

The Resurrection Man — to use a byname of the period — was not to be deterred by any of the sanctities of customary piety. It was part of his trade to despise and desecrate the scrolls and trumpets of old tombs, the paths worn by the feet of worshippers and mourners, and the offerings and the inscriptions of bereaved affection. To rustic neighbourhoods, where love is more than commonly tenacious, and where some bonds of blood or fellowship unite the entire society of a parish, the body-snatcher, far from being repelled by natural respect, was attracted by the ease and safety of the task. To bodies that had been laid in earth, in joyful expectation of a far different awakening, there came that hasty, lamp-lit, terror-haunted resurrection of the spade and mattock.

— Robert Louis Stevenson, "The Body-Snatcher"

THE RESURRECTIONISTS

*An adventure for Vampire the Requiem
using the Storytelling Adventure System*

Written by: Will Hindmarch

Layout: matt milberger

Art: Sam Araya, Pauline Benney, Matt Dixon, Mark Nelson

World of Darkness created by Mark Rein • Hagen



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STORYTELLING ADVENTURE SYSTEM

SCENES

9

MENTAL
PHYSICAL
SOCIAL

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XP LEVEL

0-34

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They say an infamous old vampire is buried in an overgrown old cemetery outside the city. This nefarious bloodsucker was some kind of cult leader back in his nights. Stole mystic secrets from the Sanctified and the Acolytes alike and eventually went into hiding — in torpor — back in the '30s or '40s. But his hiding spot was lost, even by his own cult... until tonight.

You've got the only known clues to his whereabouts, a sealed box containing some thing of his that'll supposedly wake him up, and one night to find his grave, dig him up and bring him back to the city. Get to it. Tonight, you're the Resurrectionists.

Introduction

"The Resurrectionists" is a complete supernatural thriller story for your **Vampire** chronicle. Only you, as the Storyteller, should read this product initially. What follows is a frank how-to guide to playing out this story with your troupe, using the game rules in the **World of Darkness Rulebook** and **Vampire: The Requiem**.

Think of this product as a story kit, as if you'd bought a piece of modern furniture and brought it home in a big flat box. Inside, you'll find all the parts you need to build this story at home, through play. The tools you need to put this story together are in the **World of Darkness Rulebook**. When you get your troupe together, you'll use all these parts to build something together. It might not look quite the picture on the box, but that's fine. Your troupe doesn't get together to look at a story, it gets together to build them.

So this is a nuts-and-bolts thing. The parts in this kit are designed to make the actual job of being a Storyteller easier, to make the craft of Storytelling fast and fun for you. The heavy artful majesty you've read about — the transcendent game experiences that shock and satisfy as well as any novel — those come simply from doing a great job. Everything in here is intended to take up the slack so you can focus on doing that great job.

The basic parts that make up this story are simple: Storyteller characters and scenes. Each of them can be used in different ways to keep the story building towards its climactic end.

Overview

"The Resurrectionists" is a simple treasure-hunt story set in a sprawling Victorian garden cemetery outside of the city, on the dangerous edge of Kindred society. The action opens with the coterie already on site, with just one night to complete their task and get back into the

city with their prize. Little do they know at the outset that they're not the only vampires falling like ravens on the cemetery tonight.

The treasure the coterie's hunting is a torpid vampire, a fugitive from the Lancea Sanctum called Rafael Pope. Back in the 1920s, Rafael Pope left the Sanctified church with knowledge of Theban Sorcery rituals and started a cult around himself — a cult made up mostly of Acolytes from the Circle of the Crone. Rumor has it that Pope taught them about Theban Sorcery and the Acolytes taught him about Crúac. This made Pope a lot of dangerous enemies, the kind willing to chop through some fellow Kindred to keep Pope from sharing any more Sanctified secrets. In honor of his betrayal, and the half-truths he spread about the church after he left, local Sanctified call him the Liar.

In the '30s, Pope became the subject of an unofficial Blood Hunt called-for by the church. He went into torpor to avoid his destruction and had his few remaining followers lock his body up somewhere in the city. When the Sanctified found Pope's original hiding place in 1940, Pope's body wasn't there. A couple of vampires, still quietly enamored with the eccentric but generous Pope, moved his body sometime in the intervening years and didn't tell the rest of the cult. For sixty years, nobody's known exactly where Pope's body was.

Two months ago, a black-and-white photograph was discovered in an antique frame by some retainer or servant of an influential local vampire. (This local vampire should be a character already in your chronicle somewhere — someone capable of directing or otherwise motivating the coterie to follow-up on it.) The photograph depicts Rafael Pope, plain as day, standing in lamp-light near the house where his body was originally hidden in the city. The front of the photograph is dated before he went into hiding.

But on the back of the photograph is a note describing, somewhat cryptically, where Pope's body was buried within Arkwright Cemetery, outside the city. The vampire who has the photograph, who we'll call the Patron, has given the task of finding and waking Pope to the players' characters. The story begins with them just inside the cemetery wall, ready to begin their search. To help them wake Pope, they've been given a box the size of a small footlocker, containing "something that belongs to him." The coterie doesn't know it yet, but inside the box is the torpid corpse of another vampire, whose blood should be potent enough to rouse Pope from his sleep.

But no covenant is rumor-tight. Word of the photograph has reached a vampire in another covenant, which we'll call the rival covenant,

who also has a reason to want Pope. The rival covenant has given the task of finding the Liar to a mercenary nomad called Vincenzo, whose crew of rescued rogue ghouls have some experience shadowing Kindred. While the players' coterie is searching the cemetery for landmarks mentioned in their guiding note, Vincenzo's ghouls follow them.

As the clock ticks toward dawn and the coterie explores the cemetery, they encounter a monstrous pack of crude Nosferatu and a camp of homeless kine living among the crumbling stones of the cemetery. Only after getting through the cemetery with their limbs intact and puzzling out the instructions in the note do they locate the so-called Grave of the Liar.

Once inside Rafael Pope's tomb, hidden in a forgotten mausoleum, the characters (possibly in the custody of Vincenzo and his ghouls) open their box and discover what they've been carrying all night for Pope. How the characters negotiate the awkward final situation determines the adventure's emotional climax. Do they let Vincenzo take Pope by force and risk being locked in the Grave of the Liar for decades themselves? Do they give up their offering to Pope who, perhaps to their shock, tries to diablerize his first meal in seventy years? Do they complete the task they were given or hatch some other plan to make use of their newfound prize? Tonight, they are the masters of Rafael Pope's fate.

A Chapter in Your Chronicle

This story was designed to be played as part of your ongoing **Vampire** chronicle. But, of course, we have no idea what's actually happening in your chronicle before or after this story, so you'll find a few dangling plot threads in here. Tie them to characters, events and other stories already in your chronicle or use them to weave new characters (like Rafael Pope) into your chronicle.

At its heart, this story deals with the actual actions of finding and waking a torpid vampire that not everyone in the city wants to see walking around again. Everything that comes before and after these actions — that is, motive and consequence — must be customized by you to adapt this story to your chronicle. It's easier than you think.

First, ask yourself why the Patron character who gave the players' coterie this task wants to see Rafael Pope back on his feet. The reasons could be personal (the patron misses Pope and his tutelage), political (the patron wants to use Pope to get something else, such as covenant secrets or new followers) or purely practical (the patron needs Pope to

reveal where some Kindred artifact is buried or what really happened on some night in Pope's past). See the "Patrons and Motives" section for more on this.

Second, decide what the repercussions are for the players' characters for bringing Pope back into the Danse Macabre — or for failing to do so. Do they gain a chance to learn new Theban Sorcery rituals from the **Lancea Sanctum** sourcebook? Do they make enemies of the Sanctified for aiding a fugitive from their holy order? Are they rewarded by their superiors for successfully restoring a celebrated vampire or are they made into scapegoats when Pope turns out to be a lunatic mistaken for a legend by decades of oral history? See the "What's At Stake?" section, p. XX, for more on this.

Finally, decide what, if anything, you'll want to do with Pope in stories after this one. You might incorporate him as a major player in your chronicle or you might burn him to ash at the end of this story. Either way, the actions your players take in this story lead to new stories. Since you don't know yet how this story will actually turn out, don't get too committed to a particular outcome. See the "Aftermath" section at the end of the story for more on this.

Background & Set-Up

Before the curtain opens on this story, a few vampires other than the players' characters have to take actions in the background that make this story happen. The players can be aware of these background actions while they happen or they can unfold in the background, only being revealed to the characters once this story has begun.

Are the characters there when the Patron finds the photograph of Pope? Do they even hear word of Pope before tonight? All of that is up to you. If you have time before you run this story, you can build up to it with hints here and there. Maybe Rafael Pope's name is synonymous with covenant-switching in your city by the time this story takes place, or maybe Rafael Pope is an embarrassing mistake that no one's much talked about for twenty years.

Just how big was Rafael Pope's story back in the 1930s? That depends on the needs of your chronicle. If you already have an occult history for your city, Rafael Pope may have just been a supporting character in one neighborhood. His cult could have been two vampires and some desperate ghouls. The "blood hunt" called on him may have been little more than one carload of furious Sanctified Priests with blessed axes. Pope's story may have been news for a few weeks, and then gone.

On the other hand, you could expand Pope's tale into a major part of your city's history. Maybe Rafael Pope unraveled the Sanctified congregation in the parish and lured young Priests into his self-indulgent cult. Rather than simply being a bad example or a rogue minister on the fringe, Pope could have been the leader of a lunatic revolution, the fiery figurehead that ignited a summer of madness — Pope fiddled and the city burned. His evangelist speeches may have echoed in his absence for years. All that is up to you.

Backstory

Rafael Pope became a Priest of the Lancea Sanctum in 1880. He was ordained in this city. He served as a confessor in this city for almost forty years. For a time, he even served the Bishop as a "confessor for the unwilling." Pope had a remarkable ability to get people to talk, to make people comfortable, to motivate and inspire them. For a time, he walked with a bloody coterie of paladins, battling the church's enemies and patrolling the city's boundaries. Pope had become adept with several rituals of Theban Sorcery.

In 1928, Pope threw all that away. First he withdrew from his duties into study — study of non-religious texts, study of contemporary pseudoscience and study of magic outside the dark miracles of the covenant. Eventually he withdrew from the covenant completely, rejected his titles and his status, and became an itinerant preacher in the city. Pope appeared routinely at Elysium, spouting modified scripture and quoting from the works of new mortal psychologists while wearing what was left of his Sanctified frock. For years, he was pitied as a fallen paladin, driven senile by his attempt to rationalize his faith.

But as Pope drifted further away from the roots of Sanctified faith he became more attractive to non-conformists and the passionately obtuse. Neonates in search of direction studied at his feet, pleased with the personal attention he offered. A small coterie of Acolytes adopted Pope as their minister. Soon Pope was gone from Elysium. He did all of his mentoring in private now.

For a few years, Pope's cult was rumor. The Sanctified didn't take it seriously because no serious Kindred were among its membership. But eventually word started to circulate that Pope was teaching what he knew of Theban Sorcery to his followers, many of whom were Acolytes or former Acolytes.

The church couldn't tolerate it. In 1935, they called an unofficial Blood Hunt (with or without the approval of the Prince), promising

protection and praise for any Sanctified who brought in Pope intact for a formal trial. If, however, Pope was destroyed, the church would absolve the guilty party of the crime.

Pope's cult quickly disintegrated. Most of his followers were little more than curious sheep in search of a flock, unwilling to stand between the Liar and the Spear. A few devoted followers, however, agreed to hide Pope beneath a house in the city. Under pressure from the Lancea Sanctum, however, even their loyalty unraveled.

Two dedicated followers of Pope's, a ghoul and a vampire who may have been Pope's childe, secretly moved his body in 1936. Sealed in a metal box, the ghoul, Clifton Hews (the "CH" of the note, below) drove Pope out to Arkwright and buried him according to his regnant's instructions. The key to the lock on Pope's tomb was hidden near the monument to a suicide victim called Lady Grief. To reveal its position, the glass on a lantern carved into the monument was replaced with a mystic lens Pope had crafted himself. When lit, the lantern reveals where Hews hid the key to Pope's tomb.

Clifton Hews died in an automobile accident in 1955, leaving only one being aware of Pope's resting place: the vampire to whom Hews wrote his note on the back of a photograph in 1937. The vampire who was Hews's regnant. A vampire who, for whatever reason, is not around in 2006 to explain the note or protect Pope's grave. A vampire who, for whatever reason, has not gone back to open Pope's tomb in seventy years.

Fitting it to Your Chronicle

Throughout this story you'll find suggestions on how you can adapt portions of this story to your chronicle. A few parts of the story have been left intentionally vague, however, so that you can use them to thread this story into those you've already told. Here are a few questions left dangling by this story. Answer them with characters and events from your chronicle and you'll find you're well on your way to absorbing this story into your city.

- Who was the vampire that moved Pope's body? We know that he or she was Hews's regnant, that he or she was active in the 1930s and that he or she was a member of Pope's cult. Has this vampire not freed Pope out of fear? Regret? Inability?

- How did the photograph with Hews's note get into the Patron's hands? Was it found through happenstance at an estate sale somewhere or did the Patron take it from the Kindred who moved Pope's body?

Placing the Cemetery in Your Chronicle

Put the cemetery a short drive outside the main body of your chronicle's city. It might be in an outlying orbit where suburbs gradually give way to countryside or it might be in a semi-rural verge between your city and the next. It sits out on the kind of winding two-lane road that city folk speed down as a shortcut even though it's lined with driveways and mailboxes. Rock Creek, of course, can become a branch of any real or fictional river nearby.

What's important is that the cemetery is remote enough for an errand there to qualify as a mission. The characters should be far enough from their Allies and any friendly reinforcements that the fate of their errand rests with them. Depending on how powerful the characters' friends are, you may have to move the cemetery even further away to give the players the sense that their characters are out on the edge of the local domain.

The community that's home to Arkwright Cemetery is close enough that it's a *de facto* part of the chronicle's city (as opposed to the ground of some other Prince), but far enough out that the few unaligned vampires who dwell there can be unknown to city-dwellers (and the city mostly unknown to them).

Though the descriptions of Arkwright's various sections include things like fallen leaves and muddy ground, you can drop the cemetery just about anywhere without trouble. Victorian garden cemeteries were common throughout the 19th century from California to Austria and the degree of landscaping that goes into them means that forested sections, grass and mud could be found even if you're setting this story in Arizona. Even in the relatively young United States, as far west as California, some cemeteries have been in regular use since 1800 and earlier — plenty of time for Pope to be buried, moved, hidden and lost.

Your version of Arkwright Cemetery might be punctuated with towering Floridian palms or a Japanese bamboo forest on Sigh Hill. It doesn't have to change the general history or layout of the cemetery. Arkwright Cemetery belongs to you now, so change what you want.

Set-Up

Ultimately, the background tale isn't what's really important. The action starts with your players' coterie setting foot on the dirt of Arkwright Cemetery. This is a story about *them* now.

Patrons and Motives

We don't know where your coterie's loyalties lay, so we don't know what might motivate their superiors to dig up a fugitive from the Lancea Sanctum, or why the coterie might be chosen to do it. If possible, select a character who already exists in your chronicle (someone's sire or Mentor, maybe!) to play the role of the Patron in this story. Otherwise, anyone the coterie might trust or obey could give them the assignment.

Why does the Patron pick the coterie for this assignment? Above all, remember the genuine truth: because the players came to play. In the fiction of the story, however, the reason could be as convoluted or brutally simple as you like:

- The coterie is unimportant enough that errands assigned to them do not usually attract unwanted notice or the coterie is the Patron's default go-to crew.
- The coterie has transportation that can get them to Arkwright and back.
- The coterie is unlikely to betray the Patron out of fear, loyalty or inexperience.
- If the coterie does betray the Patron, the Patron is confident he can deal with them.
- The coterie is likely to accept the Patron's motives, even if they don't share them, and deliver on their assignment, regardless.
- The coterie is affordable.
- The coterie is unlikely to take advantage of Pope. Indeed, they may be ideally suited to do what he tells them.
- The Patron thinks the coterie is neutral.

The Patron's motives can be determined personally or by the covenant they serve. A few sample motivations follow that you can use for the coterie's Patron. **Whatever motive you choose, it's vital that the Patron wants Pope awake, not torpid or destroyed!**

Carthians



Pope's a bargaining chip, pure and simple. Others want him and what he knows, and that makes him a valuable resource. The Carthians don't really even want Pope, they just hope they can trade him for something else they do want. He's a mystic treasure to be plundered and fenced.



Circle of the Crone

Pope knows things the Sanctified would like to keep to themselves, and it seems he's willing to teach. If he's really as brilliant as they say, he could be a valuable figurehead for solidifying the covenant's membership, maybe even the center of a new cult of personality.



Invictus

Pope is a threat. The things that make him a threat can be appropriated to make the Invictus more potent in the domain. Otherwise Pope can be traded, destroyed or traded to those who would see him destroyed. Thus he's not simply a threat but a volatile asset to be controlled.



Lancea Sanctum

Pope is the most dangerous kind of heretic: a legendary one. If he can be brought back into the fold — even for a short time — fringe Kindred susceptible to the gravity of celebrity may follow him back to the faith. He had a gift for swaying weak minds and attracting followers who wanted to be coddled. Sounds like tonight's neonates, doesn't it? Pope can be used as an unholy spokesmodel to bring cultish Licks within the covenant's reach.

And if he can't do that, he can be interrogated for what he knows about the bloody business of the Acolytes and then burned on the cross as an example to those who would steal from the tenets and the legacy of the Sanctified church. So unto betrayers!



Ordo Dracul

Pope was there. He had contact with some of the 19th century's great occultists. Regardless of what the Kindred faiths think of him, he was an explorer of mystic ideas and that alone makes him worth the time to debrief him. In a manner of speaking, Pope's a Wurm's Nest now — a spot of power set into the earth. Unearth him for the Order so that others may know what was lost when he fled from his night into ours. If it so happens that he leads to trouble, he can be put down and archived with other oddities beneath the chapter house.

