The High Warlock retorts, *"It will be entertaining to see you serve me. You are aware, are you not, that even if you do not tell me now, you will have no choice but to tell me later, when I control you? So, where did Van Dorn go with the scroll after you met him at the Hillside Mortuary?"*

Slane hisses, clearly close to frenzy. *"I tell you, witch, I don't know. Go find it yourself!"* The High Warlock shrugs and, savoring it rather too much, plunges the stake back into Slane's burnt chest. The characters are next; the witches ask them why they are with Slane, and then they ask the same questions that they asked Slane.

The witches are far from stupid; if the characters try to lie about Van Dorn (not even knowing who he is), they will know it. If a character, in your judgment, lies exceptionally well, have the witches call a recess to discuss their new "information." (They will still follow through with their plans to enslave everyone there, however.) If, on the other

hand, the witches have determined that trying to get any information from the vampires is futile, the characters are restaked. They then hear receding footsteps and the sound of the door sliding closed.

The Ritual: During the day, some of the witches prepare the fetish dolls that enable them to bring the characters under their control. In order to do so, however, the witches must undertake a ritual in which the vampire's essence is magically linked to the fetish doll. If the characters remain aware of their surroundings that day, now and then they may hear the footsteps of witches moving about in the basement room just beyond their chamber.

Sarah Raines: The following night, the captured characters meet Sarah Raines, a Gangrel whom the witches captured and enslaved several years ago. She steals into the ritual chamber where Slane and the characters are staked, looks around cautiously, then approaches one of the characters.

She has been deprived of blood, tortured and otherwise poorly treated for many months. There is some evidence that she has frenzied several times as well — her claws are permanently extended and her ears have become pointed, with tufts of wolf's fur at the tips. When she sees the characters' condition, she growls throatily, like a caged wild animal who knows the scent of its warden.

Knowing that the characters cannot respond, Sarah whispers to them, hoping nevertheless that her words will help, if only in some small way. Her voice sounds cold and eerie, rasping in the dark, echoing chamber: *"Once they make the doll, you're theirs, you know. No hope ... no hope."*

She pauses for a long moment, then continues, *"Unless you help me."* Another pause, then: *"They did it to me, you know. But if you help me, you'll help yourselves. Do you agree to help me?"* She pulls the stake from the chest of one of the characters (not Slane).

If the character, for some reason, decides to attack her, she attempts to restake him. If the character agrees to help her, she in turn frees the other characters who, collectively, may be able to break the thick iron chain that holds Slane (Strength Feat of 8). The real trick will be to escape from the ritual chamber without being seen or sensed by the witches. Sarah has managed to get in without a problem, so the characters have a chance of succeeding. There is only one exit out of the chamber, unless the characters are able to tunnel through concrete and packed earth.

If a witch sees the characters escaping, her first action will be to warn the others by yelling or running to find them. Her second will be to hit the characters with one of her spells in an attempt to slow them down. She will take cover, not wishing to be involved in an obviously unwinnable hand-to-hand fight. Roll a die to determine the number of witches she is able to summon with a single shout.

Try to avoid creating a general melee. The witches won the last one, the vampires are in a weakened condition, and some, if not all, of the characters need to escape this time.

If the characters are going to keep their word to Sarah, some or all of them must attempt to reach the top floor of the coven house (see below).

The Attic: Excited witches are milling about inside the large house, carrying magic components, candles, chalk and other tools of the ritual to and fro. Given this, it is very difficult to slip through the house unseen.

If the characters follow Sarah as they sneak past the guards and other witches, the Gangrel will bring them to the door that leads to the second story and then the attic, where her fetish doll is kept. If the characters seem to be proceeding without thinking, have Slane suggest that the characters formulate a plan before risking their necks upstairs.

The best way to reach the attic is to go outside and climb up the exterior walls, reducing the number of roving eyes that might glimpse them (they might also want to use Obfuscate if they have it, or disguise themselves as witches by dressing in dark robes).

Remember that if the characters are caught trying to sneak upstairs, the High Warlock will become directly involved, meting out some awful punishment to Sarah or one of the characters as a warning (he leaves Slane alone, for he wants to preserve him).

If the characters try to enter the attic from outside, inform them that there are two windows three stories up. One is in the well-lit front of the house and the other is in the unlit back. When they manage to climb or jump up there, tell them that they can now see that the windows are barred on the inside. Bending or breaking them (after they have broken the glass) requires a Strength Feat of 7.

Once inside, Sarah shows them the safe where the doll is kept (she knows its location, for the High Warlock has brought her up here twice before to torment her with it). It is located under an old Oriental rug. After sliding the rug aside, Sarah lifts three wooden floorboards to reveal the safe, which is cemented into the house's frame.

Any character who has the Security Skill realizes that this safe is wired to an electronic alarm system that must be disabled before any attempt at cracking open the safe can be made. If the characters try to rip the door off (Strength Feat of 6) or pick the lock without disabling the security system (Dexterity + Security; difficulty 6), an alarm sounds throughout the coven house, and the characters have approximately one minute before the attic is crawling with witches. If the characters attempt to disable the security system before cracking the safe, have them roll Dexterity + Security (difficulty 6).

The characters will find the fetish doll lying at the bottom of the safe, along with the property papers for the coven house. The second that the characters have the doll in their possession, Sarah pleads with them to destroy it, saying, *"Please, if your will is good, burn that thing. I can't destroy it myself. Please, do it now!"*



Slane offers his matchbook from the Golden Banana if no one has a lighter (he does so only because he knows that such an action will make him appear more benevolent; on his own, he would help Sarah only if he were sure it would benefit him in some way). If the characters want to lose Humanity, they have an opportunity to enslave Sarah just as the witches have. If they are contemplating this, have them make Conscience rolls. By the same token, characters who free Sarah have the opportunity to purchase a point of Humanity when they gain enough experience.

If the characters fails to get the doll and the witches have been alerted, Sarah, shedding tears of blood, surrenders to the witches, for she fears that they will kill her. She blocks the stairway and explains that the characters forced her to show them the doll because they wanted her as their slave. This buys Slane and the characters time to escape.

If Slane is the only one captured in the fight in Scene Five, the witches take him to the coven house and imprison him in the basement ritual room. The High Warlock questions him as described above and he denies any knowledge of the events at Hillside Mortuary. Sarah then manages to free him in return for assistance, and Slane, thinking that she may be useful, retrieves the fetish doll and forces Sarah to do his bidding, commanding her to act as if she were following him willingly.

If dawn is approaching, he will find a safe shelter as far from the coven house as possible. If he has enough time before sunrise, he and Sarah will head directly for the Hillside Mortuary; if he did not visit it in Scene Three, he will escape into Manchester proper to look up the address in a phonebook before heading there.

The characters may be watching Slane or trying to help him escape. If this is the case, they can meet him outside the coven grounds as he escapes, and he will tell them that the High Warlock evidently thought that he had visited the Hillside Mortuary a few nights ago to meet the author Van Dorn. He wishes to go there to look around the property.

Scene Six ends when the characters, Sarah, and/or Slane, or the characters alone, escape from the coven house. The witches, of course, will hunt them throughout the rest of the story, particularly if Slane has escaped.

Scene Seven: Hillside Mortuary

The mortuary is where Slane met Van Dorn only nights earlier, though little evidence remains of their encounter. Rather than introducing new evidence about Van Dorn, this scene instead introduces Araquis, a Lupine from Vermont who has tracked Slane to the mortuary and confronts

him and the characters. Araquis seeks revenge for Slane's summoning of the Nexus Crawler that killed his packmates.

If Araquis thinks he can destroy Slane and the characters (there are no more than three of them and they are lightly armed), he attacks. If not, he flees back to Silverbrook in hopes of drawing Slane and the characters into an ambush there. In either case, this sets up Chapter Three at Silverbrook Mansion and its surrounding woodland environs.

Setting

Hillside Mortuary is very much like other mortuaries. It is wintertime, so glistening snow blankets the lawn and covers the shrubbery with icy caps. A meticulously shoveled path leads to a set of concrete stairs carpeted in red, all-weather felt. It is dark inside, for everyone has gone home for the evening. There is a viewing room decorated in somber hues just down the hallway to the right. To the left is the owner's office and, farther down, a small room that is sometimes used as a chapel. At the end of the hall are a crematorium and a refrigerated, locked room where bodies are prepared for viewing.

Behind the building, the snow-covered lawn extends 30 yards to bushes that mark the property line. A birdfeeder swings from the limb of an immense oak, and sunflower seeds are scattered on the snow beneath it. A shoveled path follows the contours of the back of the building to the basement bulkhead, and a bench sits alongside the path nearby. Near the bench, footprints (including those of Slane and Van Dorn) mar the otherwise smooth sheet of snow that covers the lawn.

Drama and Dialogue

As soon as Slane and/or the characters follow the path around to the back of the building, Araquis emerges from the bushes. Characters with Heightened Senses can roll to hear a faint growl just before the werewolf leaps onto Slane, his primary target. If there are too many vampires for Araquis to face alone, he instead attempts to scare Slane and the others and lead them back to Vermont, where he and an allied pack will ambush them.

In either case, Araquis leaps from the bushes and bellows, "*This is for my brothers at Silverbrook!*" As he jumps at Slane, he tries to get at least one good gash in Slane's face or neck before he runs off into the bushes, leaving pawprints that the characters can track quite easily. Slane tries to persuade the characters not to kill the werewolf, for it obviously knows something of his past that Slane does not.

Wondering what he might have done that would cause a lone Lupine to track him to Manchester, Slane suggests that they follow the werewolf. If the characters agree to his plan, it is simple to follow the Lupine's tracks north to Vermont, to the outskirts of Montpelier where Silverbrook is located. Of course, Slane will be wary of the Lupine as they do so, for he suspects that tracking it should not be as easy as it seems.

If the characters refuse to track a werewolf through Lupine-infested woodlands, or if the characters rashly kill Araquois in combat, Slane instead suggests that they try to find out where "Silverbrook" is. They may consult a map at a local bookstore or library, or they may call Information, assuming that Silverbrook is a town.

Because Silverbrook is a manor, the characters have little chance of finding it on a map, unless they happen to look at a detailed list of historic sites in northern New England. Thus, if the search for Silverbrook seems to be stalling or has reached a dead end, have Slane find a reference to it in some tome.

Alternate Scenarios for Chapter Two

If, for some reason, the characters have not hooked up with Slane by the end of the first chapter, don't worry. It's an easy matter to have the characters follow and spy on him under order of Biltmore and the Redcoats, higher-ranking members of their own clan, someone willing to pay them good money, and so forth. Use your judgment to decide which, if any, of these would best motivate the personalities involved.

Eventually (that is, at the beginning of Chapter Two), Slane will discover the clues in his pockets and have time to follow their leads. If the characters are not with him, they can still follow him to find out what his intentions are. If this is the case, Slane will enact the scenes above in the order listed, without the characters' assistance.

The primary difficulty for the characters will be to keep up with Slane, for he moves decisively and quickly as he unravels the clues. Throughout his investigation, he senses that he is being followed, and he tries his best to shake his hounds.

By the time he has reached Silverbrook Manor in Chapter Three and read part of the journal he left there, his memories will have returned and, with them, the knowledge that he needs Kindred to sacrifice to the spirit at Silverbrook. Because of this new knowledge, he will try to arrange a meeting with the characters in order to lure them to Silverbrook with the promise of an explanation.

Between the scenes in Chapter Two, the Storyteller may also want to have the characters meet one or more strangers who happen to be extremely curious about Slane. These strangers can be members of the Web, Tremere who are pursuing Slane, members of Mowgli's Order and so forth.

Additionally, remember to vary the pacing in Chapter Two. Slane may need a rest between clues, and this gives the characters a chance to kick back, view some of the local color, hunt or whatever. It also gives you, as Storyteller, time to reinforce the theme of identity by having the characters meet someone they trust who asks them to reflect on their situation: how they like New England and the Kindred here,

what they understand of the political situation, with whom they might side if they were forced to do so and, most importantly, why.

Brujah Scenes

For Brujah characters, there are two obvious possibilities. One is to have some of Pendragon's agents approach the character and ask for any information regarding Slane. They can try to persuade characters to cooperate on behalf of clan loyalty, or they can offer "good grace" status with Pendragon in the north. A second possibility is to have members of the KOL secretly arrange to meet with any Brujah characters who appear to have anti-British attitudes. They will appeal on a nationalistic level and not by clan.

Gangrel Scenes

Gangrel characters also have two obvious possibilities. One is to have Battista Decamerone arrange to meet with any Gangrel characters and persuade them to find out what is going on. He will most likely ask this as a personal favor. The second possibility is to have members of Mowgli's Order approach Gangrel characters and persuade them to find out what Slane is up to and report what they find. They will not reveal that they are Sabbat, but will make their hatred for the British abundantly clear.

Malkavian Scenes

Malkavian characters can be invited to one of King's clan meetings. Sometime during the bizarre festivities, the prince will approach the characters and ask them to find Slane. To the extent to which boons are offered between Malkavians, this is quite a significant request. The characters should feel somewhat honored to have been picked out by the prince for such a mission.

Nosferatu Scenes

Nosferatu characters will be approached by Jara Drory, who will try to recruit them into the Web. She will not come right out and say she is from the Web, but will first try to recruit the characters into the KOL. If they do not appear interested in taking sides against the British, she will try to assess their clan loyalty by asking more personal questions. If she feels that they would make good additions to the Web, she will formally recruit them. Because the Web is anxious to learn what happened in Montpelier, she will entreat the characters to find Slane and learn everything they can about what happened in Vermont.

Toreador Scenes

While the Toreador have found a strong ally in King, few of the clan are politically active in Boston. One possibility would be to have Elsa Linden in town celebrating the discovery of a great artist prodigy. She will see to it that any and all Toreador characters receive invitations. During the party, Elsa will learn of the rumors going around regarding

the strange fellow that Quentin King seems intent upon apprehending, and will want to know more. She will meet privately with Toreador characters and ask them what they know. If they reveal that they have encountered the stranger (Slane), she will become quite interested.

Elsa figures that anything she can do to annoy Biltmore is another feather in her cap, and she will entreat the characters to find Slane for the good of the clan. She plans to get Slane before Biltmore does, bargain with him for possession of the fugitive, and, in the process, humiliate him to the same degree he did her.

Tremere Scenes

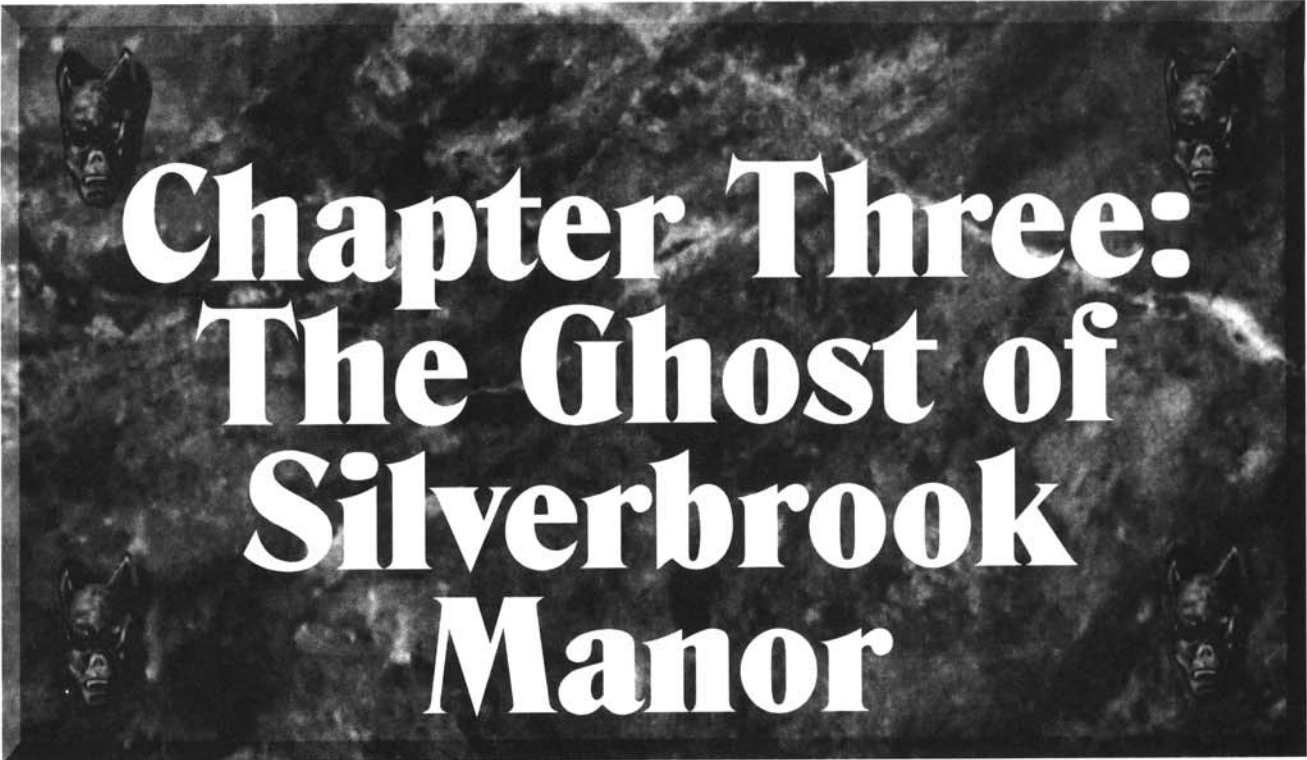
Tremere characters are probably the easiest to motivate, as there is a search party of Hartford Tremere already looking for Slane. The posse accosts any Tremere characters and demands that they take up the search as well. The Hartford Tremere will not reveal that Slane is a rogue, but will instead claim that he has turned to the Sabbat and must be destroyed. Characters at all concerned with Clan Prestige should not hesitate to act.

Ventrue Scenes

Not far behind the Tremere search parties are Ventrue surveillance teams shadowing them. Ventrue characters can be summoned to meet with an elder and commanded to take up the search as well. The Ventrue will actually let it be known that they suspect that Slane is a rogue Tremere and that it is important to clan interests that he be apprehended before Tremere hunting parties find him.

Note

In each of the above scenes, there exists the possibility that characters will wish to pursue their own agendas or investigate different paths. This is encouraged, for the theme behind this story is the search for identity, and each character should have the opportunity to discover what it is he really wants out of his unlife. Storytellers should introduce scenes that bring into the fray the various other elements that Slane's activities have unleashed, providing opportunities to test the characters' loyalties and explore their goals. Such scenes may also serve to break up the linear nature of the main plot, opening paths to subplots that can be resolved in later stories.



Chapter Three: The Ghost of Silverbrook Manor

In this chapter, the characters confront the true nature and identity of the vampire with whom they have been traveling. Once the memory of his original mission at Silverbrook returns, Slane will attempt to sacrifice the characters and Sarah Raines to the spirit there in an effort to gain control over it. The characters will hopefully realize that Slane is nothing more than a self-interested beast who pledges allegiance to no one but himself.

Chapter Three takes place entirely within the confines of Silverbrook Manor, an abandoned mansion on the outskirts of Montpelier, Vermont. A Nexus Crawler, a malign and powerful spirit that Slane summoned (and subsequently failed to control), haunts Silverbrook. The key to controlling and banishing the Crawler is in a journal Slane kept as he studied Van Dorn's stolen scroll.

When Slane performed the summoning ritual, he completed only the first third of it — the Ritual of Calling (effectively getting the spirit's attention). The second and last parts, the Rituals of Manifesting and Control, remain incomplete, as Slane fled when he realized that the Crawler had chosen him as its sacrifice. Thus, when Slane's memory returns, he realizes that he needs *Kindred vitæ* to complete the Ritual of Manifesting, and then he must complete the summoning by performing the Ritual of Control.

When done properly, the tripartite summoning calls the spirit from its realm, allows it to manifest physically and places it under the control of the summoner. When the second third of the Ritual was interrupted, however, the

Crawler was trapped halfway between its own realm and ours. Silverbrook Manor is now its prison, and it cannot stray more than 100 or so yards from the manor.

Once the ritual is performed properly, however, the Crawler will be free to go anywhere its summoner wishes. Hence Slane's move to employ the spirit on Pendragon's behalf as a secret weapon against Mowgli's Order (see *What Is Really Going On*) was a smart (if poorly executed) tactical move.

Slane's memories of these events should begin to return in a trickle upon reaching the mansion. Once the ritual room has been found and the journal has been discovered, his memories will return very rapidly. However, he will not reveal anything about what he remembers. He will insist that his memory of the mansion is very vague and none of it makes sense. This is not true; in fact, upon stepping inside, he will remember what most of the rooms look like, but he will not tell the characters anything.

Once the characters discover the journal in the basement of Silverbrook Manor (Scene One), the players' most natural action is to have their characters read it. The Storyteller has two options for handling Scene Two. The first is to allow them to read it by handing them the exact script as Slane has written it. From this script, the players can derive the clues and information necessary to resolve the conflicts with which they are presented in Scene Three.

The second option is to make use of an advanced storytelling technique, the flashback. In the flashback, the players will discover Slane's intentions and the information

needed to defeat him in Scene Three. They will take on the roles of the mortals Slane sacrificed to summon the Crawler. While the storytelling technique in each option differs, each choice contains similar information and clues to resolve Scene Three. This information can be summarized as follows:

1. The Spirit: A malign spirit has been partially summoned and is loose in the manor.
2. Slane: Slane summoned the spirit and has committed more than five murders in the name of experimentation.
3. Kindred Blood: The completion of the ritual that summoned the Crawler requires a Kindred sacrifice — the spirit needs all the blood from one Cainite only (a group donation will not work) during the ritual in order to manifest itself and be controlled.
4. Pendragon's Agents: As Slane performed the ritual inside the manor, some of Pendragon's agents were watching the property to be sure that Slane did as he said he would. As this is not essential information, characters will only discover this if they go outside during the flashback in Scene Two and happen to encounter these agents (an unfortunate mistake for them).
5. Dead Nosferatu: Nosferatu who were part of the Montpelier Strand of Trajan's Web had their headquarters under the manor. The Nexus Crawler, once partially summoned, annihilated all of them. Again, this is not essential information — however, if the players enact the flashback, they may encounter the fleeing Nosferatu. If they read the journal, they may only find the ruins of the Montpelier headquarters under the manor and/or a few scattered piles of vampire ash that represent the spirit's victory over the Nosferatu.
6. The Lupine/Spirit Connection: The Nexus Crawler is an archenemy of the Lupines, and vice versa. If they see each other, they will fight, for each recognizes the other as an adversary. While both will not ignore outside threats (such as Slane or the characters), their primary targets will be each other.

7. Ritual-Spoiling Clues: There are clues that can help the characters spoil Slane's ritual. First and foremost, denying the spirit Kindred blood will keep it from manifesting and prevent Slane from controlling it. There are obvious ways of doing this (for instance, if the characters go into voluntary torpor, the spirit cannot feed on their terror and instead will go after "conscious" and terrified Kindred like Slane).

Once this happens — or if Slane is killed or incapacitated once he has successfully performed the Ritual of Control — the Storyteller can choose from a couple of different outcomes: a) all hell breaks loose and a battle ensues, or b) the spirit is banished (a cleaner, but perhaps too staid alternative). Players always seem to have a way of coming up with a third alternative, so be prepared for the possibility of other outcomes as well.

Scene One: The Journal

This scene serves as a prologue to either the reading of Slane's journal or the flashback scene. In this scene, the characters and Slane enter Silverbrook Manor. It is unlikely that they have any specific agenda in doing so, as none of them knows that the journal is there. However, as they explore the premises for any clues as to why Araquois mentioned the manor, they make some gruesome discoveries about the past week at Silverbrook. They also begin to experience the Crawler's mysterious and frightening presence.

Setting

Scene One occurs within the confines of Silverbrook Manor. The manor is in a beautiful, if somewhat eerie, locale. Stands of silver pines surround its 10 acres, and a small glacial lake sits at one end of the property line. The lawn near the house slopes gently down to a gravel landing where there is a two-story boathouse and a short, rotted dock. A flock of Canadian geese makes its home close to the dock, but never approaches the manor itself. Note, too, that one of the entrances to the underground tunnel system is in the back of the boathouse under several planks of rotting wood.

The manor itself is a huge brick structure with a boxy, mansard roof mantled in a light covering of snow. It is made of verdigris iron similar to the roofs that typify Quebec's architecture. Two wings of 10 rooms each extend east and west at 45-degree angles to the main hall. A wide, paved path and a carriage court front the house, and to the west, at the end of the mansion farthest from the lake, stands the servants' residence — a two-story, five-bedroom house with two chimneys and three baths.

The manor is quite old, probably dating back to the 1700s or early 1800s. It has three floors, including a salt cellar that was, at some point in the past, converted into a full basement. This was the entrance to the cramped underground tunnels of the Montpelier District of Warwick's Web.

Characters entering the manor will see dusty suits of armor, medieval tapestries and silver candelabras, and will notice that the floors creak with age. Some may wonder if perhaps this is the property of an ancient vampire who winters elsewhere; let them wonder. One thing is for certain: the manor has a strange abundance of silver items in it; smart characters might pick up on the fact that whoever owns (or owned) the house knew she was in Lupine territory.

The place should have the tense, uncanny feel of an intermittently inhabited tomb whose owner may return at any moment. Things echo in the dark, the lights do not



work, and now and then a character might think she hears a faint sound like a long, low moan coming from the walls, or the roof or the floors — but maybe it's just the wind...

Drama and Dialogue

When they enter Silverbrook Manor, Slane and the characters are likely to explore it. Encourage this; the manor is a huge place, and there is much to find. In particular, the characters should eventually discover the bodies of the ritual victims, the strange preponderance of gag items, the ritual room and, finally, the journal.

As the characters explore, strange things begin to happen. For instance, the characters hear muffled voices in the room down the corridor, but when they get there, the room is empty and there is no sign that anyone was there. Doors slam in the next room, but no one is there to do it.

The Nexus Crawler is responsible for these occurrences; it wants to arouse the characters' curiosity in order to lead them to the journal in the basement. It believes that it has a better chance of being freed if the characters discover the journal before Slane does, for it can sense that the characters are weaker than the elder and more likely to err when performing the ritual. It does not realize that the characters may not be able to perform the ritual at all, given that they probably do not have the appropriate level of Thaumaturgy.

As the characters explore the mansion, be sure to make subtle suggestions that something sinister lurks in the mansion. If it is possible to separate the characters, do. By doing so, their growing unease will intensify. If they cannot be separated, still try to create the sense that something is amiss.

First, as they nose around, mention the fact that one room seems colder than the rest. This unnatural chill is the spirit's doing; it is rousing itself from its slumber, scouting out its next victims, and preparing to lead the characters to the journal. As it invisibly passes through the rooms where the characters are exploring, the temperature drops five or more degrees — there is no wind, just a deeper chill settling around the characters (the manor is already cold, as it is wintertime and there is no heat on).

