

VAMPIRE

THE MASQUERADE



NEW BLOOD

STORY GUIDE



MÖDIPHIUS
ENTERTAINMENT ©

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Start Here!

Hello, friend, and welcome to the World of Darkness. This is a dark and menacing reflection of our own world, where monsters hide behind a facade of normality. What you hold now is an entry point for *Vampire: The Masquerade*.

MATURE CONTENT WARNING

The **Story Guide** contains graphic descriptions of death, physical violence — including the use of guns, fantasy violence (claws, biting), stalking, gore, blood-drinking — as well as drug and alcohol use.

Vampires are predators, heirs of an ageless condition and driven by supernatural forces they struggle to control. One overwhelming fact defines their existence: to survive, they require blood. In most cases, taking blood involves hurting someone, maybe even killing them. No matter how virtuous a vampire may be on the evening of their Embrace (the ritual by which a human being becomes a vampire), they quickly understand their long-term survival requires constant compromise between ethics and practicality.

Vampire explores those moral compromises. How far will a character go for survival? For success? The deceit and violence a vampire is willing to engage in, the people they're willing to hurt and betray, that's where we find true horror. *Vampire* is about sacrificing one's **Humanity**, bit by bit, until nothing remains but a monster. Thus, participants should prepare themselves to explore themes of violence, desperation, and exploitation.

The pain in these stories should stay entirely fictional. Before playing, your whole group should discuss everyone's preferences and tolerances. By establishing solid boundaries, all participants can fully delve into their favorite dark themes while avoiding upsetting anyone. Even then, this discussion cannot cover every potential plot twist. If a player or Storyteller finds the story going in an uncomfortable direction, they can and should stop play to discuss alternate resolutions. Storytellers can skip, revise, reroute, or summarize a given scene, if doing so enhances the experience for all those involved. And players should be amenable to such changes.

Trust and consideration are a collective responsibility. Everyone should be mindful of this while playing.

WELCOME, ALL PLAYERS

This **Starter Set** has three types of players in mind, from the newest of the new to the most experienced veteran.

Fresh Blood

You may have watched TV shows or movies featuring vampires. You may have discovered this specific vampire setting through streaming shows of *LA by Night*, or the *Vampire: The Masquerade - Bloodlines* series of video games. If you've always wanted to imagine what it feels like to be a vampire, this is for you.

Roleplaying Fan

You're a fan of tabletop roleplaying games, and you've enjoyed the thrill of that definitive dice roll at the pivotal moment of a story. Here you'll find many familiar conventions. Character sheets define your powers and abilities, dice add a level of randomness when resolving challenges, and problems can be solved in many different ways.

But unlike games where you're meant to play the hero, *Vampire* lets you play the monster. Most threats are political or social in nature. Your personal relationships, and how you treat them, shape the focus of the game.



Returning Veteran

You remember **Page XX** and what holding a brand-new copy of **Vampire: The Masquerade 1st Edition** felt like. You'll find many of the same elements still in place. The core clans are all here, and callous Princes still enforce the Masquerade.

Nightly life has changed from what it was, before the Red Star. The elders have closed ranks, while the Second Inquisition is on the rise, and your character's Hunger is now front and center. Come and see how the world has changed, and what new dangers must be faced.

BEFORE YOU BEGIN

This **Starter Set** contains multiple documents for you to use for this introductory scenario. **You have express permission to print out all of the documents contained in this bundle for personal use.** Some of the documents include an alternate, printer-friendly version you can print out instead. At least you should print out the pre-made Characters you wish to use.

Aside from this document, this bundle contains a **Story Guide**, a **Reference Guide**, seven **pre-made characters**, a **Relationship Map**, and a **set of cards**. If you choose not to print the cards, you can use alternate tables for **Victims** and **Enemies** as appropriate.

Decide who will be the **Storyteller**. It will be their job to facilitate the story as presented and to adjudicate rules. The Storyteller will pick up the **Story Guide**. Everyone else we'll refer to as players from now on. Players start by choosing one of the characters we've provided. Each of these is a fictional persona with a unique history, abilities, and goals. In this **Starter Set**, your characters are young fledglings, struggling to understand their place in a dark new world. You must rely on each other if you want to survive.

The **Reference Guide** contains more in-depth information. This is primarily intended for the Storyteller, but Players can look into it, as well.

The **Relationship Map** is a useful way to illustrate how various characters feel about each other. This Map is just a guide; relationships can change constantly. Update the Map whenever necessary as rivalries and romances fade or flourish.

In addition to these, you will need to get ten-sided dice. These can be found in any game store or online. You will need them in two colors. We recommend using **black** for regular dice and **red** for **Hunger dice**. You can find official **Vampire dice** [here](#).

Dice explanations are based on **Vampire dice**. If you're using standard dice, please consult the *Using Standard Dice* section on the **Reference Guide**, p.7.

The game unfolds as your characters interact with each other and with the world. As the Storyteller, you will be responsible for fleshing out this world with the help of the materials we've provided. You'll set up challenges and present your characters with interesting choices, adjudicating their outcomes. Don't think of yourself as an adversary or an obstacle. All of you are there for the same reason: to tell a compelling, collaborative story.

Once you're ready to start playing, put your phones down, look for a place where you can sit comfortably and hear each other well. Remember to be mindful of all others and pay attention even when you're not actively playing.





REFERENCE. *guide*

Note: This book is intended to be used as a reference for rules of **Vampire**, and to allow players to create a continuation to the story presented in the **Story Guide** in this bundle. If you haven't read the **Story Guide**, we recommend you to start there and read this afterwards.

Welcome to **Vampire**. This is the **Starter Set Reference Guide**. If you are reading this, you probably want to know more about the game, the rules, and the universe in which the stories take place.

Here we'll give you a quick glance over the rules and the universe of **Vampire**. If you want to learn more, we recommend you to acquire a copy of the **Vampire: The Masquerade 5th Edition** core rulebook.

- **Welcome to the World of Darkness** will give you additional background information about the world in which the stories of **Vampire** take place.
- **The Role of the Storyteller** provides advice and assistance to Storytellers who are new to this kind of gaming experience, or to veterans who are playing **Vampire** for the first time.
- **The Rules** expands on what you found in the **Story Guide**, adding more complex systems that experienced or adventurous players can incorporate to their game.

We hope you enjoy your first experience with **Vampire**.

Welcome to the World of Darkness

Legends and myths talk of monsters and beasts. Cautionary tales warn us of the dangers of the night. Stories turned into books, and then into films and hit TV shows. They are there to entertain and educate us. In the World of Darkness, the creatures from those legends live among us, walking the same streets and listening to the same podcasts.

In **Vampire**, the players take on the role of vampires, trying to find their place in a complex tapestry of ancient politics, personal vendettas, and the ever frustrating struggle to remain human.

KINDRED Vampires in this game refer to themselves as **Kindred**. They are similar and different to vampires as portrayed in other media. For example, Kindred can be killed by the sun and by fire, but stakes merely paralyze them. Except for anomalous cases, none of the classic superstitions affect them: garlic, crossing running water, entering homes uninvited, and so on.

Many Kindred believe that they descend from the biblical murderer Caine, who was cursed and turned into the first of them. Their society is built around how far they are removed from this mythical figure (their **Generation**), how old and powerful they are, and what **Clan** they belong to. Kindred may join factions, such as the **Anarchs** and **Camarilla**. All exist in fear of the dreaded **Second Inquisition**.

KINDRED CLANS Kindred are divided into clans. Each one holds a different aspect of the Beast that was imposed upon the original Kindred. Clans are transmitted by blood from the **sire** (the progenitor) to the **childe** (her progeny). The following are featured in this scenario:

The **Brujah**, usually known as Rabble, are philosophers and rebels by nature. Their physical prowess only competes with their passion for humanity and all that it has to offer. They are one of the core Clans of the Anarchs. Their Beast represents itself as uncontrollable bursts of blind rage, rendering pointless their best arguments for peace and justice.

The **Gangrel** live in communion with nature. Although they are generally regarded as loners, with no interest in Kindred politics and society, they often gather in packs, like wolves, creating their own communities. They are the other central Clan of the Anarchs. The nature of their Beast mocks them, punishing them with animal traits — both physical and psychological — whenever they lose control.

Many have lost their minds trying to understand the psyche of the **Malkavian**. Gifted with unique insight on the cryptic codes that rule the world around them. If the Oracles are often cryptic, that's only because it is impossible to coherently express the magnitude of their vision. They are generally underestimated but, behind their extravagant ways, there is always the spark of genius.

The **Nosferatu** wear their Beasts in their lapels, on their faces, and written all over their bodies. Their curse may seem like one of the cruelest: upon receiving the **Embrace** — the act of transforming a mortal into Kindred — they suffer the most horrific metamorphosis, turning them into monsters of nightmare. Even though they display their monstrosity on the outside, the clan often gives fruit to the most humane and psychologically complex Kindred.

Lovers of humanity, beauty, and splendor, the **Toreador** are regarded as the most sensual of Kindred. Their pursuit of aesthetic perfection has drawn them for centuries towards the arts. They gather in art galleries and theaters to play their social games, and become involved in the lives of mortals like no other Clan. Their aesthetic sensibility is so acute that they have grown vulnerable to environments that don't agree with their taste, suffering from anxiety and melancholy whenever they are not surrounded by beauty

A thousand years ago, a powerful magician captured a vampire and performed a terrible ritual on her. The magician was obsessed with eternal life, and got the curse of Caine in exchange. Since then, the descendants of **Tremere** have been accumulating knowledge and bowing to a rigid hierarchy. However, since the Second Inquisition laid waste to their Chantry in Vienna, their whole lineage has grown weak and disunited. Nowadays, the Tremere sell their services as mercenaries, and try to understand how to live with their newfound freedom.

Traditional leaders of the Camarilla, the **Ventrue** — or the Blue Bloods, as they are often called — exude majesty, power and privilege. They are educated on the idea that they are born to rule, and everybody else needs to obey them. The Ventrue have rarefied tastes when it comes to blood, and can only feed on specific types of people. The nature of this exquisite palate varies from one Ventrue to the next — some can only feed on middle-aged men, while others won't taste any blood that doesn't come from convicted felons.

THE CAMARILLA During the Dark Ages, when the Inquisition appeared, Kindred were not ready, and many of them paid the price. The survivors gathered and established a series of commandments that would ensure their survival. The Elders decided that they would be in power, and their word would be the law. This was the origin of the Camarilla, the largest vampire community ever known.

THE ANARCHS The Anarchs splintered from the Camarilla. With whole cities under their control, the Anarchs now stand as a force to be reckoned with. Government is loose, and it changes wildly from place to place, but the principle remains: age is not the measure of leadership. Some are eager to build a fair society, while others are hungry for power. All of them are the Anarchs, more an identity than a real group.

THE SECOND INQUISITION With the explosion of the Age of Information, hiding has become harder than ever. At first, Kindred tried to use all the new technologies to their own advantage. They created secret networks in the dark web, and established



channels to communicate with one another. But mortals are paranoid by nature, and look for enemies everywhere. It was only a matter of time before Kindred were discovered by governments and intelligence agencies.

In 2001, in the wake of the events that led to the War on Terror, intelligence agencies across the globe started reinforcing surveillance, both online and offline. By mere accident, they discovered a hidden network of secret societies populated by monsters of legend. Joining forces with the Society of Leopold — a mystical group of witch hunters based in the Vatican — agencies like the CIA and MI6 took the job the Inquisition left unfinished in the Middle Ages. This was how mortals started hunting Kindred again.

During the Second Inquisition's first decade, they achieved impressive results. The online presence of Kindred was completely removed and the undead population of entire cities was exterminated. The creatures of the night were forced to take desperate measures. They retreated from the virtual world. Fear and paranoia became the rule among them.

The Role of the Storyteller

Your task is to flesh out everything and everybody that is not the player characters. It means knowing which events will happen, when they will happen, and who will be involved in those events. At least, that's how the players often perceive it. The truth is that most of that task is based on improvisation, although good, solid preparation is advisable. You're your players' guide and facilitator. All of you tell a story together. No matter how close or far away it is from the plan you had in mind at first, the story always belongs to the group.

The world is populated by all sorts of characters. You have the task of portraying them. These are called **Storyteller Player Characters (SPCs)**. Some Storytellers tackle the task of playing the SPCs by putting on accents, changing their body language, and trying to make each and every one of them sound and feel different. Others take on a more narrative approach, explaining the particularities of each SPC, rather than acting them out. Both approaches work. Keep in mind that the Storyteller is also a player, so you should choose whatever approach makes you feel more comfortable. The idea is for you to enjoy the game as much as the rest of the group.

A good Storyteller should always have clear information about the SPCs. You don't need to write the biography of every SPC in the game in advance. Just a couple of details will help you flesh out the world, and give a sense of its depth and richness. For example: the woman waiting at a bus station bites her nails, and has a band on her wrist, identifying her as an organ donor. The shady drug dealer in the nightclub has a picture of his little sister in his wallet. A tattoo of a snake can be seen creeping up the neck of the nun offering shelter to the players when the morning comes.

Everyone should feel they are the protagonist of the story at one point or another. If a player has been quiet for most of the time, or is too shy to participate in group decisions, be there to help. Give them their fair share of the spotlight. Maybe this involves separating their character from the group for a short while, or presenting a challenge that only that character can surpass. Don't play favorites, though. The point is for everyone to have fun.

Setting the Atmosphere

The World of Darkness is mostly like the world around us, but shadows are longer, sorrow is deeper, and danger lies everywhere. Crime is always on the rise, and all politicians are corrupt. To create the right atmosphere, the darkness should always be heightened. Every character who appears in the story has the potential of hiding a terrible secret and, those who don't, serve a much more sinister dramatic purpose. Innocence acts as a cautionary tale, and a way of injecting horror into the story.

The main themes of *Vampire* are personal horror and political horror. These concepts pull characters and stories in two opposite directions. Personal horror talks about the internal lives of the characters. Their connections to the world of the mortals. Their emotional world. There are many stories that can be told about guilt, shame, desire, and the dehumanizing act of drinking other people's blood to survive. Political horror refers to the world of *Kindred*, with their internal struggles, their fights for power and dominance, and the games of social and political control they play upon each other. Conflict between *Kindred* almost always leaves behind a trail of death and tragedy.

Personal Horror: Mara goes out hunting. She finds a lonely man in the last car of the train. He fiddles nervously with his phone. Mara approaches him and, without much ceremony, starts feeding off him. There's something special about his blood. It is just delicious. She loses control, and drinks too much. The man is dead. While Mara tries to come to terms with what she has done, the man's phone beeps. She fearfully reads the message: "It's a boy! Congratulations, Frank! You are a father!"

Political Horror: Jake learns that one of his friends, Nathan, is about to defect to the Camarilla. Concerned, Jake bring this information to the local Baron, who decides that Nathan needs to be destroyed to protect the community. A massive manhunt is organized. The traitor is found and beheaded. Jake is left with the task of tying loose ends. Horrified, he discovers that Nathan had revealed his nature to his family and that they are about to share his secrets with an agent of the Second Inquisition. Murdering them appears to be the only viable option for Jake.

Each *Vampire* story can feature elements from both worlds, or focus on either of them. Political horror can transition into personal horror and vice versa. It's just a matter of changing the focus and the scale of the story.

External aids like music, images or even costumes and props can help you create the perfect atmosphere for a *Vampire* game. As long as all the players — including you — feel comfortable with the elements brought to the table, anything that can make the story more believable and fascinating is welcome. Having at hand a laptop with a collection of music and sound effects can be incredibly effective, if used sparsely and with taste. The way in which the room is set and lit can also have a definite impact on the experience. Dimming the lights can bring a more intimate and mysterious atmosphere, keeping in mind that players should be able to comfortably read their character sheets.