It's Personal

The Patron's factional schemes or loyalties might not be motivating him to find Pope. It could be personal:

- The Patron is Pope's grand-child, and the Patron wants to know whether he should hate him or not.
- The Patron was a follower of Pope's whose reputation was ruined by association. The Patron stood up for Pope and Pope abandoned them. Tonight's about revenge.
- The Patron was a follower of Pope's who has only in the last few years come to accept that Pope was a manipulator and a charlatan, not a leader. Tonight's about revenge.
- The Patron was a follower of Pope's who still believes in what Pope was trying to do: build a bridge between the Sanctified and the pagans. This is about rescuing Pope and bettering the city.
- The Patron wants to keep Pope's recovery a secret. Quietly, away from city scrutiny, the Patron wants to learn rituals that Pope knows. This is about personal power.

The Coterie's Motives: What's At Stake?

Why do the characters agree to take up this task? To be clear, the real answer is: because the players came to play. That answer is nakedly brutish, and if you can dress it up in something more elegant, do. If you can't, the bare truth of that answer remains.

To get the maximum drama out of this story's final scene, though, you want the players to have a little bit more at stake personally. If the coterie has to debate a course of action among themselves while faced with Pope's shriveled, bloodless body, that's good. Even if they all want the same thing, let them want it for different reasons. Give them a reason to discuss it, to roleplay the situation.

You may want to sit down in private with a player or two whose characters are well suited to one of these motives. Inform that player of things his character might feel or want in this story, then let the player use those suggestions as he will. Some players don't want to be told how their characters think, but some welcome this kind of fuel for roleplaying. Don't make someone do anything they don't want to do with their character.

Advancement

This is just a job. The coterie's not in it for the work but for the reward. In exchange for this night's work they'll gain the status, money,

favors or freedom they want from the Patron or his covenant. If the coterie fails to come back with Pope, they burn an important bridge, lose a valuable contact, make a nasty enemy or are out the money they need to fulfill some other goal.

Family

One of the characters is a grand-child of Rafael Pope or the child of the vampire who hid him. The character might want to finish what her sire (or grand-sire) started, or the character might believe Pope to be the Avus of a bloodline she wants into. (If you say he is, he is.) If tonight ends in failure, the character will have to wait until she can join the bloodline without an Avus.

Wrath or Justice

The Patron may want Pope awake and unspoiled, but to hell with that. A Sanctified character might be willing to go along with all this in theory, only to rethink his position when he's actually in the same room as the Liar. The character might not want Pope destroyed (though he could!), but he might be unwilling to give the Liar the respect he expects. For this character, success doesn't just mean bringing Pope back into the Danse Macabre, it means making sure Pope fears or owes him.

Greed or Faith

Some characters may plan to use the Patron's instructions for their own gain. Maybe a character expects to smuggle Pope to another "buyer" in exchange for clout, or maybe a character wants to become Pope's new protégé. Even if this character expected to carry out this assignment honorably, he might change his mind when he finds himself standing over the helpless corpse of a valuable fugitive.

The Coterie's Tools

The Patron gives the coterie two unique tools for their trip to Arkwright: a copy of Hews's note (photocopied from the back of the photograph) and a metal box containing what they'll need to wake Pope from his supernatural sleep.

The Note

The coterie gets a duplicate of the note describing where Pope is buried. Most of the note's clues refer to details that only make sense when the reader has actually reached the cemetery, so there's not a lot of prep work the Patron or the coterie can do before they reach Arkwright (though see "Research," below).

A copy of the note is on the opposite page.

Got to Rabbi Meil's in
Arkwright after midnight.
Went to that dead boy's
tomb at two o'clock.
The "Grave o/t Liar" is locked
tight, north of the boy and
south of Lady Grief.
Ask her where the Key is.

(Put in the glass like you asked.
I hope Pope remembers the
words after all those years.)

You'll Omd it all if you still know
your Ars Magna.

- CH

The Box

"Don't open this until you get there. Until you find him," [Patron] said. "You can't lock it again once you've opened it. So just leave it there. We don't need it back." You were about to leave, when [Patron] stopped you. "Remember, it's not for you." [He or she] looks each of in the eye in turn, asking with [his or her] gaze if you understand. "It's for him. Give it to him."

The box is a sturdy, red metal case with rubber-padded corners, making it look like some enormous toolbox. It's about the size of a very large duffel bag or small footlocker. It isn't locked, but sealed with a specialized metal fastener that must be broken open; once the box is open, it can't be latched shut again.

Make a big deal about the box. It can't be opened casually. Draw out any attempt to open it — focus on the difficulty of breaking the latch (it requires two instant actions), remind them that it can't be sealed again. It doesn't rattle if they shake it. The lid feels like it's airtight, maybe with a rubber seal. Firm. It has no smell.

If asked the question, "Is it big enough to hold a body?" you answer, "No." It's not big enough for that. It's maybe two-and-a-half-feet long.

Carrying the box imposes a -3 penalty on most Physical actions (the Strong Back Merit reduces the penalty by one). Two people can carry it together, splitting the penalty into a -1 penalty for each. The box can be dropped as a reflexive action and picked up by one character as an instant action. If two characters cooperate to pick it up, that's a reflexive action for each of them.

The Box: Durability 3, Size 3, Structure 6

What's In the Box?

The coterie's cargo is the torpid torso of a fellow vampire.

His arms and legs have been chopped away and a long spar of bright, clean wood pokes up just past the front of his sunken, naked chest. The smell stings your dead eyes. The ends of his shoulders and hips, where his limbs should be, have been burnt black; the flesh is cracked like bad paint, revealing wet white fat underneath. His hair has been burned away and his scalp is withered like a burnt bratwurst. His eyes are twisted shut, his jaw juts out in halted anguish. Long yellow fangs poke past his cracked and split lips. His gut is the color of bruises. The inside of his mouth, deep back, is the glistening wet red of blood. Words in a foreign alphabet are painted in blood in a ring around his neck.

The remains of this vampire are the source of vampiric Vitae the coterie will need to wake Pope in the final scene, "Wake the Damned."

The Patron can't be sure what will slake Pope's thirst after all this time, so he's supplied the coterie with Kindred blood to cover his bets.

The words painted around the vampire's neck are Greek. A successful Wits + Academics roll with a -2 penalty (the words have bled together) reveals this to a character. They're not part of any Sanctified or Acolyte ritual the coterie knows. They could be anything.

Who is this Kindred sacrifice? It should be a character drawn from your chronicle, someone whose Final Death the characters cannot comfortably participate in. Someone they recognize.

Whoever this character is, you must know his or her Willpower for the final scene of the story.

Consider these factors when casting a Storyteller character in this role:

- This character may very well perish during this story. His destruction should be a moral crisis for at least one member of the coterie. Maybe the coterie was partially responsible for this vampire being Embraced or coming into contact with the Patron? What if the coterie used this vampire as a scapegoat for some wrong in the past (or maybe he stepped up to take the heat for their mistake) and now they're witnessing his punishment?

- The characters should fear that someone will come looking for the sacrificial vampire. The absence of this character should have serious consequences for the coterie — perhaps it's the child of a Mentor or a powerful enemy. Maybe a member of the coterie would be the prime suspect if this vampire went missing?

- The sacrificial vampire could be an Ally of a character in the coterie.

- The sacrificial vampire could be a beloved member of the rival covenant. If anyone finds out the coterie is involved in his capture or destruction, they'll have a terrible new enemy.

- If Vincenzo or his ghouls become witnesses to what's in the box, the stakes change for everyone. The coterie can't let Vincenzo tell the city what they've done, and his silence won't come cheap.

- Even if the coterie manages to save the character in the box (perhaps by using Vincenzo to feed Pope or by offering tastes of their own Vitae), he is still a witness to his attack. What's to be done with him?

- How did this character come to be in the box? Was he picked out by chance at the Rack? Was he chosen in a calculated effort to provoke some reaction from the coterie? Is a prisoner being executed or a supplicant who volunteered for a task more heinous than he could've imagined? Does he somehow deserve this fate? Does that matter to the coterie? Can they convince their consciences of that?

Many of these are the sorts of questions the coterie must deal with in the final scene of the story. Be ready for them.

Vitae and the Deadline

This is the source of the coterie's deadline. This sacrificial vampire's torpid corpse is burning through its blood, trying to heal the damage done to it. If the coterie doesn't move quickly, there won't be much Vitae left for Pope.

Assume that all but two of the sacrificial vampire's Health boxes are filled with aggravated damage (from fire). The vampire was initially driven into torpor through lethal wounds, though, so just removing the stake won't wake him. Since then, the sacrifice has been fed additional Vitae for delivery to Pope. Of those, eight remain available in his body.

Drinking from the sacrificial body does not spoil its preparation. There's simply less left for Pope.



BENDING THE RULES

Strictly speaking, it takes the Vitae of a vampire with Blood Potency two higher than a torpid subject's to rouse that subject from the sleep of ages. But Pope's Blood Potency is 6 when he wakes, and we can't assume you have a 400-year old Kindred or prolific diablerist available to put in the box.

So you may have to bend the rules here. The Greek words painted in blood around the neck of the sacrificial vampire are your license to do so. They can be a part of a rare Crúac or Theban Sorcery ritual or some other mystic method if it suits your chronicle. (They might be scripture from the *Testament of Longinus* or a prayer to Hecate.) The ritual doesn't automatically wake a vampire from torpor, but it does enhance the potency of a subject's blood *for the purposes of affecting torpid vampires only*. Who put this ritual on the victim? That mystery might never be answered in your chronicle, but the shadowy vampire who hid Pope away in 1937 might be one candidate.

Alternately, the Greek words might do nothing. Pope went into torpor in 1935, so his 70-year term was up in 2005. He may have awakened in his tomb once already and been unable to escape. At this point, the smell of viable Vitae could be enough to rouse him for one night (see **Vampire: The Requiem**, p. 176), like bringing bloody meat into a lion's cage.



Research

Though the story opens with the characters already on the grounds of Arkwright, they have a chance make some attempts to research

their mission in the adventure's backstory. These actions are resolved in the first scene, "Entry to the Cemetery," even though they take place on the night before the story. See the scene for advice on when these rolls should be made.

Intelligence + Academics

This research involves traditional library study and internet searches. In the limited time the characters had to work with, tool bonuses were canceled out by penalties from old and missing records. The player makes the roll unmodified except for Specialties you deem appropriate, such as History or Research.

Dramatic Failure: Not possible; this roll can't be reduced to a chance die.

Failure: There just wasn't enough time to complete anything but basic research before heading out to Arkwright. The characters begin with all of the information in the "Ars Magna" section below, but nothing else.

Success: A little bit of web surfing and page-flipping at the library turns up some information on the history of Arkwright Cemetery. The characters begin with all the information in the "Ars Magna" and "Arkwright Cemetery" sections below.

Exceptional Success: A little bit of luck and a great eye for detail wins the researcher some extra information on each section of the cemetery and some background information on Rafael Pope that their patrons might not know the coterie's aware of. The characters begin with all the information in the "Ars Magna," "Arkwright Cemetery" and "Exceptional Research" sections below.

Intelligence + Occult

Rafael Pope's name does appear in certain occult circles and texts. Characters familiar with local occult lore have probably heard some information on him during their Requiems, and could have dug up a bit more in the short time available for research before leaving for Arkwright. The researching character's dice pool is modified by the following factors:

- | | |
|----------|--|
| +2 | Character has the Encyclopedic Knowledge Merit |
| +1 to +3 | Character has Covenant Status: Lancea Sanctum, Circle of the Crone or Ordo Dracul. This bonus is equal to the character's Status dots minus two. |
| -3 | Time is tight and verifiable information on "Pope the Liar" is intentionally difficult to come by. |

Dramatic Failure: The character digs up nothing but the bogus myths below.

Failure: The character fails to uncover anything besides the usual rumors and legends about Rafael Pope.

Success: The character learns a few legends about Pope that are true, as well as a few that are false. Give the character all the myths about Pope, below.

Exceptional Success: The character not only discovers all the local legendry associated with Pope, but information that helps her identify what's false. The character doesn't learn the information in brackets, though. She simply discovers information that contradicts false rumors (but nothing that *proves* the truthful ones for certain).

(Although we've labeled each of these rumors as "true" or "false," you could easily change these labels for your chronicle if you want to alter Pope's history.)

RUMOR

- After leaving the Lancea Sanctum, Pope spent some time roaming outside the city with a pack of Belial's Brood. In those years, he made a pact with a devil. [False]

RUMOR

- Before Pope was Sanctified, he was a Dragon, but he left the Order to work as a spy in the church. The Dragons wouldn't take him back, though, 'cause they thought he'd developed a loyalty for the Spear. [False; Pope never managed membership in the Ordo Dracul]

RUMOR

- Rafael Pope is immune to the Vinculum. His blood had bound a half-dozen Kindred to him, but he couldn't be bound himself. [Probably false; there's no evidence to suggest Pope *couldn't* be blood-bound, just no evidence that he *was*.]

RUMOR

- In Pope's earliest nights as a Kindred, he was a traveling performer. He put on nighttime children's shows using a so-called magic lantern to tell tales of British sea victories and the like. He used the name "Doctor Illuminatus." [True. Pope stole the name from Ramón Llull.]

RUMOR

- Pope wasn't but two-hundred-years old when he went away, but his blood was so powerful he couldn't drink from kine anymore. That's why he needed to be buried to go into hiding. [Mostly true. Pope chose torpor, but he did choose it to thin his blood.]

Manipulation + Politics

In his night, Rafael Pope had noteworthy Status in more than one covenant, an infamous reputation and a certain degree of notoriety among his clan. He was cause for real trouble in those nights and, so, his name still enough residual infamy on it to loosen a few lips and draw out a few rumors. A little Social finesse can turn up the ways Pope's name is coming up at court or in back-room parlors.

The dice pool to uncover current information is modified by the following factors:

- +2 The character has a suitable Contact, such as one inside the rival covenant or one tapped into ghoulish culture or hired muscle in the city.
- +2 The character has Covenant Status 4 or 5 in the patron covenant.
- +1 The character has any Covenant Status in the rival covenant.
- 3 Time was too short for ideal subtlety or bribery. Plus, not many people remember Pope much these nights and the vampire paying Vincenzo isn't talking.

Dramatic Failure: The character's probing questions raise a few red flags among vampires in touch with Vincenzo's employers. In response, Vincenzo takes some time to do research on the characters before he leaves, granting him a +2 bonus on Intimidation dice pools against them as he demonstrates knowledge of them that a stranger shouldn't have, like real names, police records, the names of sires or childer and a common feeding ground.

Failure: The character fails to stir up word on anything happening behind the scenes in regard to Pope.

Success: The character has heard word:

"Someone within [Rival Covenant] has caught wind that Pope's grave may have been found, and has an interest in getting their hands on Pope."

What's more, the character knows the rival covenant's motive, possibly giving him an incentive to use Pope as a bargaining chip rather than simply delivering him to the patron.

Exceptional Success: Before they left, the character heard word:

"Some vampire thug — a practically unaligned mercenary — was being sought out by [Rival Covenant] for a job on the outskirts of the city. Put that together with the knowledge that Pope's in play, and you've got a pretty good guess where this hired muscle might be headed."

This specific awareness of a rival competing with them to find Pope's grave gives the coterie a degree of reasonable suspicion — and a +1 bonus on perception actions during the scene "Being Watched."

Ars Magna

The ghoul's note mentions something called "Ars Magna." What is it?

Unfortunately, that's not clear. "Ars Magna" could mean several things, and the basic research done by the Patron and/or the coterie before they leave turns up a handful of possibilities to keep in mind while they search the cemetery.

No matter how bad the coterie's research is, they go into the Arkwright with this information:

- The Jesuit priest and pioneer in early optics, Athanasius Kircher, first described the mechanisms for a "stenographic mirror" in his text *Ars Magna Lucis et Umbrae* in 1671. The stenographic mirror, capable of projecting an image painted on glass over a distance of 500 yards, was built using many of the same principles that made so-called magic lanterns possible three hundred years later.

- Italian mathematician Girolamo Cardano changed the study of mathematics forever when he wrote the groundbreaking Latin manual on algebra in 1545. It was titled *Artis Magnae, Sive de Regulis Algebraicis*, but modern mathematicians call it simply *Ars Magna*.

- According to folklore, the Romans referred to anagram games as "Ars Magna" (The Great Art). Rearrange the letters of "Ars Magna" and you get "anagrams."

- The *Ars Magna Latomortum* is "the Great Work of Masonry," or sometimes "the Great Work of the Masons," a phrase adopted by various Freemasonic lodges throughout the world.

- Ramón Llull's name is often associated with "Ars Magna," due to his 13th century attempt to create a quasi-scientific system of thought to quantify all faith and rational thought. He published his work, today called the *Ars Magna*, in a 1305 text called *Ars Generalis Ultima*, which he upheld as a systematic method of thought through which all other beliefs and sciences should be considered. It involved the random combining and juxtaposing of keywords associated with the perception of God across interfaith lines. He intended it to be a rational, scientific means of converting Muslims and Jews to Christianity. After his death, Llull's work was condemned by Pope Gregory XI and, later, by Pope Paul IV, yet his cult was formally recognized by Pope Pious IX in

1858. Tonight, Llull is sometimes thought of as an alchemist, though he condemned practices of the occult when he was alive.

Arkwright Cemetery

Arkwright Cemetery is a Victorian garden cemetery located outside the city on a once-scenic spot overlooking Rock Creek. Originally, in 1848, it was just a small burial yard on what is now called Chapel Hill. As the cemetery's attractive location came to be coveted by people throughout the county, burials overflowed the old yard into Potter's Field and Arkwright Terrace. The Civil War expanded the cemetery again, creating Soldier's Square and bringing the Christian cemetery out to the edge of the Jewish graveyard nearby.

In the 1880s, the cemetery was substantially redesigned according to the vision of a few community leaders. The Victorian notion of a garden cemetery — a spot that would be a pleasure to visit on Sunday afternoons, where people could commune with nature and their dearly departed — reached Arkwright. Locals spent years planting and pruning the grounds and building the eight-foot-high stone wall that surrounds most of the cemetery to this night. Arkwright expanded to absorb the Jewish cemetery (which took the name of Sherah Israel in 1923) and a row of hillside mausoleums overlooking Rock Creek and built by the families of Civil War officers. The cemetery was a popular park and community treasure through the Great War.