Later in the exploration, tell one of the characters that she glimpses something in her peripheral vision. When she turns to look, she sees the edge of something normally solid (such as a desk or a chair) dripping as if it were made of melting wax. This, too, is the spirit's doing. It is an unconscious act, for, in the presence of such a powerful, unnatural spirit, reality warps and dissolves like a sugarcube in water. If the character tries to touch the object, the wood (or whatever substance you have chosen) feels absolutely solid, although it looks to the character as if the material is indented from the pressure of her fingertips. Further investigation of this phenomenon reveals nothing.



Before the exploration becomes boring (use your judgment), have the spirit begin its noisemaking, as mentioned above. Doors slam and voices mutter down the hallway, but no one save Slane and the characters seems to be in the manor. By making these inexplicable noises, the Crawler attempts to lead the group or groups to the journal in the basement.

It also tries to lead Slane away from the group, for it does not want Slane to see the journal, perform the ritual and control it. Hence, if Slane is with the characters, it will try to separate them from him; if Slane is with a subgroup, the Crawler will lead that subgroup away from the individuals who are closing in on the main clue.

The journal is located in the basement, which is littered with the remnants of Slane's ritual — wax candles, chalk, tiny splinters of wood, a human heart (now maggot-infested) and so forth (use your imagination). The bookshelves, chairs, tables and other items that once decorated the basement rooms have been overturned and broken. In several places, the walls have deep gouges, as if someone or something dragged its long, sharp claws across the brick. There is no dust in the room, unlike the chambers upstairs.

The basement forms the core of the strange happenings at Silverbrook. Because Slane's Ritual of Summoning opened an evil portal that has not yet closed, Silverbrook's resistance to the spirit world is weakest here (for those who use Werewolf, the area has a Gauntlet Rating of 3). Unless the characters can see in the dark or they have brought lights, the room is utterly dark.

In the basement, characters feel their skin prickling with spiritual energy, shiver with an unnatural chill and see faint silhouettes of hideous evil spirits (if they can see at all). These errant spirits were attracted to the presence of Kindred so close to the portal and have crossed through to this plane.

Although the spirits appear threatening, they have no power to attack the characters. They gradually cluster around any vampire characters, particularly those with low Humanity, who enter the room. For more on these spirits, see the "Story Characters" section in the appendix.

The journal itself looks like the sort of cloth-covered blank diary one might find in a local bookstore. It is lying face-down on the floor, open, and its pages are folded over by accident. Like the rest of the room's contents, it was thrown or tossed to the ground in haste. The handwriting seems cramped and scribbled, perhaps because of Slane's exhilaration at his discoveries as he wrote.

If the characters compare the handwriting in the journal to Slane's, they do not recognize much similarity between the two scripts. If the characters previously probed Slane's mind and scored three successes in so doing, they recognize the book on the floor as the book they saw in Slane's mind.

Once the Crawler has led the characters to the ritual room in the basement, they discover the journal and can read it. In this case, hand them the journal pages below or

jump to the flashback (depending on which option you prefer). In playing the flashback, include any players whose characters are still searching through the manor. The flashback constitutes a completely separate event, and players can thus participate in the flashback while their vampire characters are off trotting around Silverbrook Manor.

As the characters peruse the journal, Slane notices the characters so doing, his memory returns, and he begins the ritual as described below. When the characters finish reading the journal, the spirit attacks them.

Clues and Information: There are five pieces of information about the spirit world that the players can obtain; these will help when they confront the Nexus Crawler in Scene Three. They are listed in order of increasing detail and are rated by levels. Characters who have the appropriate Knowledge Abilities or are willing to do some research in the mansion's cobweb-strewn library may find these clues.

Level One — There are conjurable demon-spirits that are in some way related to the Lupines, yet the text fails to illuminate the relationship any further. The physical appearance and forms of manifestation that the spirit at Silverbrook assumes match the description of those that the spirits in the text are said to use.

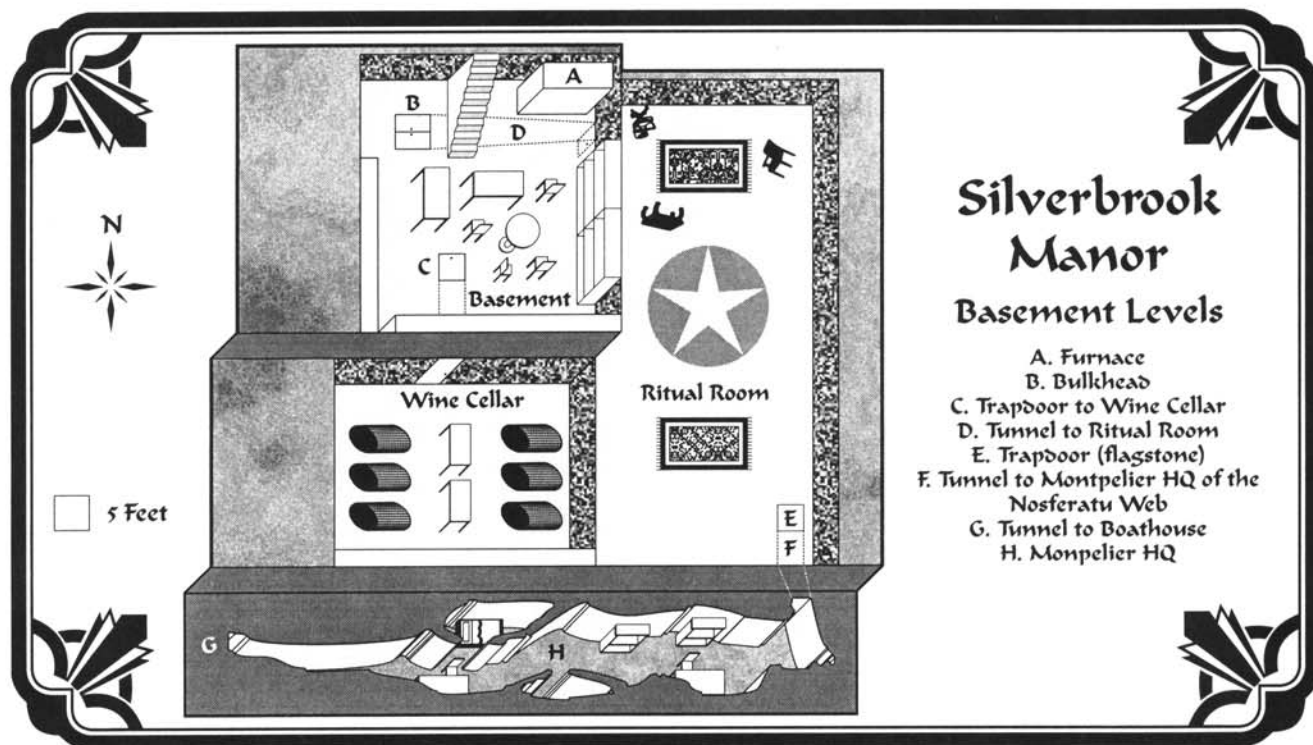
Level Two — Since the dawn of the world, these demon-spirits and werewolves have been archenemies. There are endless accounts in books lost and extant of the frighteningly savage battles between the two types of creatures.

Level Three — Demon-spirits will attack werewolves on sight, and vice versa. This would be good for the characters to know if they wished to divert the Silverbrook spirit into fighting with the Lupines outside so that they could slip away or deal with Slane without interference.

Level Four — While the demon-spirits, called Nexus Crawlers, use blood to manifest themselves physically, they actually derive deeper spiritual nourishment by feeding off the terror they cause in their victims. Thus, the fortunate person who faints just as a demon attacks him inadvertently saves himself.

Characters may deduce from this fact that, because torpor is similar to unconsciousness, they can avoid being attacked by going into voluntary torpor. As Storyteller, you should understand that actually doing so would be a big gamble on their part, but you may want to reward characters who do so by having the spirit ignore them. Then again, you may not.

Level Five — This type of demon-spirit lusts after physical form (in *Werewolf* terms, it might instinctively know that in physical form it can better bring Gaia closer to



Silverbrook Manor

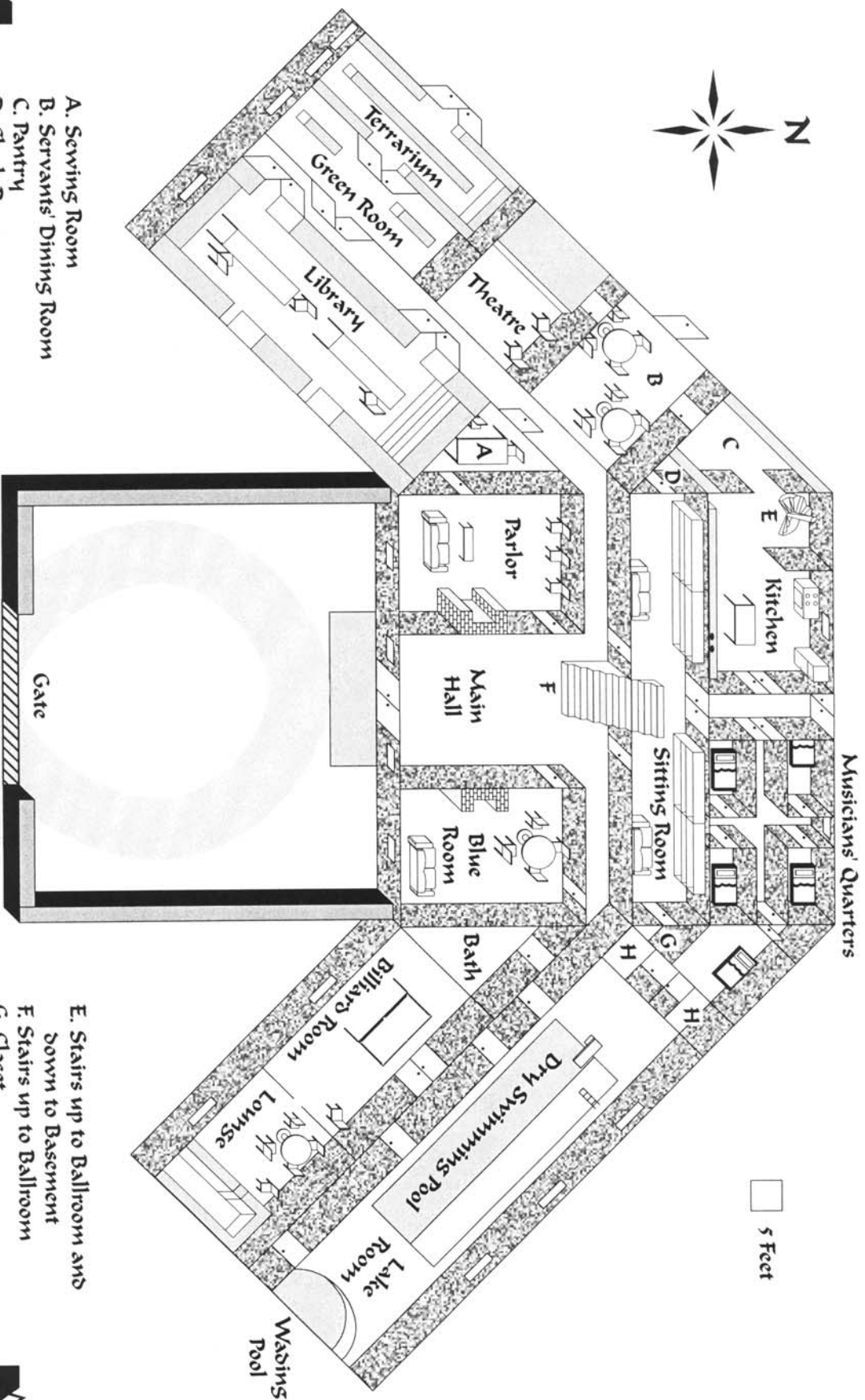
Grounds Floor



5 Feet

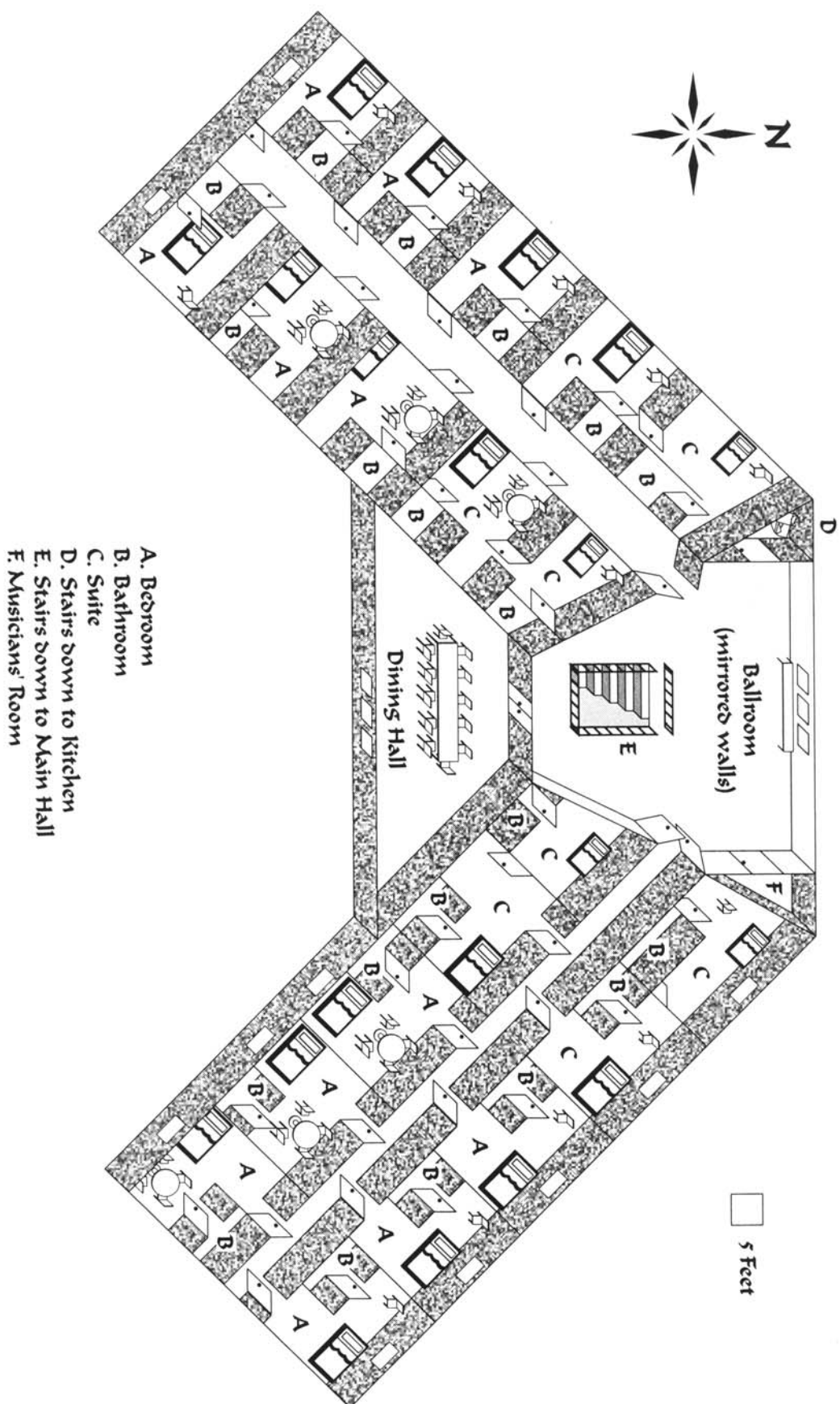
- A. Sewing Room
- B. Servants' Dining Room
- C. Pantry
- D. Cloak Room

- E. Stairs up to Ballroom and down to Basement
- F. Stairs up to Ballroom
- G. Closet
- H. Changing Room

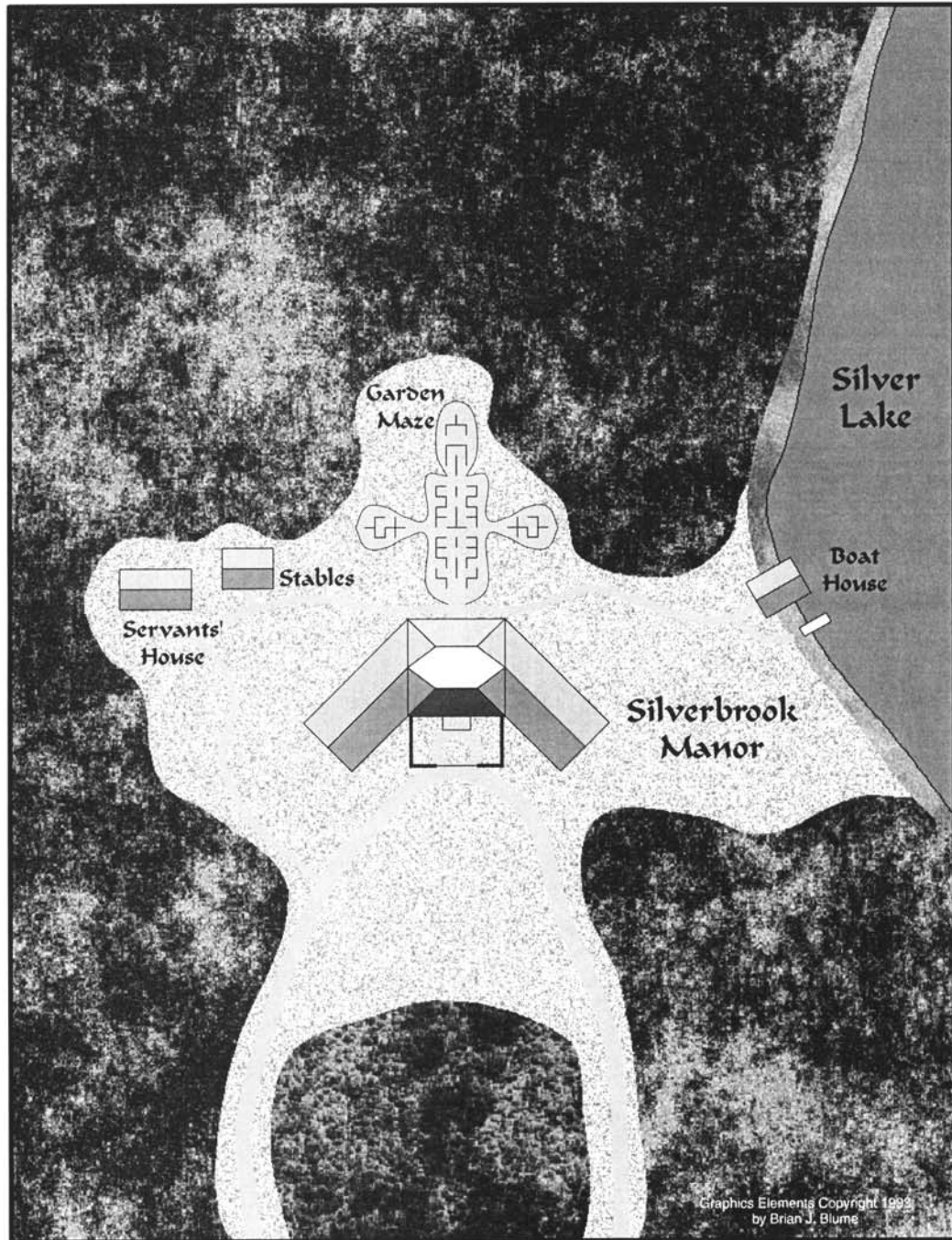


Silverbrook Manor

Second Floor



Silverbrook Manor Grounds



the Wyrn and for that reason desires a body) and needs potent blood to create one. Ordinary mortal blood does not suffice; rather, such a spirit requires the potent vitæ of Kindred — and thus Slane must sacrifice one of his own during the Ritual of Manifesting to bring the spirit forth.

There are two ways for the characters to obtain these items of information: by making appropriate Knowledge rolls or by doing research in the library. If you use the first method, characters make Knowledge rolls and gain one level of information for each success. Thus a character who rolls three successes knows the first three levels of information described above. Any of the following combinations may be used with this method:

- Intelligence + Occult (difficulty 9)
- Intelligence + Spirit Lore (difficulty 6)
- Intelligence + Lupine Lore with a specialty in Umbra spirits (difficulty 7)
- Intelligence + Lupine Lore without a specialty in Umbra spirits (difficulty 8)

The research method, which is treated as an extended action, works a little differently. Each character may make an Intelligence + Investigation roll (difficulty 7) for every half hour spent poring through the musty old tomes in the library. The total successes earned by all characters are added together, and every five successes accumulated earns

one level of information. Characters who accumulate 15 successes (probably over a period of hours) learn the first three items of information.

The Storyteller should reveal each level of information each time a five-success interval is achieved. For instance, after the first half hour of research, the characters roll their dice and a total of six successes are obtained. This is enough to earn the first level of information, so the Storyteller reads it to the players. After another half-hour period, they roll again and score only three successes for a total of nine — not enough to earn the next level of information. However, after the third half hour, eight successes are rolled for a total of 17 — enough to earn both the second and third levels of information.

If the characters explore the manor, they will find the library without difficulty and will notice that a number of books are lying on tables and chairs there. Slane pulled these off the shelves in order to do some research when he was having doubts about the authenticity of Van Dorn's scroll.

Most of these books are about ancient scrolls (with titles like *The Register of Scrolls* and *The Tome of Tomes*); some, however, contain sketchy information about spirits, and these books might raise questions in the characters' minds. Any research done to learn more about spirits should net the information listed above. While possession of these facts is not essential, it is immensely helpful. Nevertheless,



if the characters roll low or if they don't bother to look in the library, don't worry; there are other ways of dealing with the situation.

When the characters ask what the journal contains, tell them that it seems to be a handwritten diary or journal of some sort. If the characters take the time to read it, go to Scene Two and either play out the flashback or read the italicized script.

If, on the other hand, they decide to bring it somewhere that seems safer than Silverbrook Manor, they begin to hear werewolves howling outside — nine werewolves, to be exact. By now, the Lupines have surrounded the mansion. Slane knows the preternatural sound of the hunting howl and suggests that it might be wiser if the characters remain inside the manor.

Slane, of course, is not being altruistic in suggesting that they remain inside; rather, the sight of the ritual room has triggered his memory, and the past week's events have come flooding back into his mind. He remembers what the journal is — the documentation of his ritual and the discoveries he made based on the information in Van Dorn's stolen scroll — and he remembers that there is an evil spirit free and hungry within the manor.

Furthermore, he now knows that the only way to bring forth and control the spirit is to give it Kindred blood. The characters and Sarah have risen in status from potentially useful tools to crucially important sacrificial lambs. Worse yet, the knowledge of his Disciplines has also returned, and now Slane is a fully functioning and quite treacherous seventh-generation elder.

If the characters decide to leave the protection of the mansion anyway, Slane lets them. However, he will also silently command Sarah to stay (either via the doll or via Dominate), and she will. Optionally, you can have the spirit decide to attack the characters at this point (as it realizes that its food is leaving); if so, it causes all the doors and windows in the mansion to slam shut and lock themselves.

If the characters are still hell-bent on getting out, they can break down the doors or break through the windows. In the meantime, they still need to find a way of sneaking around nine werewolves. The success of this depends on luck and the rationality of the plan they form, unless they decide to fight (and, more than likely, get ripped to shreds).

Scene One ends when the characters either begin to read the journal on the premises or decide to leave the mansion and face the werewolves. If the former, go to Scene Two; if the latter, skip Scene Two and go directly to Scene Three.

Scene Two: Bloodbath

In Scene Two, the characters begin to read Slane's journal. If you are going to run the flashback, ask for a character to volunteer to read the journal. Tell the players that their characters gather around the person who has volunteered, and hand the players new character sheets (see the "Mortal Characters" section at the end of the story). Tell them that they will be playing mortals while their characters read the journal, mortals deeply involved in the story that the journal tells. If, instead, you simply wish the players to read the journal, hand them a copy of the journal below.

Setting

Both the journal reading and the flashback — Scenes Two (a) and Two (b) — take place entirely within Silverbrook Manor.

Scene Two (a): Reading the Journal

Should the Storyteller choose not to use the flashback scene below, he should still give the players the information necessary for Scene Three, which the journal below provides. Storytellers can either read it to the players or photocopy these pages and hand them a copy of their own to read.

Tonight I arrive at Silverbrook, prepared to breach the boundary between this world and another. I keep this journal as a record of the minutiae involved in this ritual; one false step, and I must commence anew. There is no need to record the first ritual. It is a simple one and requires little effort. No, it is the Ritual of Manifesting that worries me.

But to begin: I come with an old man who, I have surmised, does not have family and has few friends, and for these reasons, will not be missed. He makes poor company, in any case, constantly muttering and whimpering as he does.

I have donned the witch's robes and lit the candles. I will record the ritual components as I ready them. First, as the sage Akhempotet notes, one must know that there are boundaries between this world and the other before one can breach them. Thus, I draw the circle of chalk in the center of this room and behold that invisible wall growing before me as I do so. It is a difficult thing to concentrate so wholly on that which is invisible that the visible all but disappears — particularly with the old man whimpering. Yet it is done.

Now I sprinkle the ashes of the dead outside the circle to give the thing form. I hope that it is ashes, not tears, that the scroll means; at this juncture, the Sanskrit is difficult to read. So that it may have sight, I place three hawk's eyeballs at the three



vortices of the invisible triangle inscribed within the chalk circle. So that it may have bite, I place three wolf fangs an inch beyond the eyes. So that it may give fright, I place three drops of human blood mixed with indigo ink on both the eyes and the fangs.

I have killed the old man, stepped inside the circle, and chanted the words that the scroll requires. I wait. Nothing seems to be happening; the old man is dead. Even now his dark blood seeps into the cracks in the cement and dries. I grow weary. Could this be the wrong scroll?

The paragraph breaks here and then, in sloppier handwriting, but the same script, the journal continues:

No, I am convinced that this is the right scroll. As I review the Sanskrit and research the books upstairs in this manor's library, I fail to understand why the ritual did not succeed. It is late; I will rest now and ponder this problem and perhaps tomorrow I will discover a reason for this failure.

In fresh ink and more legible handwriting, the journal continues:

This morning I disposed of the body. I'll put it to rest properly when I have the chance. But first! When I awoke, fresh for another attempt, I heard some noises upstairs. I went to investigate, for I did not want to be discovered. I was downcast, for I thought that I would have to return to the city in order to fetch another sacrifice, but, instead, fortune was with me; the sacrifices came to me. I am glad that I have not been forced to squander more time; the battle will come quickly, and when it does I must be prepared or I will earn Pendragon's wrath.

There are four young men here: college youths, I would venture to guess from their behavior. From their conversation, I learned that they plan to stay at Silverbrook for the next few days and that a few more of them are arriving shortly for their "hazing." I have already disposed of one in the west wing, in a fashion that these boys seem to want — that is, they want to scare their friends, so I think they should do it properly.

Another was preparing some sort of prank in the west wing, so I brought him here and set a ward on the bulkhead so that none of the others may interfere with the ritual. He is sitting, bound and gagged, in the corner — a much quieter fellow than the old man.

I perform the ritual, as before, this time rearranging the materials so that the boy is inside the circle, and the eyes and fangs face inward, toward him. Perhaps this is the correct formation of materials and sacrifices; the Sanskrit hints that it may be.