An Ally to the Players

Roleplaying games are not about winning or losing. With this in mind, the notion of the Storyteller being an adversary to the players becomes absurd. You are allies in the quest for telling a fascinating story, where the players are the protagonists. Sometimes, this means twisting the world a little bit to promote epic situations, where heroes survive against all odds, or when unfathomable tragedy strikes them.

Stories in *Vampire* are meant to be exceptional, never mundane. As such, it is perfectly valid to skip scenes where nothing significant happens. Players will get bored quickly if they spend two hours of a session discussing how they follow the same routine day after day, hoping something special will happen in their lives. Help the players by presenting them with situations where their characters are shown to be exceptional — for good or for bad — and where their moral choices matter.

Stories derail. Players have creative minds, and their curiosity will lead them to explore alleys that you never considered describing in depth. They will insist on getting close to SPCs that were not fleshed out. They will ignore the main point of the story, and establish a set of ambitions for their characters that will lead them to unexpected places. Dealing with this can be the bane of many Storytellers.



When you feel the need to herd the players back into the path that was prepared in advance, a question should arise before taking any step: is it really necessary? Maybe what the players are proposing is, after all, much more interesting and fascinating.

If there is no option than pushing the players back into the path that you prepared in advance, there is only one way of doing it: gently. You have to be flexible and understanding, and possess the ability to improvise ways in which the story can follow its course, without micromanaging them.

Sensitive Subjects

Vampire stories can discuss some **sensitive subjects**.

Even though the world is dark and horrifying events are meant to take place in it, lines need to be drawn to protect the players' sensibility. It is always a good idea to discuss beforehand with the players what they are comfortable with and what subjects they would rather not approach. If one player (including yourself) doesn't feel good about dealing with a specific subject, no matter how insignificant it may seem to the rest, that subject should definitely be off the table. The player does not owe anyone an explanation for this. Please respect their needs and well-being. The experience, even if tense and challenging, should always be enjoyable for everybody.

The Rules

Vampire is a narrative game, where the story is always more important than the mechanics. However, there are situations where the skills of the characters are tested, and where conflicts need to be resolved in a fair and balanced way. That's why there is a mechanical system in place. The mechanics allow players to quantify the talents of their characters, to customize their skills, and to resolve situations where arbitrary narrative could turn the gaming experience into a disappointing one.

Traits

If you have taken a look at the character sheets, you have seen how characters have a series of Traits with different scores. These are the values that define all the things the character can do.








- **Attributes:** The nine Attributes represent Traits that are inherent to the character.
- **Skills:** These Traits define the knowledge and trained talents of the character.
- **Disciplines:** The Disciplines are the mystical powers that the Blood confers to Kindred.

Willpower and Health






Characters have two trackers to check their mental and physical well-being: Willpower and Health. These two Traits can never increase beyond their maximum level.

The Dice

We will use Vampire dice to resolve any conflicts and to test the characters' skills in extreme situations. Whenever a character is doing something unusual, particularly difficult, or under stressful circumstances, dice should be rolled. There are two types of dice: **Regular Dice** (black) and **Hunger Dice** (red).











When rolling, look for . This represents a success. Blank faces are simply ignored. Regular dice have another icon, , while Hunger dice have  and , as well. Treat  and  as a success and  as a blank face.

USING STANDARD DICE

*If you don't have access to Vampire dice, and want to use standard ten sided dice, use the following values for **Regular Dice**: results of 1-5 equal blank faces, 6-9 equal , and 10 (or 0) equals . For **Hunger Dice**, results of 2-5 equal blank faces, 6-9 equal , 10 (or 0) equals  and 1 equals .*

ADVANCED DICE USE

If you want to add an extra layer of complexity to your game, you can use the complete rules detailed here:

- **CRITICAL  - Regular Dice.** This represents an exceptional success. When counting the number of successes, every two  count as 4 successes, instead of 2. In case of individual or odd  showing up, they count as one success only.
 - **MESSY  - Hunger Dice.** This works identically as , with one important difference. In circumstances in which we have a pair of  or one  and one  the roll becomes a **Messy Critical**. This means the character has succeeded beyond measure, getting carried away by their own Beast, and a negative consequence will arise.
 - **SKULL  - Hunger Dice.** This is the opposite of a . Whenever the total roll was not successful, and this symbol appears, the character has not only failed her action, but the Beast inside her has been somehow angered and she loses control in an unpredictable and destructive manner. This is called a **Bestial Failure**.
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
Tests and Checks

There are two types of situations in which the players or the Storyteller will have to roll dice in **Vampire**: tests and checks. Tests involve adding an Attribute and a Skill or a Discipline to build a *dice pool*, and rolling that number of dice, counting successes to surpass a difficulty set by the Storyteller. Most rolls in **Vampire** are tests.

Checks involve rolling dice to determine whether the character's Hunger (**Rouse Checks**) or Humanity (**Remorse Checks**) changes or not. Checks are not affected by Hunger dice, and cannot be rerolled by spending Willpower.

Simple Tests

These tests represent the majority of the dice rolls in an average game of **Vampire**. When a character attempts to do something that would require rolling dice, the following steps are followed:

- The player describes to the Storyteller what they want to achieve, and what strategy they are using.
- The Storyteller decides which two Traits are going to be used. The combination of those two traits is called a *dice pool*.
- The Storyteller determines a Difficulty and chooses whether to keep it secret or not.
- The player rolls all the dice in their dice pool together. Any dice that shows a , , or  icon is a success.
- If the number of these icons is equal or higher than the Difficulty set by the Storyteller, the player has succeeded.
- If the number of these icons is lower than the Difficulty, the player has failed.
- If none of these icons are rolled, the player has not only failed, but has done so in a catastrophic way, and there will be unexpected consequences.

The Difficulty set by the Storyteller should generally be between 1 and 5, using higher difficulties for extreme situations. Keep in mind that most actions will have a difficulty of 2 or 3. Except when noted, avoid higher numbers for this scenario.

Modifiers

Simple Tests can be modified by different factors. Getting assistance from a colleague, or relying on the right type of equipment will help the character, while being under unnecessary pressure or lacking the right tools will be detrimental to the completion of the task.

- **Teamwork:** If any other character wants to assist another player facing a Simple Test, they can only do so if they have at least one dot in the Skill involved in the dice pool. If the dice pool doesn't include a Skill, any character can collaborate. Their assistance will be reflected by adding one die to the dice pool.
- **Equipment:** Some tasks require the use of specific equipment. The Storyteller may choose to increase the Difficulty by 1 point if the character doesn't have the right equipment, or even to decide that the action cannot be performed. It may also happen that the character has access to special equipment of a better quality. This would reduce the Difficulty by 1 point.
- **Circumstantial Modifiers:** An alarm beeping, a swarm of insects, heavy rain or even obsessive thoughts can make any task significantly more difficult. The Storyteller may choose to increase the Difficulty by 1 or 2 points — in particularly stressful situations — if the circumstances warrant it. This can also be applied the other way around, when the circumstances are favorable to the character, making their task easier. In that case, the Storyteller may decrease the Difficulty by 1 or 2 points.
- **Willpower:** A player may choose to spend a dot of Willpower in any Test to re-roll up to three of their Regular (not Hunger) dice, if they don't like the result on them. However, the new result must be accepted, even if it's worse than the original one. Willpower is also used as a "health" track in social conflict

If the Modifiers reduce Difficulty set by the Storyteller to 0 or less, the Simple Test will be considered an automatic success, as the action doesn't warrant rolling the dice anymore.



Margin

When rolling the dice pool and succeeding, the player may get more \dagger than what the Difficulty set by the Storyteller requested. In those cases, the excess \dagger icons are called the **Margin**. This value can make the success more spectacular, or the action more effective.

Contests

In many situations, the actions of the characters will be opposed to the actions of others. Any scenario where two characters compete is called a Contest.

Contests are very similar to Simple Tests, but there is one aspect that is different: the Difficulty. These are the steps to follow in a Contest:

- The active player describes what they want to do, and how they want to do it.
- The Storyteller determines the dice pool the player will use, by specifying which Attribute and Skill or Discipline have to be put together.

- The Storyteller then determines the dice pool the opposing character will use. Keep in mind that characters involved in a Contest don't have to necessarily use the same Traits. A character may be trying to run out of a building, while the opposing character may be trying to hack the security terminal to lock the doors.
- Both characters roll their dice pools. Whoever gets more \dagger will win the contest.
- The difference between the \dagger rolled by both characters is the Margin.

Players can start Contests against other players. The Storyteller still determines the dice pools for both players. When the Contest happens between a player and an SPC, the Storyteller may determine the dice pool for the SPC, and divide it in half, making it a fixed Difficulty for the player. This is called **Taking Half**, and it can make the game flow faster, avoiding unnecessary dice rolling.

Conflicts

The World of Darkness is a dangerous place. Violent situations arise constantly. The physical and mental health of the characters is always at risk. When two or more characters oppose violently (either by using physical violence or by trying to humiliate each other in a social environment), **Conflict** arises.

Conflicts are resolved by using the rules for Contests. The opposing parties roll the dice pools determined by the Storyteller, and whoever gets more **⚔** wins the Conflict. In this kind of roll, however, the Margin determines the degree of success and the amount of Health or Willpower the unsuccessful party loses in the process.

One-Roll Conflict

Using this method, you abstract a Conflict to one roll. The attacking side — generally the players — gathers a dice pool (using the **Attack** Action) and rolls against a Difficulty set by the Storyteller. If the attacking side beats that difficulty, their opponent is defeated.

After resolving the roll, multiply the original difficulty by 2 and compare it against all the successes rolled. If the doubled Difficulty is greater than the number of successes, the attacking side takes an amount of damage based on the difference between those two values.

Optionally, characters may take **Stains** (see below) instead of damage in these cases. This represents that the characters were particularly brutal during the struggle.

SETTING AND ADJUSTING DIFFICULTIES FOR ONE-ROLL CONFLICT

When determining the difficulty of a One-Roll Conflict, determine how strong, qualified or dangerous the opposing side is. Clearly inferior opponents translate into a difficulty of 2. Opponents that are roughly a fair match translate into a difficulty of 4. Clearly more powerful opponents translate into a difficulty of 6.

This difficulty can then be adjusted based on factors affecting either side. For example, the use of Disciplines or equivalent supernatural might that is unopposed by the other side, or better preparation or positioning, would reduce the overall difficulty by 1.



Extended Combat

- **Close Combat:** Two characters involved in a brawl or a close combat altercation will roll dice pools composed of their Strength Attribute, and the appropriate Skill (Brawl or Melee, depending if the combatants are armed or not). Any Margin (i.e. successes exceeding those of the opposing side) will add to the Damage the contest's winning side deals to the losing side. Damage is factored by adding this Margin to applicable damage modifiers. Superficial Damage is always halved (rounding up) before applying it to the Health track. Any attacks that inflict Aggravated Damage (see below) are not halved.
- **Firearms and Ranged Weapons:** Conflicts based on firearms or any other types of ranged weapons are resolved the same way as Close Combat Conflicts, but instead of using a dice pool composed of the Strength Attribute and the Brawl or Melee Skill, the characters will use the Composure Attribute and the Firearms Skill. If only one of the characters is shooting, the other character will roll as if they were dodging, probably with a negative Modifier.

Combat scenes can be exciting at first but, if they are allowed to last too long, they can easily become tedious. Storytellers are encouraged to keep Combat scenes limited to a maximum of three turns. After this time, the Storyteller should evaluate who is winning, and find a narrative way to end the situation. This can be easily sorted out by making enemies run away, surrender, or fall unconscious. If the player characters are the ones losing, the Storyteller can politely make them see that their cause is lost, and that it's time to consider a less direct approach.

Social Conflict

The same way characters can take violent physical action against each other, they can also engage in social competition, humiliating each other in public and ruining their enemies' reputations. These sort of Conflicts are resolved the same way as in Combat, with a couple of minor differences. Dice pools are generally composed of Attributes like Manipulation, Charisma, Composure or Wits, combined with Skills

like Persuasion, Etiquette or Leadership. Damage is not applied to the characters' health, but to their Willpower.

Actions

For this scenario, to make the game easier to learn for all the players, we've added some pre-generated **Actions** to the character sheets. These **Actions** are short-hand combinations of Attributes and Skills that often come up. As all of you start feeling comfortable with the mechanics of **Vampire**, you can stop using **Actions** and just call for an **Attribute + Skill** combination as you see fit.

Note that some of the characters' supernatural powers will increase the *dice pool* for certain **Actions**. These values are already factored into the **Action** if the power is active, but will have to be considered when building your own *dice pools*.

- **Attack (Unarmed):** Strength + Brawl
- **Attack (Firearms):** Composure + Firearms
- **Bite:** Strength + Brawl
- **Investigate:** Intelligence + Investigation
- **Lockpick:** Dexterity + Larceny (Lockpick)
- **Persuade:** Charisma or Manipulation + Persuasion
- **Intimidate:** Charisma or Manipulation + Intimidation
- **Insight:** Intelligence + Insight
- **Sneak:** Dexterity + Stealth

The Monster

Kindred are monsters by nature, dominated by their Hunger, struggling to hold on to whatever Humanity they've got left. The blood changes them and makes them different from mortals in many ways.

Vulnerabilities

There are a few ways in which a Kindred can be completely destroyed. Exposure to sunlight or fire will burn them until they are reduced to ashes. Even though they are able to slowly regenerate lost limbs, no vampire can survive beheading. If their bodies take enough punishment, harm that would kill several

mortals, they will also perish. A stake through the heart of a vampire will not kill them. However, it will paralyze them completely until the stake is removed. Garlic, crosses, running water, and other superstitions don't affect Kindred.

Superficial and Aggravated Damage

There are two kinds of damage: **Superficial Damage** and **Aggravated Damage**. Wounds produced by fire, sunlight or some supernatural attacks are Aggravated for Kindred. Mortals take Aggravated Damage not only from fire and some supernatural attacks, but also of attacks using slashing or piercing weapons (including guns)

Kindred can easily heal Superficial Damage just by using their Blood. The character can just **Rouse the Blood**, make a **Rouse Check**, and a point of Superficial Damage will be healed. This can be done once per turn. Aggravated Damage, however, takes days or even weeks to be fully healed. Any amount of regular damage that surpasses the character's Health is considered Aggravated Damage. Similarly, any amputated limb or body part involves taking Aggravated Damage.

On the character sheet, Health is reduced by crossing the empty Health dots with a single line. Aggravated Damage is represented by a cross. When a character has their Health Tracker full of crosses, the character is dead.

Aggravated Damage can also be applied to Willpower, when circumstances or the actions of others push the character over the edge, emotionally or psychologically, Aggravated Willpower Damage is received. At the beginning of each session, each character heals an amount of **Superficial Willpower Damage** equal to their **Composure** or their **Resolve** (whichever is higher.) Characters also can heal one point of **Superficial Willpower Damage** once per session if the Storyteller judges they are actively trying to further their **Desire**. Finally, a character can heal one point of **Aggravated Willpower Damage** if the Storyteller considers they have been actively trying to satisfy their **Ambition**.

Hunger

Hunger represents the unquenchable thirst for blood that permeated the existence of Kindred. Every time a character does something that could increase their Hunger, like rising each night or using certain Discipline powers, they will roll a **Rouse Check** (see below).

Lowering Hunger is done by feeding. Drinking the Blood of animals will lower Hunger by one step, never completely taking it away. Feeding off mortals will lower Hunger further, but it won't take the last dot of Hunger away. Fully draining a mortal — killing them — will lower Hunger completely. However, this will generate Stains (see **Stains**).

Hunger Dice

Every time a character has to roll a test (as opposed to a check, such as a Rouse Check), the player builds their dice pool starting with as many Hunger dice as they have Hunger, up to the actual limit of the dice pool, filling in the rest with Regular dice.