During the years of the Great Depression, Arkwright fell into disrepair. Though burial services continued to be carried out, the grounds went unmaintained except by caring volunteers and the families of the dead. By the 1970s, the cemetery had become an overgrown tangle of unchecked vines, rusted wrought iron and broken, weathered stone. Vandalism went unopposed. It was a prime spot for teenage drug use, pregnancy and suicide — dozens if not hundreds of kids ruined their lives on the grounds of the dead.

A new volunteer organization was begun in 1986 with the goal of renovating the whole cemetery. Funding was a serious problem, though, until a couple of new factories and office parks opened in town in the '90s and the life insurance money of dead executives justified handsome new spaces to plant their corpses. Throughout the 1990s, Arkwright underwent major cosmetic changes, including repairs to its outer wall and new landscaping and roads in its most visible sections. The Arkwright Historical Society focused on renovating a stretch of expensive Victorian mausoleums called Millionaire's Row in the hopes of attracting prestigious burials and new funding.

It worked. Tonight, Arkwright is a mix of forgotten, overgrown Victorian stones and gleaming, gaudy modern tombs.

The Ugly Truth

The cemetery's shallow facelifts reflect its focus on tomorrow's money rather than any remembrance of yesterday's dead. A handsome, expensive extension called Grace Lane was completed in 2001 to contain a botanical garden and funeral services building. Money brought in since its completion has gone to pave roads through the presentably bland front of the grounds, while the rest of the cemetery is accessible only by gravel paths, hardly large enough for a car, and overgrown foot trails.

Few remaining records exist detailing Arkwright's "back half;" a fire destroyed the county records office in 1950. Tonight, those older sections of the cemetery go unwatched at night, for even the ground-keepers are afraid to go there for fear of getting mugged or killed. The front of the cemetery, where it wears its new face, is well lit and well patrolled at night for the sake of those whose kin have paid good money in recent years. Meanwhile, uphill in the dark, the tombs of their ancestors sink into the ground.

Exceptional Research

The following facts are not commonly known about Arkwright Cemetery or Rafael Pope:

- One Sigh Hill monument, commonly called Lady Grief, has the unusual distinction of being a monument to suicides. In Victorian times it was customary to leave a few pennies with Lady Grief so that the ghosts of suicides might buy passage to the afterlife.
- Rafael Pope worked as a traveling projectionist during the 19th century. He used what they used to call "magic lanterns" to project slideshows for children. In those nights, he performed as "Doctor Illuminatus."

Allies and Antagonists

Arkwright cemetery is not empty. It is prowled by the wicked dead, hunting in the dark for the huddled homeless who sleep in the doorways of crypts and camp out in mausoleums long-ago rusted open. Tonight, the place will be even more crowded by bloodsucking mercenaries and intruding body-snatchers.

The Local Homeless

Quotes: "Haven't seen you around here before. Where'd you come from?"

"If you're gonna wander away from the fire, don't. Not this late. They're out there."

"It's a fucking train station out here tonight. Coming and going, man, I swear."

Storytelling Hints: The homeless camp serves a simple purpose in the story: they're a potential resource for the coterie. Depending on the manner in which the coterie chooses to handle the dozen or so homeless spending the night in Arkwright, these people may become a source of information, an extra avenue of perception or a source of Vitae.

These characters don't exactly believe in the supernatural outright, but they've had to make some concessions to their nightmares from what they've seen the Arkwright Haunts do. The squatters know that numbers and fire are their greatest strengths. The ones who go off in search of privacy? Those are the ones the monsters get.

Don't play these people as wild-eyed crazies. They're not. Most of them are ordinary working-class stiffies who got sucker-punched in their ordinary lives. A car accident left this one unable to work and, so, unable to make the house payments. That one got laid off at the plant and sold the house to keep his kid in college ("But don't tell her that, eh"). One or two are eccentric or senile, all are malnourished and reek of BO and smoke, but most of them graduated high school. Yes, they steal from each other and, yes, they rough each other up, but this isn't the group of violent monsters that's bleeding people out in the dark.

Description: These are tough, leather-skinned men and women whose lives have fallen out underneath them. They understand what lots of vampires take a century to appreciate: that the life they show on television, with the house and the dog, is not so far removed from this one, sleeping in graveyards and huddling around fires.

• His skin is hidden beneath two layers of grime, one dark and smeared in, one brushed across the top of that, sandy and gritty. But his eyes are startlingly clean, white and clear. Sober.

• She looks at you with this base, animal stare that says "keep off this ground. This here is mine." The Beast flutters in your gut at that look. You lick one tooth without thinking about it.

• When he talks to you he looks over his shoulder or into the trees or behind your head. He's never talking where he's looking.

Abilities:

Integrity (dice pool 6) — "We don't give each other up. We can't always help each other, but we don't never help somebody else hurt us." The home-

less don't turn on each other here. They resist attempts at Intimidation and nefarious Persuasion with stubborn endurance. Threaten one of them in front of the lot and the mob may fight back as one.

Perception (dice pool 5) — *"Not much changes around a graveyard an' all. Plenty of time to get a good look, plenty to see. You get to notice things that change, so."* To keep what little they have, these people are always looking over their shoulders.

Escape (dice pool 5) — *"So long as they don't catch us in person, the police don't do much to keep us out. It's them others we got to be careful about. When they get riled, you gotta get gone."* The local homeless know when to run and where to go. Use this dice pool for Athletics or Stealth tests the cemetery's homeless make to flee, escape or hide.

Arkwright Haunts

Quotes: *"Get outta here! It's ours! We don't want you! Out!"*

"You poaching, pigfucker? Them cows is ours."

"Stay offa this ground, you understand? Get off it, stay off it. Starting now!"

Storytelling Hints: The Arkwright Haunts are the monsters in the dark. They're here to dramatize the territorial nature of the Kindred and the xenophobic nature of the Beast. Thus, they're a tool you can use to create a different kind of fear than Vincenzo's ghouls can. The potential machinations of the ghoul crew are intended to create paranoia, a game of cat and mouse. The Haunts are intended as a source of outright fear, the fear of a fanged beast lashing out from the shadows.

They're also the wild cards in the coterie's contest with Vincenzo's crew. Though the Haunts have no interest in cooperating with the coterie, exactly, they can be steered towards the other trespassers in Arkwright tonight by especially savvy Kindred.

What the Arkwright Haunts want is simple: They want other vampires off their turf. The Haunts lead a curiously shallow existence by design. They've knowingly constricted their whole world to the limited grounds of the cemetery. Each is, grossly, an embodiment of the lazy, poor, rural stereotype — each is an undead amplification of the good-for-nothing unemployed twenty-something lay-about whose only aspiration is to maybe get a satellite dish. The Haunts have found an existence in which they no longer need to bathe, work, pay bills or use the can, and they're not giving it up. They've reduced their existence to a pure state of weekly repetition through stealth and sloth.

Is it a feeding night? No? Then let's go throw rocks at freight trains.

The number of Haunts in the cemetery can vary with the threat you need to level against the coterie. By default, the Arkwright Haunts number four vampires (they reproduced without much thought for how they were going to feed themselves), fed mostly on raccoons and other animals caught near Rock Creek. Only rarely do they attack one of the homeless anymore. When they do, it's not much different than a homeless guy getting knifed in an underpass in the city — the risk that comes with the territory.

Descriptions: Jackson was the first of them, but he doesn't say much about the vampire who "did" (Embraced) him. Jackson calls him "my old man," or sometimes "my dad," but that doesn't mean anything. The Arkwright Haunts consider themselves to all be brothers, when in fact they're a tangle of sire-child relationships. Some of them went to high school together, played football together. Some of them met at the bar when they were alive.

They don't call themselves Haunts. They don't know the word "Nosferatu." They think of themselves as the Arkwrights, beginning with Jackson Arkwright and going on down from there.

They're all stringy-haired twenty-somethings with the kind of stilted, scrawny but muscular physiques of young men who lift weights but take in nothing but junk food. They wear mostly black, now, salvaged off the homeless they take and the trailers they rob now and then. It's a matter of practicality, mostly.

- *When he's not talking, his mouth just hangs open. His eyes don't move, don't seem to register your body language. He just stares at you, mouth open.*

- *He leans back off the headstone with his hands up on it, giving him the slanted posture of a biker on a hog. His nose up in the air, defiant, he says, "Don't mean shit to me. I don't come to your house. Don't you come to mine."*

- *He's down on all fours, his head going back and forth like a gorilla's. His teeth are like needles, his hiss low like the sound of an empty pan overheating. You can smell the sweet trace of stale blood on the air he forces out of his lungs.*



NAMES

We don't know how many Arkwright Haunts you'll need, or how many names to give you. It's doubtful that many of these names actually belonged to these Haunts in life. The people they used to be are long since dead. These names (stolen off of tombstones throughout the cemetery) are all they have now. Though the Arkwright Haunts consider themselves to be kin, they have no last name except, perhaps, Arkwright.

Pick one when you need it: Jackson, Shane, Curtis, Ford, Grant, Jeb, Luther, Coop.



Clan: Nosferatu
Covenant: Unaligned
Embrace: 1970-1995
Mental Attributes: Intelligence 2, Wits 3, Resolve 2
Physical Attributes: Strength 3, Dexterity 2, Stamina 3
Social Attributes: Presence 4, Manipulation 2, Composure 2
Skills: Investigation 1, Occult 1; Athletics 3, Brawl (Grappling) 3, Drive 1, Larceny (Forced Entry) 2, Stealth 4, Survival 2, Weaponry (Improvised Weapons) 3; Animal Ken 1, Empathy 1, Intimidation (Surprise) 3, Persuasion 1, Socialize 1, Streetwise 2, Subterfuge 2
Merits: Fleet of Foot 2, Haven Location (Arkwright Cemetery) 3, Haven Security (Big Heavy Door) 2, Haven Size (Mausoleum) 1, Herd 2
Health: 8
Willpower: 4
Humanity: 4
Virtue: Fortitude. It's not pretty, but every night you wake is another night you're not really dead. What doesn't kill you makes you stronger.
Vice: Sloth. Stick your neck out and it'll get bit. You've got your scrap. It's all you need.
Initiative: 4
Defense: 2
Speed: 12
Blood Potency: 2 (Vitae per turn: 11/1), **Vitae:** 7
Disciplines: Nightmare 2, Obfuscate 3, Vigor 3
Weapons/Attacks:

Type	Damage	Size	Special	Dice Pool
Iron spike	2 (L)	2	—	8
Grapple/Bite	—	—	for biting	7

Armor: 1/0 (Leather and thick wool)

The Rival Crew

The rival crew works for whatever covenant you choose. Select a covenant whose members might be likely to oppose the coterie or their mission in your chronicle. That's the covenant of the Rival for this story. Note that this doesn't necessarily mean that whole covenant is against the coterie — one of the coterie characters might even be a member of the Rival's covenant. This only means that it is a resourceful vampire from this covenant who wants Pope for himself and has hired the mercenary, Vincenzo, to get him.

Whatever covenant you select for rivalry projects its motives onto Vincenzo, who has one dot of Covenant Status in that organization. Use the motives described under each covenant for the Patron's motives

earlier or use this alternate: The Rival wants Pope destroyed. Consider, though, that Vincenzo is likely to have the characters outgunned, and destroying a torpid vampire is not so difficult for a creature like Vincenzo. If all he wants to set fire to Pope, his job may be too easy for him to accomplish — and too hard for the coterie to stop.

Vincenzo and his crew know what cemetery the coterie's going to, but not when they get there. They arrived at Arkwright the afternoon before the coterie does, with Vincenzo deep in the daysleep in a sealed box. They drove their van into the cemetery during open hours, dropped off Vincenzo and some ghouls to wait for dark, then went and parked the van up the road. The drivers came back to the cemetery after dark and scaled the gate. Then they all spread out through Waterlow Hill, Laurel Hill and Arkwright Terrace and waited for the characters to show themselves.

The Ghouls

Every one these ugly, ragged mercenaries was born in a sob story and signed on out of bitterness. Each of Vincenzo's ghouls was created by a different vampire. Each was abandoned by a ruined or heartless Kindred. Each spent at least a few months doing anything he or she could to scrape up Vitae.

They look like the no-bullshit bunch they are. Their short, practical haircuts and tested, durable clothes compliment their weary, weathered faces. Their collective wardrobe is a lot of combat boots, cargo pants or jeans, army jackets or motorcycle jackets and second-hand T-shirts. Most of them still look like addicts, though Vincenzo doesn't tolerate any of that shit when they're working.

Vincenzo's ghouls are fiercely loyal to him. He's the one who gave them a place in Kindred society when their regnants perished or abandoned them. He's the one who rescued them from lives as rogues begging for blood. He's the one who has refused to Embrace them and convinced them to avoid an eternity of Damnation.

At the same time, though, Vincenzo has taught them the virtue of living to fight another day. The ghouls in Vincenzo's crew aren't ready to die for this assignment and he's not willing to get them killed for one night's work. A ghoul abandons a fight once he's suffering at least a -2 wound penalty from lethal damage. Fleeing ghouls scale the South Gate and head back to the crew's van on foot to wait for morning.

If Vincenzo is destroyed, the ghouls suddenly find themselves willing to die tonight.

Each of Vincenzo's ghouls is equipped with a 12-gauge shotgun (some of them sawed off), some improvised blade (e.g. a small axe or meat-cleaver, Damage: 2(L), Size 2) and a hand-held radio.

Use the stats provided for Rogue Ghouls in **Vampire: The Requiem** (p. 228) for Vincenzo's crew, modified as follows. First, Vincenzo's ghouls are less hardy (Stamina 3, Health 8), more Athletic (Athletics 2), not as well versed in vampiric Disciplines (Vigor 2) and experienced with their improvised weapons (Weaponry Specialty: Improvised Blades). Second, the ghouls gain special benefits based on the covenant to which they (through Vincenzo) currently owe service. The altered traits below add to those in listed on p. 228 of **Vampire: The Requiem**. Thus, if the ghouls are Carthians they gain the Stealth Specialty "Shadow" and two dots in Firearms but lose one dot in Weaponry.

Vincenzo's crew begins with a number of ghouls equal to the number of characters in the coterie, by default. With Vincenzo, the coterie is out-numbered.



Carthians

Vincenzo's ghouls gain the strength of numbers. The number of ghouls increases to equal the number of characters in the coterie plus 2. In addition, add the following traits to the Rogue Ghoul stats: Firearms +2, Stealth +(Shadow).



Circle of the Crone

Vincenzo's ghouls gain the benefit of extra Vitae fed to them during a customary preparation ritual of theirs. Each ghoul begins the story with five Vitae instead of four. In addition, add the following traits to the Rogue Ghoul stats: Firearms +1, Stealth +(Hide) +1. Each ghoul also gains a long, ornate silver knife (Damage 2(L), Size 2) that consumes a single Vitae from the first vampire it hits in combat. That consumed Vitae can be drawn from the dagger with an instant action by any ghoul or vampire who licks the blade, but the dagger cannot capture Vitae again.



Invictus

Vincenzo's ghouls gain the benefit of better equipment. Each ghoul is equipped with a Kevlar vest (Rating 1/2) and wireless headset for his radio, so talking over the radio becomes a reflexive action. In addition, add the following traits to the Rogue Ghoul stats: Firearms +2, Stealth +(Shadow), Weaponry +1



Lancea Sanctum

Vincenzo's ghouls gain the benefit of sorcerous protection. Each ghoul has been painted with mystically empowered Vitae, giving him the benefit of two dots in the Iron Stamina Merit for the remainder of the night. In addition, add the following traits to the Rogue Ghoul stats: Firearms +1, Weaponry +(Dagger). Each ghoul also gains a large dagger, like a spearhead (Damage 3(L), Size 2).



Ordo Dracul

Vincenzo gains two dots in the Coil of the Banes. Vincenzo's ghouls gain the benefit of fire tactics. Due to Vincenzo's relative comfort in the proximity of open flame, his ghouls bring torches to use if things turn into an all-out fight. (See "Fear Frenzy," p. 179-180 of **Vampire: The Requiem**.) Add the following traits to the Rogue Ghoul stats: Firearms +1, Stealth +1, Weaponry +(Torch). Each ghoul gains a solid wood axe-handle wrapped in gas-soaked rags, useable for one scene (probably Rival Action or Grave of the Liar). These torches require an instant action to light and deal Damage 1(B) plus 2 fire damage.

Vincenzo, Ghoul Crew Leader

Quotes: "I don't care about any of that. We can all walk out of here tonight, but only my guys can walk out with Pope."

"Keep your eyes on your work."

Storytelling Hints: Vincenzo's a consummate working-class combatant. He doesn't get angry unless the Beast does. He doesn't get distracted by emotional static. He has a practiced knack for looking at the big picture. How will blowing the head off of this vampire make tomorrow night easier for Vincenzo? If it simply won't make Vincenzo's existence worse to have one less vampire in the city, that's not reason enough. He's cautious, clever and not afraid to look a little weak if it means he can come back another night and hijack your fate.

Descriptions: Except for the curve of his buzzed, balding scalp, Vincenzo's face is mostly horizontal lines: flat mouth, deep-set eyes beneath straight black eyebrows, straight and narrow nose. His face is pocked with scars from life and his hands are forever suspended in a state of rough, grooved palms and dangling cuticles. Vincenzo's body was lived in. Now he rides around in it like it's a utility vehicle.