New, more illegible handwriting:

No! Worse failure than before! The boy is mangled, unrecognizable — and yet nothing seems to have happened. I must have lost consciousness or lost my concentration, and when I came to, there he was, contorted and dead.

I have carried him up to the room with the others and brought a third one down. After ruminating on the events of the past hour, I have come to the conclusion that it was a mistake to move the sacrifice inside the circle. The circle is meant for the Breacher, not for the Sacrifice. Yet, if this was not the cause of the first failure, what was?

I have reviewed the scroll. The Sanskrit reads that the ritual requires a potent blood sacrifice. Since we were apprentices, we have known that the weakest form of blood sacrifice is the animal; the strongest, human. But perhaps there is more to it than that. Perhaps the ancients possessed a deeper form of knowledge that we have lost. I now suspect that youth has a potency all its own. Youth has more vitality, more sinew, than old age. Perhaps this is why the old man was not sufficient. Perhaps. I will see.

I regret the waste, but it had to be done. The boy is dead, but not as before. His blood disappeared as it spilled onto the concrete. I believe that I have hit on an important clue: age must be a factor in the Ritual of Manifesting.

As I was carrying this young man's body upstairs to the west wing, I heard the noise of more youths entering the manor — those whom the first group had awaited. The noise was hard to disregard. I listened to their conversation for a while, then, knowing that the one the others called Tony was in the east wing, alone, I went there and retrieved him.

I grow weary. The sacrifice failed again, but this time the results were better than the last. Could there be an additional factor, one that is as important as age? I will contemplate this as I fetch one of the newcomers.

I have it! It is not age, but that elusive concept and one so well regarded — virginity! I stood listening to the youths in the east wing as they encountered the petty pranks that the others left before they died, and I heard one jesting with another. "Shoot!" he said, "Look at that bed. It's huge! I'd love to have that at

home." The other looked at him, trying to suppress a laugh, and said, "What's a virgin need a bed like that for?" Youth never changes. But it gave me this pivotal idea — after all, what could be more potent than the blood of a virgin?

I captured the one who had been teased about his virginity. After some convincing with a shiny knife, he admitted quite readily that indeed he was one. I feel certain that this time Akhempotet's spirit will be mine.

The main body of the text ends here, with the exception of three hastily scribbled words: "FAILURE — The spiri —" The "t" is missing, as if the writer were interrupted in the middle of his or her writing, and a blank part of the page is ripped in two.

While the characters are reading the journal or participating in actual past events (the flashback), Slane has crept off into the basement (or elsewhere if the characters are there) and is preparing the ritual. He has made some modifications to the wording of the chant so that the sacrifices may be in another room at the time the ritual is performed and the spirit will still consider them sacrifices.

When the characters finish reading the journal or enacting the flashback scene, they have one turn to react to their newfound information before the spirit attacks them. If they catch Slane as he performs the ritual, they can interrupt it, and it can go awry in any of the ways mentioned above (or others if you wish to be creative).



If Slane manages to sacrifice one of the characters (i.e., if the spirit kills one while Slane is chanting the ritual), the spirit is freed from its anchor (it can wander beyond the boundaries of the manor) and Slane controls it. Scene Two, however, ends when the characters finish reading the journal and discover Slane to be missing, or when they die or escape in the flashback. Scene Three deals with the events that occur during and after the Rituals of Manifesting and Control are performed.

Scene Two (b): The Flashback

Before any drama can begin, the players need a context for their actions. Paraphrase the following background information for the players once they have their fresh, expendable characters.

The characters are new members of Phi Kappa Epsilon, a fraternity at nearby Montpelier Community College, and they are out hazing at Silverbrook Manor for the weekend. Two already initiated brothers — Dave and Mike — have driven them here, 20 miles over snowy backroads into virtually uninhabited Vermont woods. These two will return to the dorms tonight and come back for them on Sunday evening.

Having reached the manor, the characters are ready to spend the weekend partying. They have three kegs of beer, which they have unloaded and carried to the front door, along with their backpacks, in which they have extra clothes. The door is open, so they go in, drop the kegs on the floor, and brush the snow off their hats and coats. Already, they are a bit sloshed (subtract one from all rolls) from the party they left before they drove here.

The mansion is a big place and well furnished for abandoned property, so they may want to explore a bit before they crack open the kegs. Their original plan, however, was to finish as much of the keg as they could, then go down to the lake for an icy swim inside the boathouse. Plans change.

What the players do not know is that four brothers (Dan, Joey, Paul and Tony) are already here (in a sense; some of them are dead — see below), for they have their own plans for the initiates. While Dave and Mike, the two brothers that drove the characters here, were distracting the characters at the party, these four were busy preparing gags and gruesome practical jokes. These, they hoped, would frighten the drunk characters so much that they would flee back to their dorms in terror. They were a little drunk themselves.

Unfortunately, two of the elder brothers, Dan and Paul, did not last long, for Slane soon discovered them. The Cainite elder arrived at Silverbrook late the previous night with a cab driver that he had Dominated. Having prepared the ritual, he sacrificed the old man and found that the ritual

failed miserably. Slane disposed of the body in the west wing of Silverbrook, and waited until dusk the next night, not knowing whom he would next sacrifice.

When the frat brothers entered the next evening, Slane overheard the three of them talking in the kitchen and learned that they planned to scare the characters. He let them prepare their little practical jokes, then fed on Dan, ripping his throat out, because he wanted to be at full strength should the ritual again fail. Sure that the grim visage of the bloody frat brother would create the effect (if nothing else) that the three remaining brothers would have desired, he threw Dan's corpse into one of the rooms in the west wing.

He then grabbed Paul, an older friend of the three frat brothers and former member of Phi Kappa Epsilon, bound him, and brought him downstairs. Slane's second attempt at the ritual worked incorrectly, and Paul was mangled horribly. Again, Slane left the body with the others in the west wing.

After his second failure, Slane began to suspect that age had something to do with the effectiveness of the ritual, and thus he stalked the college student who seemed easiest prey: Joey. This, too, failed — yet it did so in a less extreme fashion than before, and Slane now suspects that age has much to do with the ritual's success. His next victim is Tony, unless the characters say something to indicate to him that they are younger (as Storyteller, you should listen carefully for this), in which case, Slane will attempt to sacrifice that character next.

As the characters enter the manor, Slane is taking Joey's corpse up to the same room in the west wing where he threw the cab driver, Paul, and Dan. In the meantime, Tony, the remaining brother, is preparing his petty gags in the east wing, unaware of what has happened to the other four. He hears the characters enter, hunkers down in the dark, ready to scare them, and waits.

The first thing you will need to know as you choreograph the flashback is how to integrate what happens in the journal with what the players decide to do. What is utterly essential, however — no matter what they do — is that they do not leave the mansion alive. This scene is one of those few instances in which you, as the Storyteller, must be merciless in fulfilling your aim in order to create a good tale.

To maintain the integrity of the story, you must be fairly rigid about what you allow to occur and what you do not. You may even want to explain to your players that this scene is meant to be fatal, so that they know their roles and are not confused by the sudden change in storytelling style. Entice them to explore with the promise of discovering from the past what their vampire characters are presently facing. Their daring will gain them knowledge.

Drama and Dialogue

As the characters stand in the entrance hall of Silverbrook Manor, Mike and Dave (the two frat brothers who drove them here) hand them flashlights (the batteries of which will die within two hours), and try to lead them into the manor. They tease Chip Yeager (see the appendix) about his virginity and call the others cowards.

They say that there are some nice rooms in the east wing where the characters can sleep — their purpose being, of course, to lure the characters into the area where one of the brothers is waiting to scare them. They tell the characters that they will be leaving as soon as they help the characters get settled, and they will be back to pick them up on Sunday night.

In the meantime, Slane, who is cloaked and hooded in ritual garb similar to that of the witches in Chapter Two, Scene Six (the players might recognize the garb), has come downstairs and is using his powers to spy on the characters. He hears Mike's comment about Chip's virginity and he realizes that the potent blood for which he has been searching may well be that of a virgin (see his journal entry on this point).

Have one of the characters feel a sense of being watched just before Slane returns to the basement — but remind the players that this character seems even more drunk than the others. He sees nothing more. At this point, the characters are free to follow their frat brothers upstairs or to suggest an alternative to going up to the east wing. It is perfectly natural for the characters to want to explore, however, and this should be encouraged even if Mike and Dave react strangely (as if they were disappointed).

If the characters follow the brothers upstairs, have the two lead them to a set of master bedrooms decked out in all sorts of plush finery — deep velvets, silks and satins. Emphasize how big and dark the rooms are, how thin and fragile the flashlight's beam seems (the electricity does not work in the mansion). If the characters look, they see that the furniture has a thick layer of dust on it.

If they do not notice, they will also miss the vague set of footprints where the dust on the carpet has been disturbed. These prints lead to their baths, where Tony has put worms and dead leaves in one of their tubs; a dead squirrel in one of their sinks, with its heart torn out and lying in the soapdish; and where, in a third bedroom, Tony has wet down the mattress and the canopy of the bed so that a character's clothes will get soaked if he sits or lies down.

If, on the other hand, the characters want to explore, have Dave say, *"You guys don't wanna put your extra clothes upstairs in the rooms? Well, OK..."* and he shrugs and appears disappointed. The pranks are the other guys' domain, so Mike and Dave will bid the characters good-bye, exit from the main hall, and leave them to decide what to do next. The characters hear Mike's car motoring off into the night.

At this point, the characters may do anything they wish. If the characters decide to explore the manor, they may run across their friends' and the cab driver's bodies in the west wing. They will certainly run into the little practical jokes Paul and Dan left behind (throw in as many as you like; most should be stupid and plainly contrived, such as plastic vomit floating in the toilet, gag battery-operated severed limbs crawling across the floor, or messages in blood on broken mirrors — the point is to have these "jokes" contrast with the seriousness of their friends' deaths).

Be sure to have them encounter the joke items first, so that when they enter the room with Paul's, Dan's and Joey's corpses, you will create some impact. You may want to have them see something like a gag arm crawling slowly across the floor of one room or a hallway in the west wing. When they see that the limb is fake, have them enter one of the rooms and see another limb — a real one (Paul's) — whose "batteries," they may assume, have run out. This one looks a little different, though, and when they investigate, they realize that the arm or leg is real. The corpse to which it belongs is just around the corner.

Tony's Scream: In the meantime, Slane is preparing for his next attempt at summoning the spirit, and he needs a new victim. It does not matter where the characters are at this point; whether they are on the west or east wing, or in the main hall, they will hear a terrible scream, a noise filled with terror, coming from the end of the east wing.

As they do not know Tony is present, they will wonder who screamed and why. If they have already encountered some of the prank items around the manor, they may assume that it is one of their frat brothers playing a joke on them.

Of course, this is Slane again, although the characters do not know it. He has not been able to abduct one of the characters, and has instead chosen Tony as his victim. If the characters investigate immediately and are in the east wing already (where the distance to the murder is shorter), they may see something strange happen: as they approach the area where they heard the scream, something whizzes past them in the dark, creating a gust of wind from its passage.

This, of course, is Slane using his Celerity and the Level Two ritual **Donning the Mask of Shadows** to carry Tony from the murder scene, but the players will probably not get a good look at who or what it is (roll Intelligence + Alertness against Slane's Wits + Stealth). If the characters search for footprints on the dusty floors, they cannot distinguish their own from anyone else's. Yet they do know that something just whizzed past them, heading toward the main hall.

If they go in that direction and search thoroughly, they may eventually run across the entrance to the large basement. Slane is in a small, secret room downstairs, hidden beneath a bulkhead that is locked from the inside (Silverbrook's owner's refuge from sunlight, perhaps?).

If the characters do not find the bulkhead, they may continue searching the manor. If they have not already found the dead bodies of their companions, they may do so

at this time. Exploring the manor is always an option — and, while Slane makes a fourth attempt at the ritual, more weird things can occur as the trapped spirit roves through the place sniffing out its prey.

The Virgin: After having sacrificed Tony and failed once again, although less miserably this time, Slane discovers that the ritual demands potent, not necessarily young, blood. Having overheard Mike's comment about virginity, Slane reasons that there is nothing more magically potent than the blood of a virgin and decides to stalk Chip, the character Mike was teasing. Keep in mind that the player who draws this character should be a mature one, as it may seem like the player himself is getting picked on; if you have your doubts, explain to the player that it is the character, not he, that is being singled out.

If possible, try to separate the characters — for instance, someone hears two thuds, one in the east hall and one in the west hall, and might be tempted to investigate both. Slane will follow the party containing Chip. At the first good opportunity, he will capture the character and drag him away. If, for some reason, Slane does not manage to capture Chip the first time, he will try repeatedly until he finally gets the mortal.

Just after Slane has taken the character and the others notice (perhaps they see his flashlight lying on the ground or they hear him cry out), have their flashlights go dim one by one, and then die. The characters will need to improvise, using the materials in the house if they wish to see. Torches are one possibility — there is plenty of heavy cloth in the bedrooms, some wood near the fireplace in the library, and some old cooking oil in pantry. There are some battered flashlights lying around the house in various closets, but none of their batteries work. Two of the characters have cigarettes and lighters in their backpacks.

At this point, you may want to switch to the captured character to tell the player what is happening to him. The mysterious stranger has blindfolded, gagged and tied him, and is carrying him down steps — this he knows, for he can feel the jolts each time his captor takes a stride. If the character struggles, Slane slaps him hard, taking care not to knock him unconscious.

He brings the character to the secret ritual room in the basement (the character hears a metal clang and feels a rush of air, as if his captor had shut a heavy metal door behind them — the bulkhead in the basement). Putting him in a corner, Slane then proceeds to prepare for the ritual without saying a word to the sacrificial victim.

As the character sits bound against the icy wall, his skin begins to crawl, as if an evil presence is lurking about him. He hears the sound of someone (presumably his captor) moving about in the room, the intermittent rustle of pages being flipped, the crackle of fire (a torch, although he does not know this), and some low chanting, the words of which he cannot discern (they are in an ancient tongue).

After about an hour of this seemingly interminable waiting, Slane removes the character's blindfold. The character can see neither Slane's face, for a witch's cowl hangs over it, nor Slane's body, for it is similarly covered. Slane carries him to the center of the room and steps into a chalk pentagram drawn on the concrete floor.

Here you may want to cut back to the other characters; going back to them at this point will build dramatic tension. Manipulate events so that, if they have not already, the characters discover that their companion is missing. The most natural (and most humane) reaction is to begin a search for him, and thus you have an opportunity to bring the characters face to face with Slane.

A thorough search of the house will eventually bring the characters to the basement, where the ritual is taking place. As soon as they go down the stairs, have them make Perception + Alertness rolls (difficulty 4) to hear Slane chanting somewhere beneath them. They need only search a few meters more before they discover the bulkhead.

If the characters make enough noise outside the bulkhead door, Slane's concentration will be ruined and he will need to start the ritual anew. Essentially, unless the characters can think of a way to tunnel into the room or break down the bulkhead door, this is the only way to get Slane to come out.

When he does, he will be rather annoyed, and will use his powers to round up the rest of the characters, bind and gag them, and bring them into the secret room with their friend. He will use them as sacrifices for the spirit if he feels that it wants them. Otherwise, he intends to take their vitae when he uncloaks himself after the ritual.

If the characters cannot find a way to enter the secret chamber and they do not make themselves heard enough to bother Slane, they will still run into both the Crawler and Slane when the elder later botches the ritual. If they are anywhere near the bulkhead, they will hear Slane chanting and hear the muffled screams of their missing friend.

The Ritual: There are two possibilities for the last part of this scene. One is that the characters are all sacrificial victims, bound and gagged in the ritual room; the other is that none or only some are so.

In the first case, the ritual proceeds normally; Slane chants mysterious words that sound evil to the characters' ears, while drawing a great circle about himself in chalk. Various occult ingredients of the ritual — eyeballs, tongues and so forth — are scattered about the room in a seemingly random pattern (Slane has not blindfolded them, as he wishes their terror to reach a climax upon seeing the spirit manifest).

The characters' skins crawl as they feel the room immersed in a darkness that deepens with each diabolic word slipping from Slane's lips. Finally, a portal of roiling gray clouds opens before the characters and a hideous spirit

creature thrusts its heads and mouths through it. It approaches the virgin character slowly. It then kills him hideously.

Slane, thinking that the Ritual of Manifesting has been successful, removes his hood and turns to the characters on the other side of the room. An evil smile spreads across his face as he begins to chant the first few lines of the Ritual of Controlling. Suddenly, the portal slams closed about the spirit's "waist" and disappears into an invisible mist a few meters away. The spirit remains, but is clearly outraged (it lets loose an unearthly shriek that sounds like nails against a chalkboard).

Slane realizes that virgin blood was not enough, and his jaw drops in astonishment and terror. The spirit approaches Slane's back (and the characters), and, because of his positioning, the characters are able to see the utter terror on Slane's face. Then, grinning strangely, he mutters, "It should have been *Kindred vitæ*?" as his eyes grow wide and red, his nails curve into claws, and his fangs lengthen. Suddenly he whips around to face the spirit like a cornered animal.

If nothing else interferes, Slane fights the spirit, wrecking the room in the process (so that it looks like the state it is in when the vampire characters enter with him). Slane's objective is to flee, so don't make the fight last long; a few seconds at best, and he slips through the bulkhead door to flee to the upper floor of the basement. The spirit pursues him to the entrance hall (it can go no farther than 100 yards

beyond it). In the meantime, the characters have a chance to free themselves from their bonds if they can. Give them three turns before they feel the chill of the spirit's approach.

As the characters struggle to free themselves, have one of them notice a flagstone covering one section of the floor start to slide toward him, revealing a dark hole in the ground. Out of it crawls a hideous monster (a Nosferatu — a member of the Web who has only now realized that she is at risk).

The Nosferatu climbs quickly to her feet, glances at the characters, and rushes off without saying a word. Under no circumstances will she stop to help, for she knows that she is running to save her life. A few seconds later, however, the characters hear her shrill cry, as the spirit finds a meal.

The characters (whoever happens to be in the room when the Nosferatu emerges) may opt to try to escape down the hole, which is an entrance to the Montpelier headquarters of the Nosferatu Web. Through the hole is a seven-foot drop (which may be a little difficult for those whose hands and feet are bound) onto packed dirt and sharp stones.

The tunnel into which the hole opens leads to a small, dank room ornamented with radio receivers, two phones and a computer (not in use at the time). A door on the far end of the room opens onto a tunnel that leads down to the boathouse on one end of the Silverbrook property. Two piles of Nosferatu ash sit at the entrance to this tunnel — the



Nexus Crawler struck these two Nosferatu from behind (as they ran toward the boathouse exit), drained them of all their blood, and mutilated them.

At this point, the characters hear the spirit approaching them from the tunnel below the basement. If they try to call for help using the telephones in the room, they have less than two rounds (count them) to explain their desperate situation to the police or the operator before the spirit attacks.

Anyone who tries to trace the call will fail, for the Nosferatu have taken pains to make their phones traceable only to the wrong location (a pay phone in Burlington); because of that, the police will incorrectly assume that the call is a prank. Nevertheless, if it appears that the telephone call will attract too much mortal attention to Silverbrook, you can always have the spirit, with its many malevolent grins, pull the phone cables out of the wall at the last moment.

Escape: If the characters, Houdini-like, somehow manage to escape their bonds, they still need to find a way out of the basement very quickly — within three turns (as above). Any characters who find themselves free of the basement within that amount of time, including any whom Slane did not round up with the rest, must face the spirit on the first floor and the wings as it attempts to capture and consume the escapees.

It is possible, though unlikely, that a character or two will elude the insanity that ensues after the ritual is inadequately performed. If any characters do, they must make Courage rolls to see if they have acquired terror-based Derangements. At any rate, outside in the woods, three of Pendragon's agents wait and watch.

If a character manages to escape the manor, have one of these agents pursue him. When (not if) the agent catches him, she asks the character what is happening inside. She does not offer any information about who she is or why she is there; she simply regards the character as a useful source of information, as if he were a video camera or a book. Whether or not the character gives her the information she desires, she subsequently kills him for his *vitæ*.

While it seems like the characters are having, to say the least, a bad day, the point of the scene is not to put the players through roleplaying hell, but to reveal to them the identity of the murderer whom their vampire characters must face in the final scene and to give them the clues necessary to deal effectively with the threat.

If you have accomplished this, you have actually helped the players and their vampire characters to prepare for Scene Three and the epilogue. Additionally, facing the horrors of Silverbrook as mortals may lend the players a fresh perspective on the identities of their vampire characters when they return to them in the next scene.

Aftermath

When Mike and Dave returned to pick up their frat brothers, they found the bodies. Then the Nexus Crawler found them, slaying the two at the edge of the lake as they ran from the manor. Their bodies now rest at the bottom of the water, but will rise soon. The other members of the fraternity are now worried and have called the police, asking them for help. The police will arrive the morning after Scene Three.

Scene Three: Showdown

Scene Three is the culmination of the clues, information and actions that the characters have gathered or engaged in throughout the previous scenes of the story. Its goal is to resolve the immediate conflict, primarily by solving the mystery of Slane's past. However, it also deals with the problem of the spirit, of Slane, and of the Lupines that now have the characters surrounded.

It begins as the characters rush to find and stop Slane. To compound their problems further, a pack of angry Wendigos (werewolves that were drawn to the immense level of spiritual energy growing within the mansion) have tracked Slane to Silverbrook and begun to circle the manor, howling eerily in the night.

If the characters have traveled with Slane to Silverbrook and are now inside the manor, they are between a rock and a hard place: Slane and the Crawler on one hand and the Lupine menace on the other. Alternately, if the characters are outside the manor spying on Slane, they are faced with the unhappy prospects of trying to slip past or fight the Lupines in order to leave the area, or of entering the mansion for protection.

The key to the characters' escape or victory lies either in understanding the clues presented in Scene Two or in manipulating events so that the characters' two sets of enemies turn against each other. Certainly, it would be best to banish the spirit, but if that does not work, the spirit will not object to drinking the potent blood of Slane or the werewolves outside — and, by shifting the spirit's target, the characters divert the werewolves and thus gain a chance to escape.

Outright fighting, of course, is not the wisest choice, unless the characters are somehow able to muster enough force to defeat nine werewolves, a powerful spirit, and an unfriendly seventh-generation Cainite elder ...

Werewolf Option: To develop the theme of identity, the Storyteller might even want to shift the story to a **Werewolf** one. Because this requires possession of **Werewolf: The Apocalypse**, details for doing this are not provided. All the Storyteller need do, however, is hand the players temporary werewolf characters (or have them prepare ones

ahead of time) and tell them that just as their vampire characters are about to be attacked by all three forces at once, they are shifting perspectives. They then play out the remainder of Scene Three fighting the minion of the Wyrn and a few nasty vampires. See the epilogue for more suggestions on further possibilities.

Setting

Scene Three takes place within the confines of the Silverbrook property.

Drama and Dialogue

Whether or not the characters have participated in the previous scene's optional flashback, they should be inside the manor, Slane should have at least begun to perform, if not succeeded in performing, the last third of the ritual, and nine werewolves should have surrounded Silverbrook's grounds. What happens next depends largely upon the decisions that the characters make.

If they attempt to interrupt the ritual, the spirit may be freed of all constraints, it may attack Slane, or it may be summoned properly anyway. If the characters successfully ruin the ritual, thus unleashing the spirit, Slane may have to make a Courage roll as he remembers the terrible night when the spirit attacked him and he fled in Röttschreck. Alternately, if you do not want Slane to make such a roll, you may assume that he has not yet remembered that portion of his history, and thus has no reason (yet) to be terrified.

If, on the other hand, the characters opt to fight any or all of their foes in an out-and-out battle without first getting some sort of external help, the chances that they will die the Final Death are great. These forces are simply too powerful for them to handle alone. If the players do not realize this after the first round of battle, you might give them a subtle hint.

As previously mentioned, the characters may also handle the conflict by turning one force against another. The characters may think of this anyway if they have already learned that werewolves and the particular type of spirit that they face are archenemies. If they have not, they may discover it on their own by leading the Nexus Crawler outside (intentionally or otherwise), where the werewolves are poised to destroy the Cainites.

In any case, the nine werewolves summoned by Araquis in Chapter Two reach the manor's walls 10 rounds after Slane performs the ritual (successfully or not). If the characters have not escaped the manor by that time, or if for some reason they do not want to, the Lupines knock down the doors and enter.

If the spirit is still present and it senses the presence of its archnemeses, it immediately withdraws from whatever it is currently doing and attacks the werewolves. If the spirit is under Slane's control, it will do as he wishes — defending him in whatever way seems necessary.

If Slane manages to complete the ritual successfully (perhaps sacrificing Sarah Raines if you do not want to kill one of the characters), his next goal is to leave the manor as soon as possible. He now knows that it is a dangerous locale, both in terms of Lupine and mortal interest (police will be looking for the fraternity boys in the morning). Thus, Slane will take the spirit to Pendragon as soon as he is sure that it is completely under his control, not realizing that Pendragon's followers have orders to kill him on sight.

If the characters have not joined forces with Slane at all, but have been following him since the beginning of the story, have the ritual take place within the manor, but somewhere visible from the outside — a den or a living room. The characters can still play out the flashback in Scene Two (b), but they will probably not find the journal before Slane does. Instead, they may find the occult books in the library. These can give them some needed information about the nature of the spirit that they will be facing.

Unless the characters stop him, Slane sacrifices Sarah Raines and puts the spirit under his own control. The nine Lupines in the woods gradually surround and approach the characters, who are either watching Slane or interrupting his ritual. The characters are then faced with the dilemma described above.

Epilogue

Whatever the results of Chapter Three, there will be repercussions throughout a number of communities — Kindred, Lupine and mortal alike. The decision as to the intensity of these repercussions is solely up to the Storyteller.

The outcome of Chapter Three may cause an outright war between Kindred and Lupines, perhaps affecting the battle Pendragon is planning to wage against Mowgli's Order along the New Hampshire and Vermont border. News of the frat brothers' deaths may arouse the curiosity of a vampire hunter, and cause him to investigate the site of Silverbrook.

Moreover, there are still Kindred factions looking for Slane that may not know what has happened at Silverbrook. These factions — members of Trajan's Web are a good example — may hire or request the characters to follow Slane as he heads towards New Hampshire with the spirit. If Slane is dead, they may ask the characters to find out what his purposes were.

There are a myriad of possible supplementary stories to "Identity Crisis." Who knows — Mowgli himself might even bestow honorary membership in his Order upon the characters for destroying Pendragon's plan! Have fun with the results of the showdown in Scene Three, and try to get your characters further embroiled in the politics of the region with each decision they make.

Appendix: Characters

Ghouls

Shari

Shari is Jude Franken's ghoul. She is helpful to those who seem disposed to respect her Regnant (she is Blood Bound) and kind to those who both respect and serve her Regnant. Think of Shari as Jude's bodyguard and, when she is not around Jude, her informer.

She is totally loyal to Jude, who treats her well, but she does have her own life — for example, she is very interested in starting a rock band (although she does not have the talent) and will react well to those who seem to share her interests. She also likes to play tackle football in her spare time. Her apartment is located in Boston, near Bottoms Up (Jude's bar).