EXAMPLE:

Emily is playing Rain and wishes to use her Lockpicking action. Rain has 8 dice for that. Currently, Rain has 3 Hunger. When building the dice pool, she grabs 3 Hunger dice representing her Hunger, plus 5 Regular dice to complete the pool of 8. If she had had only 2 dice in total, she would have rolled 2 Hunger dice and 6 Regular dice.

Hunger dice cannot be re-rolled, and they add some special icons that can bring unexpected negative consequences to any dice roll. If it is your first time running this game, we recommend that you ignore the special icons on the dice.

Resonances

Not all blood tastes the same. The true connoisseur will know that, and will also know that the emotional state of the victim will definitely have an impact on the flavour and the properties of the blood consumed.

In **Vampire**, this is contemplated in the form of Resonances. These represent the basic ways in which blood can be unique to each victim.

There are four Resonances, taken from the traditional theory of the four humours. Every blood has a Resonance, but the intensity of that Resonance is variable. When Kindred feed off a victim who has a very intense Resonance, they can acquire temporary or even permanent powers and advantages.

For starters, an intense Resonance will give the character an additional die for every Discipline roll involving any of the Disciplines connected with that Resonance. On top of that, and only in extremely exceptional cases where the Resonance is just overwhelming, some additional and unexpected advantages can be acquired.



Here are the four Resonances:

- **Choleric:** Angry, violent, passionate.
Provides bonuses to **Celerity** and **Potence**.
- **Melancholy:** Sad, scared, depressed.
Provides bonuses to **Fortitude** and **Obfuscate**.
- **Phlegmatic:** Lazy, apathetic, sentimental.
Provides bonuses to **Auspex** and **Dominate**.
- **Sanguine:** Horny, happy, enthusiastic.
Provides bonuses to **Presence** and **Blood Sorcery**.

Drinking blood from animals also provides a Resonance, which will give a bonus to Discipline rolls for **Animalism** and **Protean**.

Rouse Checks

Every time a character takes any action that could increase their Hunger — such as waking up every night, or using some Discipline powers — they are Rousing the Blood, and they need to roll a Rouse Check.

The player rolls one regular die and, if the result is not a  or , they increase their Hunger by one.

Blood Surge

All Kindred can briefly raise any of their Attributes by using an inherent ability called **Blood Surge**. Any character can add one die to any roll, but they must also roll a Rouse Check. This increase only lasts for one roll and is for one specific Attribute, selected when activating this ability. Older Kindred, with more powerful blood, are able to increase their Attributes further.

Blush of Life

Most Kindred look like regular human beings, only paler, with the rigidity and pale complexion of a corpse. Anyone staring at a vampire long enough will see that there is something wrong with them. However, Kindred have the ability to use their Blood to camouflage themselves.

By rolling a Rouse Check, a character can make blood flow to their skin, giving them a rosy and healthy appearance. The **Blush of Life** also allows Kindred to interact with touchscreens of smartphones or tablets.

The Human Being

Characters in **Vampire** constantly struggle to remain in contact with what once made them human. Their actions slowly degrade their soul, until they are taken over by the Beast. When that happens, the characters are lost: they become feral and uncontrollable, and will only act towards satisfying their Hunger or ensuring their own survival. There is no turning back.

Humanity




The **Humanity** Tracker represents this struggle. Most characters start off with a Humanity value of 7 dots. As that value becomes lower, they become increasingly more monstrous, and their interactions suffer in consequence. Both mortals and animals instinctively react in a negative way towards characters with low Humanity. Conversely, characters who manage to keep their Humanity high will find it easier to interact with others, and to exert self control when tempted by the Blood.

Stains

Every time a character acts against their own moral code — committing crimes, betraying their friends, or otherwise getting involved in acts of bestial depravity — they will acquire a **Stain**. This is represented by crossing one of the empty slots in the Humanity Tracker. The higher the Humanity, the less empty slots a character will have. A character with Humanity 7 will have 3 empty slots, while a character with Humanity 4 will have 6 empty slots. This represents how a more degraded soul will have less moral qualms when taking an ethically questionable action.

When a character has no free slots, and receives a new Stain, they are overcome by the monstrosity of their own actions. They will become **Impaired** for the rest of the session. This means that they will subtract 2 dice from all their dice pools. In addition, any Stains acquired over this limit will be taken as Aggravated Willpower Damage. The player can, at any point, decide to rationalize their horrifying actions as natural, lose one point of Humanity, and remove all Stains.

Remorse

At the end of the session, every character with at least one Stain will perform a Remorse test, rolling as many dice as their remaining empty slots in the Humanity Tracker, not crossed as Stains. If there are no empty slots, the player will still roll one die. If there is at least one  (or ) icon among all the dice rolled, the character has been through enough shame and guilt and will take suffer no additional consequences. If there are no  icons, this means that the Beast has won. The character has found a way of rationalizing their own bestial actions, and fails to see anything fundamentally wrong with them. In consequence, she loses one Humanity point for the next session. All Stains are removed after the Remorse test, regardless of the result.

Appendix I: Characters and Actions

This is a master table of all the characters and their **Action test** dice pools. Higher scores are marked **bold**. Very low scores (not even mentioned on the sheets) are in **red**.

Skill Specialties allow adding 1 die in specific circumstances. They are factored in unless specified.

Discipline powers that add dice are always factored in. Rain can boost their intimidate with Discipline power **Eyes of the Beast**. **Blood Surge** allows adding 1 die.

TABLE: CHARACTERS AND ACTIONS

ACTION TEST DICE POOLS	ALEX	BLAKE	JAY	MARSH	RAIN	SAM	TERRY
Attack (Unarmed) / Bite	2	1	1	8	6	4	7
Attack (Firearms)	4	5	6	4	5	5	4
Insight	6	5	9	4	2	6	5
Intimidate	5	6	5	5	4/6	4	6
Investigate	4	6	9	5	2	9	4
Lockpick	1	2	4	5	8	2	5
Persuade	9	9	4	2	2	6	6
Sneak	1	2	4	5	6	3	4

Appendix II: Glossary

- **Aggravated Damage:** Damage caused by sunlight, fire, supernatural means or excessive use of force, either physically (damage to Health) or psychologically (damage to Willpower).
- **Anarchs:** A faction of the Camarilla that splintered in pursuit of their own freedom.
- **Attribute:** The nine Traits that define the innate talents of a character.
- **Baron:** The Anarch leader of a Domain.
- **Beast:** The metaphysical incarnation of the vampiric curse living within the characters.
- **Bestial Failure:** When a test is unsuccessful and at least one  appears on the dice, the failure is epic, and carries tragic consequences.
- **Blood Surge:** The ability to improve one Attribute by Rousing the Blood.
- **Brujah:** One of the main seven Clans and one of the two most important Clans within the Anarchs. Also known as The Learned Clan or Rabble.
- **Caine:** Rumored to be the first Kindred, cursed by God for murdering his brother.
- **Camarilla:** A centuries-old organization of Kindred, dedicated to preserving the Traditions and the rule of the Elders.
- **Check:** The system used to determine whether Hunger (Rouse Check) or Humanity (Remorse Check) decrease during or at the end of a session.
- **Childe:** The progeny of a vampire. Relative to *sire*.
- **Choleric:** The Resonance of victims who are angry, passionate or violent.
- **Clan:** The thirteen different families of Kindred.
- **Conflict:** A situation where two or more characters actively trying to damage each other either physically or mentally.
- **Contest:** Any test that involves a player rolling against an active opponent.
- **Dice Pool:** The amount of dice a character has to roll to overcome a test. Determined by the Storyteller by putting together two Traits, generally an Attribute and a Skill or Discipline.
- **Difficulty:** The measure of how challenging a test is going to be, determined by the Storyteller based on the inherent difficulty of the action and any circumstances that can make it more or less complex.
- **Discipline:** The supernatural powers that the vampiric curse bestows on Kindred.
- **Domain:** A specific Kindred's hunting ground, considered sacred by most Kindred, particularly among the Camarilla.
- **Elder:** A Kindred of old age that holds the power within a specific Domain. Leaders of the Camarilla.
- **Embrace:** The act of transforming a mortal into a vampire.
- **Gangrel:** One of the main seven Clans and one of the two most important Clans within the Anarchs. Also known as The Clan of the Beast or Animals.
- **Health:** The amount of physical damage a character can endure.
- **Humanity:** The value that represents the degree of control the Beast has over a Kindred.
- **Hunger:** The unquenchable thirst for blood that all Kindred suffer constantly.
- **Hunger Dice:** The red dice used in **Vampire** to represent how the Beast gets stronger as Hunger increases.
- **Kindred:** Vampire or vampires.
- **Malkavian:** One of the main seven Clans. Also known as the Clan of the Moon or Oracles.
- **Margin:** The difference between the number of  icons rolled and the Difficulty determined by the Storyteller in a successful roll.
- **Masquerade:** The Tradition that commands Kindred to refrain from revealing their true nature to the mortals at all costs.
- **Melancholy:** The Resonance of victims who are sad, scared or depressed.
- **Messy Critical:** When a critical is rolled, and there's at least one  icon on the Hunger Dice, the success exceeds expectations, but excessive force is used, with catastrophic consequences.
- **Nosferatu:** One of the main seven Clans. Also known as the Clan of the Hidden or Sewer Rats.

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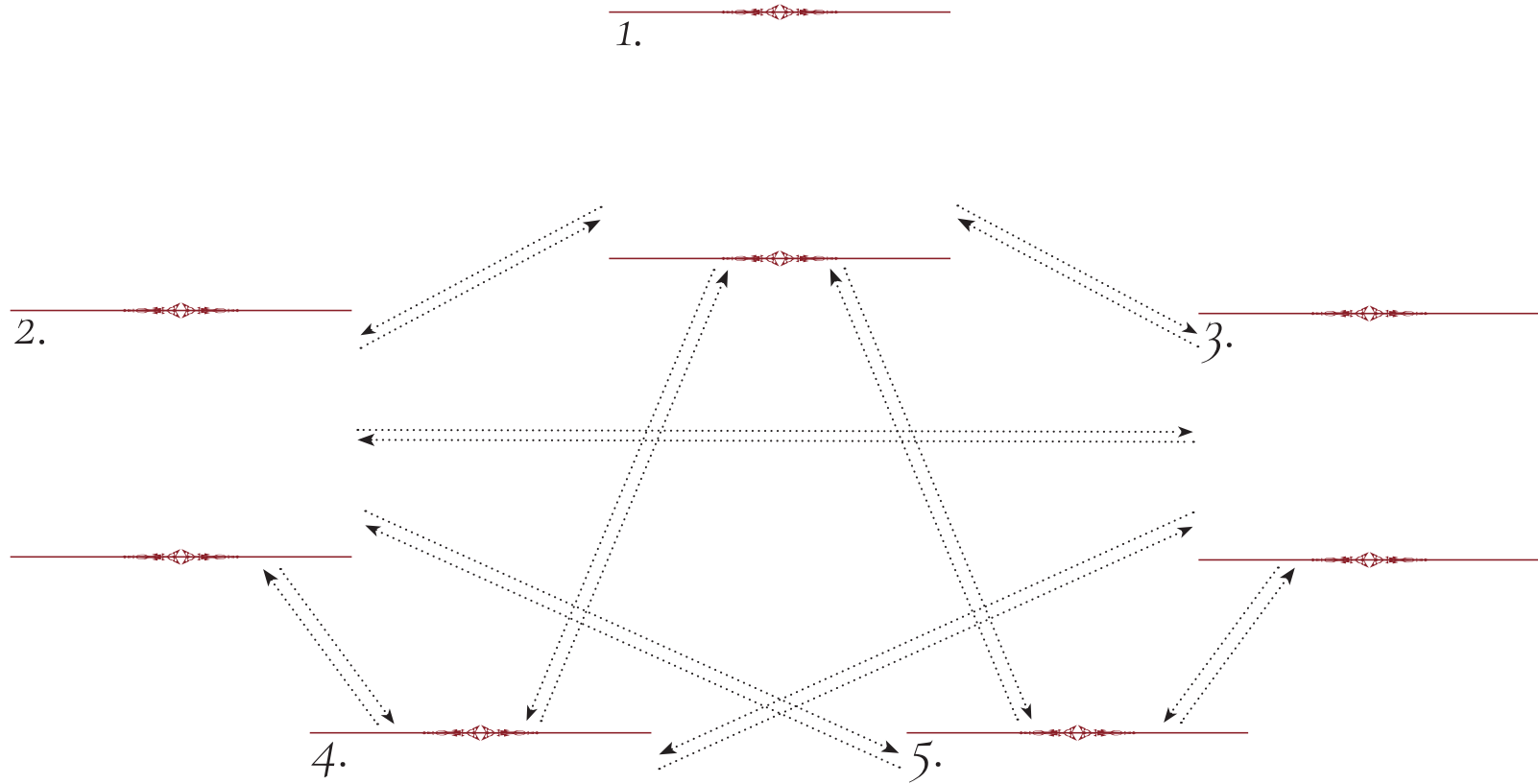
- **Phlegmatic:** The Resonance of victims who are lazy, apathetic or sentimental.
 - **Remorse Check:** The check players with Stains perform at the end of a session.
 - **Resonance:** The specific flavor and characteristics of a victim's blood.
 - **Rouse Check:** The check a character rolls when any gift of the blood is used.
 - **Sanguine:** The Resonance of victims who are happy, horny, or over excited.
 - **Second Inquisition:** The collective name for the secret groups within different intelligence agencies around the world and the Society of Leopold.
 - **Simple Test:** Any test that involves a player rolling against an inanimate opponent.
 - **Sire:** A Kindred that Embraces a mortal. Relative to *childe*.
 - **Skill:** The Traits that define all the learned talents of a character.
 - **SPC:** Storyteller Player Character. Any character that appears in the game that is played by the Storyteller.
 - **Stain:** A cross in one of the empty slots on the Humanity Tracker, representing an act of depravity that has made an impact on the character's soul.
- **Storyteller:** The player that takes on the task of guiding the story.
 - **Take Half:** When the Storyteller decides to divide an SPC's *dice pool* by two and use it as Difficulty in a Contest with a player to make the game flow better.
 - **Test:** The system used to resolve an action, putting together a dice pool and rolling dice.
 - **The Society of Leopold:** A secret group of witch-hunters from the Vatican heavily invested in the Second Inquisition.
 - **Toreador:** One of the main seven Clans. Also known as the Clan of the Rose or the Divas.
 - **Trait:** Any value on the character sheet that can be tracked with dots.
 - **Tremere:** One of the main seven Clans. Also known as The Broken Clan or Warlocks.
 - **Ventrue:** One of the main seven Clans and the *de facto* leaders of the Camarilla. Also known as The Clan of Kings or Blue Bloods.
 - **Willpower:** The amount of psychological damage a character can endure, and their ability to overcome the odds under pressure.
 - **World of Darkness:** The universe in which Vampire stories take place.



VAMPIRE

THE MASQUERADE

RELATIONSHIP MAP



1.	_____	Character	2.	_____	Character	3.	_____	Character	4.	_____	Character	5.	_____	Character
	_____	Player		_____	Player		_____	Player		_____	Player		_____	Player
	_____	Clan		_____	Clan		_____	Clan		_____	Clan		_____	Clan

VAMPIRE

THE MASQUERADE

NAME

Alex

DESCRIPTION

Customize your character. Put yourself in their place and answer the following questions.

What's your Gender?

Gender: _____

What are you wearing?

Clothing:

- Business clothing
- Smart casual
- Workout clothing

Ambition: Promotion

What is your main goal?

- Join an organization, and rise to the top.
- Become a bridge between organizations and, thus, irreplaceable for all of them.

What do you want to accomplish tonight?

Desire: Get _____ to support your leadership.