Clan: Ventrue

Covenant: [By Allegiance]

Embrace: 1912

Apparent Age: Mid 40s

Mental Attributes: Intelligence 2, Wits 3, Resolve 4

Physical Attributes: Strength 3, Dexterity 4, Stamina 3

Social Attributes: Presence 3, Manipulation 4, Composure 4

Mental Skills: Academics 3, Crafts 2, Investigation 3, Medicine (First Aid) 1, Occult (Vampire physiology) 2, Politics (Mercenary) 2

Physical Skills: Athletics 3, Brawl (Escape) 2, Drive 2, Firearms (Shotguns) 4, Larceny (B&E) 2, Stealth (Hide, Shadow) 4, Survival 1, Weaponry (Stake) 2

Social Skills: Animal Ken 2, Empathy (Ghouls) 2, Expression (Painting, Speeches) 2, Intimidation (Cold Reason) 4, Persuasion (Cold Reason) 3, Socialize (Fraternize) 3, Streetwise (Guns) 4, Subterfuge (Fake ID)

Merits: Allies (Transportation) 4, Allies (Housing) 2, City Status: Private Investigator 1, Covenant Status: [By Allegiance] 2, Covenant Status: [Choose One] 1, Contacts (Highway Patrol, Petty Mercenaries) 2, Fast Reflexes 2, Fresh Start, Haven: Security 4 (x3), Haven: Size 1 (x3), Herd (Motel Prostitutes) 2, Language: French, Language: Spanish, Language: German, Quick Draw, Resources 3

Health: 8

Willpower: 8

Humanity: 4 (Suspicion, mild, 5)

Virtue: Prudence. Don't waste immortality tonight. Endure to fight another night.

Vice: Pride. Others have tried to axe Vincenzo and failed. Who the hell are you that you're gonna do it tonight?

Initiative: 10

Defense: 3

Speed: 11

Blood Potency: 4 (Vitae per turn: 13/2); **Vitae:** 10

Disciplines: Animalism 2, Auspex 1, Celerity 1, Dominate 3, Resilience 3, Vigor 1

Weapons/Attacks:

Type	Damage	Size	Special	Dice Pool
Shotgun	4	2	9 again	13
Pistol (.45 ACP)	3	1	—	11
Hammer/Hatchet	2(B/L)	1	Improvised	6

Armor: 1/2 (Kevlar vest)

The Truth About Rafael Pope

Rafael Pope is, of course, an assumed name.

For the purposes of this story, very few aspects of Pope's character need to conform to anything said about him thus far. Only two things

need to be true: Pope spent time studying with Acolytes after he left the Lancea Sanctum and Pope is a diablerist.

Pope's actual personality and motives are yours to customize. If he survives this story and becomes an important part of your chronicle then he becomes your storytelling tool, not ours. But if you want a version of his character that's ready to use, here it is:

Pope isn't a brilliant theosophist. He's a charismatic but ignorant narcissist. In his early nights, in the middle of the 1800s, he was a traveling performer and kidnapper in Europe. When his guilt became too much for him he turned to the church that most resembled what he knew in life: the Lancea Sanctum. His years with the Sanctified did little to restore his morality, though. Rather, he just learned to be more comfortable with the evil things he'd done.

Pope left the church because he was tired of relative anonymity. His time with the Sanctified was a self-imposed penance, a sentence of structured conformity. But he was genuinely deranged by the time he left (Pope suffers from the Delusional Obsession derangement). Pope implicitly believes he is a kind of brilliant lens through which other people's ideas can be filtered and projected to create something beautiful. That's his purpose on earth, the reason why people want to talk to him — the things they say just sound better coming from him.

This isn't a concept he's articulated to himself, however. Pope doesn't *think* this way, he *feels* this way.

His default position is one of shallow bullshit — he pretends to understand things that he doesn't so he can feel important. In 100 years, his grasp of religion and the occult has hardly progressed but his ability to speak convincingly about them is phenomenal. He's like a spokesman who's been given his own company because his sales pitch is so good. Pope hardly understands how his product works, but he's had some luck surrounding himself with people who do. When he has a clutch of young Kindred gathered at his feet, eyes wide and minds open, he becomes a modern Homer, grabbing his audience's imaginations with both hands. But where Homer was blind, Pope is ignorant.

The "philosophy" that Pope was teaching was hokum. He was after personal power and celebrity. He told people what they wanted to hear and preached a veiled belief in the righteousness of self-indulgence.

Rafael Pope

Quotes: "You mean you think these feelings are insurmountable. But I believe in you."

"We thirst because even our corpses can tell us what we need to survive. We lust for the same reasons."

"There's nothing I can say to you that you can hear right now."

"What is it you wish you would say to yourself if you had the answers?"

Storytelling Hints: As a character, Pope was built to be an example of the Daeva's capacity for presentation run amok. Pope puts on a great show, but there's nothing amazing underneath his performance. Some of the characters in the coterie probably have more dots in Academics or Occult than Pope has, but the Sanctified are right, his ability to lie is inhuman.

He has used this knack to protect himself from Kindred who might have suspected him of diablerizing the vampire he did. This is the foundation of his considerable array of Disciplines. Pope sees diablerie as a kind of taking-in of information so that he can share it with the masses. To him it's not diablerie but something else; he's not like other vampires. Still, he knows he has to keep his methods secret.

Pope's Humanity has been raised with experience points representing his practiced, habitual rationalizing of his sins.

Description: Pope isn't unusually handsome or alluring. What's attractive about him — what draws people in — is his posture. His demeanor. His magnetism comes from his body language, the way he leans in when you talk. The way he pauses and considers what you say. He moves slowly through conversations, controlling the silences between sentences. He touches people on the elbow when he talks. He coaxes the words out.

He's a tall European man, probably Italian, with dark hair and lots of it. He has the joyous casual attitude of a celebrity who's glad you interrupted his meal to introduce yourself and the practiced demeanor of a psychiatrist.

Clan: Daeva

Covenant: Up for grabs

Embrace: 1802

Apparent Age: Late 30s

Mental Attributes: Intelligence 3, Wits 5, Resolve 2

Physical Attributes: Strength 5, Dexterity 4, Stamina 5

Social Attributes: Presence 5, Manipulation 5, Composure 6

Mental Skills: Academics (Religion, History) 2, Crafts (Woodworking) 3, Investigation 3, Medicine (19th-century surgery) 1, Occult (Mystery cults, Vampirism) 2, Politics 2, Science (Chemistry, optics) 2

Physical Skills: Athletics (Climbing) 4, Brawl (Dirty Tricks) 4, Drive 1, Firearms (Rifles) 2, Larceny 2, Stealth (Hide) 5, Survival (Urban) 3, Weaponry 4

Social Skills: Animal Ken (Horses) 1, Empathy 5, Expression (Speeches) 6, Intimidation (Torture) 5, Persuasion (Rally, Peer Pressure) 6, Socialize 5, Streetwise 1, Subterfuge (Lie) 6

Merits: Clan Status: Daeva 3, Encyclopedic Knowledge, Inspiring, Iron Stamina 2, Languages (English, French, German, Greek, Latin), Resources (stash of money) 4

Health: 10

Willpower: 8

Humanity: 3 (Irrationality, 5; Delusional Obsession, 4)

Virtue: Charity. Pope gives of himself to his flock. He is generous with Vitae, money, sex and support. Not everyone can see the world as he does — he considers his preaching a kind of charity. His words are a gift to people.

Vice: Greed. For Pope to give, he must have. He cannot trust others to be generous or to share what they know properly. Pope has the insight necessary to redistribute ideas, valuables and mystic power to the flock — *his* flock.

Initiative: 10

Defense: 4

Speed: 14

Blood Potency: 6 (Vitae per turn: 15/3); **Vitae:** 0

Disciplines: Auspex 2, Celerity 3, Crúac 3, Dominate 2, Majesty 5, Protean 1, Resilience 3, Theban Sorcery 3, Vigor 5

Devotions: Arcane Sight, Veridical Tongue

Crúac Rituals: Pangs of Proserpina, Rigor Mortis, Cheval, The Hydra's Vitae, Touch of the Morrigan

Theban Sorcery Rituals: Vitae Reliquary, Curse of Babel, Liar's Plague, Malediction of Despair

Weapons/Attacks:

Type	Damage	Size	Special	Dice Pool
Vigor strike	—	—	w/Dirty Tricks	15
Gravestone attack	3 (B)	3	Improvised	16

Armor: None



Scenes

Here's is the body of the story. Everything above is the blood that flows through it. Your players and their characters are its reasons for living.

Plotting

On the scenic level, "The Resurrectionists" is a simple story. When the characters venture near certain parts of the cemetery, a scene takes place. When you feel its time for the Haunts to attack, that scene takes place. The plot, then, is as direct or serpentine as the path the characters take through Arkwright; as harried or languid as you like.

That said, remember the control you have over the pace of "The Resurrectionists." There's little excuse for your players to be bored here. If the recurring scene, "The Search," is feeling like drudgery instead of a moody exploration, compress the time it takes for the players to get through their character's long search. You might spend an hour of real time dealing with the first hour of the coterie's search in game-time, if everyone's having a good time, but once it becomes even a bit tedious, you need to spare the players the frustration that their characters might be feeling. Thus, in the next real hour of play you might cover two in-game hours of sneaking and prowling around the headstones.

Everything between the first scene and the last has mechanisms you can use to control pacing: target numbers, action times, the willingness of antagonists to fight or flee. Your instinct may be to draw out the search for Pope's grave so it'll seem more dramatic when the coterie reaches it, but you don't want to be under too much of a time constraint when you get there. It's better to be finished with a satisfying story earlier than you expected than it is to run out of time and rush through your story's dramatic finish.

Special Rule: Exposure & Alarm

There are only three official guardians in Arkwright Cemetery at night: A pair of paid security guards who patrol the front lots in a white sedan with yellow lights on the roof, and the nighttime groundskeeper who sits (often dozing) in the Grace Lane reception office, near the phone. The guards are in regular radio contact with the groundskeeper, in case they need to call to get police on the scene to arrest trespassers.

None of these Storyteller characters are a match for immoral vampires or shotgun-toting ghouls. (Use the "Security Guard" traits on p. 204 of the **World of Darkness Rulebook** for these rental guards.)

The real risk these characters pose is the same as that of the civilians living in the houses and trailers all around the cemetery: the ability to call for help.

Urge your characters to remember the Masquerade. It's quite possible that they can neutralize the three cemetery staffers and get a degree of freedom to move around the Arkwright grounds, but there's always some chance a neighbor coming home from the graveyard shift at the Texaco station notices something weird (like a flaming white sedan with yellow lights on the roof) when she drives by. In that case, the real cops (**World of Darkness Rulebook**, p. 205) get called in and the coterie's night gets miserable.

The security guards have base perception dice pools of six dice, plus flashlights and a spotlight on their car, further modified by the conditions in each of the cemetery sections. Conditions in these sections also modify the Stealth actions of the players' characters.

The security guards only patrol up and down the roads in Grace Lane, through Soldier's Square and Green Row to the South Gate under normal circumstances. If compelled to investigate, they'll drive up any road in the cemetery with their spotlight on, but avoid getting out of the car except to run for their lives. Their job is to be present and alive to call the police.

It's easy to determine if the groundskeeper or the security guards can get a call for help in to the 911 dispatcher: they just need to use one action on their turn to call the groundskeeper, who can put the call in on his turn. The security guards have radios velcroed to their chests and the groundskeeper has a phone on his desk.

Stealth Modifier	Situation
+ 4	Exposure Rating --
+ 2	Exposure Rating -
- 2	Exposure Rating +
- 4	Exposure Rating ++

Community Awareness

To determine if someone in the local community notices anything weird happening at the cemetery, we use an abstract dice pool that represents the community at large. That dice pool is modified by the visibility in the section of the cemetery where the provocative event takes place. When the local community generates enough successes on its reflexive, extended action, police get called in to investigate.



If things get bad enough, more police get called in to, as they say, "respond."

Community Dice Pool: Wits 2 + modifiers

Action: Reflexive, extended and contested. (5-15 successes)

When you decide a character has taken an action loud, bright or disruptive enough to attract attention from the neighborhood, roll the community's dice pool contested by any attempt the characters may have made to be stealthy. This roll may be uncontested if the characters' actions are undeniably provocative (because one cannot, for example, subtly send security guards screaming bloody murder into the night). Contested actions are made when characters spend too much time in a highly exposed area: 45 minutes in any + section; 30 minutes in any ++ section.

When the community has accrued five successes, a squad car is sent to make sure the cemetery gates are locked. When 10 successes are accumulated, a pair of uniforms come looking to check in with the groundskeeper and the security guards (but not to search the darker areas of the cemetery). If 15 successes are accumulated, enough police come to conduct an armed patrol of the cemetery's roads in their squad car. If these investigating officers see anything suspicious, they get involved.

Just how many police respond depends on the mood you want. You might convince the players that an hour of quiet will discourage further investigation, or you might confront them with enough police that they have to make a perilous escape from the cemetery — and let that be their dramatic climax.

The following cumulative modifiers apply to the community's dice pool:

Modifier	Circumstance
+5	A fiery explosion
+3	A large, quiet fire or a loud, dim blast
+4	Exposure Rating ++
+2	Exposure Rating +
+1	Gunplay (per scene)
-2	Exposure Rating -
-4	Exposure Rating --



PLAYER MAP

ARKWRIGHT CEMETERY

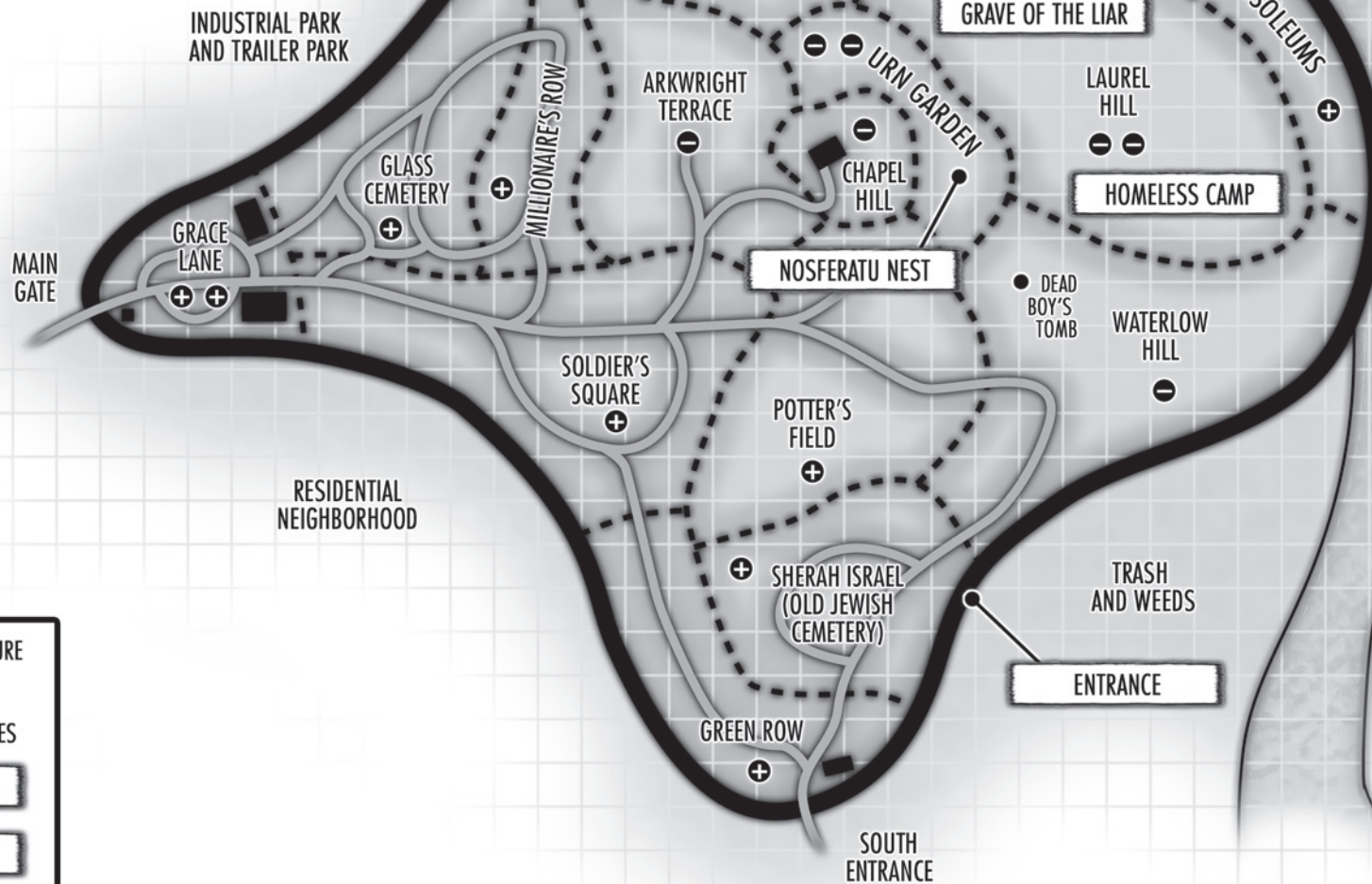
1 SQUARE = 3 ACRES (120 YARDS)



STORYTELLER MAP

ARKWRIGHT CEMETERY

1 SQUARE = 3 ACRES (120 YARDS)



+ - : PUBLIC EXPOSURE

ONGOING AND CIRCUMSTANTIAL SCENES

THE SEARCH

BEING WATCHED

HAUNT AMBUSH

Event: Entry to the Cemetery

MENTAL • PHYSICAL — SOCIAL •

Overview: This scene opens the story. The coterie has just entered the cemetery through a break in its stone wall leading into Sherah Israel, the old Jewish section of the grounds. The core scene, "The Search," takes place next.

Description: *It's 11 o'clock. You're miles outside the city in a hundred-year-old cemetery you'd never heard of a week ago. The sun will be up in seven hours. Between now and then you've got to find a hidden grave, dig up the sleeping corpse of a fugitive vampire, drive him into the city and get back to your haven with blood in your gut.*

You've got a seventy-year-old note telling you vaguely where this grave is and you've got a box the size of an army duffel bag that you were told very clearly you're not supposed to open until you find the corpse. The vampire you're after is a former Sanctified confessor called Rafael Pope who went to ground in the '30s when the covenant declared him an outlaw for teaching church secrets to outsiders. The Sanctified call him "the Liar."

This place is called Arkwright Cemetery. The place is huge, made up of a dozen different lots and old graveyards all closed in with a tall, snaking wall of smooth stones. You're standing on the edge of it, in the old Jewish section. Behind you is the narrow rusted gate you snuck through. Sticky burrs still cling to your socks and pants from the overgrown mess outside.