Shari is a good-looking 24-year-old; she dresses fashionably, and is both trim and slightly muscular, for she exercises regularly. Her hair is short and dark, and her eyes large and brown. She comes across as a liberated, self-confident young woman who has a bit of the tomboy in her.

Nature: Caregiver

Demeanor: Deviant

Physical: Strength 3, Dexterity 2, Stamina 3

Social: Charisma 2, Manipulation 2, Appearance 3

Mental: Perception 3, Intelligence 3, Wits 2

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

Skills: Drive 2, Firearms 1, Melee 1, Music (Guitar) 1, Stealth 1

Knowledges: Occult 1, Politics 1

Disciplines: Potence 1, Celerity 1



Backgrounds: Mentor 1, Resources 1

Virtues: Conscience 3, Self-Control 2, Courage 3

Humanity: 8

Willpower: 6

The College Students

Described below are the personalities and Traits of the college students who arrive at Silverbrook Manor for their hazing. In playing out the flashback in Scene Two (b), have the players choose which characters they want to play. The only student that the players must take is the Virgin, as he is Slane's sacrificial victim. If the number of players is

greater than the number of characters listed here, make up some of your own or create more than one character based on the types below.

The Virgin: Chip (Yeager)

You're the naive rural bumpkin from Nebraska. You consider Montpelier, Vermont the "big city" and look to your frat brothers to show you how to "git the gurls." You try to act urban, but your facade is as obvious as a country mouse's. Think of Woody in *Cheers*, but with some intelligence.

Major: Agriculture

Physical: Strength 2, Dexterity 2, Stamina 2

Social: Charisma 2, Manipulation 2, Appearance 2

Mental: Perception 2, Intelligence 3, Wits 1

Talents: Brawl 1, Empathy 2

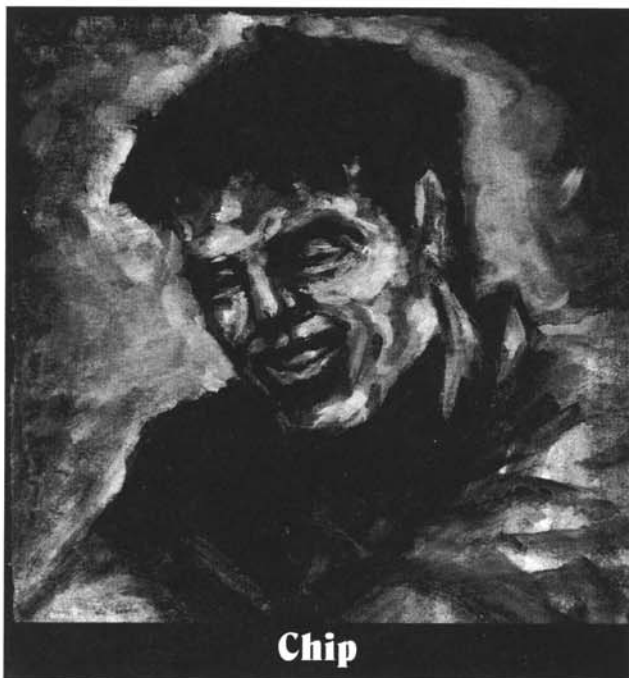
Skills: Animal Ken 2, Drive 2, Fishing 1, Hunting 1, Naturalist 1, Ride 2

Knowledges: Agriculture 1

Virtues: Conscience 5, Self-Control 3, Courage 4

Humanity: 10

Willpower: 5



The Jock: Vince (Baker)

You're in school on a football scholarship, care nothing for your classes and have only declared a major because your advisor forced you to. You're naturally popular and you vie with the Preppy for leadership of the group. You like to pick on the Virgin because his weakness reminds you of how you feel about yourself; the Virgin, however, doesn't always know that you're teasing him, and that makes you feel bad enough to treat him like a little brother at times.

Major: Football, Business (in that order)

Physical: Strength 3, Dexterity 3, Stamina 3

Social: Charisma 3, Manipulation 1, Appearance 2

Mental: Perception 2, Intelligence 2, Wits 2

Talents: Athletics 3, Brawl 2, Dodge 2, Intimidation 2, Leadership 2

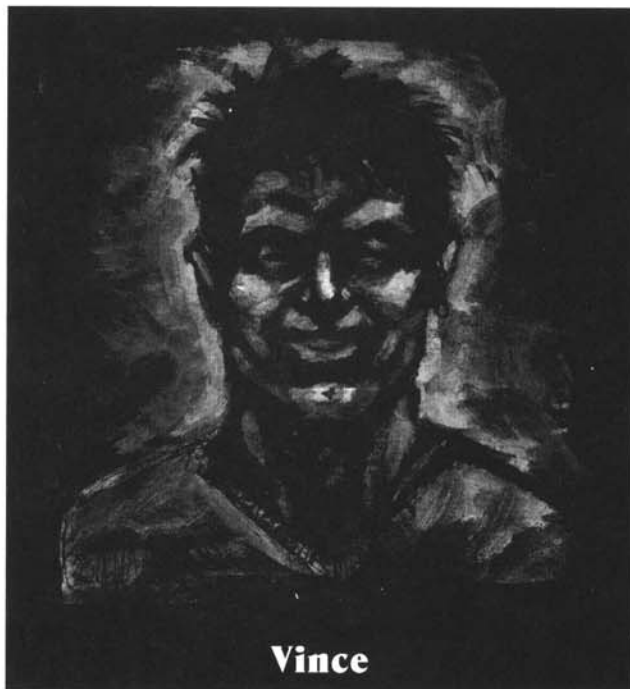
Skills: Carousing 2, Drive 2

Knowledges: None

Virtues: Conscience 3, Self-Control 2, Courage 4

Humanity: 8

Willpower: 5



The Brain: Eugene (Byron Persnimple)

You're the guy who's invited into the frat to do everyone's homework for them. You're extremely book-smart; you eat trig formulas for breakfast. You do very well in physics and your dorm room is a chemistry lab. Yet, although you're very intelligent, you're not always perceptive; often, you don't understand people's emotions, you misinterpret them, and your reaction to their dilemmas is way off. Because you're brainy, you're friendly with the nerdy girls, and the Jock likes to tease you about this.

Major: Physics, Electrical Engineering

Physical: Strength 1, Dexterity 2, Stamina 1

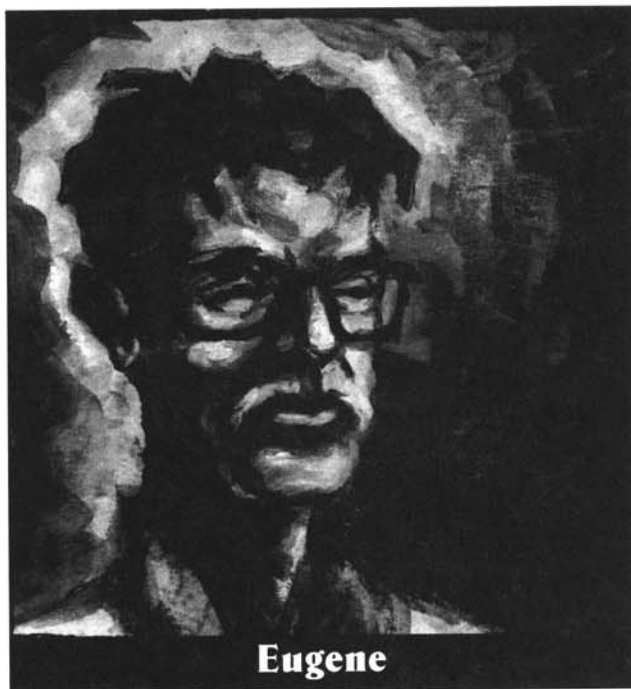
Social: Charisma 2, Manipulation 2, Appearance 2

Mental: Perception 2, Intelligence 4, Wits 3

Talents: None

Skills: Carousing 1, Debate 2, Drive 1, Research 1

Knowledges: Computer 3, Chemistry 1, Electrical Engineering 2, Physics 2, Science 3



Eugene

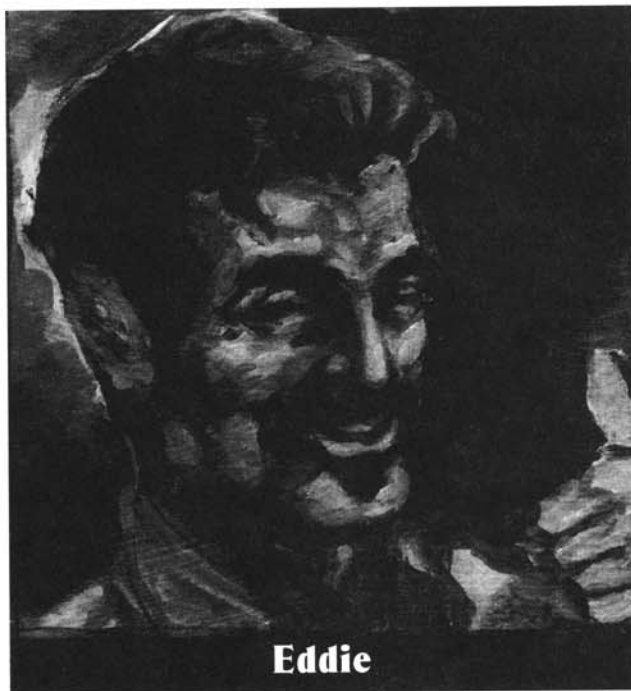
Virtues: Conscience 3, Self-Control 3, Courage 2

Humanity: 8

Willpower: 5

The Nut: Eddie (Rojas)

You will do anything for attention — or maybe you're just plain crazy. Either way, you'll risk your neck doing things none of the other frat members would consider, and so you make a good brother to have if the boys want to play a prank on other fraternities. You attract girls initially, but they always end up breaking up with you once they find out how weird you really are.



Eddie

Major: Art

Physical: Strength 2, Dexterity 2, Stamina 2

Social: Charisma 2, Manipulation 2, Appearance 3

Mental: Perception 2, Intelligence 2, Wits 2

Talents: Acting 1, Artistic Expression 1, Athletics 2, Brawl 2, Dodge 2

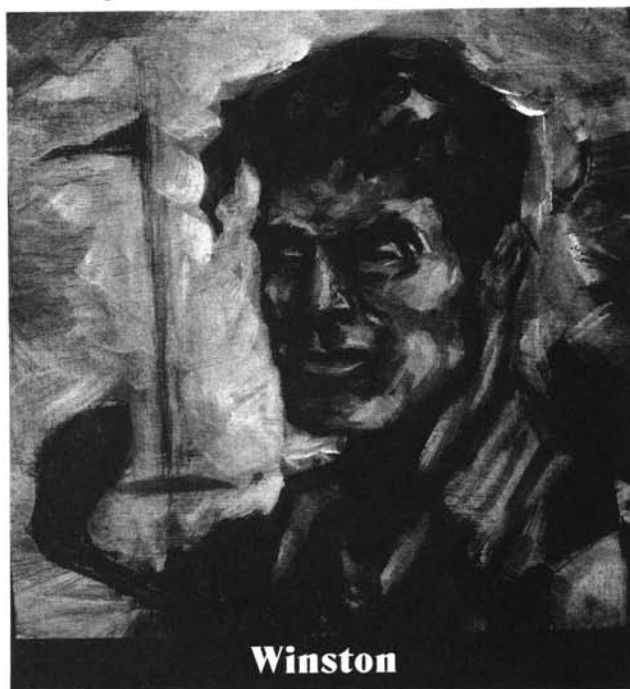
Skills: Bungee Jumping 1, Carousing 2, Drive 2

Knowledges: Art History 1

Virtues: Conscience 3, Self-Control 1, Courage 4

Humanity: 8

Willpower: 5



Winston

The Preppy: Winston (Douglas III)

Mum and Poppy wanted you to go to Yale, but you didn't apply yourself enough in Brimfield Academy for Boys. So here you are, in Montpelier Community College, studying poli sci. You're on the golf team and tennis club, but these are mere hobbies. Someday, you're certain, you'll be in Congress (choose a political affiliation that suits you), taking over Daddy's seat. You vie with the Jock for control of the group; what you lack in sheer aggression and commanding stature you make up for in subtler manipulation and wit.

Major: Political Science

Physical: Strength 2, Dexterity 2, Stamina 2

Social: Charisma 3, Manipulation 3, Appearance 3

Mental: Perception 2, Intelligence 2, Wits 2

Talents: Acting 2, Athletics 2, Diplomacy 2, Dodge 1, Leadership 2, Subterfuge 1

Skills: Boat Handling 1, Bribery 1, Carousing 2, Drive 2, Etiquette 3

Knowledges: Bureaucracy 1, Finance 1, Politics 2

Virtues: Conscience 1, Self-Control 4, Courage 2
Humanity: 8
Willpower: 5

The Metalhead: Jeff (Easton)

You are what jerks like Winston Douglas III call a burn-out. Wasted youth. Your idols are the giants of the heavy metal and thrash scene, bands like Mötörhead and Metallica. Classes are boring; it's only the music that matters anyway. That and maintaining a good buzz at all times. You don't bathe often and your Black Sabbath T-shirt has not been washed for months.

You probably would never have been recruited by the frat if it weren't for your ability to obtain certain special substances when necessary. You prefer to keep to yourself, shut off from the outside world by the headphones that are perpetually stuffed in your ears, slowly deafening you with the strains of Megadeth.

Major: Music

Physical: Strength 2, Dexterity 2, Stamina 1

Social: Charisma 2, Manipulation 2, Appearance 1

Mental: Perception 2, Intelligence 2, Wits 2

Talents: Brawl 1, Dodge 1, Streetwise 1

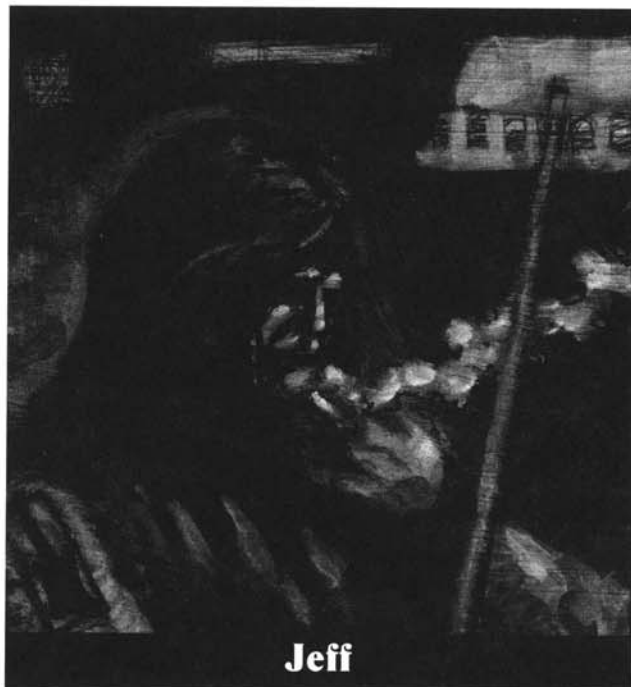
Skills: Dancing 1, Drive 2, Music 2

Knowledges: Occult 1

Virtues: Conscience 3, Self-Control 3, Courage 3

Humanity: 8

Willpower: 5



Jeff

Spirits

The Nexus Crawler

The spirit trapped in Silverbrook Manor is a powerful member of a class of spirits known as Nexus Crawlers. These creatures are extremely deadly and alien, and are the utter enemies of werewolves (see **Werewolf: The Apocalypse** for more information).

This Crawler is of such loathsome appearance that all creatures seeing it when it manifests must make Willpower checks to avoid fleeing. Those who fail the check and are prone to frenzy (vampires, werewolves, and ghouls, for instance) will fly into Röttschreck, just as Slane did when the creature manifested for the first time at Silverbrook. However, those who have previously encountered the Crawler and are mentally prepared for it lower their difficulties to resist Röttschreck by one.

As far as one can read sentience and emotion into the Crawler's behavior, it does not appear that the spirit is unhappy about being summoned; it is, however, unhappy that it can only partially manifest. Because it is so trapped, it is anchored to Silverbrook, and it is strongest in the basement, where Slane opened the spiritual portal (see the background to "Identity Crisis").

The creature possesses the ability to warp reality, creating illusions of varying strengths. By spending one Blood Point, it can cause a minor rent in the fabric of reality — creating a blurry and distorted illusion, causing a normal fire to light, changing the facial features of an individual or decreasing the temperature in a localized area. For three Blood Points, the Crawler may cause more serious changes — altering a stone floor to a quicksand-like substance, changing steel to silver, changing the sweat of a foe to sulfuric acid, creating a sharp, clear illusion that affects sight and sound, or darkening the area to pitch night. The Crawler may damage foes with these effects or simple blasts of raw entropic destabilizing force — the damage of such is three dice (aggravated) and it must make an attack roll based on its Willpower.

For five Blood Points, the Nexus Crawler may cause truly spectacular effects — turning a person's bones into jelly, changing the air to carbon monoxide, removing a vampire's entire face (and all sensory organs), creating an illusion that affects all senses, altering the entire floor of a room to silver. At this level, attacks from the Crawler cause six dice of aggravated damage.

When the Crawler materializes (manifests), it gains one point of Physical Attributes for each Blood Point spent, and may regenerate damage to its physical form by spending one point per Health Level to be regained. By expending 20 Points, the Crawler may Reform, dissipating and reforming somewhere else, usually far away from its enemies. If the Crawler comes under Slane's control, Slane can command it to use any of its powers for his own purposes. Listed below

are the Attributes the Crawler prefers to assume. If any of the characters (unwisely) uses Auspex 5 to fight the Crawler on the astral plane, the spirit does not need to use Blood Points to acquire these Physical Attributes; it automatically has them.

Physical: Strength 5, Dexterity 4, Stamina 4

Social: None

Mental: Perception 4, Intelligence 4, Wits 5

Talents: Alertness 5, Brawl 5, Dodge 3, Scan 3

Skills: Camouflage 3, Hunting 5, Stealth 4

Knowledges: Lupine Lore 3, Spirit Lore 5

Disciplines: Auspex 2, Celerity 6, Potence 2, Path of Conjuring (Thaumaturgy) 5

Humanity: 0

Willpower: 9

Blood Pool: 60

Other Spirits

The spirits in the basement of Silverbrook Manor are harmless. They have no power over the physical world; they cannot make any noise, create magical effects or anything else. The only thing they can do is sense the presence of Kindred and cluster there. They appear vague and dark and they are often quite frightening to view (they have distorted human features, misshapen limbs and grotesque, unnatural appendages).

If, however, one of the characters uses Auspex 5 (Psychic Projection) to enter the spiritual world (an unwise move with the Nexus Crawler in the vicinity), these spirits can and will interact with him “physically.” Unless the vampire attacks them, they simply tug on his arms and legs, mutely staring up into his eyes with expressions of unutterable horror on their faces.

If the vampire has ever killed someone, one of the spirits tugging on him will have that person’s appearance. None of the spirits is capable of speaking, but they may moan or mutter unintelligibly while pawing at the character.

If the character attacks one of them (using claws or fangs), it does not defend itself; it simply takes the wounds (from which disgusting things like pus and maggots should ooze), then disappears. The others scatter into the distance.

Essentially, these spirits are the embodiments of death, of unjust evil done to the innocent since time immemorial, evil that was never redressed. They have nothing to say, no information to impart (unless you want to add a twist to the story by having them be the ghosts of the dead college students). They are errant spirits, doomed to wander endlessly and attracted to the uncouth.

Vampires

Zachariah Slane

Born in Manchester, England in 1701, Zachariah was a lonely child of neglectful parents. He developed a fascination with witchcraft and the occult at an early age. Because his parents rarely ever paid attention to him, it was an easy matter to conceal his hobby from them. Shuttled from church school to church school, Zachariah found it difficult to make friends and eventually stopped bothering altogether, preferring to bury his nose in tomes of occult lore borrowed from the library of his strange uncle.

It was in 1715, when Zachariah was 14 years old, that he first saw Mariah Haige. A petite woman from London, she paused from her travels every year to stop at the Sherborn Academy for Boys and tell ghost stories on Halloween night. Zachariah became more intrigued by Mariah every year; he was fascinated and aroused by her unusual manner, dark countenance and incredible knowledge of the occult. There was something awakening within him and she seemed to know it, to caress it and nurture it. Upon turning 18, Mariah offered him apprenticeship in witchcraft and he accepted without hesitation.

One night, five years later, Mariah took an “emergency trip” to Vienna that lasted more than a decade. Slane survived as best he could, starting his own apothecary and waiting for her to return. When she finally returned 14 years later, Mariah told him that she was going to try to make him a full member of her order. She brought him before the members of Clan Tremere and asked for permission to Embrace him. After seven days of deliberation, the clan agreed to her request and Zachariah was Embraced.

Over the course of many decades Zachariah learned the secrets of Thaumaturgy. He also learned about the other clans and the war between his own clan and the British Ventruue. In 1789, he was sent to Winchester to bolster its weakened chantry, and in 1802 he was sent to Boston to assist the elder known as Baladin with his Boston Chantry. Zachariah was among the survivors of the war between Baladin, Madeline Coventry and the Sabbat. Fleeing south with the remnants of Baladin’s and Coventry’s forces, he helped build the Hartford Chantry, but he never forgot the bitter taste of abandoning Boston.

For more than half a century, Zachariah worked hard to earn political clout within the new chantry and push his ideas for rebuilding in Boston. His proposals were consistently rejected and his ambitions were uniformly seen as threatening to the Regent. When the Triad invaded in 1895, all of Zachariah’s hard work went down the drain as much of New England suddenly fell under the choking grip of invading British Kindred. The Regent of Hartford, John Reiss, refused to allow Zachariah even to investigate the

plausibility of reentering Boston, feeling that the clan's complete attention was best focused on the problems at hand in Connecticut.

After 90 years of occupation, it was clear to Zachariah that the British were in New England to stay. He decided it was time to use them to the advantage of Clan Tremere instead of waiting for the Hartford Chantry to become yet another victim of the war against the Sabbat. He left Hartford and embarked on his ambitious plan to gain the favor of Roman Pendragon, and ultimately, to secure his Regency of a new Boston Chantry.

Clan: Tremere

Sire: Mariah Haige (destroyed)

Nature: Curmudgeon

Demeanor: Loner

Generation: 7th

Embraced: 1741 (born 1701)

Apparent Age: 40

Physical: Strength 3, Dexterity 4, Stamina 3

Social: Charisma 3, Manipulation 3, Appearance 4

Mental: Perception 4, Intelligence 5, Wits 4

Talents: Acting 2, Alertness 4, Brawl 3, Dodge 3, Intimidation 4, Scan 3, Search 3, Sense Deception 3

Skills: Drive 2, Etiquette 2, Firearms 1, Melee 3, Research 2

Knowledges: Kindred Lore 3, Linguistics 4, Lupine Lore 2, Mage Lore 4, Medicine 3, Occult 5, Politics 2, Science 2, Spirit Lore 2

Disciplines: Auspex 5, Celerity 4, Dominate 5, Fortitude 2, Obfuscate 1, Potence 3, Protean 2, Serpents 1, Thaumaturgy 6

Paths: Corruption 4, Lure of Flames 5, Movement of the Mind 5

Rituals: Defense of the Sacred Haven, Deflection of Wooden Doom, Donning the Mask of Shadows, Wake with Morning's Freshness, Communicate with Kindred Sire, Ward vs. Lupine, Ward vs. Kindred, Ward vs. Ghoul, Call Spirit, Manifest Spirit, Control Spirit

Backgrounds: Resources 4, Retainers 2, Status 2

Virtues: Conscience 0, Self-Control 5, Courage 3

Humanity: 1

Willpower: 8

Regional Secrets: B+

Haven: House in Hartford, Connecticut

Image: Six-three, handsome and powerfully built, Zachariah wears a black trenchcoat over his gray Armani suit. He has piercing gray eyes and loose white hair that falls to his shoulders. His jaw is square and his chest broad.

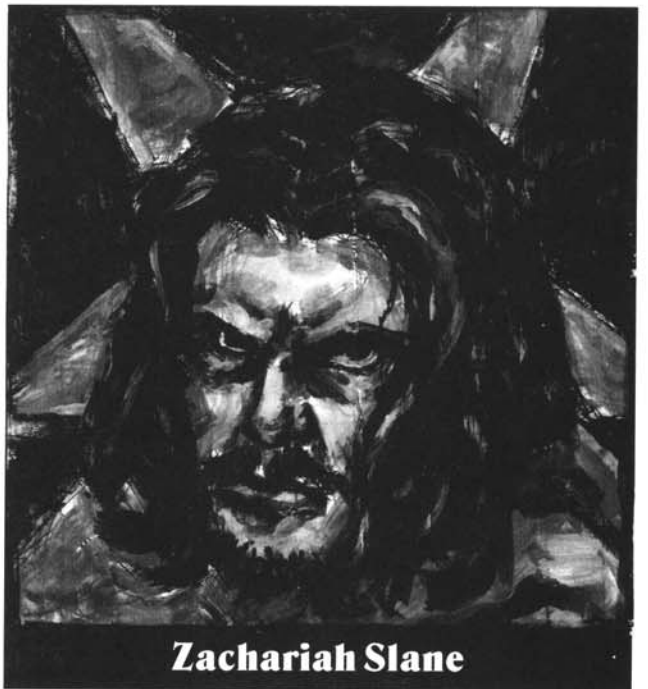
Roleplaying Hints: For most of the story, you are lost and suspicious of everyone and everything. You trust the characters only so far as it suits your purpose (regaining your memory), but never tell them anything you think might make you vulnerable (for example, the clan to which you

belong). In fact, if characters are trying to help you remember that you are a vampire, they may be easily tricked into revealing their own clans. This sort of probing for information is important for you, and it must be roleplayed out carefully. It should never become obvious that you are questioning them for your own purposes; be subtle.

In Chapter Three, when you regain all your memories and your true personality returns, you are imperious and always in control. Never show any emotion. You always assess and measure others. What you find rarely ever impresses you. One important thing to keep in mind is that to you all weaker Kindred are expendable. Remember this during Chapter Three if the characters try to appeal to your nonexistent sense of community.

Influence: Zachariah's influence within the Hartford Chantry was usually pretty spare. He never could subdue his passion for rebuilding the Boston Chantry enough to appease his elders, and the friction this caused kept him from gaining any widespread support among his peers. While some Tremere in Hartford agree with him to some extent, they never openly admit it. Now that he has gone rogue, his influence within the chantry is nil.

Special Rituals: Zachariah figured out how to cast Call Spirit and Manifest Spirit from a scroll stolen from the Cloven Hoof Coven. Through murderous experimentation in Silverbrook Manor he was able to summon the Nexus Crawler. His understanding of the Manifest Spirit ritual, however, was flawed. It was his failure with this ritual that precipitated the events in this story. However, by Chapter Three, he will have figured out that the crucial component in the Manifest Spirit ritual is not the blood of a mortal virgin, but something far more powerful: Kindred vitae.



Zachariah Slane

Manifest Spirit Ritual: In order to complete the Manifest Spirit ritual properly, Slane must speak an incantation that lasts for three turns while lighting five black candles. He must then begin another incantation that lasts another three turns, while placing each candle on one of the five pentacle points of the manifestation ring painted on the floor.