Select another player character to fill the blank. Try not to select a character that someone else has already selected.

BACKGROUND

You're a third-generation Mexican-American, the descendant of people who worked hard and sacrificed much so you could achieve the American Dream. You followed their vision and dream since childhood, got into the University of Southern California, graduated magna cum laude and got your MSc in Business and Management. Your career took off during college and you never looked back, amassing the admiration and envy of your peers and superiors. Great things are in store for you.

How did your experience define you?

- "I'll get to the top, because that's the place where I belong."
- "The higher I rise, the more I can help those at the bottom."

CLAN

Ventrue 

CLAN BACKGROUND

Ventrues are often regarded as the most arrogant of Clans. Called the Clan of Kings, they tend to occupy positions of leadership, and heavily rely on their mind controlling powers to bend the will of others. Even though they generally make enemies along the way, it is undeniable that the Kings shine when they can call the shots.

CLAN BANE

Admirers of everything that is excellent, expensive and luxurious, members of Clan Ventrue possess a very rarified taste when it comes to blood. Each of them has a different fixation, and will only feed of victims that fit their preferences. Some only feed off young people, whilst others have more specific limitations, such as only feeding off practitioners of the law, or people who have spent any amount of time on a ship. Alex prefers to feed off people younger than he was when he was Embraced (27 years old).

ALL WENT WRONG...

Then one day, your bank accounts were frozen. All your assets, gone. Your former peers and superiors ignoring you, as if they were into a dark secret that you didn't know. Your life as you knew it was essentially over. Standing on the ledge of a window, ready to end it all, a phone call made you change your mind. An offer you couldn't resist. You entered the hotel room, barely aware of your own actions. Then everything changed.

How did you react to this revelation?

- "They showed me how little I was. I understand. Now it's my time to truly become great."
- "They thought I was done. What a joke. I'll have my revenge."

PICK THIS CHARACTER IF...

... you want to play a social animal, great at persuading, intimidating, and empathizing with people, a natural leader, with the ambition to reach the top...

VAMPIRE

THE MASQUERADE

ACTIONS

Persuade: 9 dice (Awe is factored in)

Your attitude is contagious and people do what you want whenever you want. Now you feel it's almost too easy.

Insight: 6 dice (Add 1 die if you try to empathize with the other party.)

Looking into others and understanding their motivations is one of the keys to your success.

Intimidate: 5 dice

You can be quite imposing and people will follow orders if needed, but you can get more flies with honey than with vinegar.

Investigate: 4 dice

If you put your mind to it, you can find information, but you can always tell others to do it for you.

Attack: 4 dice (Pistol, +2 Damage)

You took some self-defense classes and are a responsible gun owner.

Bite: 2 dice


You prefer to feed from willing vessels, especially those who admire you. Notice that you can't just feed from anyone unless you force yourself to do it.

EQUIPMENT

Your wallet (driver's license and all credit cards missing). Expensive wristwatch. Card holder with one hundred of your business cards.

HOW TO ROLL

To roll a **test**, create a dice pool by picking up as many dice as the Action or trait combination the Storyteller calls for. Start with a number of Hunger dice equal to your Hunger and add regular dice to complete.

Dice coming up with any of these:  are successes. Count them. Ignore other results. If you meet or exceed the Difficulty, you succeed.

Spend 1 Willpower to re-roll up to three regular dice (not Hunger dice).

When you roll a **check**, use only regular dice. Willpower does not affect checks.

ATTRIBUTES

Physical

Strength ●●○○○

Dexterity ●○○○○

Stamina ●●○○○

Social

Charisma ●●●●○

Manipulation ●●●○○

Composure ●●●○○

Mental

Intelligence ●●●○○

Wits ●●○○○

Resolve ●●○○○

SKILLS

Athletics ●○○○○

Awareness ●●○○○

Drive ●○○○○

Etiquette ●●●○○

Finance ●●●○○

Firearms ●○○○○

Insight (Empathy) ●●○○○

Intimidation ●○○○○

Investigation ●○○○○

Leadership ●●○○○

Persuasion ●●●○○

Politics ●●○○○

Streetwise ●○○○○

Subterfuge ●●○○○

Technology ●○○○○

Health

□□□□□ □□□□□

Willpower

□□□□□ □□□□□

Humanity

□□□□□ □□□□□

Hunger

□□□□□

VAMPIRE

THE MASQUERADE

DISCIPLINES

Dominate

●●○○○

You can manipulate and control the actions of others. You need to hold the gaze of a single victim in order for your Dominate powers to work. You may not use these on Kindred.

Compel - Issue a single action command to the victim, no longer than a short sentence. Your victim will obey unless the command is directly harmful to them. If the command is ambiguous, the Storyteller may interpret it as they see fit. When used against a victim who is actively trying to resist, roll 6 dice against Wits + Resolve.

Cloud Memory - Say the word "Forget", and your victim will forget the last few minutes of their life. When used against a victim who is actively trying to resist, roll 6 dice against Intelligence + Resolve.

Presence

●○○○○

You can manipulate and control the emotions of people around you. You have to be in their immediate presence and they have to be able to see or hear you directly for this power to work.

Awe - Anyone close to you is suddenly drawn towards you, willing to agree on your arguments and viewpoints. This power can be used to create a distraction. This improves your Persuade action and is already factored in.

KINDRED REFERENCE

Hunger: Every time you have to roll a test, replace a regular die (black) with a Hunger die (red) for each slot you have crossed in your Hunger tracker.

Rouse check: After resolving an action that could increase your Hunger, or after waking up, roll 1 **regular die**. If the result is blank, cross 1 slot in your Hunger tracker.

Blood Surge: You may add 1 **die** to any Action or Discipline roll. Make a Rouse Check.

Blush of Life: You may appear alive to others. Make a Rouse Check.

Quick Hunting Roll: If your group decides to forego Hunting scenes and to use rolls instead, you meet with faithful members of your community who adore you in all but name. Roll 4 **dice** (Manipulation + Persuasion).

Bane: As a Ventrue Kindred, you have a rarefied palate when it comes to feeding. You can only feed from people who are 27 years old or younger. If forced to feed from other vessels, spend 1 **Willpower** point to hold it down.

EMBRACE

When you were turned

FLASH, The person sitting across the table is still talking. You cannot understand a word they are saying, but you can see that they have an expensive taste. You feel strangely included. FLASH, Your sire. That's who they are. And you are their childe. The sheets are smooth, and the skin is cold. There is something equally enticing and repugnant about this situation. FLASH, The skin on your neck breaks, and your blood flows out of your body. You feel light headed, but content. FLASH

SIRE

The one who turned you

After a shower, everything feels better. You were promised an explanation, and you will get one now. Heavy footsteps in the corridor of the hotel cut the conversation short. "*They are after us! Run!*" Your sire jumps out the window just as the door is slammed in. A group of people dressed in paramilitary attire storm the room, pointing their guns at you. You can only point at the window, hoping they'll leave you alone.

SECRET

A memory that haunts you

Most of the assaulters run after your new acquaintance, but a couple of them stay behind. One holds you while the other one drives a wooden stake through your heart. Before losing consciousness, you regret ratting out your sire.

VAMPIRE

THE MASQUERADE

NAME

Blake

DESCRIPTION

Customize your character. Put yourself in their place and answer the following questions.

What's your Gender?

Gender: _____

What are you wearing?

Clothing:

- Trench coat and casual clothes
- Hip clothing
- Smart casual

Ambition: Unveiling

What is your main goal?

- Discover the truth about the one responsible for your transformation.
- Learn all there is to know about your new condition.

What do you want to accomplish tonight?

Desire: Find out what makes _____ tick.

Select another player character to fill the blank. Try not to select a character that someone else has already selected.

BACKGROUND

Since childhood, you were obsessed about exposing everyone's secrets. You couldn't stand lies, other than your own. Becoming a journalist was just a natural step. You excelled at interviewing hostile subjects. You gained their trust easily, and they were more than willing to welcome you into their lives. Your recorder captured the most intimate secrets of politicians, athletes and minor celebrities. A few months back, however, something changed. Suddenly, your editor started sending you exclusively to interview artists. In particular, artists showing their work at a very specific gallery: The Black Rose Gallery.

How did your experience define you?

- "The truth is the truth, and I will unveil it no matter where I go."
- "I need to get back to the big leagues. The world of art is too small for me."

CLAN

Toreador 

CLAN BACKGROUND

Aleister Crowley described Venus as "golden on the outside, rotten on the inside." Many Kindred consider that description absolutely fitting for Clan Toreador. The Clan of the Rose, as they are often called, are patrons of arts and consumers of beauty. Always striving to grow closer to humanity, they often seek inspiration in the strangest places. Toreador spend their nights desperately trying to feel something new, which often leads them up the road of passion, or down the road of decadence.

CLAN BANE

Addicted to beauty, the Toreador can't thrive surrounded by ugliness. Whenever they are in an environment that they would consider aesthetically displeasing, that would include awful smells and distracting noises, too, they find it difficult to activate their powers, and struggle to keep hold of their anxiety.

ALL WENT WRONG...

You were to finally meet the owner of The Black Rose Gallery. You were summoned late at night, close to midnight. You already knew the owner was eccentric and insular, but this level of secrecy was new for you. The first surprise came upon your arrival. The gallery, that familiar place, was simply not there. Instead, an abandoned warehouse was waiting for you. The second surprise was sharper, more painful, and cost you your life.

How did you react to this revelation?

- "I will find the one who did this to me, and we will have a long conversation."
- "I've changed, and my world has now become bigger than ever. More secrets to uncover, more lies to expose."

PICK THIS CHARACTER IF...

... you want to play a master at social manipulation, who excels at any situation where words, insults or praises are exchanged, and if you want to be driven by a passion for unveiling the truth.

VAMPIRE

THE MASQUERADE

ACTIONS

Persuade: 9 dice (Awe is factored in.)

Your magnetic personality makes it almost impossible for people not to do what you ask of them. This is now stronger than ever.

Investigate: 6 dice

Looking for clues is one of your strengths.

Intimidate: 6 dice (Daunt is factored in)

Sometimes you looked intimidating to get out of trouble. Now you feel you can be outright scary.

Attack: 5 dice (Pistol +2 damage)

You are comfortable around firearms and can use them if the need should arise.

Insight: 5 dice (Add 1 die if interrogating your subject)

You can read others, and you excel in interrogating them to get to the truth.

Bite: 1 dice


You may want to resort to feeding from willing vessels, especially those that admire you.

EQUIPMENT

A wallet with about \$50 in change (driver's license is missing). A digital recorder. An old-fashioned notebook filled with scribbles.

HOW TO ROLL

To roll a **test**, create a dice pool by picking up as many dice as the Action or trait combination the Storyteller calls for. Start with a number of Hunger dice equal to your Hunger and add regular dice to complete.

Dice coming up with any of these:  are successes. Count them. Ignore other results. If you meet or exceed the Difficulty, you succeed.

Spend 1 Willpower to re-roll up to three regular dice (not Hunger dice).

When you roll a **check**, use only regular dice. Willpower does not affect checks.

ATTRIBUTES

Physical

Strength ●○○○○○

Dexterity ●●○○○○

Stamina ●●○○○○

Social

Charisma ●●●●○○

Manipulation ●●●○○○

Composure ●●●○○○

Mental

Intelligence ●●○○○○

Wits ●●●○○○

Resolve ●●○○○○

SKILLS

Athletics ●●○○○○

Awareness ●●●○○○

Etiquette ●○○○○○

Firearms ●●○○○○

Insight (*Interrogation*) ●●●○○○

Investigation ●●●●○○

Persuasion ●●●○○○

Streetwise ●○○○○○

Subterfuge ●●○○○○

Technology ●○○○○○

Health

□□□□□ □□□□□

Willpower

□□□□□ □□□□□

Humanity

□□□□□ □□□□□

Hunger

□□□□□

VAMPIRE

THE MASQUERADE

DISCIPLINES

Presence



You can manipulate and control the emotions of people around you. You have to be in their immediate presence and they have to be able to see or hear you directly for this power to work.

Awe - Anyone close to you is suddenly drawn towards you, willing to agree on your arguments and viewpoints. This power can be used to create a distraction. This improves your **Persuade** action and is already factored in.

Daunt - You appear threatening and exude an aura of menace which turns away most. This improves your **Intimidate** action and is already factored in.

Auspex



Your senses are sharp as a knife. You can see, hear, smell and even feel things that most people would never notice.

Heightened Senses - All of your senses are amplified, for good or ill. You may switch this power on and off at will, with no cost or roll. Add **1 die** to all perception-based rolls. This is already factored into your **Investigate** action.

KINDRED REFERENCE

Hunger: Every time you have to roll a test, replace a regular die (black) with a Hunger die (red) for each slot you have crossed in your Hunger tracker.

Rouse check: After resolving an action that could increase your Hunger, or after waking up, roll **1 regular die**. If the result is blank, cross 1 slot in your Hunger tracker.

Blood Surge: You may add **1 die** to any Action or Discipline roll. Make a **Rouse Check**.

Blush of Life: You may appear alive to others. Make a **Rouse Check**.

Quick Hunting Roll: If your group decides to forego Hunting scenes and to use rolls instead, you meet with someone who willfully gives you their blood. Roll **9 dice** (Manipulation + Persuasion, modified by **Awe**).

Bane: As a **Toreador** Kindred, you feel unwell whenever faced with situations that are not esthetically pleasing to you. Whenever using your **Disciplines** in such situations, remove **1 die** from these rolls.

EMBRACE

When you were turned

The warehouse is cold and dark. It is as if the gallery had never been there in the first place. You walk across the empty space, curiosity and fear competing for your soul. Your journalistic instinct kicks in. There's a story happening right here, and you're the only one to report it. You turn on your recorder, and start speaking, narrating everything you see around you. Turning a corner, you find the one you're meant to interview. Among the rubble and the autumn leaves, they lie in an elegant chaise longue, studying you with predatory eyes. You approach them, going through your questionnaire in your mind. They whisper "You came. How convenient. I have something for you. A gift." Intrigued, you get closer to hear better. Their mouth reaches your neck, and you experience the most excruciating pleasure you will ever enjoy. You die.

SIRE

The one who turned you

Your tongue finds blood delicious. Your body feels incredible. Colors are more vivid, and sounds sharper. The subject of your now forgotten interview strokes your hair, as if you were their new pet. "You have so much to learn, my darling. We're going to spend eternity together. Nothing will ever set us apart." And, for a second, that sounds like the best future you could ever imagine. Then you see the red dot on your host's forehead. The red dots start popping up. It takes you a few moments to understand what's happening. You don't say a word. They stare at you, unaware of the proliferation of dots on their body. You could tell them. Warn them. But you don't. The dance of speckles of red light is too fascinating to even speak about it. The dots become wounds, gushes, and holes. Your new friend screams as their body is torn to pieces. And you stay quiet, transfixed by the spectacle.

SECRET

A memory that haunts you

As the stake is driven through your heart, you briefly recognize the person driving the stake as a police officer you interviewed years ago.

VAMPIRE

THE MASQUERADE

NAME

Jay

DESCRIPTION

Customize your character. Put yourself in their place and answer the following questions.

What's your Gender?

Gender: _____

What are you wearing?

Clothing:

- Elegant suit
- Tracksuit and baseball cap
- Casual clothing

Ambition: Deliverance

What is your main goal?

- Find the one who transformed you and take revenge.
- Reinvent yourself, burn the past, forge a new identity.

What do you want to accomplish tonight?

Desire: Play a game with _____ and win.

Select another player character to fill the blank. Try not to select a character that someone else has already selected.