To your left, the cemetery stretches into a misty haze turned orange by landscape lighting. Down there it's all low-cut grass and bland slab headstones. To your right, the cemetery sprawls up a hill and disappears into the dark. Jagged headstones, leaning obelisks and moss-spotted tombs stand out against the dark ground, some of them the bright gray of dead flesh. It's still out here. Calm. It smells like wet, cut grass. Somewhere you can hear a car's distant tires glide through puddles.

If you'd had the time you could've planned this out for real. Instead, you had one night to get ready. One night to read up on this note, ask around about Rafael Pope or learn what you can about this cemetery. What did you do with that night?

Storyteller Goals: Exposition. In this scene you're simply laying the groundwork: what do the characters know? What do they have to work with? What are the consequences for failure?

Explain the coterie's goals in the cemetery tonight and describe the tools they have to work with. The story begins immediately upon the coterie's arrival to keep preparation time and planning to a minimum. You want them skulking like body-thieves through the fog as soon as possible.

Once you've set the scene here, take the troupe briefly back in time through their characters' memories to establish what research they were able to accomplish before they left the city. By handling this through the characters' recollections you relieve a lot of the tension that might come from these research actions if they were handled in the present tense. The players know that their characters do well enough to make it to the cemetery intact and on time, so they don't have to approach their investigation with the kind of caution that could bog down the story in its first steps.

Remember: Confusion is bad. Don't withhold too much information for the sake of mystery. They need to know what they're doing.

Character Goals: Get an edge on the rest of the story through quality research.

Actions: The action here is handled only through flashback. Each character gets to take one action that exemplifies what they did to prepare for their trip to the cemetery. Ideally, that action falls into one of the three described in the "Research" section, above. It's fine if multiple characters attempt the same action or even cooperate on a single action. Some characters may choose to simply purchase supplies with their Resources or hunt for enough blood to last them through their task. Keep those actions to a single dice pool per player, then come back to the present.

Bonuses/Penalties: As described under "Research," earlier.

Details: The details you share in this scene should come from the note, your description of the box and any clarifying information you need to share about the assignment, Pope or the Patron. But don't linger here. Get on with the next scene.

Consequences: What the characters learn in this scene likely determines what path they take through the cemetery.

Event: The Search

MENTAL ••

PHYSICAL ••

SOCIAL —

Overview: This is the core, recurring scene of the story. Whenever the coterie isn't playing out another scene, they'll be playing this one. It most likely takes place between every other scene in the story except for "Wake the Damned," which naturally follows after "Grave of the Liar."

Description: Varies with each section of the cemetery, below.

Storyteller Goals: Your goal is to entice the players to do as much of the puzzle-solving as possible themselves, rather than through Skill checks. Whenever they hit a snag, though, protect the fun by bailing them out with a Skill check or a free clue. Remember, the characters inhabit the World of Darkness but the players don't — avoid penalizing the players when they miss some detail you read to them or when they confuse their clues. They don't have this text to guide them. The minor penalty of needing help with a clue is better than the major penalty of stalling out the story due to player frustration.

The search of the cemetery shouldn't be over in a snap, but neither should it be the bulk of the story. This is the underlying action, the business that brings the characters face-to-face with the story's real antagonists. Revise the number of successes needed to discover certain clues to help control the pace of the story; lower target numbers makes key clues appear sooner. Alter the length of time it takes to search a given area to highlight the looming deadline of dawn or to cut the characters a break for awful luck; you can rule that searching the larger mausoleums of Laurel Hill only takes 10 minutes per roll, for example, or that the crowded woods of Sigh Hill takes 20 minutes per roll.

Character Goals: Locate the landmarks mentioned in the ghoul's note and use them to find the Grave of the Liar.

Actions: The action in this is abstracted for the sake of simplicity. Think of it like a montage. Rather than worry about exactly how many yards of ground the coterie is covering every few minutes, think of each section of the cemetery like a space on a game board. The coterie can take action in any one section at a time. In this scene, each turn is fifteen minutes. The coterie can move from their current section into one adjacent section per turn.

This scene hinges on the characters' attempts to locate key landmarks described in the ghoul's note (see "Searching"). At the same time, the characters may want to keep an eye out for guards or other monsters in the cemetery with them tonight (see "Staying Alert").

Each character can attempt only one action per fifteen-minute turn in this scene. A character can't be scraping moss off of headstones and eyeballing the tree-line for threats all at once.

Example: *The coterie begins in Sherah Israel. On the first turn they all cooperate on an action to Search for Rabbi Meil's grave. Fifteen minutes pass and it's now 11:15pm. On the next turn the coterie travels one section over into Waterlow Hill, where two characters search for clues and two others watch for threats. Another fifteen minutes pass and it's now 11:30pm.*

Staying Alert

Dice Pool: Wits + Composure + equipment (the watchers) versus Dexterity + Stealth + the section's Exposure Rating (the sneaks). (See "Stealth," p. 75-76 in the **World of Darkness Rulebook**)

Action: Contested

Vincenzo's ghouls have spread out and are moving throughout the cemetery in search of the coterie. If the coterie is attempting to hide themselves, as well, you'll need to resolve this action twice, once for each "team" to determine who spots who first. If the coterie doesn't use Stealth to hide themselves, the ghouls discover them automatically thanks to Heightened Senses (Auspex •).

When someone in the coterie successfully spots one of Vincenzo's ghouls, cut to the scene "Being Watched."

Obstacles/Penalties: Fog (+1 to +3 for sneaks), rain (+1 to +4 for sneaks), the rattle of a freight train passing through the industrial park (+2 for sneaks).

Aids/Bonuses: A shift in the wind carries the scent of cologne or BO (+1 for watchers), a startled bird takes flight (+2 or +3 for watchers)

Searching

Dice Pool: Wits + Composure or Investigation + equipment. Characters can use teamwork on this action (see p. 134 of the **World of Darkness Rulebook**)

Action: Extended. Each roll represents 15 minutes of activity. Each success reveals one of the details listed in each section. Begin with the details at the top and proceed down within that section. (Landmarks mentioned in Hews's note are in bold.)

This action describes a character crouching in the mud, wiping moss off of headstones, squinting at faded etchings, tromping off of the foot path into weeds and thorns and turning over broken tombstones laying face-down in the earth. This action can't be undertaken without getting hands dirty.

Obstacles/Penalties: Fog (−1 to −3), rain (−1 to −4), splattered mud and wind-blown garbage (−2), graffiti (−3)

Aids/Bonuses: A map of the cemetery (+3), taking notes in a journal (+2), chalk for marking searched sections (+2)

Grace Lane

Description: *This new area is nothing but dull landscaping and low, somber buildings for hosting wakes and selling graves. The road here is dotted with decorative lights and lined with tiny white flowers. There are no graves here, though. It's more like a golf course than a cemetery.*

Glass Cemetery

Description: *This is the future of death: gaudy glass mausoleums next to headstones with built-in MP3 players and company logos all laid out on a lawn kept green by an automated sprinkler system. Landscape lighting and roadside lamps give this hilly little spot a dull yellow glow, light on shadows and very exposed. None of these tombs can be more than four or five years old. In the background, above the cemetery wall, a billboard advertises cigarettes over the vast, cracked parking lot of an industrial park.*

- A row of three gleaming glass pyramids, each one story high, with no apparent entrance. Each protects a single, stark coffin, like an Egyptian sarcophagus cast in unpainted black plastic. Each is labeled with a gold plaque. The center pyramid is “Elliot London, Husband and Leader.” The two flanking pyramids are “Sophia Mureau London, Wife and Teacher” and “Lisa McTigue London, Wife and Writer.” Each pyramid is lit inside by strings of white bulbs.

- A weird, shiny red tomb protected by two leaning slabs of reflective black marble, seemingly pinning it shut. Each slab's decorated with platinum lettering. One says “Eternity,” the other says “Alone.”

- A sleek modern mausoleum of tinted glass and black marble with dull electric lights glowing inside. Etched into the glass are female shapes in sleek, hypermodern outfits, like post-modern Greek goddesses.

Millionaire's Row

Description: *A single snaking road leads into this narrow artificial valley between two steep hills of landfill and sod. The row is lined with handsome little streetlights, as if this was some tiny macabre main street. There are no graves here, only mausoleums and monuments, because this is Millionaire's Row.*

- An artificial hill made of rugged rocks and mortar, crowned with a huge stone block inscribed with the words “Brotherly Love” and topped with a full-body bronze statue of an elk. Through the metal bars in the squat doorway you can make out dozens of small, square shelves hosting silver urns.

- A narrow stone mausoleum with green metal gates, capped with a larger-than-life stone stag's head. Carved over the door is the name “Woodruff.”

- A simple tan-stone mausoleum with no door, lined inside with square marble slabs capping anonymous burial shelves. It smells like polish and beer.

- A squat, four-sided art-deco obelisk streaked with lime stains and crossed with a grid of bone-white mortar. Two doors lead into a room flanked with disproportioned black statues of muscular guardians, each holding up the ceiling with their backs. There's no casket inside.

Soldier's Square

Description: *This low area is hardly lit but dangerously exposed to the cookie-cutter houses on the other side of the cemetery wall. Even, meticulous rows of military headstones are set up like dominoes all across this lawn. The dead here come from as far back as the Civil War and as recently as Vietnam. Looks like they've run out of room.*

- A Civil War memorial jutting precariously from the ground. Most of the monument's five-foot base is being slowly swallowed by mud. The lone bronze soldier, leaning on his musket at the top of monumental obelisk, now hangs low enough that his green body is layered with bumper stickers and meaningless graffiti. One of his hollow arms is missing. The socket is stuffed with a giant slushie cup.

Arkwright Terrace

Description: *The ground here slopes dramatically upward towards the chapel on the top of the hill. Where the road cuts through the ground is lit in little yellow circles by cone-shaped landscape lights. Beyond that this place becomes a steep slope of green darkness and slanting black tree trunks. At the bottom of the hill lay several tumbled and shattered headstones half-buried in a year's worth of dead leaves.*

- A tombstone carved with a winged skull. The stone reads, “Richard Philip Jeffrey, 1901-1931”

- A low, wide tomb decorated with carved vines and topped with the sculpture of a nude woman asleep in a tangle of sheets. Gothic columns lead to a church-like dome over the tomb. At the top of the

dome, not visible from outside, is a stone angel, clinging to the ceiling and looking down at you.

- A gravestone, studded with yellow pollen, depicting a hand reaching down with a broken chain between its fingers.
- A tall open-air mausoleum made up of a walled-in square of lily-topped Egyptian-style columns, each capped with a stylized vulture. Inside the walls is a simple stone tomb stained with layers of brown splashes. Thick rust-colored streaks run down the inside faces of the columns. The smells are unmistakable — dead blood and stale piss.
- A mossy, sunken stone reading “Archibald Thomas, 1934 –“

Potter's Field

Description: *This place is Arkwright's token gesture, the discount burial ground where debtors and paupers can be buried shallow in randomly assigned plots for pennies on the dollar. Though the headstones here go back a hundred years or more, the place manages to feel empty. Few stones here rise higher than your knees. Many have been polished into anonymity by fifty years of winter. Hard to hide here.*

- A pile of four broken stones, all with the last name “Lydecker,” stacked like plates in the middle of four weed-choked plots.
- According to the back of one illegible tombstone, “matt loves Jasmine”
- A row of low, boring name plaques, seemingly unrelated, but each decorated with a single white carnation.
- A tombstone carved with a winged skull. The stone reads, “Jane Timely, 1894-1960”
- A tombstone carved with an oak leaf. The stone reads, “Zebulon James, 1901-2000”
- Four rectangular stones in a row, each with an Ace of a different suit badly spray-painted on its back.
- A tombstone carved with a sleeping lion. The stone reads, “Caroline Mae Virginia, 1911-1963”

Sherah Israel

Description: *This is an old stretch of the cemetery without a doubt. Lots of stones here have been half-swallowed by grassy ground. Others stick out of the earth at odd angles or lay face-down in soft black soil. Plots are crammed in next to each other, huddling into the small space available in this section. A few monuments poke up above the waist-high headstones.*

- A massive, granite Star of David atop of a low stone slab with the name “Krzyk.” Ten first names are carved over the spars of the star,

memorializing brothers and sisters. A low stone wall marks the edges of the family plot.

- A tall, stark headstone gleams white and blank in the dark. Behind its severe, weathered angles is an oil drum, burnt black and punctured. It smells like charcoal.

• **A short stone pedestal capped with a green bronze dish, ringed with numbers, like a clock. Whatever metal decoration used to stand up in the middle of this bronze bird-bath is gone. A sharp metal stub is all that's left. The pedestal reads, “Josef Meil, 1923-1984” (One o'clock on this pedestal points into Waterlow Hill.)**

- A headstone pedestal topped with a stone carving of an open book, etched in Hebrew. The text is faded almost to nothing, but seems to contain a lot of numbers.

Green Row

Description: *This bland stretch of grass is littered with look-alike headstones at wide, random intervals. The stones here face the road, for easy reading from the car. This gives them the strange appearance of being lined up like rental videos on a shelf, as if this was a showroom for shiny boring headstones.*

- Tall, monumental tombstones capped with doves, acanthus flowers, lilies, daffodils, cherubs, clovers, owls and hands in prayer.

Waterlow Hill

Description: *Dead brown grass crunches under your feet. A gradual sloping hill here leads down to the cemetery wall, swallowed in stark vines and weeds that practically blend with the rusting razor-wire coiled at the top. This place has seen better nights. By the looks of it this was a handsome well-tended stretch of ground once. The tombs and stones here imply money and bundles of rotting flower stems lay forgotten at the feet of several communal, family markers. A cursory look shows stones here going back at least as far as 1920.*

- A cluster of a dozen tall gray stones, each decorated with the compass and the ruler. The stones are numbered 1 through 14, but not one has a name on it. All of them are marked with the same year: 1949.
- A broken obelisk, with its top propped up next to it, upside-down, on the ground. A yellow arrow painted on it indicates “Up.”

• **A tall stone pedestal topped with the carving of an empty stone chair. At the foot of the chair, a pair of stone shoes lay on their sides, empty. Everything is stained orange now from fallen leaves and needles. Etched across the front of the pedestal is the name**

"Jeremiah" in Roman letters. Below it, cut in a cursive typeface, is a passage of poetry attributed to Richard Coe, Jr. (1850):

Many parents, kind and good,
Lost to them their little brood,
Bless their Maker night and day,
Though he took their all away!
Shall we, therefore, murmur, where
Stands, unfilled, one vacant chair!

[Vacant chairs sometimes adorn the graves of children, to symbolize their absence from the family table. This is "that dead boy's tomb."]

- A tombstone carved with a winged skull. The stone reads, "Joyce Anne Hall, 1909-1933"
- A tombstone carved with a winged skull. The stone reads, "Franz Kilmer, 1884-1921"
- A smoke-black mausoleum with its doors hanging broken on its hinges. Inside it's a mess of moldy blankets, old shoes, wrinkled crabbles and withered magazines from last year.

Chapel Hill

Description: At the top the hill, at the center of a gravel clearing, is the Arkwright chapel, a small stone building beneath a pitched roof decorated with dark timbers. Stained-glass windows depicting Apostles and medieval pilgrims sit unlit behind iron bars. The chapel can't be more than a few pews and an altar inside. The crooked little steeple above seems to be just for show. A handful of graves lay scattered around the edges of this gravel lot, between the drinking fountain and the dumpster.

- An open, empty grave marked with a black granite stone that reads, "Lawrence, 1970-2006." The bottom of the grave is covered in a foot of muddy water.
- A tree grows from the center of a grave ringed by a wrought-iron fence four feet high. The tombstone's been knocked over by the expanding trunk — now it lays face-up, all-but swallowed in dirt and grass. Snaking roots reach out through the bars of the fence toward nearby graves.

- A narrow, nearly black tombstone, split from top to bottom like an oak struck by lightning, reading "Charles Goodwin Arthur, 1940-1990"

Urn Garden

Description: The height of Chapel Hill drops suddenly into this dank, shallow ravine. The only light that falls into this crack slips through a wooded canopy to make weird purple patterns of light on the ground. Smooth river

stones wind a path through this place, like a tongue wagging through a cold throat. Urns lay along the steep ground like teeth. Narrow mausoleums poke from the hillside here and there.

- A search of this section turns up only one thing: go to the Encounter "Nosferatu Nest"

Hillside Mausoleums

Description: This is where the cemetery drops in the Rock Creek. At the bottom of this rocky slope the cemetery's stone wall stands in a foot of brown water. A narrow path of cement squares and wobbly flagstones winds around the bend, zig-zagging to make room for once-prestigious hillside mausoleums. Some are stout and serious like bunkers, others are elaborate and crafty like little cottages. Most have had their sagging gates reinforced with shiny new chains. All seem to date from before 1915.

- A tall, spacious mausoleum made up of Byzantine arches and stained glass windows acting as a foyer to a modest stone cell blocked by a featureless metal slab. The floor of the macabre foyer is littered with leaves and broken glass.
- A bland gray mausoleum with rotting green doors, spray-painted with the words "Repent, fucker" on its face.
- A strangely short, but very wide, mausoleum spray-painted with geometric shapes. In municipal-worker orange, one tag reads "Lollipop Guild"

Sigh Hill

Description: From the outside this wooded section didn't look like it even had graves. Fat tree trunks wrapped in choking vines tower over the ground here, their roots slowly kicking stone tombs out of the ground. Whole tombs have been swallowed by ravenous ivy. Sections of wrought-iron fencing litter the ground at random. With every step you don't know if you should expect to feel dirt or the solid thud of a collapsed headstone.

- A field of hip tombs — each looking like a sarcophagus lid left lying on the ground — overgrown with weeds and wild flowers and buried in leaves from the tall, straight trees growing all around. Roots have pried some of these tombs open, jolted others from the ground, and left a few gathering water like cisterns. Scrapes and scratches suggest it's not just the plants digging here, though. Everything smells like compost.

- Three Victorian-era tombstones wedged into place by a row of fat, tangled tree trunks. Each stone is worn smooth and all but lost in the briars.

- A massive stone altar, worn almost smooth, is topped with a marble sarcophagus. A Classical sculpture depicts a woman — worn almost

featureless — lifting the lid off the sarcophagus to let a wisp of smoke and a bearded male face slip back up to heaven.