Lastly, he must chant a complex Latin incantation for as many turns as it takes the spirit to manifest completely. This is an extended action in which he rolls Wits + Thaumaturgy (difficulty 7) each turn. Upon obtaining 10 successes, the Nexus Crawler has completely manifested (i.e., has a completely physical presence on this plane) and is hungry for Kindred vitæ.

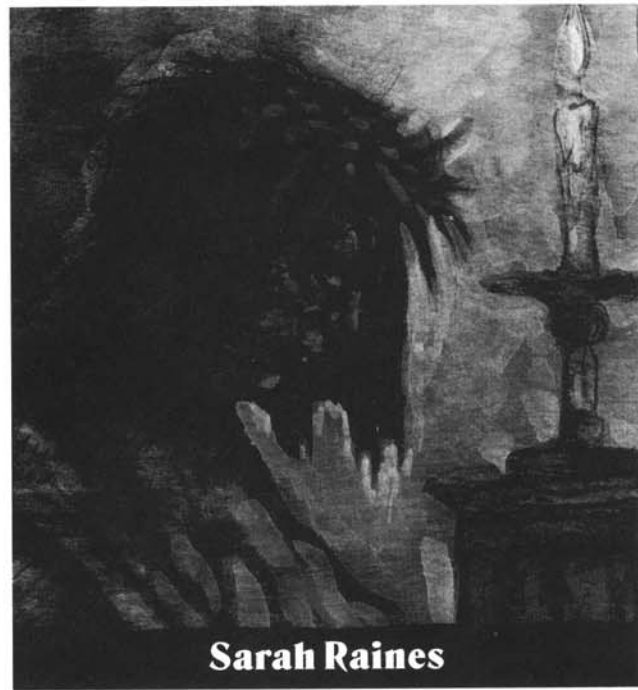
Slane must continue the incantation until he scores three more successes (for a total of 13). This reflects the modification he made to the ritual that directs the Nexus Crawler to seek its sustenance from someplace other than the manifestation ring. If it takes longer than one turn for Slane to obtain his 13th success, the Nexus Crawler attacks him (see below). If, however, Slane scores the requisite 13 successes, the spirit rampages through the entire mansion and feasts upon any and all Kindred or Lupines it finds.

Control Spirit Ritual: While the spirit is feeding, Slane can perform the Control Spirit ritual. Ironically enough, this is the easiest of the three. All Slane has to do once the Nexus Crawler has completely manifested (i.e., after he has successfully cast the Manifest Spirit ritual), is speak an incantation lasting two turns while drawing one Blood Point of his own vitæ and pouring it over the manifestation ring drawn on the floor. The Nexus Crawler will obey Slane from this point forward as though Dominated (read: the spirit will not be happy at all with this arrangement but will have no choice in the matter).

Should Slane be attacked by the Nexus Crawler, he must make a Courage roll each turn he and the Nexus Crawler are in contact with one another. Failure, of course, precipitates Rötschreck, but he may not get away this time. Keep in mind that at this point the spirit wants Slane more than the characters and will concentrate exclusively upon him until he is dead. However, the Nexus Crawler is now under no one's control and free to cause as much death and destruction as it wishes.

Should any player-character Thaumaturgist in the troupe wish to attempt the Control Spirit ritual, she must know Sanskrit, have four levels of Thaumaturgy and successfully read the scroll (to learn what to do) by making an Intelligence + Linguistics roll (difficulty 7) and scoring three successes.

Then the character must follow through as described previously. This action temporarily places the Nexus Crawler under the character's control. Every hour, the spirit may attempt to escape the character's control. Only sheer willpower can prevent the spirit from breaking loose. Each hour the character must make a Willpower roll (difficulty 9).



Sarah Raines

Any successes gained in excess of one can be used as successes in subsequent hours (but rolls may still be made to accumulate even more successes). A failure (even on rolls made during hours covered by previously accumulated successes) means the Nexus Crawler breaks free, and a botch means that the character also loses a Willpower point.

Sarah Raines

Sarah Raines is a Gangrel whose sire deserted her the night of her Embrace and later sold her mortal father to a witch coven. Years later, when Sarah discovered his betrayal, she destroyed her unsuspecting sire and one of the witches of the coven. On the night she killed the witch, the coven magically subdued the wild Gangrel and captured her.

She has since learned from the witches, who taunt her nightly, that they killed her father as a blood sacrifice during a demon-summoning ritual, and that Lang, her sire, sold him in exchange for a petty favor.

The coven keeps Sarah spiritually tethered to a voodoo doll, feeding her a minimal amount of blood in order to torture her alive. She is pale, dreadfully thin and wild with bloodthirst, yet, with the doll in the witches' possession, Sarah cannot escape. Lang's betrayal remains a mystery to her, and her rage, misery and madness grow daily. She will make any kind of deal in order to free herself, and she is obsessed with the idea of annihilating the Twisted Horn Coven.

Clan: Gangrel

Sire: Jonathan Lang

Nature: Survivor

Demeanor: Loner

Generation: 13th

Embrace: 1963

Apparent Age: 19

Physical: Strength 3, Dexterity 2, Stamina 4

Social: Charisma 2, Manipulation 1, Appearance 2

Mental: Perception 2, Intelligence 2, Wits 2

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

Skills: Animal Ken 2, Climbing 2, Drive 2, Firearms 3, Hunting 1, Orienteering 2, Ride 3, Stealth 1, Survival 2

Knowledges: Occult 1

Disciplines: Animalism 1, Fortitude 2, Protean 2

Backgrounds: None

Virtues: Conscience 2, Self-Control 1, Courage 5

Humanity: 5

Willpower: 5

Image: There is little that is striking about Sarah's appearance, aside from her torture-induced gauntness: she is of average height, with long, glossy brown hair and wild, wide hazel eyes. She has a tiny, sloped nose, freckles, and small features. For comfort, she wears oversized flannel shirts and jeans, although, in her present state, they are tattered and filthy.

Roleplaying Hints: You are a half-crazed tomboy and farmgirl with an eye for vengeance. Shove your hands deep into your pockets when you speak and kick the dirt with your foot. Act like a female Tom Sawyer, but talk a lot about destroying the witch covens in the area.

Haven: Headquarters of the Cloven Hoof Coven, Manchester, New Hampshire

Regional Secrets: F

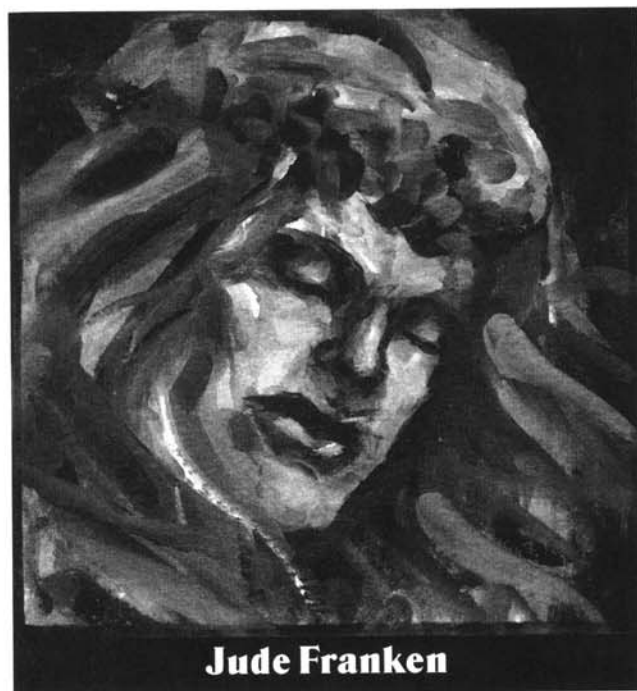
Influence: None

Jude Franken

When Pug Jackson Embraced Jude, she was prepared for the change. For years she and her boyfriend, Paul, had been Pug's ghouls, offering their bar, Bottoms Up, as a meeting place for members of the KOL. Jude was used to the Redcoat raids, she was used to the Brujah, the gangs, the violence — in fact, she even enjoyed it at times. The Redcoats went too far, however, and all that changed.

When they first started raiding their bar, the Redcoats would attack only the Kindred there. They had acquired a vague knowledge of Pug Jackson's role as some sort of leader of an American resistance effort, and they wanted to know what he was planning. They knew that she and Paul were his ghouls, but they ignored them, assuming vampires would know more about Pug than mere ghouls would. Nevertheless, after continual failure, they turned on Jude and Paul.

They stormed the bar, destroying furniture and decorations, chasing out Kindred and kine alike, and barging up to the second story where Jude and Paul lived. Jude has never forgotten that night: repeated questionings, sadistic torture, rape — and then Paul's death. It was long and grotesque, and they made her watch.



Jude Franken

He pleaded with them for his life, humiliated himself by sobbing bloody tears and begging on his knees for mercy — and, worse than anything she had seen that night, she watched as he turned traitor, revealing Pug's whereabouts. Disgust and pity and immeasurable rage toward the smug British overwhelmed her at the sight of someone she had loved groveling for favor with the Redcoats.

After being humiliated, threatened, raped and tortured, Jude's only wish was that both she and Paul should at least die with some dignity. The British had caused Paul to betray her, and she loathed them for showing her the weakness of Paul's love for her and her own loneliness in the face of death.

Yet, just as they killed Paul and were turning to finish off Jude, Pug Jackson and a pack of angry Brujah crashed into the room. Brujah who had been injured when the Redcoats stormed the bar had fled to tell Pug of the occurrence, and he had come as quickly as he could to get his revenge. A short fight ensued, the British were beaten and they sneaked off feeling lucky to have their unives. Before the other Brujah, Pug Embraced Jude and inducted her into the clan, giving her a needed sense of family at a time when she felt betrayed and fragile.

Since that night, Jude has fought the British in her own way. She is a member of the KOL, but that isn't all. She has contacts throughout Boston. These contacts report the activities of the Redcoats to her nightly, which she then relays to Pug. She has moved Bottoms Up to a different location in Boston, but it maintains its familiar character and atmosphere, and anarchs still meet there to conduct what the British would consider shady and often highly subversive business.

Even though she is still a neonate, Jude herself has her own ghou, Shari, of whom she is highly protective. They have a relationship more like that of friends than of master and servant; they have similar lifestyles, they are both feminists, and they are both street-smart — they pretty much know when someone is feeding them bull and when it is truth.

Clan: Brujah

Sire: Pug Jackson

Nature: Survivor

Demeanor: Bravo

Generation: 10th

Embrace: 1967

Apparent Age: 28

Physical: Strength 3, Dexterity 3, Stamina 4

Social: Charisma 2, Manipulation 2, Appearance 3

Mental: Perception 2, Intelligence 2, Wits 3

Talents: Alertness 2, Athletics 3, Brawl 4, Dodge 3, Intimidation 2, Leadership 2, Masquerade 3, Sense Deception 3, Streetwise 3, Subterfuge 2

Skills: Drive 2, Firearms 2, Melee 3

Knowledges: Finance 2, Politics 3

Disciplines: Celerity 3, Potence 3, Presence 2

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

Virtues: Conscience 2, Self-Control 2, Courage 4

Humanity: 6

Willpower: 7

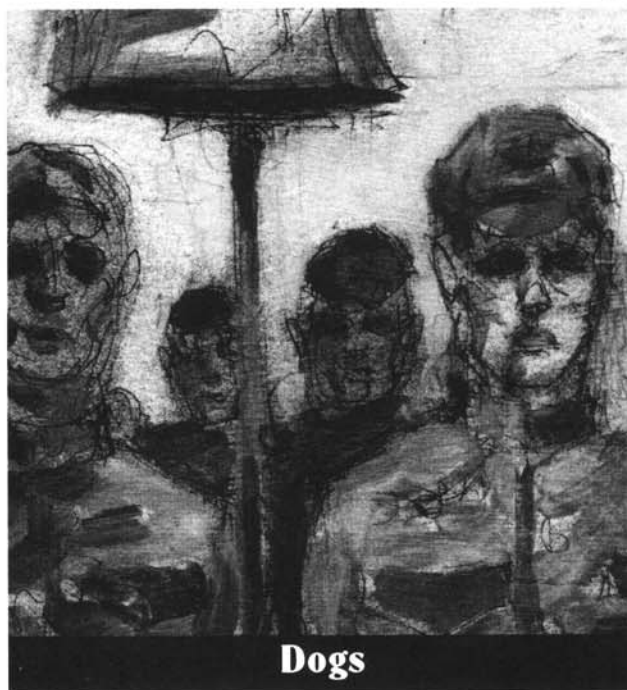
Image: Jude dresses in casual street clothes: tight tank tops, jeans, leather jackets and so forth. The only ornaments she bothers to wear are a studded leather collar around her neck and gold cross earrings. She has long, glossy black hair, skin the color of chocolate, and large brown eyes. A fairly petite woman, she often surprises her opponents in combat with her unnatural strength, stamina and quickness.

Roleplaying Hints: Be smooth, uncommitted and cat-like. Project self-confidence by holding your head and shoulders erect and create an air of nonchalance by raising your eyebrows and blinking slowly at the person who is speaking. When you speak, do so quietly, at your own pace, confident that those about you are giving your words their full attention.

Haven: Various — ever since the Redcoats invaded her apartment at the original Bottoms Up, Jude never stays anywhere long. Sometimes she stays at Leon's with Pug, sometimes at a mortal's apartment, sometimes at Shari's lodgings. She never stays at Bottoms Up during the day.

Regional Secrets: C

Influence: Jude has contacts in Boston's underworld who, in turn, have their own contacts; collectively, they serve to keep Jude informed about the Redcoats' actions throughout the city. She relays this information to Pug



Dogs

Jackson. Jude also has a ghou named Shari (see *Ghouls*, above) who acts as her bodyguard/informer/waitress for Bottoms Up.

Redcoats

The Redcoats are the vampiric British police force that Biltmore uses to keep American anarchists (and anyone else he feels needs it) under control. "Lieutenants," elite ninth-generation Redcoats, command two or three soldiers called "Dogs," usually of 10th generation or higher. Together, the Lieutenant and his Dogs form a vampiric patrol, called a Squad.

Lieutenant

Character Creation: Attributes 9/6/4. Abilities 18/9/3. Backgrounds: 7. Willpower: 8.

Suggested Attributes: Assume ratings of three, except in Perception and Strength, which should be four.

Suggested Abilities: Alertness 4, Athletics 2, Brawl 4, Dodge 3, Intimidation 2, Leadership 3, Drive 2, Firearms 3, Melee 3, Stealth 2, Investigation 2

Equipment: Lt. Auto. Pistol, Submachine Gun, Radio

Disciplines: Varies — typically nine points divided among Potence, Celerity, Fortitude and Dominate.

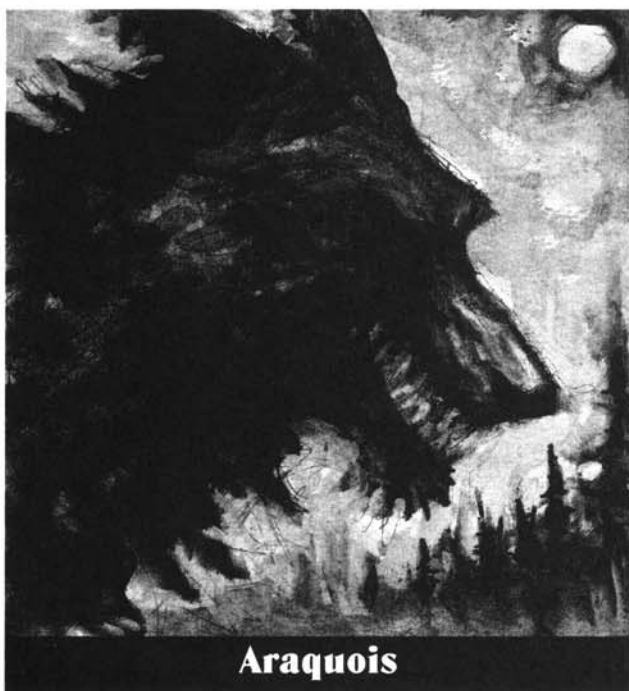
Dogs

Character Creation: Attributes 8/5/3. Abilities 17/9/3. Backgrounds: 7. Willpower: 7.

Suggested Attributes: Assume ratings of two, except in Perception and Strength, which should be three.

Suggested Abilities: Same as those of "Lieutenant," but without Leadership.

Equipment: Lt. Auto. Pistol, Submachine Gun, Radio



Araquois

Disciplines: Varies—typically six points divided among Potence, Celerity, Fortitude and Dominate.

Werewolves

Araquois

In "Identity Crisis," Araquois is a werewolf unforgiving of all vampires. He particularly abhors Slane, who summoned the Nexus Crawler that killed his packmates (one of whom happened to be Araquois' beloved half-brother). He is only 25 years old, but he has the inborn cunning and wisdom of the wolf, as a pack of gray wolves raised him in the Vermont forests. Araquois is quiet, vengeful and persistent. He seldom speaks; when he does, it is in a low, rasping whisper with his fangs bared. He is a short, powerfully built werewolf of wolf stock.

Breed: Lupus

Auspice: Ahroun

Tribe: Wendigo

Nature: Architect

Demeanor: Cavalier

Physical: Strength 4, Dexterity 3, Stamina 5

Social: Charisma 2, Manipulation 1, Appearance 2

Mental: Perception 4, Intelligence 2, Wits 3

Talents: Alertness 3, Athletics 4, Brawl 4, Dodge 4, Sense Deception 1

Skills: Animal Ken 4, Hunting 5, Melee 3, Stealth 4, Survival 4, Tracking 4

Knowledges: Lupine Lore 3, Medicine 2, Occult 2, Vermont Forests 4

Disciplines (equivalents): Animalism 2, Auspex 2, Celerity 5, Fortitude 2, Potence 3

Virtues: Conscience 1, Self-Control 2, Courage 5

Humanity: 6

Willpower: 8

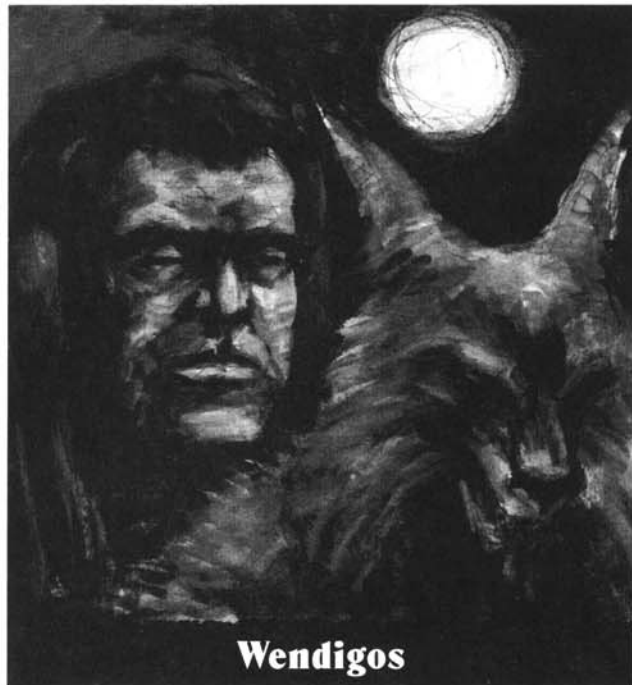
Wendigos

Wendigo warriors are fierce packs of Native American werewolves. The few packs left living in New England hate vampires beyond measure, for they see the Cainites as responsible for having ruined the Northeast. Because they are a closely knit people and a dying breed, anyone who kills one of their members has a hunt upon his head — hence Araquois' actions concerning Slane.

While most American Wendigos are best at guerrilla tactics, the Wendigos of the Northeast are ready and willing to fight openly if there is just cause; they have seen the results of industrialization and the dwindling of the woodlands, they have survived white colonization and they will not compromise any further. Fighting is all that is left to them.

Most of the Wendigos in the Northeast live as hermits in the backwater villages of Vermont, New Hampshire and Maine. There are also a number of Wendigos who were raised as wolves and who live in the wilderness of these same states. All of them are adept at surviving in the wild, and very occasionally a hiker or some other unfortunate trespasser may glimpse one of them in his timber wolf form, guarding the deep forest from intruders.

Suggested Attributes: Assume ratings of two, except in Strength, Dexterity and Stamina, which should be three, four or five (the Physical Attributes, of course, double when werewolves are in wolf or half-wolf form).



Wendigos

Suggested Abilities: Alertness 3, Athletics 3, Brawl 4, Dodge 4, Animal Ken 4, Hunting 5, Melee 4, Stealth 4, Survival 4, Tracking 4, Medicine 2, Occult 2

Equipment: Tomahawks, Rifles, Wooden Staves and Clubs, Spears

Disciplines (equivalents): Auspex 2, Celerity 4, Fortitude 2, Potence 3

Virtues: Conscience 3, Self-Control 3, Courage 5

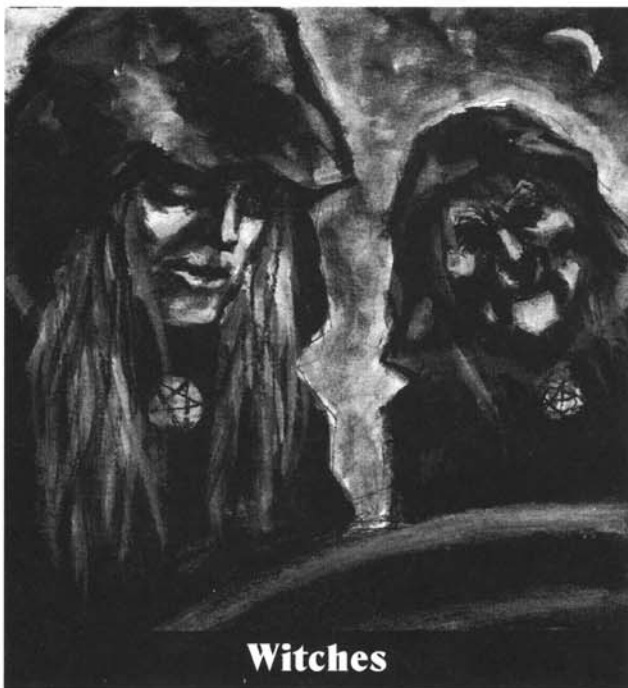
Humanity: 6

Willpower: 8

Witches

The witches in "Identity Crisis" are a crafty and unpredictable lot. Several attributes characterize them well: ambition, occult interest, dedication to their practice and dedication to their coven. Like scholars, they dislike physical confrontation and prefer to use the subtler powers at their disposal to rise above their competitors — powers of persuasion, espionage and occult knowledge.

Members of the Cloven Hoof Coven are particularly averse to vampires, as they have had frequent and unpleasant run-ins with them in the past over the possession of Salem. They will not hesitate to use all the powers in their grasp to oppose any Kindred whom they encounter. However, you should not necessarily see the witches as the "bad guys," for the roots of this conflict reach deep into the history of their relations with vampires in New England. They are merely the unthinking and ambitious inheritors of the values of a more adverse time.



Witches

Paths and Rituals: Use those listed under the Thaumaturgy Discipline and/or make up ones of your own. Note that some of the Thaumaturgy rituals, such as Deflection of Wooden Doom, are not appropriate for witches. Special spells mentioned in "Identity Crisis" are described below.

Coven Members

Suggested Attributes: Assume ratings of two, except in Wits and Intelligence, which should be three or four. Physical Attributes may be lower than two if you wish, since the witches of the Cloven Hoof Coven are not physically oriented.

Suggested Abilities: Acting 1, Alertness 2, Intimidation 1, Leadership 2, Drive 1, Herbalism 2, Instruction 2, Interrogation 1, Intrigue (Witch) 2, Kindred Lore 2, Linguistics 2, Lupine Lore 2, Mage Lore 4, Medicine 1, Occult 4, Research 2, Spirit Lore 2

Powers: Auspex 2, Thaumaturgy 1 to 4, excluding blood magic

Willpower: 8

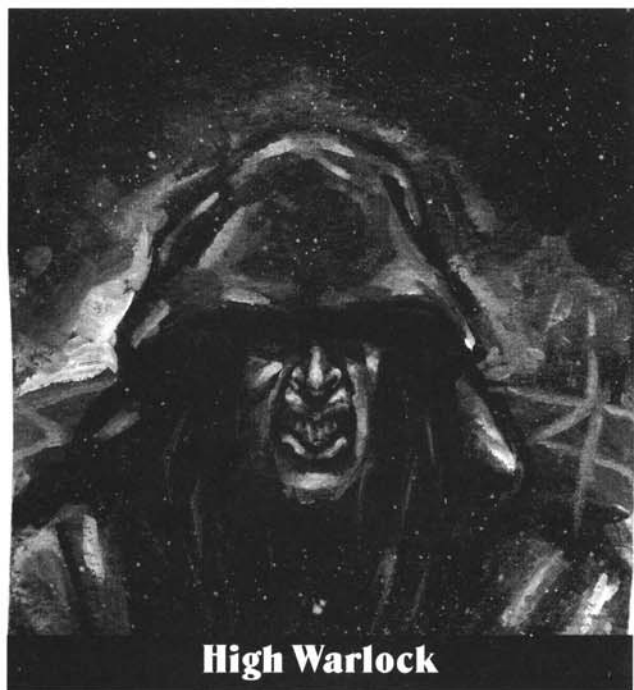
High Warlock

Attributes: Assume ratings of two, except in Wits, Intelligence and Charisma, which should be four.

Abilities: Acting 2, Alertness 3, Intimidation 2, Leadership 4, Drive 1, Interrogation 2, Research 5, Kindred Lore 3, Lupine Lore 3, Mage Lore 5, Occult 5, Spirit Lore 3

Powers: Auspex 5, Dominate 2, Thaumaturgy 5, excluding blood magic

Willpower: 10



High Warlock

Coven Thaumaturgy Rituals

The Veils of Kirophet (Level Two): This ritual causes a dark, roiling mist to obscure a given area, while at the same time allowing the caster to see through it as if it were not there—in effect, everyone within the area except the caster is physically blinded (anyone with *Auspex*, however, can attempt a Perception + Alertness roll [difficulty 7]). The ritual requires an Intelligence + Intimidation roll (difficulty 7). On a botch, the caster is both blinded and disoriented with the same effect as that listed next to four successes, below.

- | | |
|-------------|---|
| 1 success | Shapes appear dark and fuzzy to the target's vision, and the target can only see figures that are standing two feet away. |
| 2 successes | The target literally can only see what is under his nose. |
| 3 successes | The target cannot see at all. |
| 4 successes | The target cannot see and suffers from minor disorientation (-1 to all Wits and Orienteering rolls). |
| 5 successes | The target cannot see and suffers from major disorientation (-3 to all Wits and Orienteering rolls). |

Raven Watchers (Level Four): This ritual transforms the caster's foe into a raven and enslaves him for the rest of his unnaturally short life. A victim so transformed gradually loses his Intelligence (one point per month until he reaches zero). Because the raven was once sentient, those with the Discipline of Animalism cannot sway him until he loses all semblance of human intelligence.