BACKGROUND

The undefeated champion of thousands of battles. The winner of all wars, trophies piling on your display case, as night after night you vanquished your rivals in digital skirmishes for money or glory. The life of a professional gamer was an interesting one, but it became less so once you hit thirty. You started losing your legendary reflexes, and fifteen-year-olds defeated you in national championships. The only way to evolve was sitting at the adult's table: online poker. It took you some time to understand all the nuances of the game, but you persisted, and made a name for yourself. Money was never an issue. The real problem was finding opponents who wouldn't bore you to death with their subpar skills.

How did your experience define you?

- "This is my path. I will become the greatest player of all time, and nobody will even know I was there."
- "The world is too small for me. I will reinvent myself soon, and show everyone what true greatness means."

CLAN

Malkavian 

CLAN BACKGROUND

Most Kindred are wary of the Malkavian's eccentricities. Most Oracles, as they are called, seem to have little control over their actions and words. However, there is always a method to their chaotic ways. They often pose as seers, fortune-tellers, or even computer geniuses. The truth is that they have access to a unique way of seeing the world, constantly receiving overwhelming amounts of information.

CLAN BANE

There is something that sets every Malkavian apart from other Kindred. The interface that connects their mind with the outside world just does not work the same way it works for others. In this case, Jay cannot keep quiet. They often end up rambling incoherently, just saying out loud everything that comes to mind, barely differentiating between thinking and speaking.

ALL WENT WRONG...

After a particularly tough game, you received an invitation to a game of poker. A real one. Offline. That perspective, sharing your space with other real people, didn't excite you much, but the money was worth it. Just a few games in this league, and you would be able to buy your own private island and retire forever. The game was odd. Your host never removed their shades or their baseball cap, and the rest of the guests... they just never arrived. After winning a few hands, arrogance was taking hold of you. Your host then placed a bet you couldn't match. What followed was bloody, confusing, and painful.

How did you react to this revelation?

- "I won the game. Fair and square. Where are my earnings?"
- I'm born anew. A chance to evolve once more. Who will I become?"

PICK THIS CHARACTER IF...

... you want a roleplaying challenge, playing a poker player who cannot lie, if you want to be an incredible investigator who can read other individuals better than they can understand themselves.

VAMPIRE

THE MASQUERADE

ACTIONS

Investigate: 9 dice (**Heightened Senses** is factored in)

You can easily read a scene, and few clues escape your keen senses, especially now.

Insight: 9 dice (**Heightened Senses** is factored in, +1 die if trying to detect lies)

You can easily read others' tells and call their bluffs. Your new abilities just make this even easier.

Attack: 6 dice (Pistol +2 damage)

Years of playing the most action-packed first person shooters online have trained you for this moment.

Intimidate: 5 dice

You can sometimes bully others into doing what you want, whether by appearing intimidating or by using the right words.

Lockpick: 4 dice

The amount of things you can learn from video-games is just surprising.

Persuade: 4 dice

By using the truth to your advantage, or by appearing trustworthy, you can sometimes convince people to do what you need. However, due to your Clan Bane, the moment you deviate from the truth, you lose 1 die.

Sneak: 4 dice

Your experience with games has taught you that, sometimes, the best option is not being seen.

Bite: 1 dice


You may want to resort to feed from willing vessels or those rendered unconscious.

EQUIPMENT

A large amount of cash, including notes from the classic board game said to break up relationships. Your wallet (missing driver's license). A deck of playing cards. 16 takeaway menus from one restaurant that is not in Los Angeles. A folded character sheet for your favorite Revenant: The Ravishing character. The iconic 80s portable games console. Chewing gum. A logbook with numbers and formulas scribbled in every page. A tiny book of inspirational quotes to calm you down when anxious, some of its pages ripped off for no discernible reason. A tiny English-Norwegian Phrasebook (you do not speak a word of Norwegian).

HOW TO ROLL

To roll a **test**, create a dice pool by picking up as many dice as the Action or trait combination the Storyteller calls for. Start with a number of Hunger dice equal to your Hunger and add regular dice to complete.

Dice coming up with any of these:  are successes. Count them. Ignore other results. If you meet or exceed the Difficulty, you succeed.

Spend 1 Willpower to re-roll up to three regular dice (not Hunger dice).

When you roll a **check**, use only regular dice. Willpower does not affect checks.

ATTRIBUTES

Physical

Strength ●○○○○○

Dexterity ●●○○○○

Stamina ●●○○○○

Social

Charisma ●●●○○○

Manipulation ●●○○○○

Composure ●●●○○○

Mental

Intelligence ●●●●○○

Wits ●●●○○○

Resolve ●●○○○○

SKILLS

Awareness ●●○○○○

Drive ●○○○○○

Finance ●○○○○○

Firearms ●●●○○○

Insight (*Detect Lies*) ●●○○○○

Intimidation ●●○○○○

Investigation ●●●○○○

Larceny ●●○○○○

Occult ●○○○○○

Persuasion ●○○○○○

Politics ●○○○○○

Stealth ●●○○○○

Streetwise ●○○○○○

Survival ●●○○○○

Technology ●●●○○○

Health

□□□□□ □□□□□

Willpower

□□□□□ □□□□□

Humanity

□□□□□ □□□□□

Hunger

□□□□□

VAMPIRE

THE MASQUERADE

DISCIPLINES

Auspex



The mystic power of your blood makes your senses sharper and more acute. You can see and hear things most people would never perceive..

Heightened Senses - All of your senses are amplified, for good or ill. You may switch this power on and off at will, with no cost or roll. Add **2 dice** to all perception-based rolls. This is already factored into your **Investigate** and your **Insight** actions.

Sense the Unseen - You may detect that which is supernaturally hidden, including Obfuscate powers and even ghosts, if these exist. Roll **5 dice** against a difficulty set by the **Storyteller**. If countering Obfuscate, it becomes a contested roll against their **Wits + Obfuscate**.

Dominate



You can manipulate and control the actions of others. You need to hold the gaze of a single victim in order for your Dominate powers to work. You may not use these on Kindred.

Cloud Memory - Say the word "Forget", and your victim will forget the last few minutes of their life. When used against a victim who is actively trying to resist, roll **4 dice** against **Intelligence + Resolve**.

KINDRED REFERENCE

Hunger: Every time you have to roll a test, replace a regular die (black) with a Hunger die (red) for each slot you have crossed in your Hunger tracker.

Rouse check: After resolving an action that could increase your **Hunger**, or after waking up, roll **1 regular die**. If the result is blank, cross 1 slot in your Hunger tracker.

Blood Surge: You may add **1 die** to any Action or Discipline roll. Make a **Rouse Check**.

Blush of Life: You may appear alive to others. Make a **Rouse Check**.

Quick Hunting Roll: If your group decides to forego Hunting scenes and to use rolls instead, you meet with other players in the area and roll **4 dice** (Manipulation + Persuasion).

Bane: You have lost your ability to differentiate what you think and what you say. Remove **1 die** from any rolls from **Persuade**, **Intimidate** and similar rolls if you're trying to lie or deceive the other person.

EMBRACE

When you were turned

Four aces in your hand. Folds. Royal Flush. Folds. Full House. Folds. Three of a kind. Folds. Your host is a very frustrating player. They have been folding all night, and you've been getting the best hands you've ever been dealt. Their pile of chips is slowly dwindling, as yours gets larger and larger. At this pace, however, it will take you weeks to clean them dry. Another hand. This time, you have just two of a kind. Bored, you decide to bluff. All in. Critical mistake. Your host pushes the chips across the table. Have you just lost all your savings because you were bored? Cards are shown. They have nothing. Nothing at all. You take the chips, not understanding, when they speak. *"One last hand. I've got no chips, so I guess I'll have to bet my own soul."* You laugh nervously. It's not a joke. Well, you've never owned anyone else's soul. You play. You try your best. It's not enough. After showing an unbeatable hand, your host jumps over the table and savagely bites you.

SIRE

The one who turned you

"There is no money!" You hear your own voice's echo. That confuses you. *"Did I say that out loud?"* Again, the echo comes back. Your host has left in a rush, and left you there, barely conscious. After waking up, you've torn up the place, looking for the money you are owed. Nothing. Just fake notes from some old board game, and plenty of empty cans of ginger ale. You feel weird. *"I feel weird."* Your tongue betrays your thoughts. *"Shut up! Stop talking! That's better. Wait. Am I still talking? What's that sound? Footsteps. Heavy footsteps. Closing in. Somebody's coming. Good. They've probably been sent to pay me what I'm owed. Why are they kicking the door? Why so many guns? Where's my money?!"*

SECRET

A memory that haunts you

As the stake is driven through your heart, you briefly recognize the man driving the stake as one of your former rivals from your video gaming days.

VAMPIRE

THE MASQUERADE

NAME

Marsh

DESCRIPTION

Customize your character. Put yourself in their place and answer the following questions.

What's your Gender?

Gender: _____

What are you wearing?

Clothing:

- Tracksuit
- Ragged suit
- Casual clothing
- Hockey Mask

Ambition: Redemption

What is your main goal?

- Protect the innocent, at all costs..
- Punish those who harm the innocent.

What do you want to accomplish tonight?

Desire: Prevent _____ from doing something monstrous.

Select another player character to fill the blank. Try not to select a character that someone else has already selected.

BACKGROUND

Growing up in the slums, you could only choose between fighting or dying. Martial arts saved your life and gave you purpose. You soon started competing, fighting in cages, and defeating opponent after opponent for money. But that wasn't enough. One shady proposal changed everything. You could get the life you wanted, but the price was steep. Working as a hired goon was tough. Beating up defenseless people to collect protection money tore your soul apart, bit by bit. But you endured. Taking this path was your decision, and you stood by it.

How did your experience define you?

- "Too bad for my victims but, if it wasn't me, it would be someone else."
- "This is just temporary. As soon as I get all the money I need, I am out."

CLAN

Nosferatu 

CLAN BACKGROUND

Literally wearing their Beast on their faces, Clan Nosferatu, or Horrors, as some call them, look the way most other Kindred feel like. Their horrifying appearance sometimes hides endless amounts of compassion, or a very keen sense of justice. Many members of Clan Nosferatu are Embraced as a punishment. People who behave terribly are given a second chance, a way to redeem themselves. They often inhabit sewers and derelict houses, hiding from the mortals' society, clearly knowing they don't belong there anymore.

CLAN BANE

The curse of Nosferatu manifests itself throughout every inch of their bodies. The features of the Horrors are misshapen and twisted, giving them a truly monstrous appearance. Due to the mystical nature of this aberrating, no amount of empathy or good intentions would allow anyone to accept the way they look.

ALL WENT WRONG...

There was something off about this contract. The target was not the usual pub owner or gambling addict. You had to track your prey through tent cities and sewers. It was only when you finally cornered them that you realized you were the one being hunted. Before your heart stopped beating, a raspy voice whispered in your ear: "Here's a second chance for you. Don't squander it."

How did you react to this revelation?

- "I've been a monster all my life, I know that now. So be it."
- "I can change my ways. I can make a difference, even if it is from the shadows."

PICK THIS CHARACTER IF...

... you want to play an expert fighter, able to stand victorious in combat just using their bare hands, if you want to be a proficient spy, capable of hiding in plain sight without raising any suspicions with your newfound supernatural abilities.

VAMPIRE

THE MASQUERADE

ACTIONS

Attack: 8 dice (Unarmed, aggravated damage with Lethal Body) 4 dice (Pistol +2 damage)

Few can stand their ground when facing you in a fight. And now the Blood has turned you into a veritable killing machine.

Bite: 8 dice

Feeding on your foes while beating them up can make a fight even more thrilling.

Intimidate: 5 dice

You've learned to know what to tell people to get things done. And if they don't understand, you can always back it up with violence.

Investigate: 5 dice (add 1 die if you are using deduction)

You can deduce the connections between facts when you have the right information.

Lockpick: 5 dice

You can often get those pesky doors open when you need to be silent. And if that fails, kick them in.

Sneak: 5 dice (Special, read below)

You can hide and sneak well enough, but if you stand absolutely still and do not draw attention to yourself, people will not see you. (As soon as it becomes available, check Obfuscate for details.)

Insight: 4 dice


You can try to understand people, especially to know if they're lying. Then, you can punish them for it.

EQUIPMENT

Your wallet (driver's license missing.) Some petty cash. An expensive wristwatch.

HOW TO ROLL

To roll a **test**, create a dice pool by picking up as many dice as the Action or trait combination the Storyteller calls for. Start with a number of Hunger dice equal to your Hunger and add regular dice to complete.

Dice coming up with any of these:  are successes. Count them. Ignore other results. If you meet or exceed the Difficulty, you succeed.

Spend 1 Willpower to re-roll up to three regular dice (not Hunger dice).

When you roll a **check**, use only regular dice. Willpower does not affect checks.

Health

□□□□□ □□□□□

Willpower

□□□□□ □□□□□

ATTRIBUTES

Physical

Strength ●●●●○

Dexterity ●●○○○

Stamina ●●○○○

Social

Charisma ●○○○○

Manipulation ●●○○○

Composure ●●●○○

Mental

Intelligence ●●●○○

Wits ●●○○○

Resolve ●●○○○

SKILLS

Brawl ●●●●○

Firearms ●○○○○

Insight ●●○○○

Intimidation ●●○○○

Investigation ●●●○○

Larceny ●●●○○

Stealth ●●●○○

Streetwise ●●○○○

Survival ●●○○○

Technology ●○○○○

Humanity

□□□□□ □□□□□

Hunger

□□□□□

VAMPIRE

THE MASQUERADE

DISCIPLINES

Obfuscate



You can hide from others using a low-level type of hypnotism. People will ignore you and move around you. If you attract attention to yourself in any way (including attacking another), the illusion is broken. Cameras and other technological devices can detect you.

Cloak of Shadows - As long as you stand perfectly still, you become functionally invisible, with the above limitations. If someone wishes to detect you with **Auspex**, roll 6 dice to remain hidden.

Unseen Passage - As long as you don't draw attention to yourself, you can move and remain functionally invisible, with the above limitations. Make a **Rouse Check**. If someone wishes to detect you with **Auspex**, roll 6 dice to remain hidden.

Potence



You can use your strength for terrifying effects of raw power and physical might.

Lethal Body - You have become a deadly weapon. Your **Unarmed** damage is **aggravated**. This has been noted in your **Attack** action.

KINDRED REFERENCE

Hunger: Every time you have to roll a test, replace a regular die (black) with a Hunger die (red) for each slot you have crossed in your Hunger tracker.

Rouse check: After resolving an action that could increase your **Hunger**, or after waking up, roll 1 regular die. If the result is blank, cross 1 slot in your Hunger tracker.

Blood Surge: You may add 1 die to any Action or Discipline roll. Make a **Rouse Check**.

Blush of Life: You may appear alive to others. Make a Rouse Check.

Quick Hunting Roll: If your group decides to forego Hunting scenes and to use rolls instead, you stalk alleys to find hapless victims. Roll 5 dice (Strength + Brawl).

Bane: As a Nosferatu, your Bane is your hideous appearance. You lose 1 die for any rolls to attempt to disguise yourself as non-monstrous. You lose 2 dice from all social rolls not based on fear.

EMBRACE

When you were turned

"Here's a second chance for you. Don't squander it."

The raspy voice comes with an array of aromas. Putrefaction. Decomposition. Death. You barely manage not to throw up, but your prey is set on making it hard for you. Their face is a parody of what a face should look like. All the things that we find revolting, turned into features. They grab you by the neck. The raggedy figure is surprisingly strong, and you find yourself unable to move. Then you see their fangs. Sharp, rotten, terrifying. They break your skin. Death comes to you.

SIRE

The one who turned you

You wake up. The monster that attacked you is still there, watching you. They laugh at you. You try to move, but you are tied. They hold a mirror to your face, and you see a monster staring back at you. You scream. For hours, you just scream. Then you try to escape. The ropes that tie you are not that tough, and you manage to break free. The monster's gone, but now you have to escape their lair. You drag your body through the sewers, until you find an exit. There, a white van is waiting for you. Men in black, holding guns, make sure your freedom is short-lived.