- A mossy monument in the shape of a stone bench backed up against a tall chest tomb. On the bench is a green bronze sculpture of a woman hooded by a cloth draped over her head, covering most of her body. All of it is lovingly wrought in delicate bronze. Her face is still and sad, eyes shut. One hand pokes out under the bronze drapery, clutching a handful of it in strained fingers. The other arm reaches out in front of her, holding up an iron lantern — a genuine iron lantern, with glass panes and an open door. The ground between you and her is covered in a layer of dull pennies dropped on the dirt like leaves. [This is Lady Grief. See the scene "Lady Grief."]

- A flat-topped "table tomb," swallowed by vines. You almost walk into it in the dark. Old, spent candles have melted to its top. The spot beneath the table is littered with what looks like chicken bones.

Laurel Hill

Description: This wide plateau is like a dumping ground, as if some mortuary god shook out a box of old obelisks and headstones into the dirt. The grass has withered mostly to packed earth. Visibility is nil. No one path goes further than three or four yards before being interrupted by a tilted Doric column or a sad mausoleum of sagging bricks. Somewhere, though, you hear the distinctive pop of a fire and the low tone of people talking.

- A broken and crumbling obelisk, black and yellow like a rotten tooth.

- A tall stone monument, shaped like a bare, dead tree, now alive and green with vines and moss. The family name reads "Morvern." Only now do you notice the handful of blackbirds perched above you in the vines, glaring down at you with their yellow eyes.

- A smooth, white column, topped with a huge bearded head cut from marble, and turned into a three-dimensional canvas for bubble-lettered gang names and magic-marker knots of black tags.

- A tall chest tomb topped with four staring, stone heads. Each wears a hood that blends into the stone of the tomb. The name on the tomb reads "Eldred."

- A rain-streaked, ash-gray mausoleum with green metal X's over round, gothic windows and a bricked-up entryway. Pocked metal half-doors dangle from broken hinges on this side of the brick. A tangled black tree clings to the back of the mausoleum, its branches gripping the thing like a hand. Stained into the stone like the ghost of a dead graffito, are the words "Goeth, Rival Fear." ["Goeth, Rival Fear" is an anagram of "Grave of the Liar."]



Event: Being Watched

MENTAL — PHYSICAL •• SOCIAL ••

Overview: This scene takes place once any character in the coterie beats one of Vincenzo's ghouls in the contested action to notice them prowling in the cemetery. Depending on how you want to play it (and what your players seem hungry for), this scene could lead to a dramatic foot chase, a violent beat-down, a brutal interrogation or any combination of these.

Description: *The wind blowing across the ground spoils the stillness of the graveyard, tussling the long grasses like hair and rattling leaves from the trees. It whines past your ears, beating against your clothes and cutting through the fractures in tombstones. Dust gets in your eyes and when you go to wipe it a way you notice it... a moving shadow. It darts, crouched like a SWAT cop, from one tombstone to another, visible briefly against the grass. In profile you could see it had one arm out in front of it for balance, the other stabilizing something long and narrow against his back. Something like a rifle.*

Storyteller Goals: To reveal the presence of the antagonistic group working against the characters and, if you like, deliver an action scene for the players.

Character Goals: Presumably to catch or identify the man following them.

Actions: The coterie can deal with this situation however they like. If a character successfully uses stealth to close the distance to the ghoul, he can proceed directly to "Violence" as a means of setting up a chance for "Questioning." If a character forgoes stealth (or fails in his attempt) in his effort to reach that darting shadow, the ghoul hauls ass, leading to "Foot Chase."

Foot Chase

Dice Pool: Stamina + Athletics + equipment (the characters) versus Stamina + Athletics (5 dice) + 1 (boots with traction) (see "Foot Chase," p. 65 of the **World of Darkness Rulebook**)

Action: Extended and contested (each roll represents one turn of running)

The ghoul begins with a thirty-yard lead on the coterie, granting him three base successes in his extended action to escape pursuit. His goal is to escape the characters, get somewhere safe and relay their position back to his cohorts. If this looks unlikely, he might lead the characters toward the homeless camp in the hopes that the barrel-fires there will disorient the Kindred enough for him to catch a break.

Obstacles: Ghoul flees toward another ghoul who distracts pursuers (-3), slippery mud and jagged stones (-2), fog (-2), rain (-2)

Aides: Ghoul chased toward one of the squatters who hedges him in (+2), ghoul gets lost in the tall tombstones (+3), cold air tires the ghoul but not the undead characters (+2)

Roll Results

Dramatic Failure: *All at once, one of your feet slips into a crack in the earth, caught fast between two vice-like stone slabs. Your feet suddenly stop but your shoulders don't. You go headlong into loose stones on the ground, your whole body twisting on the ground from as your weight pulls on your caught ankle. If you were mortal, the smashed flesh around your shin would bruise and swell and your ankle would probably be useless. [This is an exaggeration. The character's fine.]*

Failure: *He's nothing but a fleeting shape between the mausoleums now. You lose him around a crumbling fountain, catch sight of him jinking sideways past an angelic statue, then lose him again. By the time you reach that same stone angel, you can't see him or hear him anymore. All you can hear are your clothes snapping in the wind like a flag.*

Success: *The figure leans into one tombstone and then another, pushing off them to eke out a turn in the dark, but he's stumbling over lower headstones as he does. Each one slows him that little bit more, until he's just a lunge away from you now.*

Exceptional Success: *Up ahead, you see the ghoul catch a tombstone with his feet, ruining his balance. He careens forward a few more yards on sheer momentum, his hands scrambling out for another stone to right himself with, but he never finds one. Instead he goes headlong into the ground, a heavy black radio tumbling from his grip into the dark. He comes to a stop chin-down in the mud, heaving for breath.*

Violence

By himself, one of Vincenzo's ghouls doesn't have much hope of fighting off the coterie. Unless he still thinks he can make a break for it (maybe only one character gave chase), the ghoul resists the temptation to shotgun one of the coterie just yet. Vincenzo's instructions

in the event that this happened were for a captured ghoul to lower the stakes of the situation as much as possible. Better to live to fight another night.

That said, if the ghoul expects that he won't be spared, or that he'll be subject to something unendurable, he may fight to the bloody end using Vigor, all his Vitae and every last shotgun shell. Then the coterie can't learn anything from him. In the event of a combat that the ghoul can de-escalate by putting down his gun, he aims to spread the damage around as much as possible before he dies.

Questioning

Dice Pool: Strength/Presence/Manipulation + Intimidation + equipment vs. Resolve + Composure (6 dice) + equipment

Action: Contested. If a character fails to get the ghoul to talk he or another character can try again using a different Attribute. Each attempt after the first grants the ghoul a cumulative +1 bonus (maximum +5) on his dice pool.

The ghoul isn't afraid to reveal a little bit about his mission in the cemetery tonight. He's a working-class shotgunner, not a cackling villain. He feels comfortable revealing that he and his crew are here for Pope ("same as you"), but not how many are in his team or who, precisely, they're working for. If possible, he keeps his radio on so Vincenzo can hear what he gives up to the coterie.

Obstacles: This ghoul doesn't speak English (-5), the ghoul still has his radio (+2 for ghoul), the ghoul still has his shotgun (+3 for ghoul)

Aides: Intimidator has the ghoul's radio (+1), intimidator has Status in the rival covenant (+1 to +5), intimidator has the ghoul's personal information from a wallet/cell phone/PDA (+3)

Roll Results

Dramatic Failure: *"We're not here to put you guys in the ground, but if you try any more of this weak-ass wannabe-thug crap we may just do it for free. So unless you want a lot more shotguns waved in your face, take my advice and leave your directions, leave the case, and go on with your lives. Or whatever. You guys don't want to be a part of tonight anymore."*

Failure: *"I'm not alone out here, and my friends aren't afraid of you. Leave your directions and the case here for us, go back and report your failure to your bosses, and tonight can end good. That's all I'm gonna say."*

Success: *"We've been watching you since you got here. We came in this afternoon to wait for you. When you find the Liar, we're supposed to be there*

to take him from you. If you just hand over your directions and that case, you can walk out here. None of us has to get hurt anymore tonight."

Exceptional Success: *"Jesus, you stay away from me! We're just watching you. I mean, we don't want things to get bad, okay? We're just here for the guy. Pope. We follow you to him and then we take him back for our guys. In [the rival covenant]. But I don't know who, I swear. This is just work, right? Oh God, don't you touch me!"*

Consequences

The coterie may be on guard now for another ghoul tail. They may even seek out the rest of the ghoul crew to strike up a deal or battle them off the property. Perhaps more importantly, now the coterie has one of Vincenzo's radios, so they can speak with him. (Having one of the radios also grants a +2 bonus to notice Vincenzo's ghouls, though they change frequencies a lot.)

Will Vincenzo make a deal with the characters? That's up to you. If you think your players need a physical confrontation to complete this story, Vincenzo is your means of giving it to them. If your troupe isn't the kind who wants a fight, then he might be willing to bargain... for a time. Negotiating with Vincenzo over the radio is a great way for you to control suspense and antagonism while the characters continue with "The Search" or "Lady Grief." Establishing a rapport with him now makes his appearance in the flesh later on that much more meaningful to the players.

Vincenzo's not an asshole, either. He can understand why the coterie is out here tonight, and that everyone wants to get out of here intact. His demeanor might make the coterie hesitate to hurt him when they meet.

But Vincenzo's employer and the coterie's Patron can't both get what they want. Somebody's going to have to make a play for Pope sooner or later, and Vincenzo does it in the scene "Grave of the Liar," unless the coterie beats him to it. Vincenzo keeps a few ghouls out of sight of the coterie as long as he can, ready to move in with the benefit of surprise when the time is right.

Event: Haunt Ambush

MENTAL — PHYSICAL •• SOCIAL •••

Overview: This scene is essentially the same as the encounter "Nosferatu Nest," except that it's an event you can play out any time if you need an action or horror sequence and Vincenzo's ghouls aren't able to provide it (because, say, they're cooperating with the coterie for now). This is your way to involve the Arkwright Haunts even if the coterie never sets foot in the Urn Garden. This scene can take place in any section of the cemetery with an Exposure Rating – or –. See "Nosferatu Nest" for more on the Haunts' tactics.

Description: Away from their haven and the provocative influence of the Predator's Taint, the Haunts may reveal themselves to the coterie with threats instead of outright violence. In that case, use this description. Otherwise, use the one under "Nosferatu Nest." If possible, only one of the Haunts reveals himself at first. The others lurk, hidden by the Cloak of Night (Obfuscate •••) until they strike.

You all stand in the weeds growing up around rain-worn Victorian tombstones, scanning the hillside for landmarks or moving shapes, when a voice snaps into the air next to you. "Our damn ground, fuckers. Turn your asses around and get out. Right now." Crouched in front of a headstone, not ten yards from you, is a twenty-something vampire with yellow fangs and dead black eyes. His oil-stained flannel shirt rustles in the wind. His bony fingers clutch his black-denim knees. You swear he wasn't there a second ago.

Storyteller Goals: Challenge the characters to overcome this unexpected obstacle by whatever means they like. This scene accentuates the nightly difficulties of Kindred territoriality, even on the edges of the city.

Character Goals: Find a way to get past these hostile vampires and complete the night's task.

Actions: The coterie is at an impasse. The Arkwright Haunts want something in direct conflict with what the coterie wants. It's possible that the only way the coterie can deal with these fringe Kindred is through force (whether Physical or Social). At your discretion, though, the coterie may be able to strike up a deal with the Haunts, or at least appease them with lies.

Physical Confrontation

Combat isn't the only kind of Physical confrontation that could result here. If the coterie chooses to intimidate this threatening yokel with raw muscle, he might simply flee (or endure a brutal beating). Now that this Haunt has tipped his hand by revealing himself, a fight isn't in his best interest. He'd rather suffer through whatever threats the coterie wants to make now, then settle the score later by ambushing them again with his kin.

In the event that this scene does result in a fight, consult the scene "Nosferatu Nest" for information on the Haunts' tactics. In this case, they'll ride the wave (p. 181 of **Vampire: The Requiem**) to get the ferocity they need. The Haunts enjoy a +2 bonus on dice pools to ride the wave in defense of their home turf.

Social Confrontation

All negotiations are contests in which two parties each try to get what they want. All the Haunts want, though, is for the coterie to leave the cemetery. Leaving is all the coterie can offer to do to appease them.

Or is it? Players are crafty, so let them try other approaches if they like. If they can convince you, they can convince the Haunts, at least for a time.

Another option the coterie has here is to use the Haunts against Vincenzo and his ghouls, who have stayed far enough away and maintained a low-enough profile to avoid attention. If the coterie can position itself as the lesser of two evils, they can use one pack of antagonists against the other. (See "Consequences.")

Here's how different Social Skills can play into the negotiation:

- **Empathy:** A successful Wits + Empathy action reveals the completeness of the Haunts' wants. They really do just want other vampires to stay away from their turf. The coterie has little chance to find something else these monsters want.

- **Intimidation:** Any Intimidation dice pool has a good chance of working on the Haunts, but only in the short term. Not long after the coterie takes its boot off the Haunt's throat, he and his brothers come back to teach the coterie a lesson.

- **Persuasion:** The coterie may try Cutting a Deal with the Haunts (see p. 82, **World of Darkness Rulebook**). A talented negotiator might be able to make this happen, but it's not easy — the Haunts have only one demand. The total number of successes necessary for a deal is just two, with each roll representing 30 minutes of negotiations. If the Haunts lose, they give the coterie some small amount of time to get off their land (an hour or two at most).

Alternately, this Skill could be used to Fast Talk the Haunts (p. 83, WoD). This only convinces the Haunts to trust that the coterie is leaving, though once the coterie is out of sight they can do whatever they want until the Haunts find them again.

- **Socialize:** At best, a Presence or Manipulation + Socialize action lays down a foundation of respect and deference (genuine or not) for the Haunts on the part of the coterie. ("We're not trying to deny your lordship here, man. We're just trying to repair any damage we've done on accident by showing up in the first place.") This can be attempted once; each success diminishes the penalties against another Social Skill roll by one.

- **Subterfuge:** This Skill can be used to achieve the same result as a Fast Talk action, as above.

Obstacles/Penalties: The Haunts are on ground that is essentially theirs, with bonuses based on how stubborn or defensive you suppose they are: from cautious (−1) through stubborn (−3) to defensively paranoid (−5)

Aids/Bonuses: Characters may have some means of getting through to the Haunts, whether from some degree of clan camaraderie (+3), a common interest (gleaned from a Haunt's Guns N' Roses shirt, maybe) (+1), greater numbers (+2) or overwhelming firepower (+3)

Consequences: This scene is primarily about setting up potential consequences for the coterie to deal with later. The actions they take in this scene determine what the Haunts think of them from this point.

- If the coterie is respectful but timid, the Haunts feel they can bully the coterie around (and do so).
- If the coterie is respectful but firm, the Haunts give them a short time to finish their assignment (allowing you to create more time pressure on the characters and raise the stakes on subsequent scenes).
- If the coterie is disrespectful, the Haunts return to hurt them later in the evening.
- If the coterie bullies them, the Haunts might even work with Vincenzo's crew to get the coterie out of Arkwright.
- If the coterie is clever enough (or if they manage an exceptional success on one of the actions above), the Haunts may move against Vincenzo's ghouls. To resolve this in the background, make a Strength + Stealth + Obfuscate roll for the Haunts, penalized by the ghouls' Stamina. With a success, the Haunts drive off one of Vincenzo's ghouls; with an exceptional success they drive off two.



Encounter: Homeless Camp

MENTAL —

PHYSICAL •

SOCIAL ••

Overview: This encounter takes place when the first coterie enters the Laurel Hill section of the cemetery. No matter where they're coming from, the smell of smoke on the wind and the pumping of hot blood through living veins catches their attention. (See "Laurel Hill" in the scene "The Search.") How the coterie acts on this is up to them.

Description: *You smell them first: a mix of body-odor, mud and alcohol. Then you see the glow of their fires, turning the faces of the tombstones orange and throwing long trembling shadows through the cemetery. There's maybe a dozen people here, between those standing around the garbage-can fires and those sitting on the mausoleum stoops. The ones around the fires whisper to each other, cough, and stamp their feet against the cold. Those nesting in the doorways whistle, snore or read yellow newspapers. None of them seem to have noticed you yet.*

Storyteller Goals: Challenge the coterie's subtlety or Humanity. The homeless squatters here are a potential resource for delicate coterie and a potential complication for brutish coterie.

Character Goals: Find some use for these kine, whether as allies, informants, pawns or cattle.

Actions: By default, the squatters here don't notice the coterie unless they meet under loud circumstances (like the foot chase from "Being Watched"). Give the coterie a chance to decide how they'll play this scene. Give them the chance to emerge dramatically from the edge of the firelight as mysterious strangers or hissing monsters.

The squatters aren't fighters. If the coterie chooses to engage these people with violence, they flee the cemetery and the story. The characters lose access to this resource, but so does everyone else.

The coterie can try any number of actions during this scene, from capturing and interrogating a squatter to ambling into their midst under the guise of a homeless traveler. When possible, resolve these actions through roleplaying and narrative. Most will boil down to simple instant or contested actions that fall under one of the following headers.

Stealth

Characters who want to simply eavesdrop on the homeless don't learn much. In the game world, these people are settling in for the

night with just a few staying awake to keep watch. In storytelling terms, the characters have plenty of other opportunities to be stealthy. This scene is about interaction.

Socialize or Intimidation

Though these squatters are wary of newcomers, word of their camp has spread far enough to attract everyone already here, so a handful of new faces isn't prohibitively suspicious. A few talkative squatters share information with people who make conversation for 30 to 45 minutes. You can relate the following tips automatically in response to roleplaying or to reward successes on suitable Social Skill actions. Consider it an extended action with each roll requiring 15 minutes and each success worth one of the following tips.

- "Gotta be careful about the noise up here. The patrolmen know we're up here. Only reason they don't run us out is they're afraid to go stomping in the dark. They'll call the cops, though. And they ain't so scared."

- "Good reason to be scared, though. There's animals out in the woods. Uh, coyotes, I think. Anyway, you want to stay near the fire. They don't like fire."