While under the enchantment, the affected watcher will obey the exact mental commands of the caster to the best of its ability. It can also broadcast any visual and aural information gathered to that caster, just as a videocassette recorder might. In order to focus upon this mental information, however, the caster must concentrate, rolling [caster's Perception + watcher's Intelligence (difficulty 6)]. The number of successes achieved determines the clarity of the Watcher's "broadcast" and the caster's reception of it.

- | | |
|-------------|--|
| 1 success | The witch can hear loud noises through the raven's ears, but can see nothing. |
| 2 successes | The witch can hear noises of medium intensity, but can see nothing. |
| 3 successes | The witch can hear with perfect clarity and can see patches of light and dark. |
| 4 successes | The witch can hear perfectly and see fuzzy shapes (in black and white, of course). |
| 5 successes | The witch can see and hear perfectly through the raven's faculties. |

In order to create a watcher, the witch must feed the victim 13 kernels of Indian corn boiled in raven soup and dried on a corn husk smeared with raven droppings, while chanting the highly-guarded words of the ritual. The

Thaumaturgist then rolls Willpower (difficulty of the target's Humanity). At least three successes are needed. Once enslaved, a watcher will remain under the enchantment until it dies. Witches continually replenish their supply of watchers, however, for the mortality rate of watchers in urban areas is high.

While the victims of this ritual are typically human, it is said that two other versions of this ritual exist; the more potent version (Level Five) allows the caster to transform Kindred into raven watchers, while the weaker version (Level Two) allows the caster to enslave ordinary ravens. The latter is less desirable but also practiced more frequently, for it is easier to enslave ordinary birds than it is to transform and enslave humans. However, casters do benefit from having human or Kindred subjects, for it is easier to communicate with intelligent minds than those of birds.

Peace of the Dead (Level Four): This ritual causes the victim to fall into a deep slumber, akin to torpor in disadvantages but not in benefits. The area of effect is based on the number of successes obtained with a Manipulation + Occult roll (difficulty 6):

- | | |
|-------------|-------------------|
| 1 success | One square yard |
| 2 successes | 10 square yards |
| 3 successes | 100 square yards |
| 4 successes | 1000 square yards |
| 5 successes | 5000 square yards |

Each turn that a character (aside from the caster) is within the area of effect, she must make a Willpower roll (difficulty 7) to remain unaffected. There are three levels of success possible. A complete success or better (three or more successes) means that the character remains completely unaffected that turn. A moderate success (two successes) means that the character feels drowsy and that all her Dice Pools for the turn are reduced by one die. A marginal success (one success) means that the character may perform no actions during the turn. A failure means the character falls asleep for two minutes (longer than combat typically lasts), while a botch means the character falls asleep for two hours.

Soul Yoke (Level Four): A victim of this ritual finds herself spiritually harnessed to a fetish (usually a doll). Like all sympathetic magic, the victim directly experiences any pain or pleasure inflicted upon the doll. If that which is done to the doll would normally kill a human being or vampire (such as decapitation or incineration), the victim dies. However, the stimulus must be actively caused. Thus, the victim would not feel pain if the doll were in a burning house and caught fire by accident; however, if someone lit the house on fire in order to burn the doll or if the doll were thrown into a fireplace maliciously, the victim would feel all the effects of the fire.

Distance from the fetish makes no difference; the victim can be one foot or a million miles away from the doll. Only those who harbor no ill will toward the victim may



destroy the doll and break the enchantment; the victim cannot destroy it unless she is prepared to destroy herself in the process.

The ritual requires an elaborate liturgy lasting two hours and requiring a number of physical components. Witches performing the ritual must place wax candles, chalk, iron chains and hemp ropes around the victim (who must be on a stone altar) in a perfect circle. Then, standing outside the circle on a scrubbed floor, onto which are scattered strands of ox hairs and droplets of diseased horse blood, they must take turns chanting the words of the ritual.

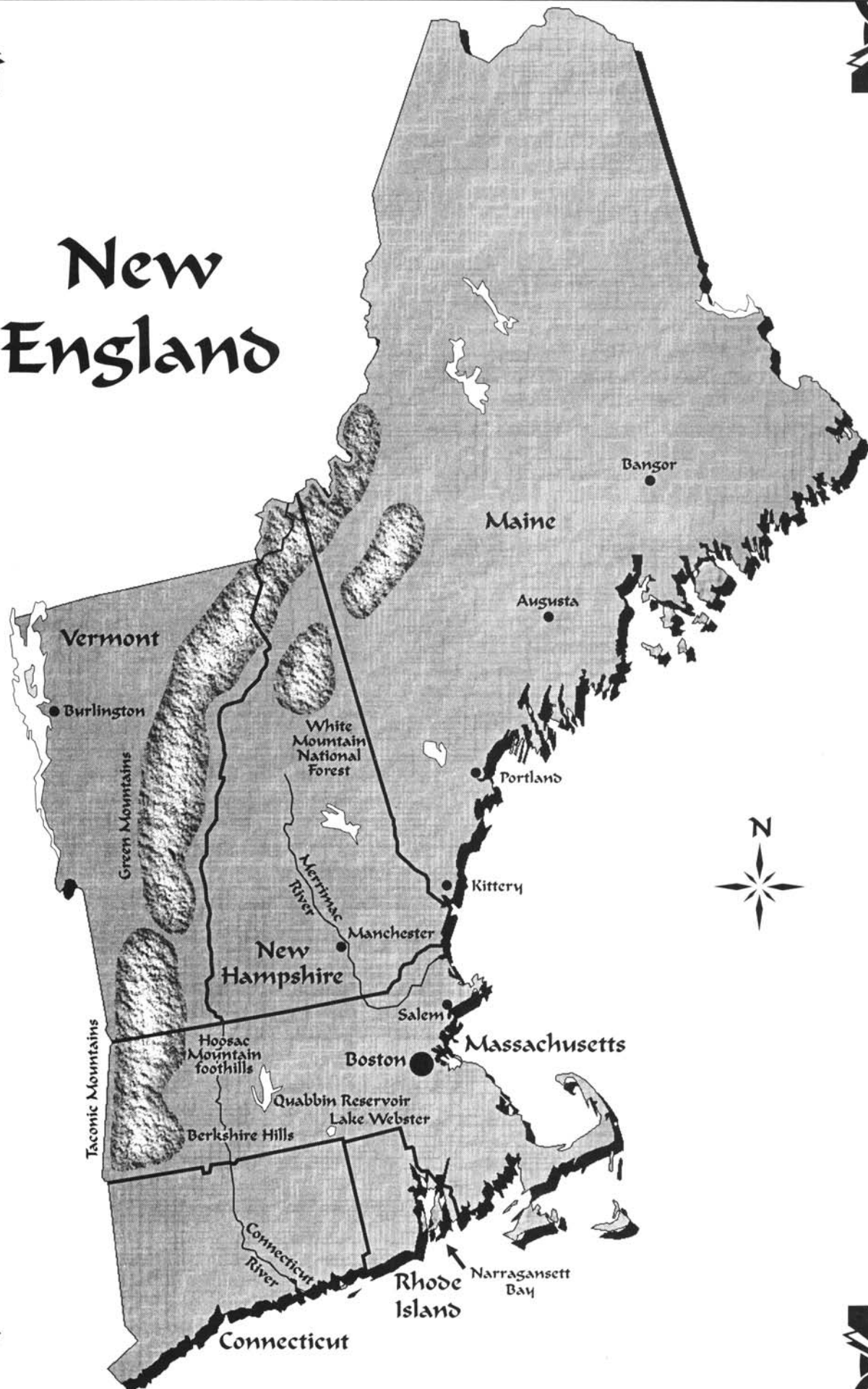
Once that has been accomplished, they must step inside the circle, slit open the victim's forehead, and touch the fetish doll to the victim's heart and to her forehead as it bleeds. At this point, part of the victim's soul enters the doll; one of the witches must then insert a hairpin through the

doll's heart to "pin" the soul to the fetish, and the pin dissolves. When this has been done, the victim and the doll are permanently linked.

Victims of Soul Yoke are not mentally controlled in the magical sense; however, witches frequently use this ritual to enslave victims by threatening them with unbearable pain or death if they disobey. The victim takes damage equivalent to that inflicted upon the doll (thus, a lighter held up to a doll would be the equivalent to holding a torch to the victim).

The victim may make a special soak roll using Willpower instead of Stamina + Fortitude (even when the doll is being burnt or exposed to sunlight). The pain that the victim experiences in such circumstances is so great that she is incapacitated during each round that she takes damage. In order to avoid such incapacitation, the victim must spend a Willpower point.

New England



Tonight I arrive at Silverbrook, prepared to breach the boundary between this world and another. I keep this journal as a record of the minutiae involved in this ritual; one false step, and I must commence anew. There is no need to record the first ritual. It is a simple one and requires little effort. No, it is the Ritual of Manifesting that worries me.

But to begin: I come with an old man who, I have surmised, does not have family and has few friends, and for these reasons, will not be missed. He makes poor company, in any case, constantly muttering and whimpering as he does.

I have donned the witch's robes and lit the candles. I will record the ritual components as I ready them. First, as the sage Akhempotet notes, one must know that there are boundaries between this world and the other before one can breach them. Thus, I draw the circle of chalk in the center of this room and behold that invisible wall growing before me as I do so. It is a difficult thing to concentrate so wholly on that which is invisible that the visible all but disappears — particularly with the old man whimpering. Yet it is done.

Now I sprinkle the ashes of the dead outside the circle to give the thing form. I hope that it is ashes, not tears, that the scroll means; at this juncture, the Sanskrit is difficult to read. So that it may have sight, I place three hawk's eyeballs at the three vortices of the invisible triangle inscribed within the chalk circle. So that it may have bite, I place three wolf fangs an inch beyond the eyes. So that it may give fright, I place three drops of human blood mixed with indigo ink on both the eyes and the fangs.

I have killed the old man, stepped inside the circle, and chanted the words that the scroll requires. I wait. Nothing seems to be happening; the old man is dead. Even now his dark blood seeps into the cracks in the cement and dries. I grow weary. Could this be the wrong scroll?

The paragraph breaks here and then, in sloppier handwriting, but the same script, the journal continues:

No, I am convinced that this is the right scroll. As I review the Sanskrit and research the books upstairs in this manor's library, I fail to understand why the ritual did not succeed. It is late; I will rest now and ponder this problem and perhaps tomorrow I will discover a reason for this failure.

In fresh ink and more legible handwriting, the journal continues:

This morning I disposed of the body. I'll put it to rest properly when I have the chance. But first! When I awoke, fresh for another attempt, I heard some noises upstairs. I went to investigate, for I did not want to be discovered. I was downcast, for I thought that I would have to return to the city in order to fetch another sacrifice, but, instead, fortune was with me; the sacrifices came to me. I am glad that I have not been forced to squander more time; the battle will come quickly, and when it does I must be prepared or I will earn Pendragon's wrath.

There are four young men here: college youths, I would venture to guess from their behavior. From their conversation, I learned that they plan to stay at Silverbrook for the next few days and that a few more of them are arriving shortly for their "hazing." I have already disposed of one in the west wing, in a fashion that these boys seem to want — that is, they want to scare their friends, so I think they should do it properly.

Another was preparing some sort of prank in the west wing, so I brought him here and set a ward on the bulkhead so that none of the others may interfere with the ritual. He is sitting, bound and gagged, in the corner — a much quieter fellow than the old man.

I perform the ritual, as before, this time rearranging the materials so that the boy is inside the circle, and the eyes and fangs face inward, toward him. Perhaps this is the correct formation of materials and sacrifices; the Sanskrit hints that it may be.

New, more illegible handwriting:

No! Worse failure than before! The boy is mangled, unrecognizable — and yet nothing seems to have happened. I must have lost consciousness or lost my concentration, and when I came to, there he was, contorted and dead.

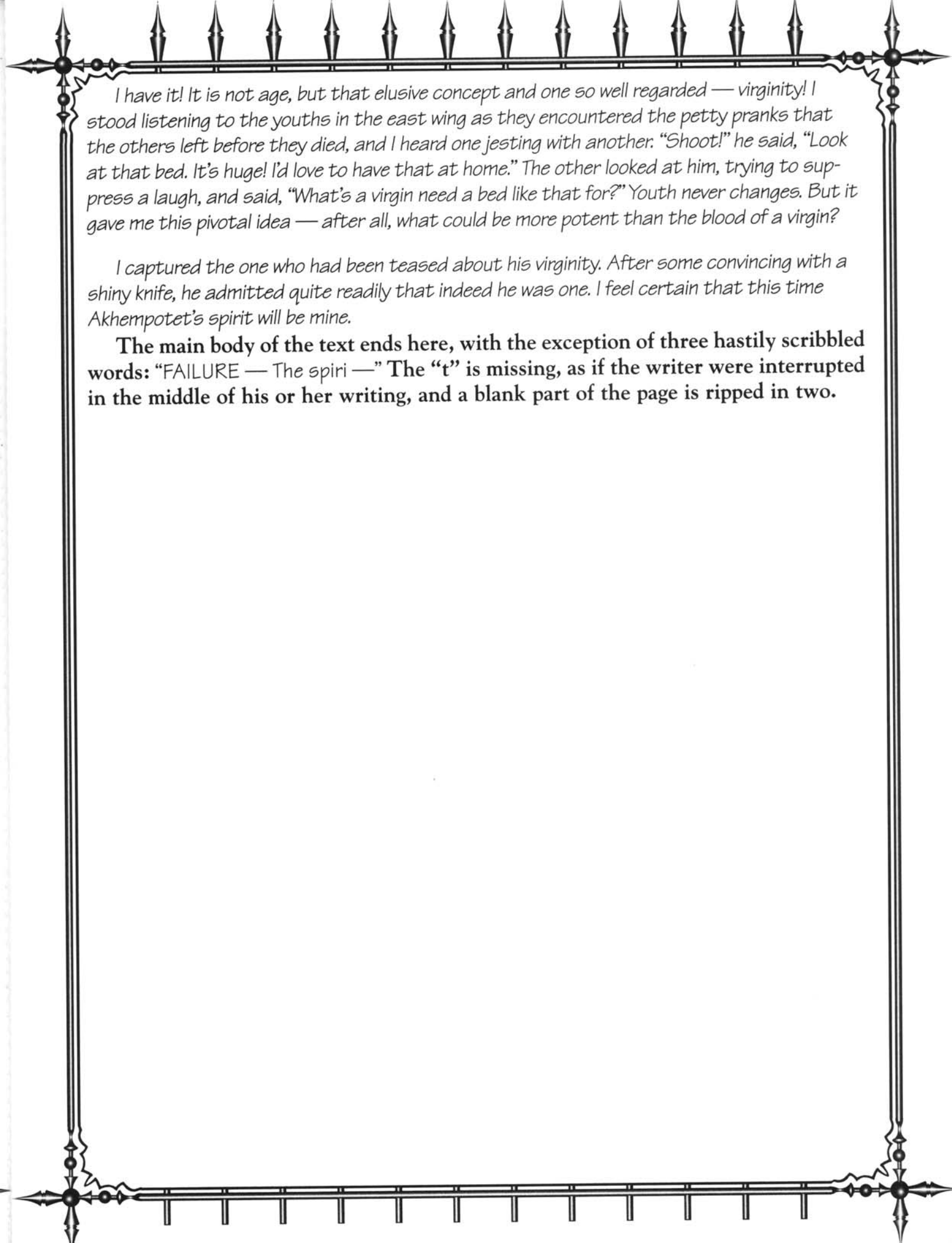
I have carried him up to the room with the others and brought a third one down. After ruminating on the events of the past hour, I have come to the conclusion that it was a mistake to move the sacrifice inside the circle. The circle is meant for the Breacher, not for the Sacrifice. Yet, if this was not the cause of the first failure, what was?

I have reviewed the scroll. The Sanskrit reads that the ritual requires a potent blood sacrifice. Since we were apprentices, we have known that the weakest form of blood sacrifice is the animal; the strongest, human. But perhaps there is more to it than that. Perhaps the ancients possessed a deeper form of knowledge that we have lost. I now suspect that youth has a potency all its own. Youth has more vitality, more sinew, than old age. Perhaps this is why the old man was not sufficient. Perhaps. I will see.

I regret the waste, but it had to be done. The boy is dead, but not as before. His blood disappeared as it spilled onto the concrete. I believe that I have hit on an important clue: age must be a factor in the Ritual of Manifesting.

As I was carrying this young man's body upstairs to the west wing, I heard the noise of more youths entering the manor — those whom the first group had awaited. The noise was hard to disregard. I listened to their conversation for a while, then, knowing that the one the others called Tony was in the east wing, alone, I went there and retrieved him.

I grow weary. The sacrifice failed again, but this time the results were better than the last. Could there be an additional factor, one that is as important as age? I will contemplate this as I fetch one of the newcomers.



I have it! It is not age, but that elusive concept and one so well regarded — virginity! I stood listening to the youths in the east wing as they encountered the petty pranks that the others left before they died, and I heard one jesting with another. “Shoot!” he said, “Look at that bed. It’s huge! I’d love to have that at home.” The other looked at him, trying to suppress a laugh, and said, “What’s a virgin need a bed like that for?” Youth never changes. But it gave me this pivotal idea — after all, what could be more potent than the blood of a virgin?

I captured the one who had been teased about his virginity. After some convincing with a shiny knife, he admitted quite readily that indeed he was one. I feel certain that this time Akhempotet’s spirit will be mine.

The main body of the text ends here, with the exception of three hastily scribbled words: “FAILURE — The spiri —” The “t” is missing, as if the writer were interrupted in the middle of his or her writing, and a blank part of the page is ripped in two.



The Hayseed: Chip (Yeager)

Major: Agriculture

You're the naive rural bumpkin from Nebraska. You consider Montpelier, Vermont the "big city" and look to your frat brothers to show you how to "git the gurls." You try to act urban, but your facade is as obvious as a country mouse's. Think of Woody in *Cheers*, but with some intelligence.

Attributes: 6/4/3 Abilities: 11/7/4 Backgrounds: 5 Virtues: 7 Freebie Points: 21 (5/2/1)



The Jock: Vince (Baker)

Major: Football, Business (in that order)

You're in school on a football scholarship, care nothing for your classes and have only declared a major because your advisor forced you to. You're naturally popular and you vie with the Preppy for leadership of the group. You like to pick on the Hayseed because his weakness reminds you of how you feel about yourself; the Hayseed, however, doesn't always know that you're teasing him, and that makes you feel bad enough to treat him like a little brother at times.

Mortals

Vampire: The Masquerade™

Name: Eugene Byron Pernimble
Player:
Chronicle: Dark Colony

Nature:
Demeanor:
Residence: Frat House

Age: 18
Sex: Male
Concept: Brain

Attributes

Physical

Strength ●○○○○
Dexterity ●●○○○
Stamina ●○○○○

Social

Charisma ●●○○○
Manipulation ●●○○○
Appearance ●●○○○

Mental

Perception ●●○○○
Intelligence ●●●○○
Wits ●●●○○

Abilities

Talents

Acting ○○○○○
Alertness ○○○○○
Athletics ○○○○○
Brawl ○○○○○
Dodge ○○○○○
Empathy ○○○○○
Intimidation ○○○○○
Leadership ○○○○○
Streetwise ○○○○○
Subterfuge ○○○○○

Skills

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

Knowledge

Bureaucracy ○○○○○
Computer ●●●○○
Finance ○○○○○
Investigation ○○○○○
Law ○○○○○
Linguistics ○○○○○
Medicine ○○○○○
Occult ○○○○○
Politics ○○○○○
Science ●●●○○

Advantages

Numina & Other Traits

Carousing ●○○○○
Debate ●●○○○
Research ●○○○○
Chemistry ●○○○○
Electrical Engineering ●●○○○
Physics ●●○○○
○○○○○
○○○○○
○○○○○
○○○○○
○○○○○
○○○○○

Backgrounds

○○○○○
○○○○○
○○○○○
○○○○○
○○○○○

Merits & Flaws

Humanity

● ● ● ● ● ● ● ● ○ ○

Willpower

● ● ● ● ● ○ ○ ○ ○ ○

□ □ □ □ □ □ □ □ □ □

Combat

Damage	Weapon	Difficulty

Faith

○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○

Virtues

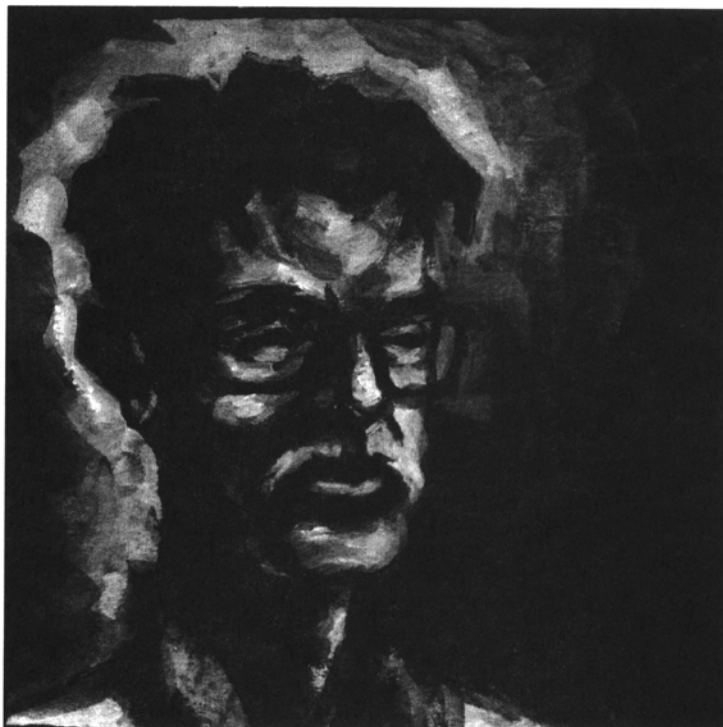
Conscience ●●●○○
Self-Control ●●●○○
Courage ●●○○○

Health

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

Experience

Attributes: 6/4/3 Abilities: 11/7/4 Backgrounds: 5 Virtues: 7 Freebie Points: 21 (5/2/1)



The Brain: Eugene (Byron Persnimple)

Major: Physics, Electrical Engineering

You're the guy who's invited into the frat to do everyone's homework for them. You're extremely book-smart; you eat trig formulas for breakfast. You do very well in physics and your dorm room is a chemistry lab. Yet, although you're very intelligent, you're not always perceptive; often, you don't understand people's emotions, you misinterpret them, and your reaction to their dilemmas is way off. Because you're brainy, you're friendly with the nerdy girls, and the Jock likes to tease you about this.

Vampire: The Masquerade™

Name: Eddie Rojas
Player:
Chronicle: Dark Colony

Nature:
Demeanor:
Residence: Frat House

Age: 18
Sex: Male
Concept: Nut

Attributes

Physical

Strength_____●●○○○
Dexterity_____●●○○○
Stamina_____●●○○○

Social

Charisma_____●●○○○
Manipulation_____●●○○○
Appearance_____●●●○○

Mental

Perception_____●●○○○
Intelligence_____●●○○○
Wits_____●●○○○

Abilities

Talents

Acting	●○○○○
Alertness	○○○○○
Athletics	●●○○○
Brawl	●●○○○
Dodge	●●○○○
Empathy	○○○○○
Intimidation	○○○○○
Leadership	○○○○○
Streetwise	○○○○○
Subterfuge	○○○○○

Skills

Animal Ken	_____	00000
Drive	_____	●●000
Etiquette	_____	00000
Firearms	_____	00000
Melee	_____	00000
Music	_____	00000
Repair	_____	00000
Security	_____	00000
Stealth	_____	00000
Survival	_____	00000

Knowledge

Bureaucracy_____	00000
Computer_____	00000
Finance_____	00000
Investigation_____	00000
Law_____	00000
Linguistics_____	00000
Medicine_____	00000
Occult_____	00000
Politics_____	00000
Science_____	00000

Advantages

Numina & Other Traits

[illegible]

Backgrounds

_____	00000
_____	00000
_____	00000
_____	00000
_____	00000

Merits & Flaws

-Humanity

● ● ● ● ● ● ● ● ○ ○

Willpower

● ● ● ● ● ○ ○ ○ ○ ○

[illegible]

—Combat

Damage	Weapon	Difficulty

Health

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

Experience

--

Virtues

Conscience_____●●●○○

Self-Control_____●○○○○

Courage_____●●●●○

Attributes: 6/4/3 Abilities: 11/7/4 Backgrounds: 5 Virtues: 7 Freebie Points: 21 (5/2/1)



The Nut: Eddie (Rojas)

Major: Art

You will do anything for attention — or maybe you're just plain crazy. Either way, you'll risk your neck doing things none of the other frat members would consider, and so you make a good brother to have if the boys want to play a prank on other fraternities. You attract girls initially, but they always end up breaking up with you once they find out how weird you really are.



The Preppy: Winston (Douglas III)

Major: Political Science

Mum and Poppy wanted you to go to Yale, but you didn't apply yourself enough in Brimfield Academy for Boys. So here you are, in Montpelier Community College, studying poli sci. You're on the golf team and tennis club, but these are mere hobbies. Someday, you're certain, you'll be in Congress (choose a political affiliation that suits you), taking over Daddy's seat. You vie with the Jock for control of the group; what you lack in sheer aggression and commanding stature you make up for in subtler manipulation and wit.



The Metalhead: Jeff (Easton)

Major: Music

You are what jerks like Winston Douglas III call a burn-out. Wasted youth. Your idols are the giants of the heavy metal and thrash scene, bands like Mötörhead and Metallica. Classes are boring; it's only the music that matters anyway. That and maintaining a good buzz at all times. You don't bathe often and your Black Sabbath T-shirt has not been washed for months.

You probably would never have been recruited by the frat if it weren't for your ability to obtain certain special substances when necessary. You prefer to keep to yourself, shut off from the outside world by the headphones that are perpetually stuffed in your ears, slowly deafening you with the strains of Megadeth.

Alien Hunger

By Jeff Berry



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Special Thanks to:

John "Bilbo" Bridges for his suggestions on what we could do after messing up his name in **Succubus Club**.

Mark "Monkey Boy" Rein-Hagen for his superb handling of adversity.

Stewart "Artful Dodger" Wieck for not becoming the human target.

Wes "Good King" Harris for his inability until he gets there.

Josh "Bloody Pants" Timbrook for showing true grit (and lots of leg).

Sam "Proud Papa" Chupp for, well, you know.

Travis "No Wheels" Williams for learning what happens when you lend things to relatives.

Chris "I'm Outta Here" McDonough for showing those old fogeys where it's at.

Kelly "Recession Blues" Norwood for taking the big M gig.

Special, special thanks to:

KC Lancaster for the original illos of the V-Team.