SECRET

A memory that haunts you

As the stake is driven through your heart, you faintly recognize the person driving the stake as someone you severely beat up years ago.

VAMPIRE

THE MASQUERADE

NAME

Rain

DESCRIPTION

Customize your character. Put yourself in their place and answer the following questions.

What's your Gender?

Gender: _____

What are you wearing?

Clothing:

- Surplus military clothing
- Torn street clothing
- Well-worn casual clothing

Ambition: Freedom

What is your main goal?

- Release your friends and yourself from the control of any faction.
- Accept the nature of this world, and seek admission into a faction.

What do you want to accomplish tonight?

Desire: Get _____ to break free from something that's tying them down.

Select another player character to fill the blank. Try not to select a character that someone else has already selected.

BACKGROUND

Your whole life you were in and out of the foster system. No family would understand the reason for your behavior, neither could you. You were born to be wild, plain and simple. You were always getting in fights in the schoolyard, and would escape for days into the woods. After the system failed you, you found a new home in the prison circuit. You spent more time inside than outside and, after a while, you realized you didn't understand the world. Maybe you belonged in a cage, after all.

How did your experience define you?

- "I owe a debt to society and to those around me."
- "By learning about others, I can understand what sets me apart."

CLAN

Gangrel 

CLAN BACKGROUND

Also known as Ferals, the Gangrel are the Clan that accepts their vampiric nature the best. They are in tune with their inner Beast. Gangrel are often nomads, serving no master and answering to nobody. They are fearsome fighters, and natural philosophers.

CLAN BANE

Every time a member of Clan Gangrel loses control, either succumbing to their rage, their fear, or their Hunger, they develop a temporary animal trait. Anything from growing wolf ears to emanating the stench of a badger, this quirk always has a negative effect on their existence. The trait lasts for one night after being acquired, and reduces one of the character's attributes by 1.

ALL WENT WRONG...

Released from prison once more, you hit the streets with a mixture of desperation and anxiety. Now you had to look for a job, a place to stay, a way of living, bills to pay, friends to make, people to care for... It was too much. You walked into the woods, ready to never come back. After a few weeks living off the grid, you started feeling how something was watching you. You were being hunted, night after night, by some beast you couldn't even see. Until it got to you. You embraced death with an enthusiasm you didn't know you possessed.

How did you react to this revelation?

- "Born anew, the world unfolds in front of me. No need for chains, no need for control. Freedom now makes sense."
- "Transformed by force, deprived of freedom, I can only submit to my new condition, one night at a time."

PICK THIS CHARACTER IF...

... you want to learn more about what it means to be a vampire, if you seek the meaning of freedom while imprisoned in this new existence, if you want to have a closer understanding of the Beast, both internally and externally.

VAMPIRE

THE MASQUERADE

ACTIONS

Lockpick: 8 dice

No lock can resist your experienced fingers.

Attack: 6 dice (Unarmed. Once you access **Feral Weapons** add +2 damage) 5 (Pistol +2 damage)

You had to defend yourself before, and know how firearms work. Your new powers make you even more dangerous.

Bite: 6 dice

You can bite your way through a fight, if that suits you.

Sneak: 6 dice

You are as good avoiding a conflict as jumping into it. Being unnoticed can be a wise choice.

Intimidate: 4 dice (6 with **Eyes of the Beast**)


You can occasionally verbally threaten people into doing what you want, if you must. Your powers can make you scary.

EQUIPMENT

Tiny amount of well-worn one-dollar notes. A lighter.

HOW TO ROLL

To roll a **test**, create a dice pool by picking up as many dice as the Action or trait combination the Storyteller calls for. Start with a number of Hunger dice equal to your Hunger and add regular dice to complete.

Dice coming up with any of these:  are successes. Count them. Ignore other results. If you meet or exceed the Difficulty, you succeed.

Spend 1 Willpower to re-roll up to three regular dice (not Hunger dice).

When you roll a **check**, use only regular dice. Willpower does not affect checks.

ATTRIBUTES

Physical

Strength ●●●○○

Dexterity ●●●○○

Stamina ●●○○○

Social

Charisma ●○○○○

Manipulation ●●○○○

Composure ●●●●○

Mental

Intelligence ●●○○○

Wits ●●●○○

Resolve ●●○○○

SKILLS

Athletics ●●○○○

Awareness ●○○○○

Brawl ●●●○○

Firearms ●○○○○

Intimidation ●●○○○

Larceny (*Lockpicking*) ●●○○○

Melee ●○○○○

Stealth ●●○○○

Streetwise ●●○○○

Subterfuge ●○○○○

Survival ●●○○○

Health

□□□□□ □□□□□

Willpower

□□□□□ □□□□□

Humanity

□□□□□ □□□□□

Hunger

□□□□□

VAMPIRE

THE MASQUERADE

DISCIPLINES

Protean

●●○○○

This Discipline gives you the ability to be a better predator and to shape-shift.

Eyes of the Beast - Your eyes have a red gleam. You can activate or deactivate this power at will. If on, you can see in the dark (all darkness related penalties are removed) and you add 2 dice to your **Intimidate** rolls.

Feral Weapons - You can turn your hands into claws. These inflict +2 **damage** and their damage is now **aggravated** (it's never halved.) Make a **Rouse Check**.

Animalism

●○○○○

This Discipline allows you to connect closer with your Beast and that in others.

Sense the Beast - You can read others and sense their hostility. Roll 4 dice, opposed by their **Composure** + **Subterfuge** (default difficulty 3.) Success allows you to gauge their level of hostility and whether they harbor a supernatural Beast like you (i.e. they are also Kindred).

KINDRED REFERENCE

Hunger: Every time you have to roll a test, replace a regular die (black) with a Hunger die (red) for each slot you have crossed in your Hunger tracker.

Rouse check: After resolving an action that could increase your **Hunger**, or after waking up, roll 1 **regular die**. If the result is blank, cross 1 slot in your Hunger tracker.

Blood Surge: You may add 1 die to any Action or Discipline roll. Make a **Rouse Check**.

Blush of Life: You may appear alive to others. Make a **Rouse Check**.

Quick Hunting Roll: If your group decides to forego Hunting scenes and to use rolls instead, you meet with your ex-con associates and roll 3 dice (Manipulation + Subterfuge).

EMBRACE

When you were turned

The campfire is nice enough. The winter has been rough, and having somewhere to warm up your hands feels like a luxury to you. You've gotten used to the sounds of the woods, and they don't scare you anymore. The road miles away, however, roars with threat and aggression. A branch cracks a few steps away. They are back. You've felt them for weeks, but you've never seen them. Now they stand in front of you, in all their monstrous glory. A walking wolf, half human, half aberration. They get closer. You are petrified. You're being smelled. The cruel jaws hint a smile, right before closing over your neck. Freedom, at last.

SIRE

The one who turned you

The monster turns into a human being before your eyes. Naked, dirty and cold. Still glorious. You feel your body changing. You are becoming something new, and you are equally excited and repulsed. You have so many questions, but you respect the silence. You feel you understand everything about your aggressor, and yet you don't know the first thing about them. They stay away from the fire, and you feel you should do the same. You spend hours staring at each other, learning each other's body. Not a word is said. The monster takes you to a cave before sunrise, and you both sleep, covered in heavy furs. When you wake up, the monster has already left. Instead, you hear helicopters closing in, dogs barking, and orders whispered in the shadows. There's a hunting party out there, and you are the prey.

SECRET

A memory that haunts you

As the stake is driven through your heart, you briefly recognize the man driving the stake as one of your foster parents.

VAMPIRE

THE MASQUERADE

NAME

Sam

DESCRIPTION

Customize your character. Put yourself in their place and answer the following questions.

What's your Gender?

Gender: _____

What are you wearing?

Clothing:

- Old military fatigues
- Dark and formal
- Casual clothing

Ambition: Organization

What is your main goal?

- Make those who closely surround you into a force to be reckoned with.
- Find your place within an organization, and serve them with pride.

What do you want to accomplish tonight?

Desire: Inspire _____ to learn more about their condition.

Select another player character to fill the blank. Try not to select a character that someone else has already selected.

BACKGROUND

Some enlist because they want to serve their country, some because of the prospect of a career. You were always the exception. Too poor for University, and too curious to be content with anything else, you became a soldier. For you, Iraq was not a place for heroics. The battle was just a means to an end. Accessing libraries, museums, following the trail of the origins of humanity, that's what mattered. You were discharged after two tours of duty, and you found yourself back home, away from the wealth of information you had found in the Middle East. Lost. Confused. Your thirst for knowledge, unquenched.

How did your experience define you?

- "I will go back. I need to learn all I can before everything's destroyed."
- "There's a lot to research here as well, and it is much safer."

CLAN

Tremere 

CLAN BACKGROUND

Mistrusted by most, the Kindred known as Warlocks hail from a centuries old tradition of magicians and occultists. They used to form a hermetic society, keeping their secrets safe from any curious eyes. However, recent events have destroyed their organisation, and now they survive as mercenaries, information brokers, and outcasts.

CLAN BANE

The Tremeres used to link their blood, creating a highly organised hierarchy of obedience and servitude. As the tower crumbled, their blood got tainted, and now they are unable to use their blood to push others into submission. In addition, due to the long story of the Clan, most Kindred tend to mistrust the Warlocks, automatically regarding them as sly and treacherous.

ALL WENT WRONG...

A strange email, offering you old manuscripts rescued from the Central Library of Mosul, gave you a ray of hope. The prize was too tempting not to enquire. You were given an appointment at an old bookstore, open after hours. The manuscripts were nowhere to be seen but, instead, you found pictures of your time in Iraq. Wearing your uniform. Your squadmates. Your memories. All lined up for you to see, like a museum of your life. For once, you were the subject being studied, and not the other way around.

How did you react to this revelation?

- "Somebody knows everything about me, and has a plan for me. I need to find them, and follow my destiny."
- "I have become something different. The knowledge I sought all along now runs through my blood. Time to start learning."

PICK THIS CHARACTER IF...

... you want to play a character defined by an endless thirst for knowledge, with a rare combination of skills, being proficient in the use of firearms, excelling at investigating and finding hidden details in any situation.

VAMPIRE

THE MASQUERADE

ACTIONS

Investigate: 9 dice (Heightened Senses is factored in)

Looking for hidden books and tombs has made you the best at finding unseen details. Your newfound powers have only made you even better.

Insight: 6 dice

You can easily read others and understand their motivations.

Persuade: 6 dice

Your strong personality allows you to convince others of giving you what you need.

Attack: 4 dice (Unarmed) 5 dice (Pistol +2 damage)

Your military training has provided you with the means to harm others.

Bite: 4 dice

If need be, you can use your fangs as a weapon in a fight.

Intimidate: 4 dice (Add 1 die if you physically coerce your opponent.)


Other people are wary of your military training.

EQUIPMENT

A reasonable amount of pocket change. Your wallet (driver's license and any form of identification missing.) Dog tags. A box of aspirin.

HOW TO ROLL

To roll a **test**, create a dice pool by picking up as many dice as the Action or trait combination the Storyteller calls for. Start with a number of Hunger dice equal to your Hunger and add regular dice to complete.

Dice coming up with any of these:  are successes. Count them. Ignore other results. If you meet or exceed the Difficulty, you succeed.

Spend 1 Willpower to re-roll up to three regular dice (not Hunger dice).

When you roll a **check**, use only regular dice. Willpower does not affect checks.

ATTRIBUTES

Physical

Strength ●●○○○

Dexterity ●●○○○

Stamina ●●●○○

Social

Charisma ●●●○○

Manipulation ●○○○○

Composure ●●●○○

Mental

Intelligence ●●●●○

Wits ●●○○○

Resolve ●●○○○

SKILLS

Athletics ●●○○○

Brawl ●●○○○

Firearms (*Pistols*) ●●●○○

Insight ●●○○○

Intimidation ●○○○○

Investigation ●●●●○

Leadership ●○○○○

Occult ●●●○○

Persuasion ●●●○○

Stealth ●○○○○

Health

□□□□□ □□□□□

Willpower

□□□□□ □□□□□

Humanity

□□□□□ □□□□□

Hunger

□□□□□

VAMPIRE

THE MASQUERADE

DISCIPLINES

Auspex



Your senses are greatly increased, and can learn more from your environment thanks to the power of your blood.

Heightened Senses - All of your senses are amplified, for good or ill. You may switch this power on and off at will, with no cost or roll. Add **1 die** to all perception-based rolls. This is already factored into your **Investigate** action.

Blood Sorcery



You can tap into the mystical powers of your Blood. In time, you can become a powerful Blood Sorcerer and learn more powers, and even Rituals.

Corrosive Vitae - You force a bit of your Blood through an open, typically self-inflicted, wound. Then you spill it on nonliving matter (you can't use this with Kindred, let alone with living beings like mortals.) The matter corrodes and decomposes. You can use this in lieu of a **Lockpick** action, or to break free from handcuffs. Make a **Rouse Check**.

Dominate



You can manipulate and control the actions of others. You need to hold the gaze of a single victim in order for your Dominate powers to work. You may not use these on Kindred.

Compel - Issue a single action command to the victim, no longer than a short sentence. Your victim will obey unless the command is directly harmful to them. If the command is ambiguous, the Storyteller may interpret it as they see fit. When used against a victim who is actively trying to resist, roll **4 dice** against **Wits + Resolve**.

KINDRED REFERENCE

Hunger: Every time you have to roll a test, replace a regular die (black) with a Hunger die (red) for each slot you have crossed in your Hunger tracker.

Rouse check: After resolving an action that could increase your Hunger, or after waking up, roll **1 regular die**. If the result is blank, cross 1 slot in your Hunger tracker.

Blood Surge: You may add **1 die** to any Action or Discipline roll. Make a **Rouse Check**.

Blush of Life: You may appear alive to others. Make a **Rouse Check**.

Quick Hunting Roll: If your group decides to forego Hunting scenes and to use rolls instead, you meet with a veteran friend who willingly gives you some of their blood. **7 dice** (Manipulation + Persuasion)

EMBRACE

When you were turned

"I've been following you." The voice is flat, solemn, and doesn't allow any room for questions. You turn around to find the guide of this peculiar exhibition. Tall, slender, and all dressed in black, your guide seems unable to smile, or to express any recognizable emotion. The feeling is strange, alien, and oddly reassuring. *"My people noticed you back in Iraq. At first, they thought you were not serious about your studies. But you surpassed everyone's expectations."* The guide takes you through the pictures, just showing off how much they know. Then, without a word of warning, you feel the fangs in your neck. Death comes to you quickly.

SIRE

The one who turned you

Reborn. Remade against your will. All the secrets of creation, now lie bare in front of you. Everything you thought you knew has become irrelevant and, in a matter of seconds, you realize you need to adjust your whole worldview. You have so many questions... but the severe gaze of your guide doesn't invite you to ask. It will take years, maybe decades, to learn what you need. You are patient. The world isn't. Your guide hears something outside. *"Wait here."* They run outside, leaving you alone with your shrine. Something in the air feels wrong. The sounds, the smell... everything reminds you of your time in Iraq. Survival comes first. You quickly grab all your pictures, rip them apart, and flush them down the toilet. Then the bullets start whistling. You consider going out there, helping your guide... but the backdoor looks like a much more reasonable option. You run.

SECRET

A memory that haunts you

As the stake is driven through your heart, you briefly recognize the person driving the stake as a comrade-in-arms from your last tour of duty.

VAMPIRE

THE MASQUERADE

NAME

Terry

DESCRIPTION

Customize your character. Put yourself in their place and answer the following questions.

What's your Gender?

Gender: _____

What are you wearing?