- "Yeah, I know where that is. You heard of it? It's not too far. I mean, in the light. Wouldn't go out there now, though." [The squatters know where Lady Grief and the dead boy's tomb are (Sigh Hill and Waterlow Hill, respectively). Their directions grant the coterie a +2 bonus on "The Search."]

- "This isn't all of us. There's another bunch of boys living in here. Brothers, but not by birth, I don't think. I think they camp up near the chapel. But I wouldn't. That's the direction the coyotes come from."

- "Do you, uh... Look, don't call me crazy, but they ain't really coyotes. They're like people, but their eyes light up in the dark and their mouths are all teeth. Fangs. When they come, you run."

Feeding

Any of a variety of feeding styles can work here. The characters might drag off a sleeping squatter or quietly descend on one nestled in an open tomb. A silver-tongued monster might convince a talkative squatter to "come and sit with me" at the waning edge of the firelight "where it's not so hot."

The squatters continue to live in close proximity to the Haunts because some of them have learned to protect the others by giving up blood to the monsters in the graveyard. The Haunts feed off animals as much as

anything else, to keep the squatters from reaching a critical mass of fear and avoiding the cemetery altogether. From the Haunts' position down in the Urn Garden, these people are like sheep in the pasture.

Those squatters who are a part of the Haunts' Herd have no particular loyalty to their Kindred neighbors, though. A player might be surprised to find a squatter fearfully offering up his throat in response to a Masquerade breach. This gives the coterie a chance to learn any information you want to give them about the Haunts from the mouths of their own sheep.

Frenzy

Vampires who enter the homeless camp must roll to resist the Röttschreck, due to the squatters' fires (p. 179-180, **Vampire: The Requiem**). A character needs a total of 3 successes to resist frenzy. Kindred may attempt these rolls from outside the camp to steel themselves before entering; those who do gain +2 dice on their rolls.

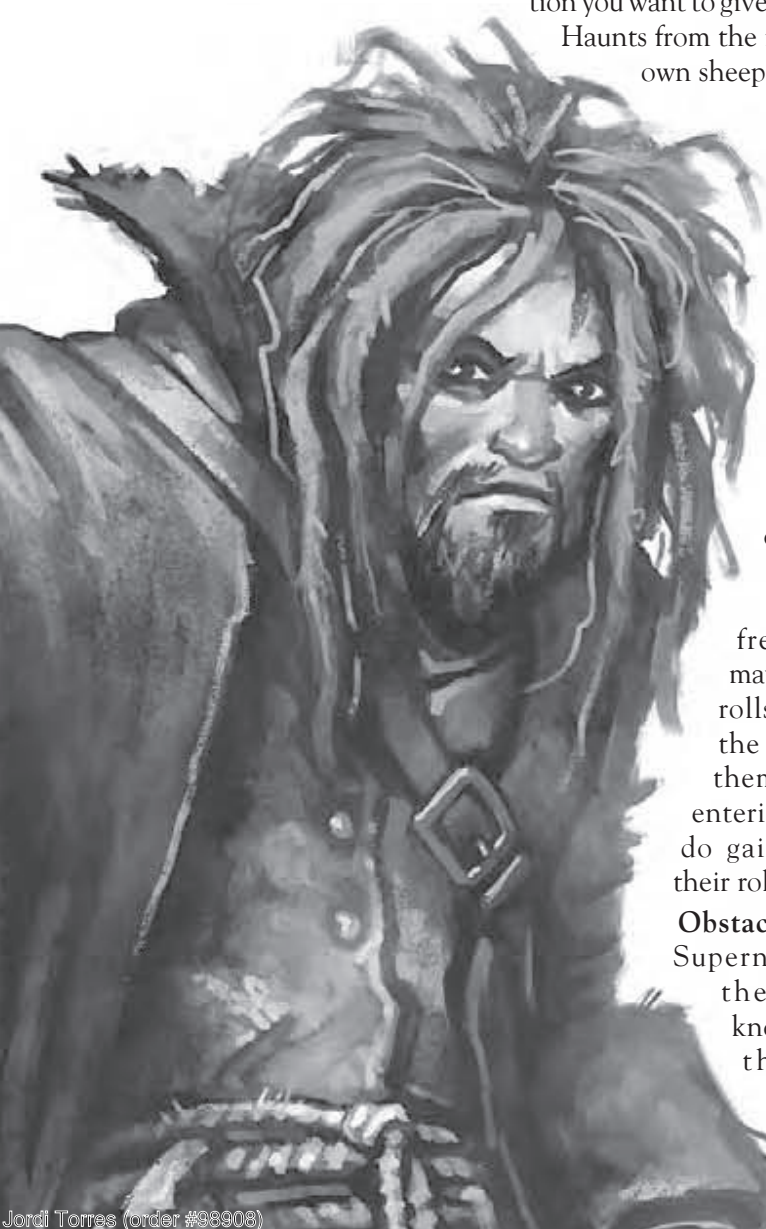
Obstacles/Penalties: Supernatural savvy: these homeless know a bit about the kinds of strangers who walk up out

of the dark (-3); Haunt loyalty: some of these squatters are members of the Haunts' Herd (••) and aren't likely to side with random passers-through (-3); Bigotry: some of these people don't tolerate whatever class (rich, young, urban, etc.) the coterie looks like to them (-2 to -4); Fear: some of these people are wary of all strangers, especially those near their stuff (-2 to -4)

Aids/Bonuses: Personal connection: One of the characters finds a way to engage a squatter on a personal level (e.g., "You got kids?" or "That accent: Boston?") (+1 to +3), Blindness: This squatter judges people solely on what they say and how they smell (allows a character to ignore two dice worth of Humanity penalties); Senility: Everyone's as inhuman as the characters through this squatter's eyes (as with Blindness)

Consequences: The coterie can alter the course of the story in several ways with this scene.

- If they manage to lure the squatters into some kind of rapport, the coterie can use them as information gatherers or spotters ("You see anybody lurking around out here tonight, you holler loud.").
- If the coterie skulks away quietly now, they might come back to feed later.
- If the coterie drives off the homeless, the Haunts have no easy way to replenish their own Vitae.
- The coterie might use the fleeing homeless like hounds to flush out Vincenzo's ghouls or any hiding Nosferatu in amid the stones.



Homeless Camp

Encounter: Nagerata Nest

MENTAL — PHYSICAL SOCIAL —

Overview: This scene is essentially the same as "Haunt Ambush," except the players trigger it by entering the Urn Garden. This is a bloody scene of furious violence. If you want the characters to have a chance to deal with the Haunts before things resort to fighting, run "Haunt Ambush."

Description: This should follow the description of the Urn Garden given in "The Search":

Sunken almost sideways into the ground to your right, like a shaft, is an open-mouthed mausoleum that reeks of stale blood. It's difficult to see from here, draped in spidery green vines, but you can see a broken iron gate flanked by imitation-Grecian urns. Black soil spills over the edge of the mausoleum like blood down a chin.

Inside the mausoleum is a grisly sight:

The inside of the mausoleum is tilted like the deck of a sinking ship. Everything in here has a pale bluish tint from the moonlight through stained glass. Piled at the bottom are muddy jackets, soiled blankets, brown bones... and a middle-aged man in a shredded shirt. His stomach and sides look chewed, like the body of a gazelle on a nature show. He lies in a heap, his arms behind him, like no one would lay if he had set himself down. His mouth hangs open.

Storyteller Goals: Terrify the players and their characters with the raw, animal ferocity of vampires in frenzy. There are ghoulish body-snatching, man-eating monsters in the cemetery tonight, and they are the same creatures as the characters.

Keep the players wondering what kind of monster they're fighting for as long as possible. Frighten them in their guts with the hissing insanity of the frenzied Haunts first. Then scare them in their hearts when they realize these monsters are the same as them.

Character Goals: Escape from the lair of the Haunts.

Actions: By the time the action starts in this scene, it's too late for the characters to do anything but fight or flee.

While the coterie is getting their first glimpse of the Haunts' nest, the Haunts are coming down the hill from the Chapel under the cover of Cloak of Night (Obfuscate ●●●). Finding other Beasts in their haven, the Haunts are faced with the maddening surge of Predator's Taint — and fail to overcome it.

The Haunts attack the coterie in frenzy, most likely from surprise. Characters with Auspex can avoid being surprised by penetrating the Haunts' Cloak of Night with a contested roll: Wits + Investigation + Auspex versus Resolve + Stealth + Obfuscate.

Characters surprised by the Haunts may need to resist the effects of Predator's Taint, too, at your discretion. If the characters have already played the scene "Haunt Ambush," they gain a +1 bonus to their Resolve + Composure dice pools. Any character who had good reason to suspect that this was specifically the lair of other vampires gains an additional +1 bonus.

Combat
The flow of this fight depends on how the goals and tactics of the coterie clash with those of the Haunts. If the coterie stays and fights in the Haunts' haven, the Haunts fight until torpid, using Vitae without the benefit of rational thought. If the coterie flees, the Haunts pursue them for only about fifty yards.

The Haunts fight like pack animals. They focus on a single enemy at a time for as long as possible, cooperating to grapple and bite. When that enemy is down, they move on to another. If possible, they pile onto the most dangerous enemy first. In the blood-red haze of frenzy, their motives are simple: "Stop others from hurting me by hurting them."

The Haunts use Monstrous Countenance to drive off enemies if they feel outnumbered (or if you need to keep from destroying the coterie).

The number of Haunts you choose to include is your best method of controlling the lethality of this fight. Even a single Haunt with the advantage of surprise can summon the horror you want in this scene and leave the characters aching from a fight, depending on the coterie's combat abilities.

Use the following modifiers and details to help bring this scene to life.

Obstacles/Penalties: Bad terrain: Loose dirt and leaves (−1), the sloped floor of the mausoleum (−2 to −3), a loose pile of splintering bones and soft rotten flesh (−4).

Aids/Bonuses: That victim in the mausoleum might not be dead yet. When he comes screaming back to consciousness he scrapes and fights against the Haunts, desperate to escape (attacks with 2 dice).

The screams of someone in trouble might draw one foolish squatter who, in his panicked flight, lures one of the Haunts away.

Though it's against Vincenzo's plans, one of his ghouls might take this opportunity to fire a few shells into the chaos before running off.

Desperate or clever characters might use chunks of rock (3B), spars of rusted iron (2L) or shards of smashed urns (1L) as improvised weapons.

Details: This isn't an elegant or restrained fight. The Haunts throw their bodies at enemies with the fearless force of insane rage. They drive targets into walls, stick their thumbs into eyeballs, spit blood, bite faces, hold dangerous mouths open with both hands, stand on stomachs and smash in skulls with chunks of broken masonry. They screech, they shriek like birds and grunt like animals.

• **Haunt Details:**

- *His mouth snaps open, spraying blood into your eyes and nose.*
- *It scrambles through the mud on all fours, sideways.*
- *Its hands hold your face like a lover's while its teeth scrape flesh off your collarbone.*
- *The sound it makes is a wet gargling hiss.*
- *"Gone!" It hocks the word up through a throatful of blood. "Gone!"*

• **Brawl (1-2 successes):**

- *Its fingers are in your mouth, clamping your tongue, dragging your jaw open.*
- *Teeth stab into your arm. A tongue pushes against your flesh for purchase, pulling fangs through tearing skin.*
- *An elbow or shoulder cracks against the front of your teeth. The roof of your mouth feels like it splits open.*

• **Brawl (3-4 successes):**

- *Hands pulling on your hair bring your face down to yellow teeth. Your neck, your ear, is in a cold wet mouth.*
- *For a second, all you can see are the whites of panicked, furious eyes, standing out from a face splashed with blood.*
- *Gravel slides under your feet, your teeth slam together and your vision flares white when your head cracks against stone.*

• **Brawl (5+ successes):**

— *Something hard slams against your ribs and it feels like they're going to split apart like a zipper.*

— *He holds your head back with one hand and snaps his jaws shut around your throat. It gives way with a snap and a crunch like an apple.*

• **Monstrous Countenance:**

— *On all fours, leaning into you, it throws open its mouth and hisses a mist of blood against your lips. Its yellow eyes bulge out from its bony face and you topple backwards, onto your palms. A moment later and you're scrambling away through the dark, one handful of leaves and mud at a time.*

Consequences

The consequences of this scene are brutally simple: The coterie makes an enemy of any surviving Haunts and is now short any Vitae, Health and other resources they lost during their fight. If the fight in this scene was especially furious, they may have scared off the squatters in the homeless camp, too. Though this kind of violence might attract others, Vincenzo has nothing to gain from risking his people here. He'd rather contact the coterie via radio afterward (if possible) and offer them one more chance to leave the box and bail on their assignment.

Patrolmen hearing the fight pray with their hands on their clubs that it stays out there in the dark.

If the Haunts win this fight, they dump the coterie in an open mausoleum in Sigh Hill or the Hillside Mausoleums. What happens to them after that is up to you. The Patron may send someone to investigate, Vincenzo may bring them back to the Rival as an added bonus or the characters may be awakened by squatters.



Encounter: Lady Grief

MENTAL — PHYSICAL • SOCIAL —

Overview: This simple scene happens in Sigh Hill, when the characters reach the Lady Grief monument. There is no enemy to fight here, no mortal to hunt. The characters simply get a peek at the artwork of Rafael Pope and an item that'll help them find him.

Description: Be sure to read the description of Lady Grief in the Sigh Hill section of "The Search." Use this description after further inspection.

Lady Grief's head is tilted just a bit, as though considering the lantern through her closed eyes. Beneath the twisting trees, stretching up into the dark, and the towering stone crosses and Doric columns capped with weeping angels, the life-size Lady Grief feels small. Leaves are collecting in the carefully casted folds of her robe and streaking stains of rain have left her tomb striped brown.

One yellow leaf is stuck to the glass on the lantern, where a door hangs on frail hinges. Inside is a metal mounting for a candle. Peeling off the yellow leaf, you can see that the lantern's wavy gold glass is etched and dyed on one face. It's too small to make out, but those look like words.

Storyteller Goals: Though there is no ghost here, you want the players expecting one. Where earlier scenes have been brutal or suspenseful, make this one gentler, spooky and even sweet. Lady Grief has been waiting for seventy years for someone to come and finish the puzzle that Cliffton Hews laid out.

Character Goals: Find out what Lady Grief is keeping secret.

Actions: The key action of this scene doesn't require any dice pools. The characters need only to light a fire inside the lantern for it to reveal Hews' message. A flashlight or other electric light is too harsh for the message in the glass to come out, but a hand-held lighter works fine. (For purposes of Röttschreck, this is about as unsettling as lighting a cigarette; only one success is needed on a Resolve + Composure roll to resist frenzy.)

Once a suitable fire is lit inside the lantern, its message becomes legible:

The lantern casts an amber light across the ground in all directions, hedged in by the long wavering bars of the lantern's shadow. Lady Grief's face warms in the glow. The etched pane, though, throws a swatch of light away from Lady Grief onto the side of a mausoleum forty yards away. Bugs flit through the glowing beam. Projected through the lantern lens onto the mausoleum wall is the shadowy shape of a key and fuzzy-edged words: "Quid est veritas?"

"Quid est veritas?" is Latin for "What is truth?"

The wall of the mausoleum onto which the image is projected is imperfect. In place of mortar, some bricks are held in place with ceramic slats. These bricks can easily be removed with 15 minutes and a successful Strength + Stamina roll, revealing a thin leather pouch, sewn shut. Inside is a large metal key, about the length of an adult hand, and a note written in Hews' hand. It reads: "Laurel Hill. Goeth, Rival Fear."

Obstacles/Penalties: If you want to slow the characters down here, add the following obstacles:

- The lantern is broken. The etched pane has fallen out of the frame and broken in two on the stone of Lady Grief's monument. (This might even happen while the characters are investigating the monument.) It can be repaired enough for use through an extended Dexterity + Crafts action, with each roll representing ten minutes of fiddling with twine, twisting copper wire or pinching the frame back around the glass pane. A total of three successes are necessary to finish the work.

- Vines and weeds have grown up the side of the mausoleum, rendering the message indecipherable. First these need to be cleared away, adding 15 minutes onto the coterie's time here.

Aids/Bonuses: Water damage has made the mausoleum bricks especially easy to get into (+2).

Consequences: This scene has two main consequences. First, having Hews' key saves quite a bit of time when trying to get into Pope's tomb in "Grave of the Liar." Second, saying the words "Quid est veritas?" to Pope in the final scene may help him overcome frenzy.

Encounter: Grave of the Liar

MENTAL —

PHYSICAL ••

SOCIAL •

Overview: This scene takes place in Laurel Hill at a mausoleum marked with the words "Goeth, Rival Fear." (See the Laurel Hill section of "The Search".) Depending on how previous scenes have unfolded, this scene may be a short bit of suspenseful build-up or it may be the dramatic callback for consequences the coterie invoked in earlier scenes.

Description: Use this description once the coterie is inside the mausoleum:

Inside, the air is clogged with brick dust. The round gothic windows are just spots of purple moonlight in the walls. They throw huge, X-shaped shadows onto the floor, but offer almost no light.

Even still, you can see that there is no body here. No coffin. Instead, the walls are lined with a half-dozen metal urns. The ceiling is painted midnight blue and studded with glass stars. The floor is made up of huge squares of dark slate... and a black metal trapdoor held to the floor with a studded iron padlock the size of your hand.

Storyteller Goals: Raise the dramatic stakes before the climactic scene. Resolve things with Vincenzo or the Haunts, if necessary.

Exactly who the antagonists are in this scene is up to you and the decisions the players made earlier in the story. Vincenzo or the Haunts may appear in this scene to prompt a standoff, spark a violent confrontation or otherwise raise the stakes of success or failure in the next scene.

- **Vincenzo Arrives:** Vincenzo is the ideal antagonist in this scene because he wants the same thing the coterie wants. If he's been in contact with the coterie throughout the story, this is the culmination of his subplot with the characters in this story. He may fight, he may even bargain. Now that he's within reach of the prize, he can better gauge his likelihood of grabbing it. If Vincenzo's been with the coterie for some reason up to now, this is when he makes his move.