DEDICATION

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

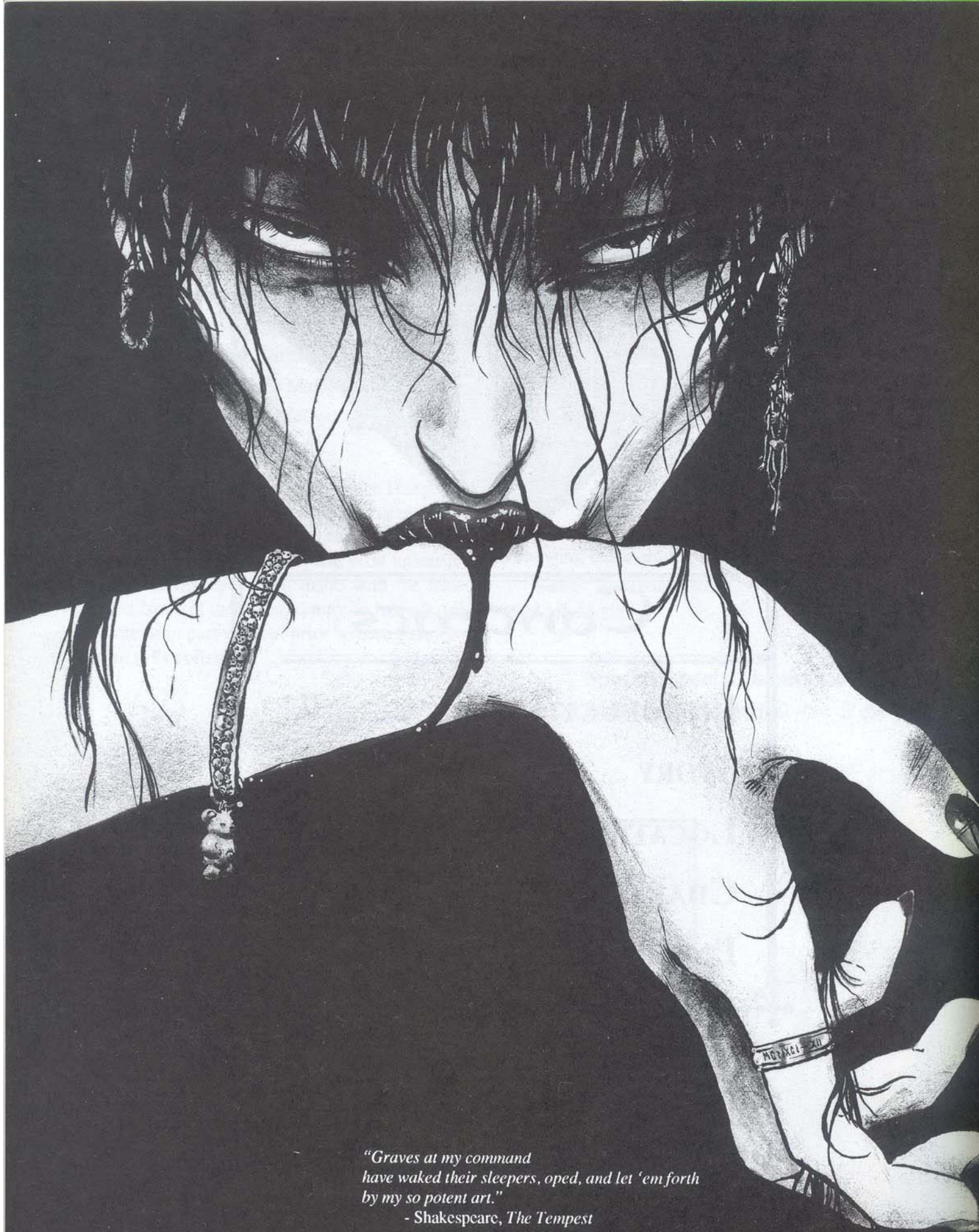
Hi Mom.



ALIEN HUNGER

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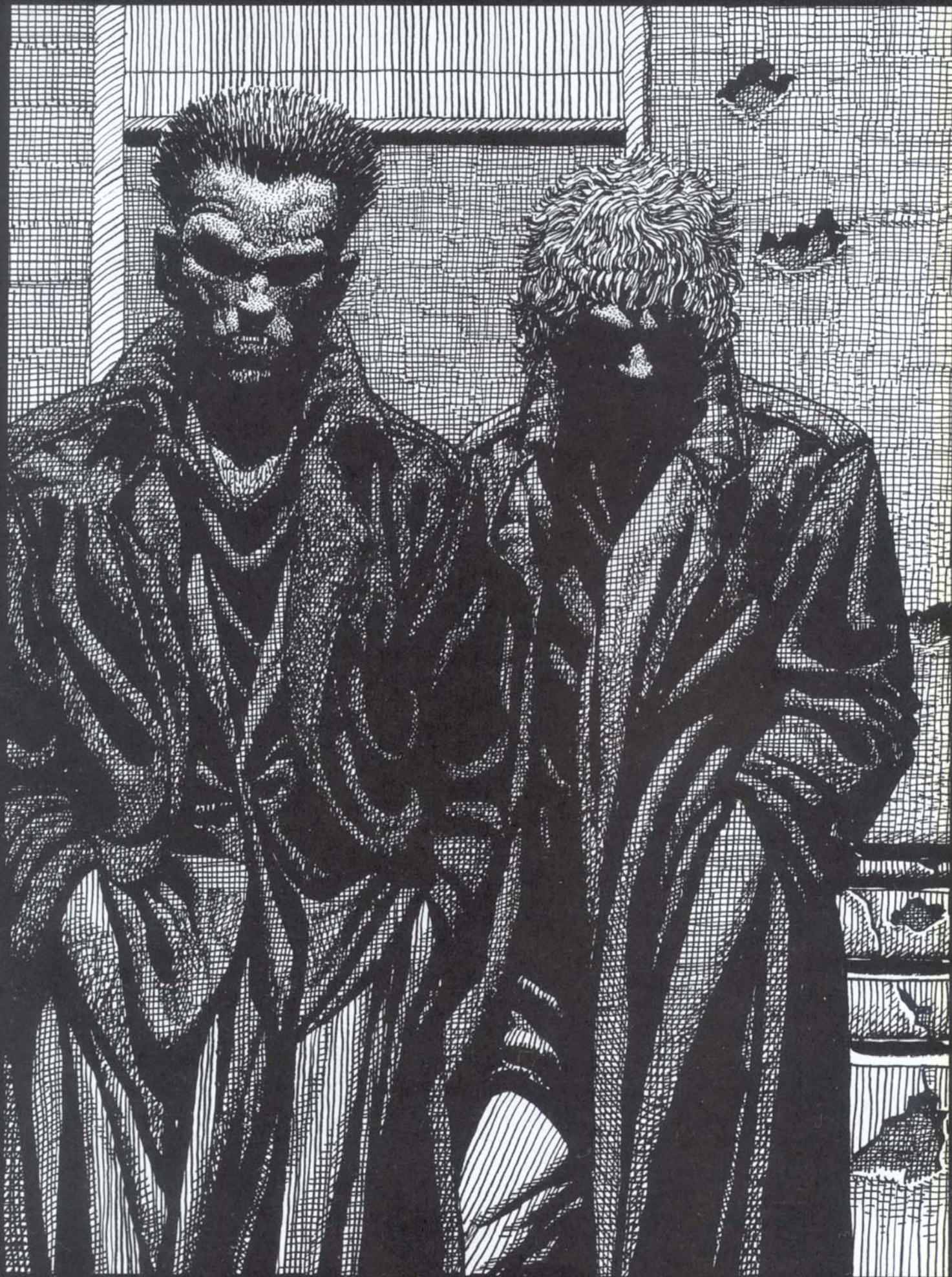


*"Graves at my command
have waked their sleepers, oped, and let 'em forth
by my so potent art."
- Shakespeare, The Tempest*

• • •

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

• • •



Introduction

A JUMP START

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

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

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

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

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

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

How to Run This Story

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

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

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

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

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

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

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

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

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

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

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

Plot

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

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

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

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

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

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

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

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

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

What's Really Going On

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Theme

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



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

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

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

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

Mood

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

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

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

Customizing the Story

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

DENVER, COLORADO

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

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

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

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

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

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

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

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

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

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

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

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

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

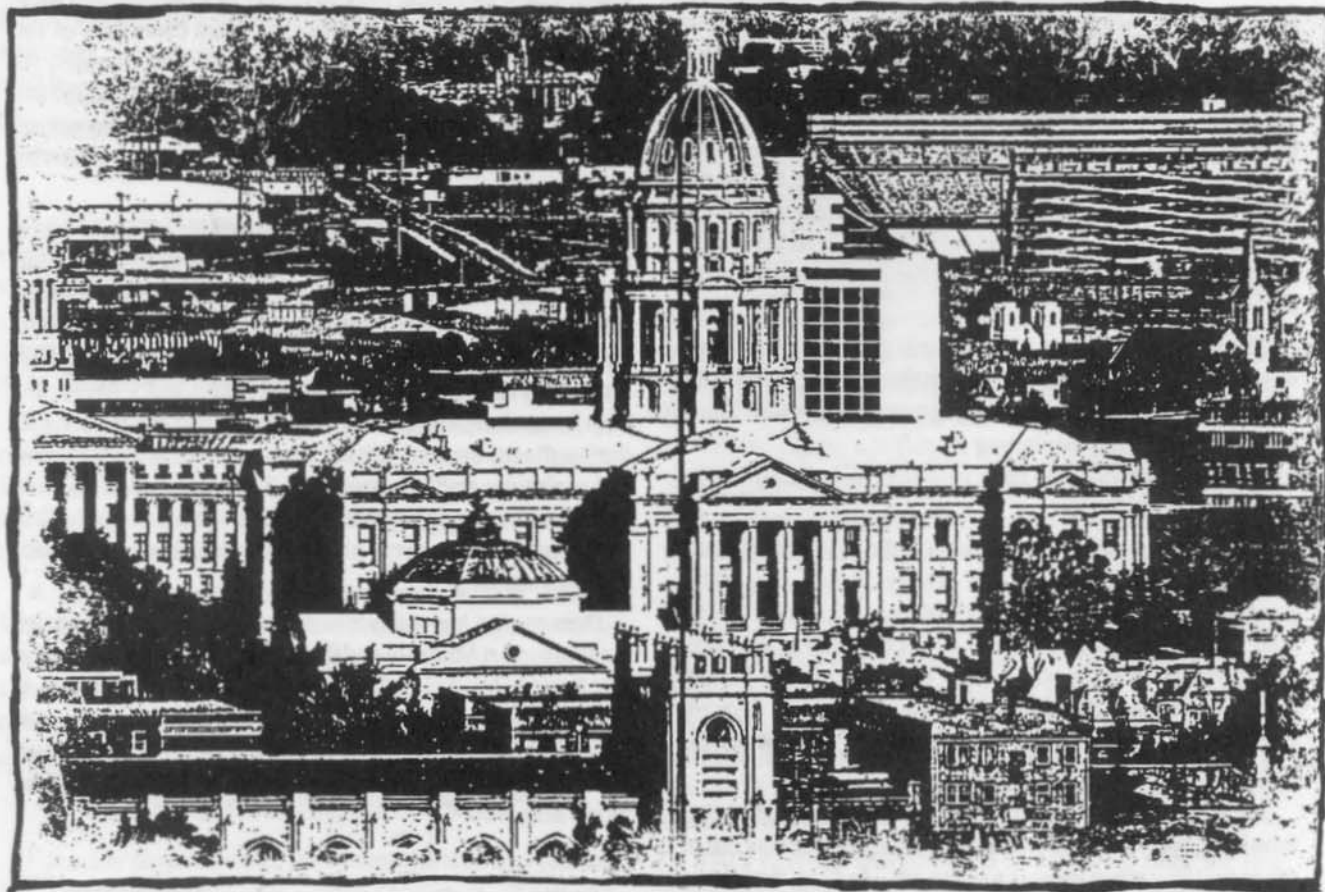
governance of Denver, such as it is. The other Lieutenant is Duke, who serves as the head of the "enforcement" arm of the Vampiric Court. These three form the Council of Denver.

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

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

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

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



Cow Tipping

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

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



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

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

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



The Story

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

Kurt Vonnegut

CHAPTER ONE: FIRST NIGHTS

Scene One: The Attacks

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

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

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

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

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

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

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

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

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

• • •

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

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



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

• • •

Scene Two: A Fiery Awakening

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

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

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

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

• • •

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

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

• • •

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

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

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

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

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

• • •

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

• • •

Scene Three: Escape

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



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

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

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

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

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

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

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

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

Scene Four: The Sewers and After

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

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

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

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

Your Goals During this Chapter

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

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

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



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

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

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

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

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

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

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

CHAPTER TWO: LIFE IN DEATH

To me death is not a fearful thing.

It's living that's a curse.

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

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

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

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

Scene One: The Police Investigation

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

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

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

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

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

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

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

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

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

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



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

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

"No thank you very much, I'm on duty. Regulations." The detective looked

apologetic. "I'd like to ask you a few questions, if I may."

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

"9 C," replied Emerson, a bit confused.

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

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

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

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

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

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Possible Resolutions:

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

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

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

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

Identification

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

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

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

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

Scene Two: Angel Tony

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

Scene Three: Seek and Ye Shall Find

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

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

General Procedure

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

Jacob Prestor

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

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

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

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

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

1 Success Prestor was quiet gentleman, a good neighbor.

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

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

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

Monetary Situation

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

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

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

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

Edward Williams

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

Finances

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

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

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

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

Origins/Background

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

1 Success He arrived from Las Vegas 15 years ago.

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

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

The Police Investigation

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

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

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

The Arson Case

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

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

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

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

Hitting the Streets

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

The Broadstreet

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

1 Success "Cool Club, dude!"

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

Seventh Son

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

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

Duke, Earl, and the Count

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

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

Scene Four: The Hunters

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

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

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



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

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

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

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

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

Terri looked confused. "Why?"

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

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

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

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

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

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

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

Possible Resolutions

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

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

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

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

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

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

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

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

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

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

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

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

• • •

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

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

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

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

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

CHAPTER THREE: ON THE OFFENSIVE

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

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

Scene One: Dr. Liverman I Presume

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Scene Two: The Shadow Knows

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

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

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

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

CHAPTER FOUR: To Live ONCE MORE

*Oh, mother! wherefore speak the name of death?
Cease they to love, and move, and breath, and speak
Who die?*

Percy Bysshe Shelley, *Prometheus Unbound*

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



Scene One: In a Ghoul's Grasp

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

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

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

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

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

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

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

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

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

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

Scene Two: A Heart Beat

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

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

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

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

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

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

The empty tube is unlabeled and is simply a spare.

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

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

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

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

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

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

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

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

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

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

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

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

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

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



Locations of Interest

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

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

The Broadstreet

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

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

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

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

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

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

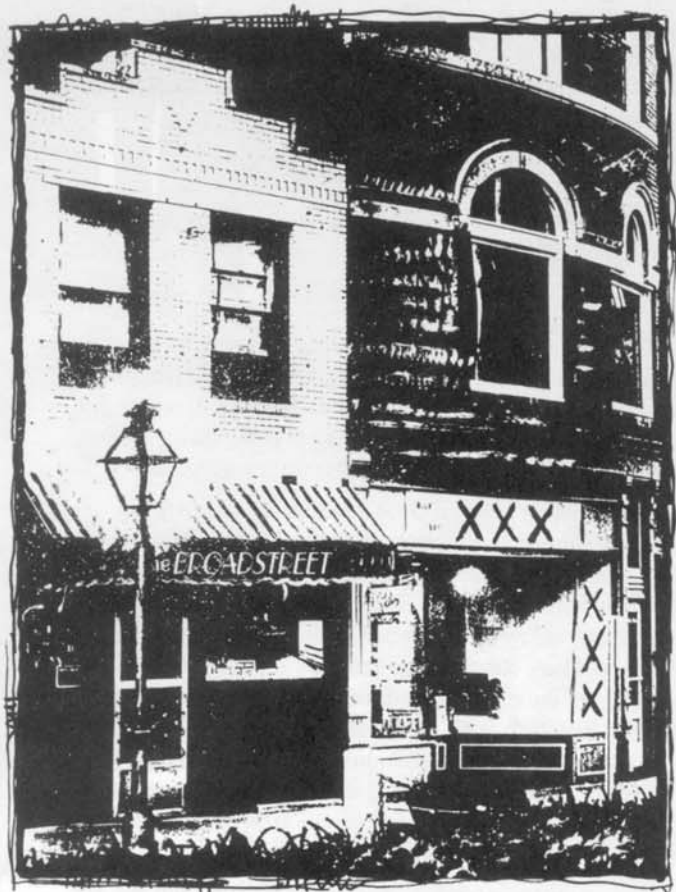
If they are unknown to Edward, then they will be recognized almost instantly as Vampires, and treated civilly until they can be introduced to the Prince. The assumption in this case is that they are visitors, coming to make their presence known to the ruler of the City, as is right and proper.

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

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

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

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



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

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

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

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

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

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

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

Prestor's House

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

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

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

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

United National Bank Of Denver

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Edward's House

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

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



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

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

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

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

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

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

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

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

The 24th Diocese

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

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

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

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

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

On the stereo: Gothic Rock.



Liverman's House

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

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

The notes are the only thing

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

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

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

Klondike's Haven

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

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



Characters

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

Louis Pasteur a.k.a. Jacob Prestor

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

Physical: Strength 2 Dexterity 3 Stamina 3

Social: Charisma 3 Manipulation 3 Appearance 2

Mental: Perception 4 Intelligence 5 Wits 3

Virtues: Conscience 4 Self-Control 4 Courage 2

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

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

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

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

Backgrounds: Fame 1, Resources 4

Humanity 8 Willpower 8 Blood Pool 10

Apparent Age: Late 50s

The Embrace: 1895

Generation: Twelfth

Clan: Caitiff

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

Demeanor: Caregiver

Nature: Architect

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

Thaddeus

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

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

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

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

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

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

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

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

Physical: Strength 6 Dexterity 6 Stamina 5

Social: Charisma 4 Manipulation 7 Appearance 0

Mental: Perception 7 Intelligence 4 Wits 5

Virtues: Conscience 1 Self-Control 2 Courage 2

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

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

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

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

Backgrounds: Resources 3, Retainers 1, Status 1

Humanity 2 Willpower 9 Blood Pool 30

Apparent Age: Early 50s

The Embrace: A.D. 22

Generation: Sixth

Clan: Nosferatu

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

Demeanor: Varies with who he is trying to fool.

Nature: Curmudgeon

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

Edward, the Prince of Denver, aka Edward Williams

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

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

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

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

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

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

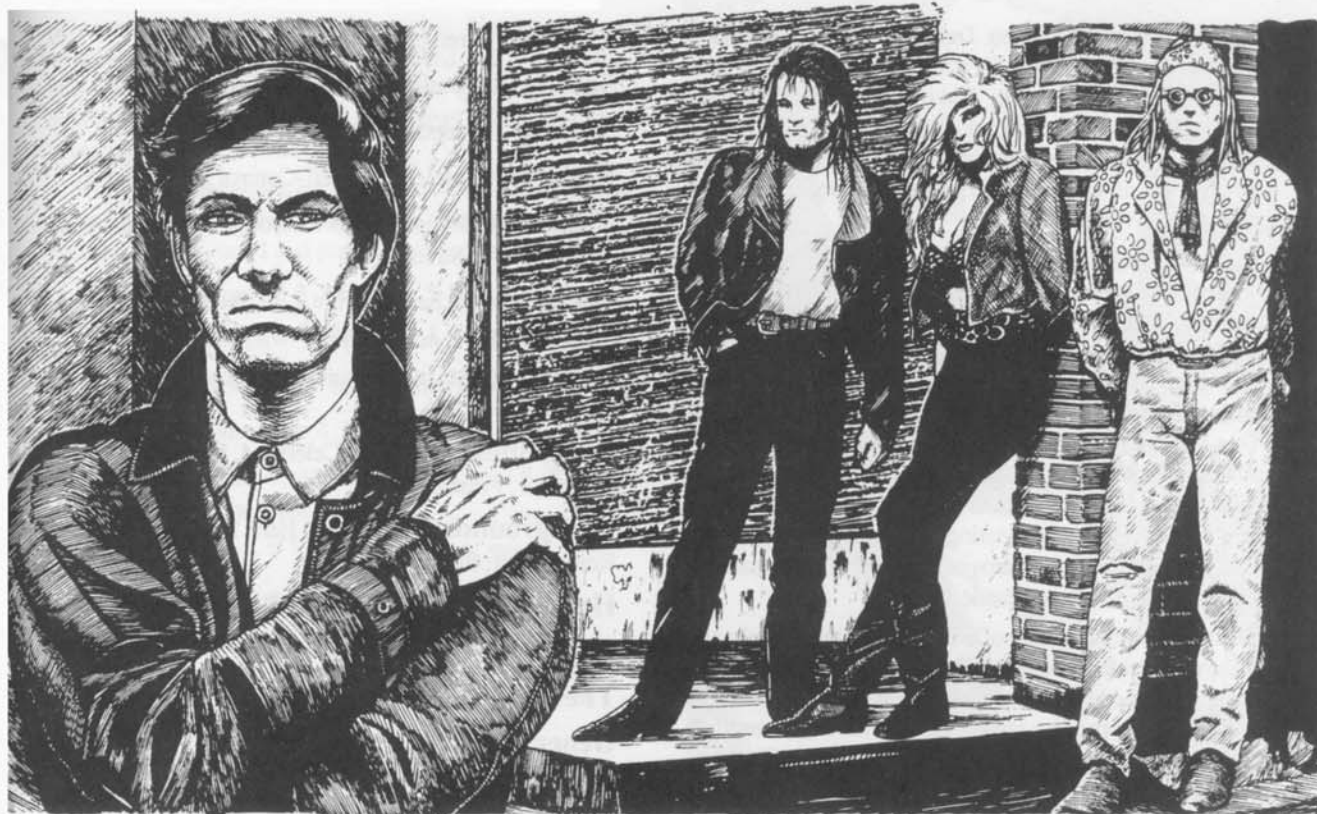
Edward has, as many older Vampires have, developed an obsession or two to keep himself sane. One of his obsessions is, of course, his aversion to rebellion. It is a total commitment on his part. A second obsession is with music. Throughout the years Edward has always been involved with music. In various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

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

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

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

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



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

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

Physical: Strength 2 Dexterity 4 Stamina 3

Social: Charisma 3 Manipulation 4 Appearance 3

Mental: Perception 2 Intelligence 3 Wits 3

Virtues: Conscience 2 Self-Control 4 Courage 3

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

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

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

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

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

Humanity 5 Willpower 7 Blood Pool 20

Apparent Age: Early 30s

The Embrace: 1075

Generation: Seventh

Clan: Toreador

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

Demeanor: Director

Nature: Architect

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

Duke

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

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

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

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



Physical: Strength 5 Dexterity 3 Stamina 3

Social: Charisma 2 Manipulation 2 Appearance 2

Mental: Perception 3 Intelligence 2 Wits 3

Virtues: Conscience 0 Self-Control 3 Courage 5

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

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

Knowledges: Investigation 1, Linguistics 1, Medicine 2

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

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

Humanity 3 Willpower 7 Blood Pool 15

Apparent Age: Mid-20s

The Embrace: 1808

Generation: Eighth

Clan: Toreador

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

Demeanor: Traditionalist

Nature: Survivor

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

Jason Dodgerson

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

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

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

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

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

Physical: Strength 2 Dexterity 5 Stamina 3

Social: Charisma 4 Manipulation 2 Appearance 4

Mental: Perception 2 Intelligence 2 Wits 3

Virtues: Conscience 4 Self-Control 1 Courage 3

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

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

Knowledges: Linguistics 4, Music History 5

Disciplines: Auspex 5, Presence 3

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

Humanity 9 Willpower 5 Blood Pool 13

Apparent Age: Early 20s

The Embrace: 1770

Generation: 10th

Clan: Malkavian

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

Demeanor: Varies with current delusion

Nature: Deviant

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

Karen Mauve

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

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



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

Physical: Strength 3 Dexterity 3 Stamina 4

Social: Charisma 2 Manipulation 2 Appearance 2

Mental: Perception 4 Intelligence 2 Wits 2

Virtues: Conscience 1 Self-Control 4 Courage 4

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

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

Knowledges: Computer 1, Investigation 1, Music Theory 2

Disciplines: Auspex 2, Celerity 3, Presence 1

Backgrounds: Herd 3, Resources 1, Status 1

Humanity 5 Willpower 8 Blood Pool 15

Apparent Age: Late teens

The Embrace: 1985

Generation: Eighth

Clan: Toreador

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

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

Demeanor: Rebel

Nature: Bon Vivant

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

Leslie Boothe

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

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

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

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

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

Physical: Strength 3 Dexterity 2 Stamina 3

Social: Charisma 4 Manipulation 2 Appearance 5

Mental: Perception 3 Intelligence 3, Wits 3

Virtues: Conscience 5 Self-Control 4 Courage 2

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

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

Knowledges: Linguistics 2, Occult 2, Opera Knowledge 4

Disciplines: Animalism 1, Auspex 2, Celerity 1,

Presence 3

Backgrounds: Fame 1, Herd 1, Resources 2

Humanity 8 Willpower 8 Blood Pool 15

Apparent Age: Early 40s

The Embrace: 1927

Generation: Eighth

Clan: Toreador

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

Demeanor: Conformist

Nature: Martyr

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

Leslie Wilkes

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

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

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

Physical: Strength 3 Dexterity 3 Stamina 2

Social: Charisma 1 Manipulation 2 Appearance 3

Mental: Perception 2 Intelligence 5 Wits 3

Virtues: Conscience 2 Self-Control 5 Courage 2

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

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

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

Disciplines: Auspex 1, Celerity 3, Obfuscate 1

Backgrounds: Herd 2, Mentor 2, Resources 1

Humanity 6 Willpower 7 Blood Pool 14

Apparent Age: Early 20s

The Embrace: 1972

Generation: Ninth

Clan: Toreador

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

Demeanor: Child

Nature: Conformist

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

Mina

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

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

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

Physical: Strength 4 Dexterity 1 Stamina 3

Social: Charisma 1 Manipulation 1 Appearance 1

Mental: Perception 1 Intelligence 1 Wits 2

Virtues: Conscience 0 Self-Control 0 Courage 5



Talents: Brawl 5

Skills: Housekeeping 3

Disciplines: Potence 1

Willpower 3

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

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

Demeanor: Deviant

Nature: Deviant

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

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

Lucy

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

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

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

Physical: Strength 2 Dexterity 2 Stamina 2

Social: Charisma 2 Manipulation 5 Appearance 3

Mental: Perception 2 Intelligence 3 Wits 3

Virtues: Conscience 1 Self-Control 5 Courage 4

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

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

Knowledges: Investigation 3, Occult 2

Disciplines: Potence 1

Backgrounds: Contacts 1, Resources 1

Willpower 8

Apparent Age: Mid-20s

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

Demeanor: Caregiver

Nature: Survivor

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

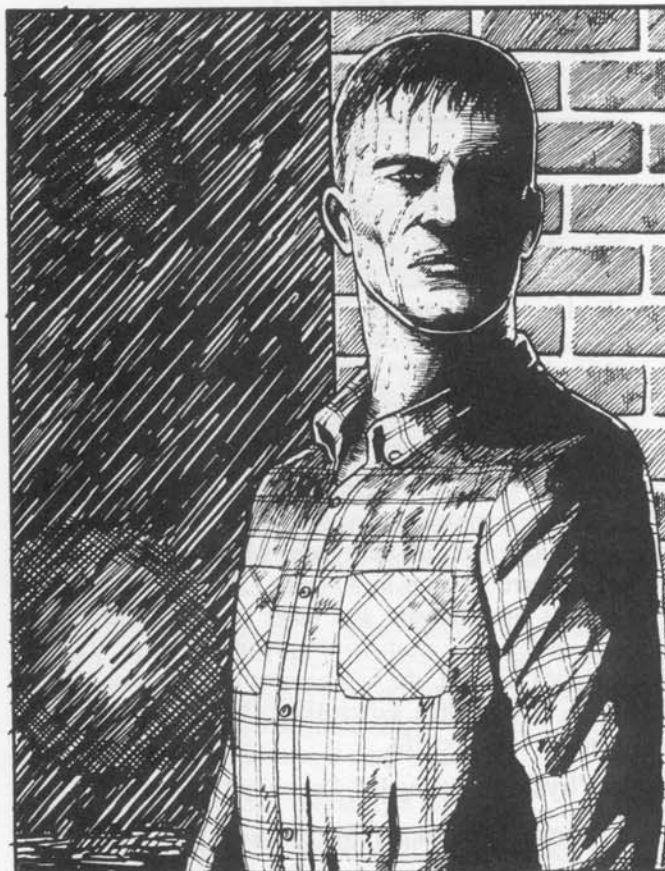
Roger Manot

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

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

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

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



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

Physical: Strength 3 Dexterity 3 Stamina 2

Social: Charisma 1 Manipulation 2 Appearance 2

Mental: Perception 3 Intelligence 3 Wits 4

Virtues: Conscience 2 Self-Control 3 Courage 3

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

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

Knowledges: Bureaucracy 2, Linguistics 2, Occult 2

Disciplines: Celerity 1, Fortitude 1, Potence 2

Backgrounds: Resources 2

Willpower 9

Apparent Age: Early 30s

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

Demeanor: Conformist

Nature: Plotter

Rachel

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

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

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

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

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

Physical: Strength 3 Dexterity 3 Stamina 3

Social: Charisma 4 Manipulation 3 Appearance 5

Mental: Perception 4 Intelligence 2 Wits 4





Virtues: Conscience 3 Self-Control 1 Courage 5

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

Skills: Animal Ken 4, Stealth 3, Survival 4

Knowledges: Medicine 1

Disciplines: Animalism 5, Fortitude 2, Protean 4

Backgrounds: Status

Humanity 7 Willpower 6 Blood Pool 15

Apparent Age: Late 20s

The Embrace: 1760

Generation: Eighth

Clan: Gangrel

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

Demeanor: Survivor

Nature: Loner

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

Earl and The Count

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

Earl

Physical: Strength 5 Dexterity 3 Stamina 4

Social: Charisma 3 Manipulation 1 Appearance 2

Mental: Perception 2 Intelligence 2 Wits 3

Virtues: Conscience 3 Self-Control 1 Courage 3

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

Skills: Drive 2, Firearms 3, Melee 1

Knowledges: Police Procedure

Disciplines: Fortitude 2, Potence 2

Backgrounds: Herd 2, Resources 2

Humanity 6 Willpower 7 Blood Pool 12

Apparent Age: 32

The Embrace: 1952

Generation: 11th

Clan: Ventrue

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

Demeanor: Bravo

Nature: Bravo

The Count

Physical: Strength 3 Dexterity 5 Stamina 4

Social: Charisma 1 Manipulation 3 Appearance 2

Mental: Perception 3 Intelligence 2 Wits 1

Virtues: Conscience 1 Self-Control 3 Courage 3

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

Skills: Firearms 1, Melee 3, Stealth 2

Knowledges: Linguistics 1

Disciplines: Potence 2, Protean 2

Backgrounds: Status 1

Humanity 5 Willpower 8 Blood Pool 11

Apparent Age: 28

The Embrace: 1963

Generation: 12th



Clan: Brujah

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

Demeanor: Deviant

Nature: Gallant

Detective William Brandt

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

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

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

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

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

"Do you like animals, Mr. Wilkeshire?"