Clothing:

- Street clothing
- Functional casual
- Work uniform

Ambition: Selflessness

What is your main goal?

- Use your abilities to protect humanity from injustice.
- Think global, act local. Make your group a force for peace and justice.

What do you want to accomplish tonight?

Desire: Convince _____ to join your cause.

Select another player character to fill the blank. Try not to select a character that someone else has already selected.

BACKGROUND

You grew up in poverty. You made all the wrong choices, and got mixed with the worst possible crowd. As a result, you ended up in jail. You took a light sentence because your cousin took the fall for you. Now you work to build up your community and improve your neighborhood, striving to be worthy of your cousin's sacrifice.

How did your experience define you?

- "By helping the people around me, I can make the world a better place."
- "By improving the world around me, people will naturally become better."

CLAN

Brujah 

CLAN BACKGROUND

Your character is a Brujah. Members of this clan, commonly called Rabble, believe passionately in their individual causes, and in the importance of backing up their beliefs with violence when necessary.

CLAN BANE

All Brujah are cursed with a very short temper, and a lack of self-control. Whenever they are provoked, or witness acts that would generally just annoy any other person, they risk losing control, abandoning themselves to blind rage.

ALL WENT WRONG...

A weird face started to pop up whenever you were giving speeches, then in rallies and demonstrations. You started obsessing over this unknown individual. They stuck out like a sore thumb. They didn't belong there, and yet, they became ubiquitous. Paranoia became stronger than curiosity, and you decided to disregard caution. You faced the stranger, and you got more than you bargained for. In your last moments, you realized you made a fatal mistake.

How did you react to this revelation?

- "I can still help humanity, even if it is from the shadows."
- "There's inequality among monsters, too. I will fight for justice among my peers."

PICK THIS CHARACTER IF...

...you want to be someone who opens many doors in more ways than one, a dangerous opponent both in a fistfight and in a debate, a well-rounded, skilled community organizer.

VAMPIRE

THE MASQUERADE

ACTIONS

Attack: 7 dice (Unarmed, +2 damage when using Prowess) 4 dice (Pistol +2 damage)

Anyone who faces you better run for their life.

Bite: 7 dice (+2 aggravated damage)

Attacking and feeding during combat can be a great option for you.

Persuade: 7 dice (Awe is factored in)

Your personal magnetism makes people trust you and do whatever you ask them to do.

Intimidate: 6 dice

You can show your scary side to bully your way into getting what you want.

Insight: 5 dice (add 1 die if attempting to read someone's motives)

You can read others, understand their motivations, and know if they're telling the truth.

Lockpick: 5 dice

You can open locks and doors whenever you need them to be open.

Investigate: 4 dice

Occasionally, something about your environment catches your attention, but you focus more on people.

Sneak: 4 dice

When everything else fails, you can sneak and hide, but this is not your go-to option.


EQUIPMENT

Your wallet (driver's license missing). Some petty cash.

Scribbled notes from your last speech.

HOW TO ROLL

To roll a **test**, create a dice pool by picking up as many dice as the Action or trait combination the Storyteller calls for. Start with a number of Hunger dice equal to your Hunger and add regular dice to complete.

Dice coming up with any of these:  are successes. Count them. Ignore other results. If you meet or exceed the Difficulty, you succeed.

Spend 1 Willpower to re-roll up to three regular dice (not Hunger dice).

When you roll a **check**, use only regular dice. Willpower does not affect checks.

Health

□□□□□ □□□□□

Willpower

□□□□□ □□□□□

ATTRIBUTES

Physical

Strength ●●●●○

Dexterity ●●○○○

Stamina ●●●○○

Social

Charisma ●●●○○

Manipulation ●●○○○

Composure ●●○○○

Mental

Intelligence ●●●○○

Wits ●○○○○

Resolve ●●○○○

SKILLS

Athletics ●○○○○

Awareness ●○○○○

Brawl ●●●○○

Drive ●○○○○

Firearms ●●○○○

Insight (Motives) ●●○○○

Intimidation ●●●○○

Investigation ●○○○○

Larceny ●●●○○

Leadership ●●○○○

Melee ●○○○○

Persuasion ●●○○○

Politics ●●○○○

Stealth ●●○○○

Streetwise ●○○○○

Technology ●○○○○

Humanity

□□□□□ □□□□□

Hunger

□□□□□

VAMPIRE

THE MASQUERADE

DISCIPLINES

Potence

●●○○○

You can use your strength for terrifying effects of raw power and physical might.

Soaring Leap - You can jump up to 4 meters vertically and 6 meters horizontally without any run-up. No roll is required.

Prowess - add 2 dice to feats of strength. You can also use this with your Unarmed **Attack** damage (+2 damage, or +1 if using hand-to-hand weapons). Make a **Rouse Check**.

Presence

●○○○○

You can manipulate and control the emotions of people around you. You have to be in their immediate presence and they have to be able to see or hear you directly for this power to work.

Awe - Anyone close to you is suddenly drawn towards you, willing to agree on your arguments and viewpoints. This power can be used to create a distraction. This improves your **Persuade** action and is already factored in.

KINDRED REFERENCE

Hunger: Every time you have to roll a test, replace a regular die (black) with a Hunger die (red) for each slot you have crossed in your Hunger tracker.

Rouse check: After resolving an action that could increase your **Hunger**, or after waking up, roll 1 **regular die**. If the result is blank, cross 1 slot in your Hunger tracker.

Blood Surge: You may add 1 **die** to any Action or Discipline roll. Make a **Rouse Check**.

Blush of Life: You may appear alive to others. Make a **Rouse Check**.

Quick Hunting Roll: If your group decides to forego Hunting scenes and to use rolls instead, you meet with faithful members of your community who adore you in all but name. Roll 4 **dice** (Manipulation + Persuasion).

EMBRACE

When you were turned

The alleyway stinks of urine and rotting food. The stranger is casually leaning against a wall, their face an inscrutable mask. *"You're doing good work, kid."* They say. Are they on your side? Or just luring you into a trap? You start asking questions. You just can't believe anyone can be so interested in your speeches and your community work. But you receive no answers. Frustration grows into blind anger. The stranger laughs, and then attacks you.

SIRE

The one who turned you

You are dropped on a pile of garbage, your whole body trying to adapt to the change. You are not yourself anymore. The stranger starts walks away, no explanations given. You can't allow that. You chase them, ready to take their life, when a white van blocks your way. A group of men climb out, pointing their guns both at the stranger and you. Before you can even process what is happening, you are already acting on impulse. You cowardly push the stranger towards the guns, and run away.

SECRET

A memory that haunts you

As the stake is driven through your heart, you briefly recognize the person driving the stake as one of your former jail cell companions.

the IN CROWD

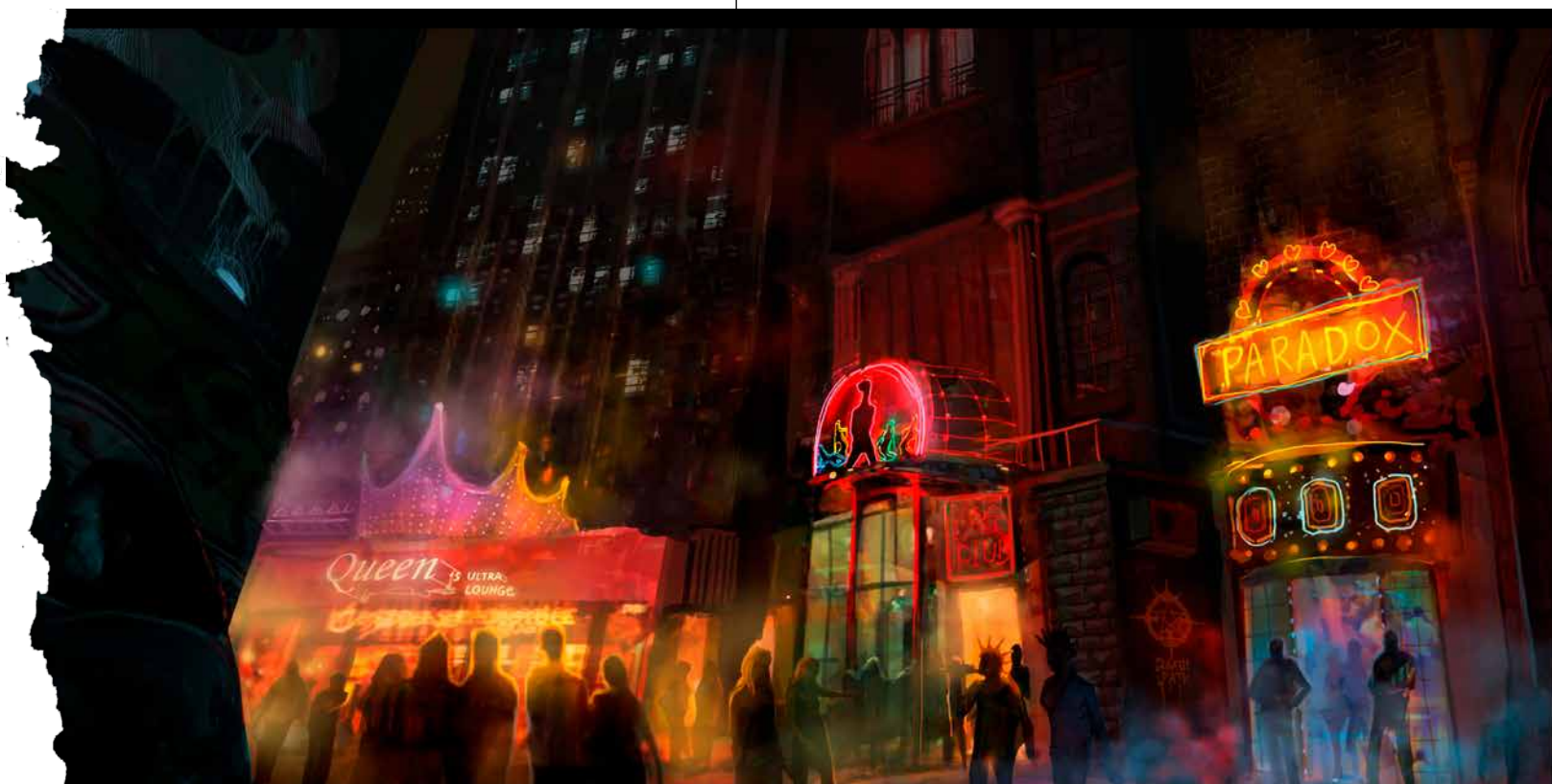
Foreword

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

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

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

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



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

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

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

Scene 0: How to Run This

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

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

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

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

Scene I: Your First Night

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

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

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

The Embrace

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

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

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

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

Introductions

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

RULES EXPLANATIONS AND ADVICE

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

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

The Hunger, Part 1

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

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



INTRODUCTION TO THE BLOOD

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

Give each one of your players two Hunger dice now.

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

Ask your players to roll a black die.

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

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

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

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

WHAT IS THE HUNGER?

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

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

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

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

The Hunger, Part 2

(Two Hunger Dice)

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

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

(Three Hunger Dice)

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

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





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

Exploring the Room

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

ROLLING DICE

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

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

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

ACTIONS

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

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

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

Use your best judgment and don't be afraid to make mistakes. This is how we learn, after all. There is a **Master List** of all player characters' actions in the **Reference Guide**, p.14 under Appendix I, in case you need to refer to it. This way, you can see which character is best at what type of action and you can call them out with suggestions.

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

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

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

Exploring the Walk-in Freezer

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

If Blake is Present

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

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

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

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

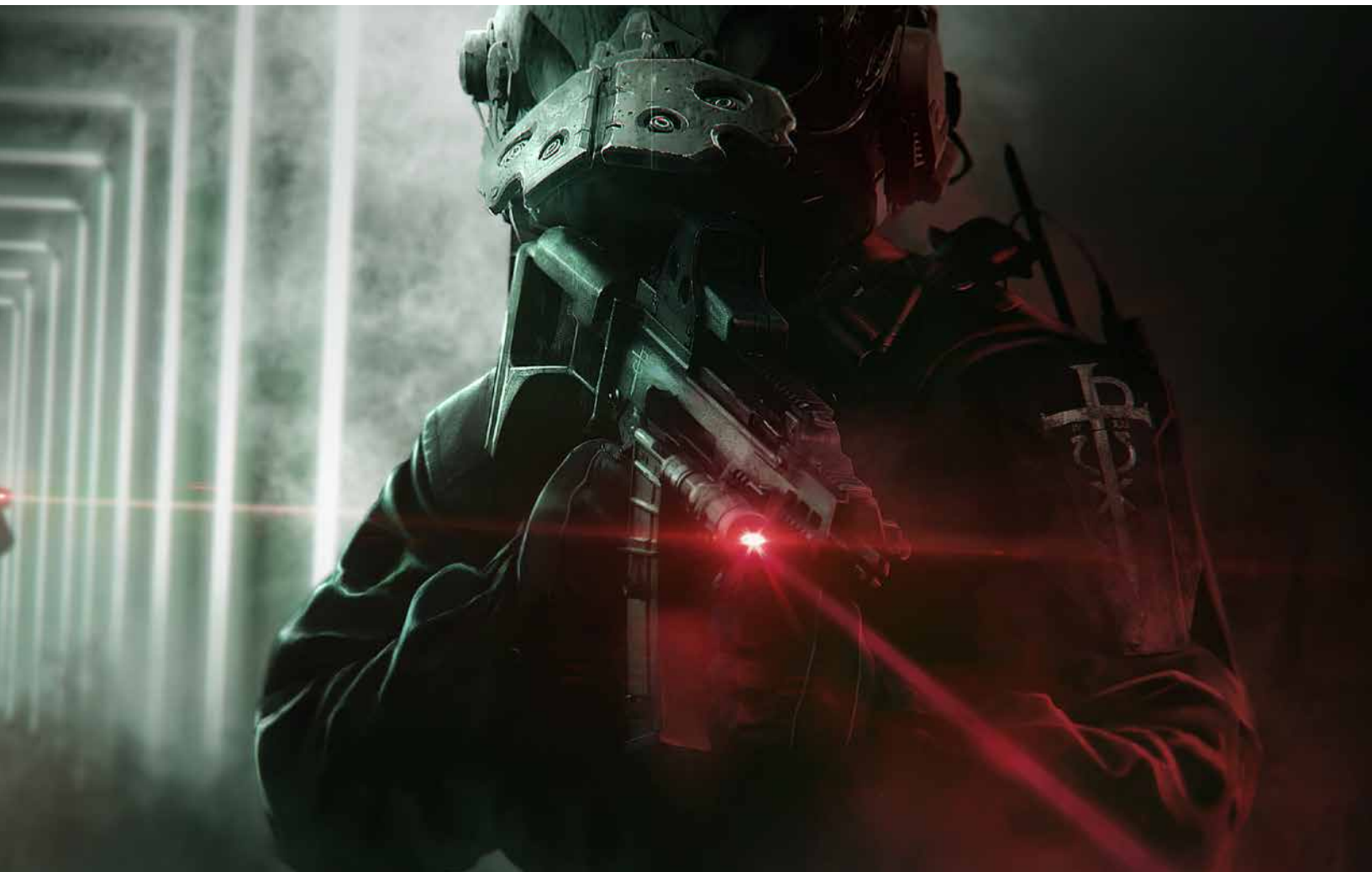
As you reach the walls, you realize they are made of steel, partially covered in patches of frost. However, your skin doesn't stick to the walls if you try to touch them. Your body is no longer warm.

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

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

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





The Escape

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

SAMPLE OPTIONS TO ESCAPE:

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

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

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

WILLPOWER

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

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

BLOOD SURGE

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

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

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

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

The Kitchen

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

THE RESTAURANT

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

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

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

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

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

PARKER, RELUCTANT GUARD

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

Dice Pool: 4

Parker's Worst Night

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

Read depending on the characters in play:

I've Seen This Guard Before...