- **Haunts Descend:** Use the Haunts here only if you want to tax the

characters with a burst of violence before their moral confrontation in the final scene and you can't use Vincenzo for that job. The Haunts fight just like they do in "Nosferatu Nest," working themselves into a frenzy as soon as they can.

Character Goals: Open Pope's tomb.

Actions: Though this scene involves several important actions, don't let it drag. This scene should be a dramatic lead-in to the final scene, not a climax in itself. Make everything, on some level, relate to the fact that the coterie is about to open Pope's tomb. Vincenzo uses statements like "Before you open that door..." and "Only one of us is going in there," to emphasize the actions the coterie is about to take.

Breaking In

Dice Pool: Strength + Stamina + equipment (see below)

Brick Wall: Durability 2, Size 6, Structure 8

Action: Extended. Each roll represents ten minutes of hammering, clawing or shoving. Each success gained in excess of the wall's Durability inflicts one point of Structure damage to the wall. When the wall's Structure has been reduced by 4, a Size 5 character can squeeze through an instant Dexterity + Athletics action. When the wall's Structure has been reduced by 5, any Size 5 character can enter freely.

The entrance to the mausoleum is bricked up, though not very well. Getting through the brick is easy with a bit of time, but the noise guarantees your preferred antagonists can arrive when you need them.

The sound of metal on brick rings out, echoing off mausoleum doors and tombstones into the night. Somewhere far off a dog barks. There's just no subtle way to bring down a brick wall.

Obstacles/Penalties: Bars laid over the brick (Durability +1), no tools (-4 to -5).

Aids/Bonuses: Crowbar (+2), sledgehammer (+4), claw hammer (+2), large rock (+1), a crack in the wall (+3)

Dealing with Vincenzo

Vincenzo may be willing to deal in this scene, but he can't be dealt with through a simple Skill roll. He's not going to go back to the Rival without somehow being compensated himself. The characters must offer him something valuable, whether it's material or political.

What does Vincenzo want? You get to cheat here a little bit. He's a reasonably opportunistic monster, so he's willing to take anything if

it's valuable enough to the coterie.

What's happening here is this: You're getting the characters to trade something in exchange for getting to Rafael Pope. Whatever it is that they trade gets added to the scales when they weigh their options in the final scene. Whether Pope ends up being significant to your chronicle or not, this story's consequences can carry one step further if they also owe Vincenzo for the opportunity to deliver Pope to the Patron.

On top of all this, the Rival may choose to blame the coterie rather than Vincenzo when things don't work out for him. This is a terrific scene for you to reveal who Vincenzo's working for and what the consequences will be if the Rival doesn't get Pope. Vincenzo may whisper it to the characters as part of a negotiation or he may shout it over shotgun fire, but this is when you make it clear to the characters that simply bringing Pope back to the Patron is not the coterie's only choice.

Battling with Ghouls

Vincenzo and his ghouls turn to violence as the ultimate means of persuasion. Their goal is either to subdue the coterie or to force them into giving up their mission. None of these mercenaries is invested enough in Rafael Pope to give up good cover and risk a life of eternal youth to get him.

This gives the coterie two distinct advantages: One, the mausoleum gives the coterie great cover and a defensible position. Two, the coterie may have better reasons for finding Pope than just money. If the coterie can control the mausoleum, they can control who gets Pope.

Meanwhile, Vincenzo and his crew's shotguns have some say over who comes out of the mausoleum. And the coterie can't hold out forever. Morning's coming eventually, and Vincenzo's ghouls aren't afraid of it.

Obstacles/Penalties: Ghouls take cover behind tombstones (–2 concealment); ghouls climb up on nearby mausoleums and go prone (–2 concealment, –2 prone, unreachable for close combat); ghouls shouting for coordination ("He's at the east-side window!") rattles the characters (–1); ghouls intimidate the characters ("Only one way to walk out here, motherfucker!")

Aids/Bonuses: Cover in the mausoleum (–3 concealment or completely covered); hidden in the architecture of the mausoleum (+2 to Stealth action to hide); ghouls' coordinating talk, possibly over the radio, reveals their positions (+1).

Unlocking the Tomb

To move from the mausoleum down to Pope's tomb, the coterie must get through the metal trapdoor in the floor. Etched on the door are the words, "Est vir qui adest" — Latin for "It is the man who is here" an answer and anagram for "Quid est veritas?"

If they have the key from the scene "Lady Grief," it fits the padlock. If not, they can break the lock (**Iron Padlock:** Durability 3, Size 1, Structure 4) or pick it with an extended Dexterity + Larceny action (p. 74-75, **WoD**). Each roll represents one turn of action. The lock requires five successes to open.

This is another chance for you to raise the stakes or wind up the tension. Do the characters approach the trapdoor in a rush while ghouls unload shotguns at them outside? Or do they creep quietly toward the hatch, unsure of just what's waiting inside for them after seventy years?

Do not let them cross the floor to the trapdoor without describing how they move, where they step or what they're thinking. When a player says, "I go to the trapdoor," you say, "How do you cross the room?"

When a player says, "I unlock the padlock," you say, "The key doesn't fit in at first, and you can hear the rattling metal echo in the corners of the mausoleum. It finally finds its spot, though, and turns grinding through dry tumblers with one click, a second and a third. The lock opens with a low snap and a high ping, like something broke inside. The trap door rattles when the lock comes off it."

Make a big deal out the moment when the door finally opens onto the tomb of Rafael Pope.

Obstacles/Penalties: No tools (–3), darkness (–3), dry mechanism (–2)

Aids/Bonuses: Prybar (+2), basic lockpicks (+2), lockpick gun (made for smaller locks, +1)

Consequences: Ultimately, in this late scene, the coterie's actions either determine how much time is left in the night for them to make it back to the city or they determine the circumstances under which they meet Rafael Pope.

Event: Wake the Damned

MENTAL — PHYSICAL — SOCIAL ...

Overview: This is the final, climactic scene of the story. This scene only takes place after the coterie has opened the lock on Pope's tomb and dropped through the trapdoor. How this scene ends determines what happens in the characters' future nights and where they spend the next day.

Description: *On the other side of the trapdoor is what appears to be an unfinished mausoleum. The walls are undecorated brick and mortar dried in mid-drip. The ceiling is a brick arch, half plastered. The floor is packed earth and loose, unaffixed slate tiles. One wall is being slowly eroded by the roots of that gnarled black tree up behind the mausoleum. The far end of this dry, silt-clouded chamber is a narrow brick corridor — more of a shaft, really — disappearing into the dark.*

Between you and that shaft is a bundle of moth-eaten linen wrapped around a bundle in the shape of a man. A simple white mask with no mouth is set over its face. Two withered hands with splintered yellow nails stick out of the fabric, hugging it shut.

This chamber is an unfinished mausoleum built off the back of an old family crypt in the Hillside Mausoleums. If you like, that narrow brick corridor leads into a larger mausoleum to the east, through which the coterie can exit into the Hillside Mausoleums.

Storyteller Goals: Present a moral, political or tactical dilemma to the coterie. Above all, you want them to be faced with a tough decision: What to do with Rafael Pope.

Understand that a dilemma is not necessarily a "no-win scenario." Rather, it is a decision with no one right choice available. No matter what the characters do in this scene, they must face consequences, whether they're moral, political or physical.

You have two immediate tools to use to prevent the characters (or players) from making a casual decision here: the box and Pope. Play each however you need to make the dilemma real for your story. They are yours now.

They are not your only tools. If the players presume that everything will be fine with the Patron if they show up with Pope, tell them how they *might* be wrong. What's the Patron going to do with Pope, anyway? Is the coterie willing to get lumped in with the Patron in the eyes of the Prince when Pope is revealed? Is the coterie willing to make enemies of Pope's enemies?

The characters, remember, exist in the World of Darkness every night. These things may occur to them even if they don't occur to the players. You're playing the part of the coterie's (potentially unwelcome) doubts or consciences in this scene, in addition to the part of Pope.

We don't know your players' characters. We don't know what they really want. So to make this scene's dilemma really personal, you've got to personalize it for your troupe's coterie.

Character Goals: Decide what to do with their prize: Rafael Pope, the Liar.

Actions: The bulk of the actions the characters take in this scene will be reactive — in reaction to what they find in the box, in reaction to what Pope does with it, in reaction to what Pope is really like.

The Hungry Dead

Simply opening the box in Pope's presence rouses him. The body inside is an offering for him, and the smell of Vitae in the body's mouth brings his gasping corpse scrambling naked and mummified out of the shroud to the side of the box to sup.

At this point, Pope is not human. His taut eyes are just slits cut in papery skin. His lips are peeling cellophane. His flesh is shrunk over axe-like hipbones and fallen between fragile ribs. His neck snaps, his flesh cracking, when he cranes his neck back and stretches his serpentine fangs. He takes to the body in the box like a ravenous lover, hoisting the body by its burnt shoulders and cradling it against his face.

Seconds creep by and the corpse's skin begins to lighten, almost glow, with new color. It begins in his chest and travels down arms and legs. Veins go red then spill over, soaking in and turning his paper hide to flesh tones. His scalp darkens with stubble.

Still sucking at the body's throat, his lips working at the flesh, Pope looks past his brow at the characters. Pope's flesh smoothes as the body's flesh dries and splits.

Pope doesn't stop. Unless the characters act, Pope continues to drink past the ashes in the body's veins to the smoke in its soul.

Seventy-years starved and mad with thirst, Pope is going to diablerize the body in front of the coterie (see p. 158-159, **Vampire: The Requiem**). On some level, he's assuming these are his followers. On another level, the thoughts and concerns of fleshy strangers matters less to him than the burnt, sweaty essence of the soul in his throat.

Do the characters try to stop Pope? Do they do it for their own sakes or for his? Is it too late to save his victim? How far are they willing to go to stop Pope? Are they willing to fight him? To destroy him?

Do the characters let him do it? Why? Out of fear? Out of fascination? To gain some leverage on him for future blackmail?

Whatever the characters do, you must consider the moral repercussions to their Humanity. They may be accomplices to the Final Death and diablerie of a fellow Kindred, whether for bringing him here or for not saving him from his fate when they had a chance.

Silvery Tongue

Once Pope has drunk his fill — or been prevented from doing so by the coterie, but having gained enough to recover from torpor — he will ask what year it is, using the manner in which the coterie members answer the question to gauge their possible allegiance to him. If they don't answer, or their answer is clipped and belligerent, he'll assume they're not friendly, although they he won't assume they're hostile either. If they are a bit cautious or fearful, or awestruck, he'll assume they're admirers of his. But he continues to carefully listen to everything they say until he's sure who's side their own — his or his enemies'.

He won't be surprised to find he has slept for seven decades; he's pleasantly surprised it wasn't longer.

If the coterie does not soon signal or declare it's intent toward him, he'll make the first move, thanking them for their aid and asking them to meet him on the next night at a location in town that he used to be familiar with, and then send them on their way. The coterie won't accept this, of course, so he'll then try to convert them to his cause.

In all likelihood, the coterie will immediately make their intentions clear, although if there is an obvious disagreement or argument among the characters about what they plan to do with him, Pope will latch onto any proposal in his favor (such as secreting him away elsewhere to decide on who to give him to later, providing Pope with more time to decide), and try to rally the others to that cause.

His powers of persuasion are formidable even without relying on Dominate and Majesty (which he will do if mundane means fail). His

Manipulation + Expression / Presence dice pool is 11 dice. No dice roll, however, should be able to convince the coterie to follow him, adopting him as a new patron. They must decide to do so on their own, although you, as Storyteller, can try to make Pope's case for him, augmenting your dialogue and descriptions with dice rolls and declarations of their affect on the characters.

If he does, against all odds, convince them to not turn him into another Kindred, whether it's to their Patron or otherwise, you'll need to deal with the consequences for your chronicle. Does Pope begin a new cult with the coterie (he is especially good at convincing others that he has mystical answers to questions that have vexed the ancients), causing the Lancea Sanctum to declare a Blood Hunt once more? Or does he skip town, never to be heard from again, leaving his new allies to take the blame for resurrecting his legend?

With Pope awake, dealing with Vincenzo becomes easier. He certainly doesn't want capture by Vincenzo and his ghouls any more than he wants it from the coterie, so he will use the powers at his disposal to break a siege. If Vincenzo gives Pope any reason or hint (perhaps by talking over the coterie's radio) to think he can cut a deal with him, Pope will try to escape the coterie and defect to Vincenzo and his ghouls.



Aftermath

The absence of a single, essential ending to this story is what gives the players the freedom to make dramatic choices in the final scene. Let them make their choice, then let the consequences of that choice ripple out into the chronicle like a bead of sweat fallen into a puddle of blood.

If the players choose to secretly pawn Pope off onto a covenant or coterie other than that of their Patron (say, for money, Status or personal favors), you have to let them try. If the players' coterie chooses to destroy — or diablerize! — Pope and lie about it to their superiors, you have to let them try.

It is up to you what role Pope continues to play in your chronicle. Perhaps the coterie's Patron is a former cultist of his, and now returns him to his former glory. The coterie is implicated as allies whether they agree with him or not, even those among the group who might be members of the Lancea Sanctum. Or maybe the Patron wishes to use Pope as a catspaw in some sort of elaborate plot against the Lancea Sanctum or Circle of the Crone — or against the Prince.

Many options are possible; it depends on what you — and the characters — want to do (or not do) with him.

Experience

Characters participating in three core scenes — “Lady Grief,” “Grave of the Liar” and “Wake the Damned” — can expect to gain an experience point award of about 3 points. You should wait until the entire story has concluded to award these points.

- “Lady Grief”: Figuring out the lantern puzzle and unearthing the key awards 1 experience point to any character that is involved in the scene.

- “Grave of the Liar”: Any character who participates in this scene, either to help hold off Vincenzo's gang or to open the trapdoor, gains 1 experience point.

- “Wake the Damned”: Any character who participates in this scene, regardless of the outcome, gains 1 experience point. Any character who plays out an interesting, inspiring or entertaining resolution of the scene's moral dilemma gains a 1 experience point bonus award.

In addition, certain scenes provide possibilities for bonus points.

- “Being Watched”: Any character who participates in the capture of one of Vincenzo's ghouls gains 1 experience point.
- “Homeless Camp”: If a character manages to get substantial information out of one of the homeless, he gains 1 experience point.
- “Nosferatu Nest”: Winning the fight awards 1 experience point to each combatant. Fleeing awards no experience.



SCENE: *Entry to the Cemetery*

MENTAL —
PHYSICAL —
SOCIAL —

HINDRANCES

Politics: Time is tight

Occult: Time is tight

HELP

Politics: Contacts,
Covenants, Status, bribes

Occult: Library, contacts

STs

Exposition. Make the mission clear and personal for the characters.

PCs

Prepare for the mission, get an edge on their trip to the cemetery.

SCENE: *The Search*

MENTAL —
PHYSICAL —
SOCIAL —

HINDRANCES

Exposure Ratings -2 to -4

Fog (-1 to -3)

graffiti (-3)

garbage (-2)

HELP

Teamwork

Map of the cemetery (+3)

chalk (+2)

STs

Deliver regular clues and maintain the atmosphere of Arkwright

PCs

Find & identify landmarks in the ghoul's note, find the Liar's grave

SCENE: *Being Watched*

MENTAL —
PHYSICAL —
SOCIAL —

HINDRANCES

Foot chase: distracting ghoul (-3), bad
terrain (-2), fog (-2), rain (-2)

Questioning: doesn't speak English (-5),
ghoul has radio (+2 for ghoul), ghoul has
shotgun (+3 for ghoul)

HELP

Foot chase: helpful squatter (+2), ghoul
gets lost (+3), cold air tires ghoul (+2)

Questioning: radio (+1), rival Status (+1
to +5), ghoul's personal information from
a wallet/cell phone/PDA (+3)s

STs

Reveal the ghoul crew, create paranoia, deliver action or suspense.

PCs

Identify or capture the figure watching the coterie.

SCENE: *Haunt Ambush*

MENTAL —
PHYSICAL —
SOCIAL —

HINDRANCES

Predator's Taint

Arkwright Haunts (1+): Obfuscate,
Nightmare, Brawl (Grab),
home turf bonus

HELP

Clan camaraderie

Common interest

Numbers

Firepower

STs

Startle or scare the coterie, emphasize Kindred territoriality.

PCs

Proceed through the cemetery despite hostile vampires.

SCENE: *Homeless Camp - Laurel Hill*

MENTAL	—
PHYSICAL	•
SOCIAL	••

HINDRANCES

Supernatural savvy

Haunt Loyalty

Bigotry/fear

HELP

Personal connection

Blindness

Senility

STs

Challenge the coterie's subtlety or humanity.

PCs

Gain allies, gain information, gain pawns or gain Vitae.

SCENE: *Nosferatu Nest, Orr Garden*

MENTAL	—
PHYSICAL	••••
SOCIAL	—

HINDRANCES

Predator's Taint

Obfuscate

Nightmare

Bad Terrain

HELP

Homeless victim

Homeless curiosity

Ghoul intervention

Improvised weapon

STs

Scare the characters (and the players with brutal, ghoulish ferocity).

PCs

Escape without suffering debilitating harm.

SCENE: *Lady Grief - Sigh Hill*

MENTAL	—
PHYSICAL	•
SOCIAL	—

HINDRANCES

Vines and overgrowth

Damaged glass

Frenzy impulse

HELP

Weather damage (digging)

STs

Create an atmosphere of spooky wonder and mysticism.

PCs

Discover what's hidden near the Lady Grief monument (a key).

SCENE: *Grave of the Liar - Laurel Hill*

MENTAL	—
PHYSICAL	••
SOCIAL	•

HINDRANCES

Brick Wall

Vincenzo's ghouls

Locked burial vault

Arkwright Haunts

HELP

The key from Lady Grief

A Crack in the earth

STs

Raise the stakes before Pope's tomb is opened.

PCs

Open Pope's tomb.

SCENE: *Wake the Damned*

MENTAL —
PHYSICAL —
SOCIAL ●●●

HINDRANCES

The body in the box

Vincenzo or his ghouls

Unforeseen witness

HELP

Vincenzo or his ghouls

Unexpected sacrifice

STs

Present a tactical, moral or political dilemma to the coterie.

PCs

Decide what to do with Rafael Pope, the Liar.