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

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

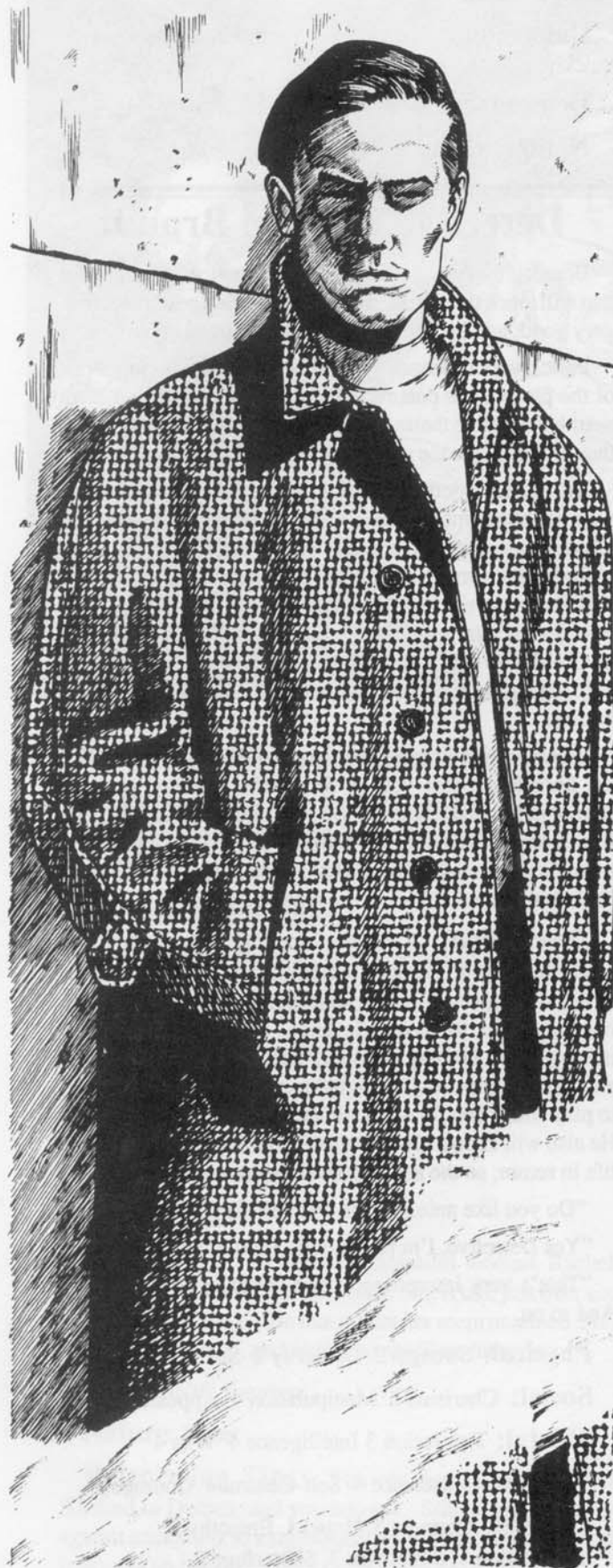
Physical: Strength 2 Dexterity 2 Stamina 2

Social: Charisma 2 Manipulation 4 Appearance 2

Mental: Perception 3 Intelligence 4 Wits 4

Virtues: Conscience 4 Self-Control 4 Courage 5

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



Skills: Drive 2, Firearms 2, Security 2

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

Willpower 9

Born: 1956, Greeley, Colorado

Occupation: Police Detective

Demeanor: Jester

Nature: Cavalier

Tony

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

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

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

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

Physical: Strength 2 Dexterity 4 Stamina 3

Social: Charisma 3 Manipulation 2 Appearance 3

Mental: Perception 5 Intelligence 3 Wits 2

Virtues: Conscience 2 Self-Control 2 Courage 3

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

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

Knowledges: Linguistics 2, Occult 2, Politics 2

Disciplines: Auspex 5, Dominate 2, Obfuscate 2

Backgrounds: Herd 4, Resources 2

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

Apparent Age: Late 20s

The Embrace: 1228

Generation: 9th

Clan: Malkavian

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

Demeanor: Loner

Nature: Rebel

Mavis and Suzy Jackson

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

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



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

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

Vincent Belhurst

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

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

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

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

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

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



Physical: Strength 3 Dexterity 3 Stamina 3

Social: Charisma 3 Manipulation 3 Appearance 3

Mental: Perception 3 Intelligence 3 Wits 3

Virtues: Conscience 4 Self-Control 5 Courage 5

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

Skills: Drive 2, Firearms 2

Knowledges: Investigation 2, Law 2, Theatre Tech 3

Willpower 7

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

Born: 1958 in Santa Clara, California

Demeanor: Caregiver

Nature: Cavalier

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

Bothwell

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

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

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

Physical: Strength 4 Dexterity 3 Stamina 3

Social: Charisma 2 Manipulation 2 Appearance 4

Mental: Perception 1 Intelligence 1 Wits 3

Virtues: Conscience 3 Self-Control 2 Courage 1

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

Skills: Melee 2, Stealth 1

Knowledges: Occult 1, Politics 1

Disciplines: Fortitude 3

Backgrounds: Contacts 1, Resources 1

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

Apparent Age: late teens

The Embrace: 1972

Generation: Twelfth

Clan: Gangrel

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

Demeanor: Bravo

Nature: Child

Roger Liverman

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

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

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

Physical: Strength 1 Dexterity 3 Stamina 2

Social: Charisma 3 Manipulation 1 Appearance 2

Mental: Perception 4 Intelligence 4 Wits 2

Virtues: Conscience 4 Self-Control 4 Courage 2

Talents: Alertness 1, Empathy 3, Leadership 1

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

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

Willpower 6

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

Born: 1946 in New York City, New York

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

Nature: Plotter

Robert Klondike

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



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

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

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

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

Physical: Strength 3 Dexterity 3 Stamina 3

Social: Charisma 1 Manipulation 2 Appearance 2

Mental: Perception 3 Intelligence 3 Wits 2

Virtues: Conscience 0 Self-Control 1 Courage 1

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

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

Knowledges: Investigation 2, Occult 2

Disciplines: Celerity 2, Fortitude 2, Potence 3

Willpower 7

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

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

Demeanor: Fanatic

Nature: Fanatic

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

WHERE TO GO FROM HERE

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

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

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

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

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

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

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

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

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

The Serum

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

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

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

The Future of Denver

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

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

Monica Belhurst

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

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

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

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

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

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

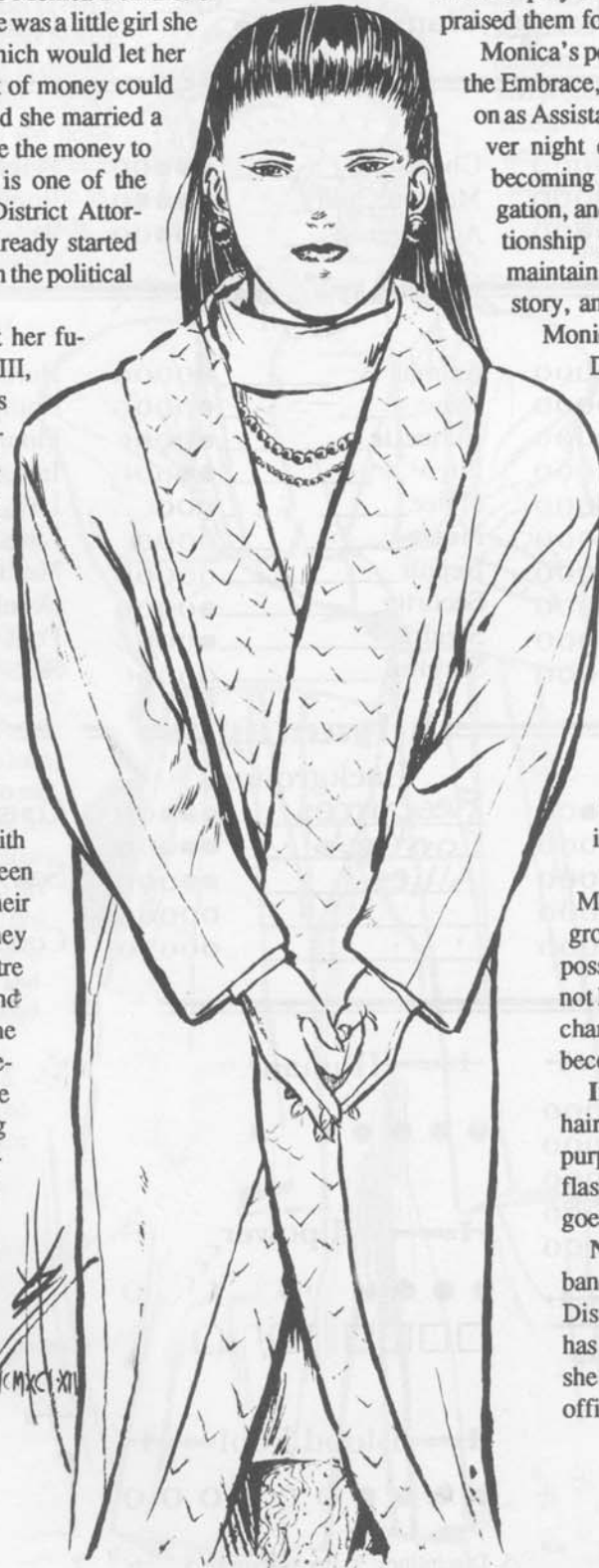
Dedicated to the ideals of justice, will she become a predator outside of the law?

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

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

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

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



TM

Generation: 13
Haven:
Concept:

Attributes

Mental

Perception_____	●●●○○
Intelligence_____	●●○○○
Wits_____	●●●○○

Abilities

Knowledge

Bureaucracy_____	●●○○○
Computer_____	●○○○○
Finance_____	○○○○○
Investigation_____	●●●○○
Law <u>Prosecution</u> _____	●●●●○
Linguistics_____	○○○○○
Medicine_____	○○○○○
Occult_____	○○○○○
Politics_____	●○○○○
Science_____	○○○○○

Advantages

Virtues

Conscience _____ ●●●●○
Self-Control _____ ●●●○○
Courage _____ ●●●○○

— Health —

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

Handed	4	☐
Crippled	5	☐

Experienced ☒ ☐

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

Theresa Harper

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

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

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

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

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

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

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

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



VAMPIRE™

Name: Theresa Harper Nature: Jester
 Player: _____ Demeanor: Bon Vivant
 Chronicle: Alien Hunger Clan: Gangrel

Generation: 13
 Haven: _____
 Concept: _____

Attributes

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

Abilities

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

Advantages

Disciplines	Backgrounds	Virtues
<u>Protean</u> _____ ●●●●●	<u>Resources</u> _____ ●●●●●	Conscience _____ ●●●●●
<u>Animalism</u> _____ ●●●●●	<u>Contacts</u> _____ ●●●●●	Self-Control _____ ●●●●●
_____ ●●●●●	_____ ●●●●●	Courage _____ ●●●●●
_____ ●●●●●	_____ ●●●●●	
_____ ●●●●●	_____ ●●●●●	

Other Traits

_____ 00000
 _____ 00000
 _____ 00000
 _____ 00000
 _____ 00000

Combat

Weapon	Difficulty	Damage

Humanity

● ● ● ● ● ● ● ● ● ●

Willpower

● ● ● ● ● ● ● ● ● ●

□ □ □ □ □ □ □ □ □ □

Blood Pool

○ ○ ○ ○ ○ ○ ○ ○ ○ ○

Health

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

Experience

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

Arnold "Flash" Simpson

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

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

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

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

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

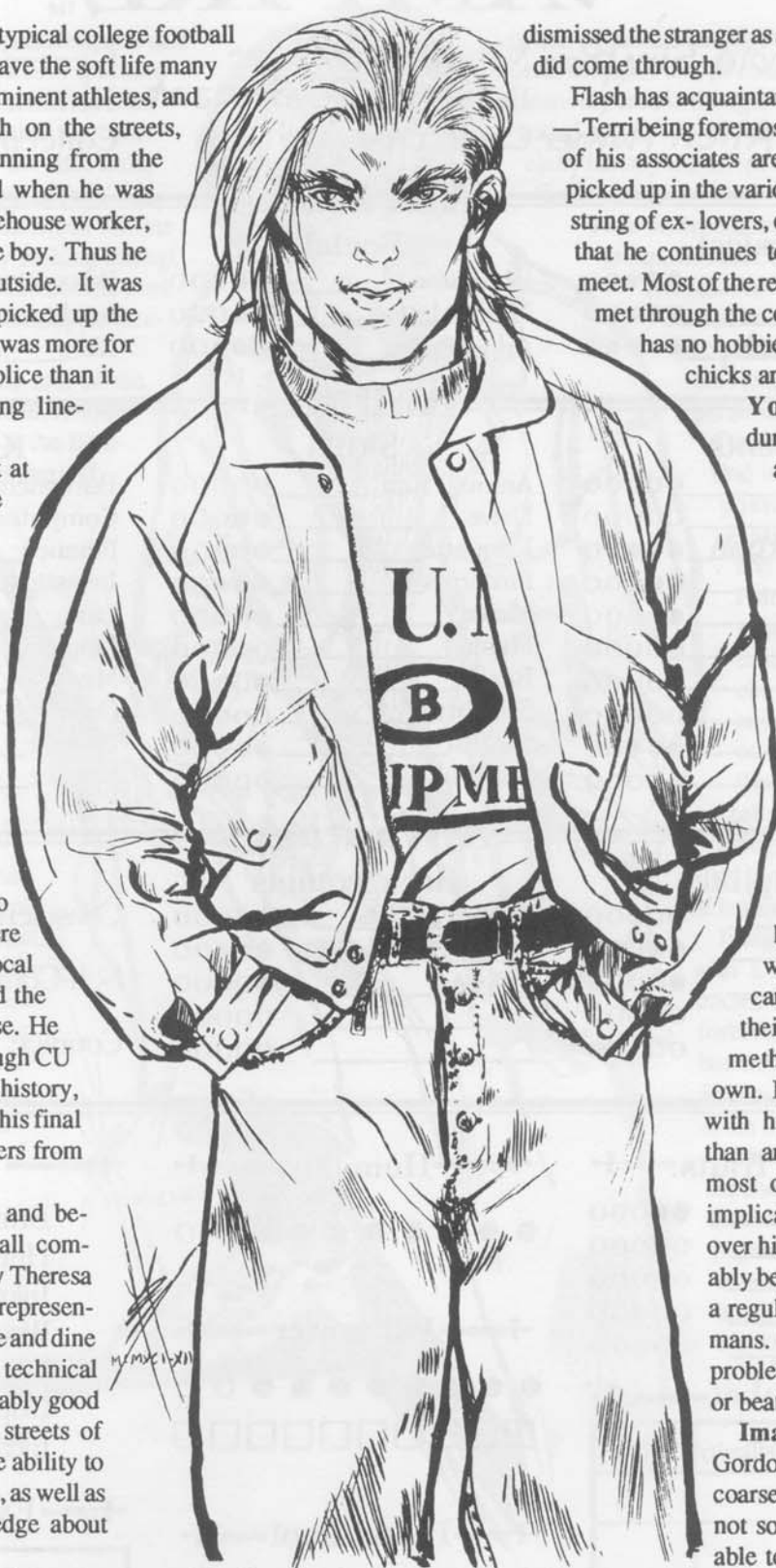
Flash has acquaintances, but few friends — Terri being foremost among these. Many of his associates are people that he has picked up in the various clubs, including a string of ex-lovers, or other club-hoppers that he continues to hang out with and meet. Most of the rest are business people met through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

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

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

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

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



VAMPIRE™

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

Generation: 13
 Haven: _____
 Concept: _____

Attributes

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

Abilities

Talents	Skills	Knowledge
Acting _____ 00000	Animal Ken _____ 00000	Bureaucracy _____ ●●●●●
Alertness _____ 00000	Drive _____ ●●●●●	Computer _____ 00000
Athletics <u>Football</u> ●●●●●	Etiquette _____ 00000	Finance _____ 00000
Brawl _____ ●●●●●	Firearms _____ ●●●●●	Investigation _____ 00000
Dodge _____ ●●●●●	Melee _____ ●●●●●	Law _____ 00000
Empathy _____ 00000	Music _____ 00000	Linguistics _____ 00000
Intimidation _____ 00000	Repair _____ ●●●●●	Medicine _____ 00000
Leadership _____ 00000	Security _____ 00000	Occult _____ ●●●●●
Streetwise _____ ●●●●●	Stealth _____ ●●●●●	Politics _____ 00000
Subterfuge _____ ●●●●●	Survival _____ 00000	Science _____ 00000

Advantages

Disciplines	Backgrounds	Virtues
<u>Celerity</u> _____ ●●●●●	<u>Resources</u> _____ ●●●●●	Conscience _____ ●●●●●
<u>Potence</u> _____ ●●●●●	<u>Contacts</u> _____ ●●●●●	Self-Control _____ ●●●●●
<u>Presence</u> _____ ●●●●●	<u>Fame</u> _____ ●●●●●	Courage _____ ●●●●●
_____ 00000	_____ 00000	
_____ 00000	_____ 00000	

Other Traits

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

Combat

Weapon	Difficulty	Damage

Humanity

● ● ● ● ● ● ● 0 0 0

Willpower

● ● ● ● ● ● ● 0 0

□ □ □ □ □ □ □ □ □ □

Blood Pool

0 0 0 0 0 0 0 0 0 0

Health

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

Experience

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

Marcus Smith-Kearns

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

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

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

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

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

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

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

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



VAMPIRE™

Name: Marcus Smith-K. Nature: Loner
 Player: Demeanor: Rebel
 Chronicle: Alien Hunger Clan: Caitiff

Generation: 13
 Haven:
 Concept:

Attributes

Physical	Social	Mental
Strength _____ ●●●●●	Charisma _____ ●●●●●	Perception <u>Attuned</u> ●●●●●
Dexterity <u>Quick</u> ●●●●●	Manipulation _____ ●●●●●	Intelligence _____ ●●●●●
Stamina _____ ●●●●●	Appearance _____ ●●●●●	Wits <u>thinks on feet</u> ●●●●●

Abilities

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

Advantages

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

Other Traits

_____ ○○○○○
 _____ ○○○○○
 _____ ○○○○○
 _____ ○○○○○
 _____ ○○○○○

Combat

Weapon	Difficulty	Damage

Humanity

● ● ● ● ● ● ● ● ○ ○

Willpower

● ● ● ● ● ● ● ● ○ ○

□ □ □ □ □ □ □ □ □ □

Blood Pool

○ ○ ○ ○ ○ ○ ○ ○ ○ ○

Health

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

Experience

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

Emerson Wilkershire III

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

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

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

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

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

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

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

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

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

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

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



VAMPIRE™

Name: Emerson Wilkeshire Nature: Architect
 Player: _____ Demeanor: Director
 Chronicle: Alien Hunger Clan: Toreador

Generation: 13
 Haven: _____
 Concept: _____

Attributes

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

Abilities

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

Advantages

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

Other Traits

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

Combat

Weapon	Difficulty	Damage

Humanity

● ● ● ● ● ● ● ● ○ ○

Willpower

● ● ● ● ● ● ● ● ○

□ □ □ □ □ □ □ □ □ □

Blood Pool

● ● ● ● ○ ○ ○ ○ ○ ○

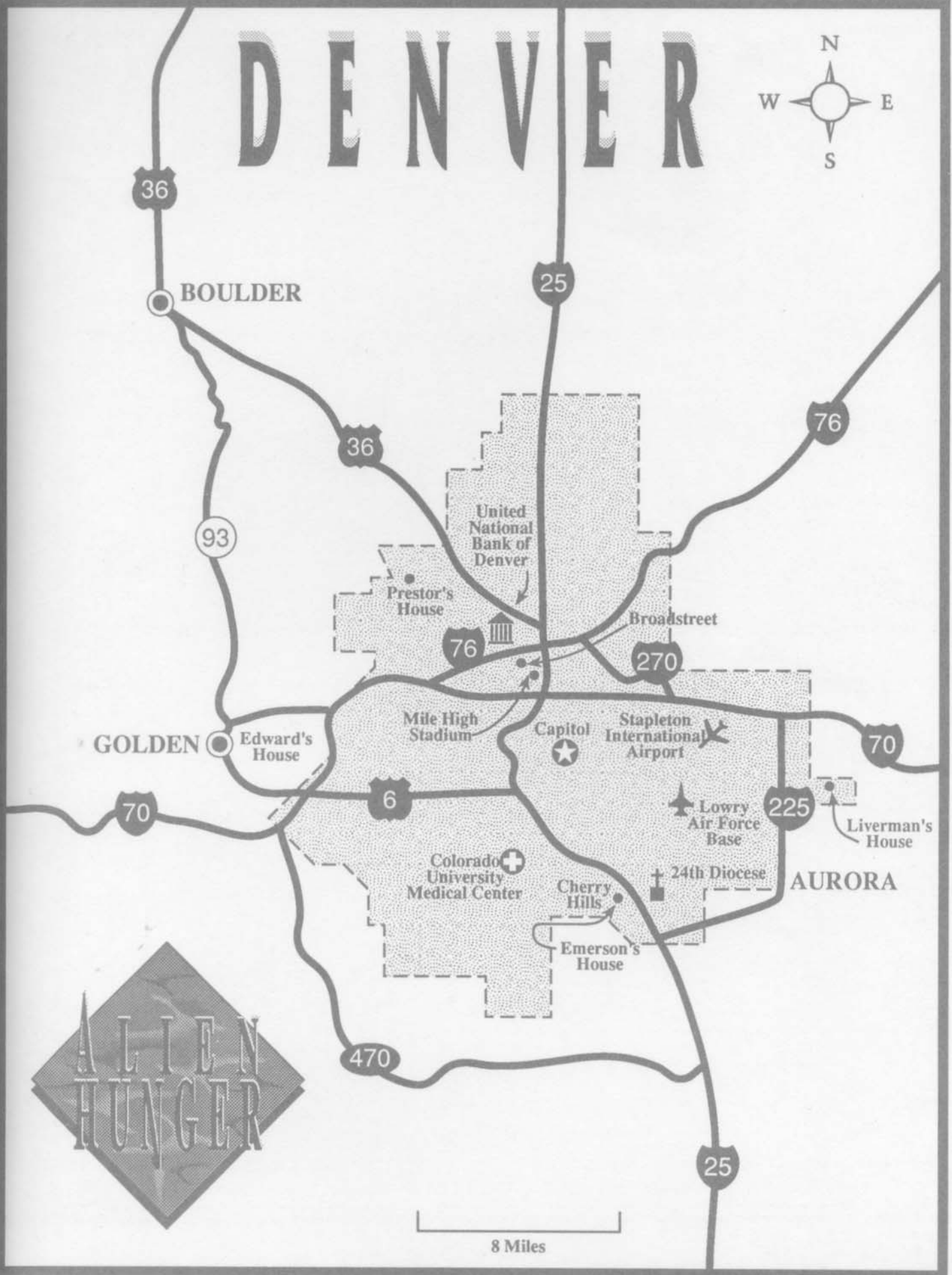
Health

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

Experience

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

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