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

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

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

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

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

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

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

CONTESTS AND TAKING HALF

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

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

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



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

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

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

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

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

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

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

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

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

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

ONE-ROLL CONFLICT

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

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

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

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

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

Scene II: Just the Basics

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

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

A Mysterious Smile

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

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

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

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

Enter Markus

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

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



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

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

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

As they do all of this, read ahead.

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

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

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

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

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

Under Threat

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

BLUSH OF LIFE

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

DISCIPLINE USE

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

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

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

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

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

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

The Clock Is Ticking

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

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

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

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

The Current Situation

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

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

The Second Inquisition

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

The Masquerade / Hiding from mortals

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

Parker (The Guard)

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

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

Vampires

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

Hunger

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

Feeding

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

Blood Bags, Blood Types

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

Disciplines/Powers

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

The Beast

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

Mortal Friends/Family

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

Final Death

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

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

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

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

The Driver Is Here

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

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



NO BODY LEFT BEHIND

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

Drop-off Point

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

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

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

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

LOCKED AND LOADED

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

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

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

Markus's Farewell

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

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

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

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

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

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

Safety

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

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

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

Scene III: The Face of the Beast

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

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

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

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

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

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

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

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

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

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

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

QUICK HUNTING

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

Winning the test means the character feeds and reduces their **Hunger**. Their **Hunger** goes down to **1**, unless they state that they **choose** to kill their prey by draining them of all their blood. In that case, the vampire character's **Hunger** goes to **0**, but they incur **Stains**. Stains will be defined later in this scenario. For the time being, make a note that the killer receives **1 Stain**.

MANAGING HUNGER

A vampire reduces their **Hunger** by **1** for every victim they drink from, to a minimum of **1**. Achieving **Hunger 0** is impossible, except by draining a victim dry, and killing them. **Murder** has moral implications and triggers **Stains**.

The Cicero

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

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

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

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

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

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

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

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

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

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

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



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

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

Club Violet

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

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

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

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

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

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

Scene IV: Rest and Recovery

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

The Approaching Dawn

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

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

Enter Jackie

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

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

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

Meeting Jackie

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

Sleeping

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

Shelter

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

The Red Star

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

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

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

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

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

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

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

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

Scene V: The Red Star

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

Into The Red Star

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

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

HUMANITY AND STAINS

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

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

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

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

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

Much-needed rest

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

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

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

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

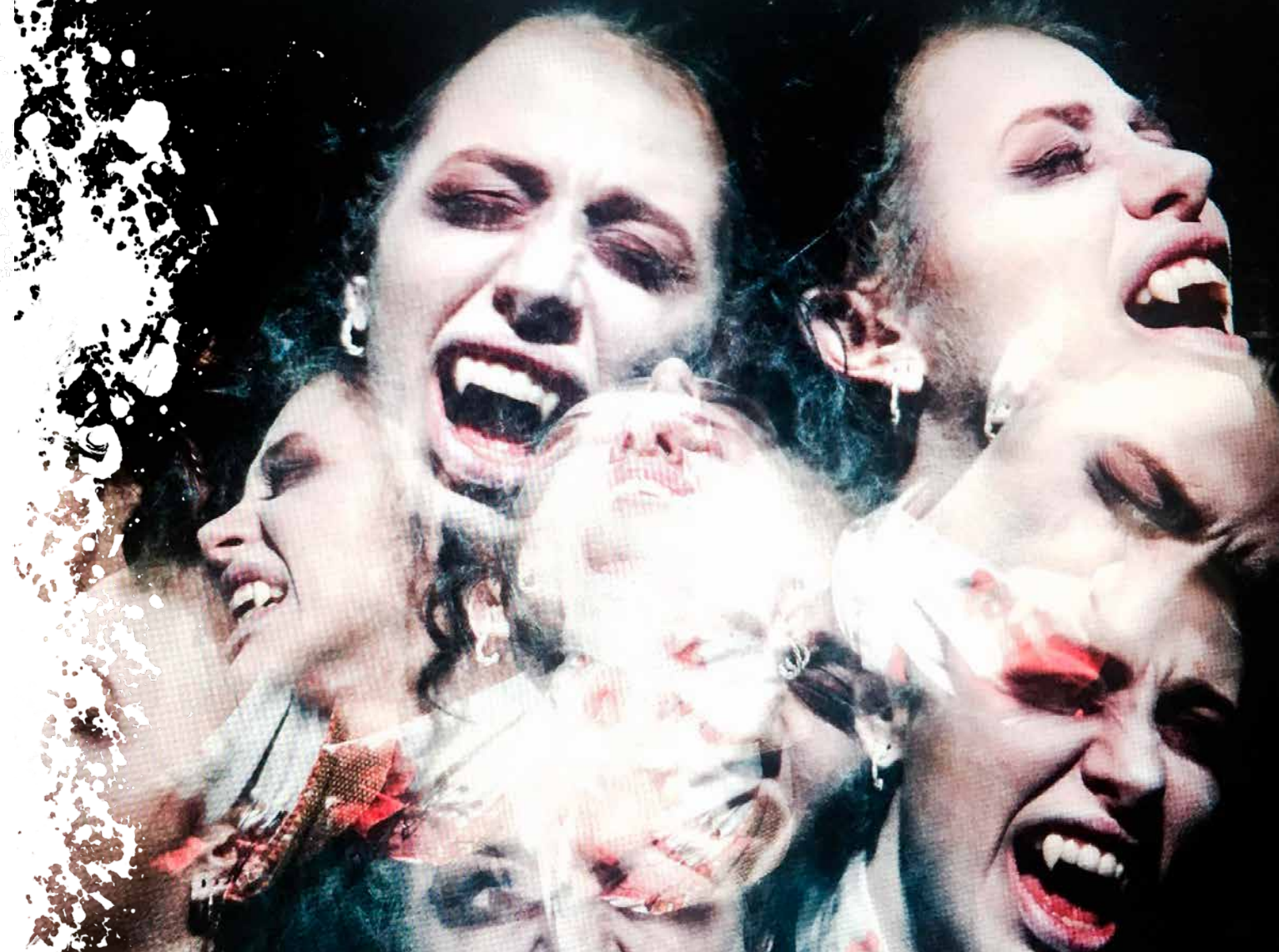
A Sire Beckons

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

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

The Next Night

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



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

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

REMORSE TESTS AND DEGENERATION

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

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

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

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

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

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

Waking Up

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

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

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

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

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

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

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

Bartender/Ghouls

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

Personal Advice

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

Anarch Movement

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

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

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

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

The Camarilla

Jackie:

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

Sage:

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

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

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

Scene VI: The In Crowd

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

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

Getting to the Armitage

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

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

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

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

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

Bar at the Armitage

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

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

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

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

Greeting

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

The Offer

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

Negotiating

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

Anarchs

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

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

The Camarilla

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

The Prince

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

Second Inquisition

"Terrifying. Never let them catch your scent."

Were You Responsible for our Capture?

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

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

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

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

The Recording

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

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

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



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

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

Scene VII: Fire in the Night

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

A Final Encounter

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

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

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

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

Shots Fired

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

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

CONFLICT

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

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

DAMAGE

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

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

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

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

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

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

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

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



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

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

Discipline use can be beneficial to most characters here.

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

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

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

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

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

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

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

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

BITE

Characters can use their **Bite** action during combat. This works like a regular **Attack** action, but there is a **1-success penalty** to the Kindred performing the bite. If the Kindred succeeds, they inflict **damage** and recover **1 Hunger**. Every additional turn, have the Kindred and their victim roll **Bite vs. Attack**, but the initial 1-success penalty **no longer applies** for the Kindred.

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

Recovering the Footage

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

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



Scene VII: Epilogue

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

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

Denouement

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

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



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

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

The First Night of the Rest of your Unlife

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

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

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

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



A Few Suggestions and Ideas

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

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

A Few Tips and Tricks for You

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

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

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



Appendix I: Backstory

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

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

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

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

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

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

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

Appendix II: Victim Tables

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

Victims

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

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

The Cicero

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

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

The Cicero (continued)

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

The Violet Club

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

Roll	Name	Resonance	Text
1	Marion, 28	Phlegmatic	<p>Androgynous and proud, Club Violet is Marion's personal fief. They know everyone worth knowing, and are deeply connected to Los Angeles' various subcultures.</p> <ul style="list-style-type: none"> ■ Strike a conversation - Persuade, Difficulty 1 Marion is quite interested in the characters, as they appear new to this scene. Marion will actively attempt to cultivate the coterie, leaning heavily on dubious underground connections to seem impressive. ■ Feed - Persuade, Difficulty 3
2	Thomas Law, 24	Phlegmatic	<p>A tall, slender man wearing a neatly-trimmed goatee and dark hair falling straight down the middle of his back, he is an excellent dancer. Every hour or so he takes short breaks to vape and drink some club soda with lime.</p> <ul style="list-style-type: none"> ■ Dance Off! - Dexterity + Athletics, Difficulty 2 Thomas Law has lived all his life in Los Angeles. He's a wealth of local information. He's stone-cold sober, but euphoric from dancing and eager to undergo new experiences. ■ Feed - Persuade, Difficulty 2
3	Monica, 23	Sanguine	<p>Pink top, white skirt, and golden trainers. Monica is definitely in the wrong club. She is looking around her, bewildered and confused. She is happy to talk to anyone not dressed in black.</p> <ul style="list-style-type: none"> ■ Strike a conversation - Persuade, Difficulty 2 Her roommate told her there was a party here. She is new in town, and thought she could have some fun tonight. She feels lost and disappointed, and only wants to make friends. ■ Feed - Persuade, Difficulty 2
4	Marcus, 25	Choleric	<ul style="list-style-type: none"> ■ <i>"I've got white, brown, and green. Whatever you need."</i> He talks quickly, thinks quickly, and quickly becomes your best friend, as long as you want to buy his merchandise. ■ Strike a conversation - Persuade, Difficulty 1 He takes you to a stall in the bathroom, where he shows you his goods. Pills, weed, coke... the works. Everything you can imagine, and it's on the cheap. ■ Feed - Intimidate or Persuade, Difficulty 1
5	Lily, 24	Phlegmatic	<p>She moves with the grace of a feather and the strength of a lion. There is a crowd watching her, entranced.</p> <ul style="list-style-type: none"> ■ Dance off! - Dexterity + Athletics, Difficulty 3 She is overjoyed. At last, someone who is close to her level. She stops and offers you a drink. Lily is a ballet dancer, currently touring with an important company, but she loves any dancing style. ■ Feed - Persuade, Difficulty 2

The Violet Club (continued)

Roll	Name	Resonance	Text
6	Chad, 20	Choleric	<p>His university blazer makes him stick out like a sore thumb. The fact that he's recording everything on his phone makes it worse. It's clear that nobody likes this guy.</p> <ul style="list-style-type: none"> ■ Tell him to stop recording - Intimidate, Difficulty 2 Chad lowers his camera, and confesses. He is following a girl he knows, and recording her as part of a tasteless prank. He promises to stop, but you know he is a lying stalker. ■ Feed - Intimidate, Difficulty 2
7	Magenta, 41	Phlegmatic	<p>The couch is her throne. The queen of the Violet Club meets with those willing to pay her respects before taking the dance floor.</p> <ul style="list-style-type: none"> ■ Request an audience with the queen - Persuade, Difficulty 3 Magenta talks of the old days with nostalgia and dignity. You're not particularly interesting to her, but she wants you to understand her way of life. She thinks she knows the night, and she suggests she has met and loved monsters in the past. ■ Feed - Persuade, Difficulty 1
8	Barry, 47	Melancholic	<p>His shoes, his watch, and his phone point out how much he doesn't really belong. While he has some moves, he has to stop to catch his breath every five minutes.</p> <ul style="list-style-type: none"> ■ Strike a conversation - Persuade, Difficulty 1 Recently divorced, Barry is trying to reconnect with the scene of his youth. He used to be one of the most recognizable faces in the goth community, he says. You see a dad in a black t-shirt, desperately trying to fit in. ■ Feed - Persuade, Difficulty 2
9	Frankie, 36	Melancholic	<p>She's staring at her bourbon, her body shaking. She doesn't belong here, but she doesn't care. She's clearly in shock.</p> <ul style="list-style-type: none"> ■ Strike a conversation - Persuade, Difficulty 3 Frankie drives a cab. Tonight, a bike crossed right in front of her. She couldn't stop in time. Somebody is in hospital, and she believes it's her fault. She just can't stop seeing her victim's face, slowly sliding across the windscreen. ■ Feed - Persuade, Difficulty 1
10	Andrés, 21	Sanguine	<p>His eyeliner isn't right, his clothes don't quite fit, and his boots look too new. He moves awkwardly, watching everyone without engaging.</p> <p>If the characters approach him, he'll tell them an array of pretty lies. Andrés is here looking for vampires, though it's unclear even to him if he wants to hunt them... or join them.</p> <p>Dealing with Andrés can lead in different directions. Use Difficulty 3 for most rolls. In case of a Conflict, roll 4 dice for him.</p>

The Streets

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

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

The Streets (continued)

Roll	Name	Resonance	Text
6	Juan, 43	Phlegmatic	<p>He flips the sign of the gas station with class and distinction. The sign goes up, and down, it twirls around his body... until it drops. Disappointment and frustration on his face, he is defeated.</p> <ul style="list-style-type: none"> ■ Sign Flipping! - Dexterity + Athletics, Difficulty 2 You take Juan's sign and flip it for a few minutes while he rests, gratefully. He was a respected scientist back in his country, but he had to emigrate. To this. ■ Feed - Persuade, Difficulty 2
7	Keith, 19	Melancholic	<p>Sitting on a bus stop, shivering in the cold, the young man looks sad and bitter.</p> <ul style="list-style-type: none"> ■ Strike a conversation - Persuade, Difficulty 2 Keith ran away from home over a tantrum and has been living on the streets enough to teach him plenty. He was angry with his parents for buying him the wrong console. Now he realizes they love him and don't care that he dropped out of college. ■ Feed - Persuade, Difficulty 2
8	Eve, 31	Choleric	<p>She seems eager to strike a conversation with you. Maybe too eager. She offers you drugs, guns, and all sorts of illegal goods. But she looks very nervous about it.</p> <ul style="list-style-type: none"> ■ Get to the bottom of this - Intimidate, Difficulty 2 Eve breaks down. The wannabe vigilante doesn't have drugs, guns, or anything remotely illegal. She wants to identify criminals and turn them in. She has no clear plan and her only backup is a can of Mace. ■ Feed - Persuade, Difficulty 2
9	Chuck, 28	Sanguine	<p>Drunk and dancing on the streets, the man looks like the happiest person on Earth. He hugs you and jumps around you, barely containing his joy.</p> <ul style="list-style-type: none"> ■ Feed - Persuade, Difficulty 1 You take advantage of the situation, and start feeding. Right behind him, you see a huge advertisement poster for a new hyped TV show. His face in the poster makes you realize you are drinking off someone who is bound to become a real star.
10	Someone from your past	Sanguine	<p>They recognize one of you. They start referencing something both of you did way back when. You can recognize them now; what they're saying is true, if a bit embellished.</p> <p>Who is this person? What did you do together? Why did you decide not to see them anymore?</p> <ul style="list-style-type: none"> ■ Get rid of them - Intimidate, Difficulty 3 ■ Feed - Persuade, Difficulty 1 (character's acquaintance) or Intimidate, Difficulty 2

Enemies: The Inquisition

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

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

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

Enemies: The Inquisition (continued)

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

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KERRY ALDANO, 41

Senior Inquisitor

Attack: 7 (Submachine gun: +4 Damage)
OneRoll: 4

Kerry is the ultimate team player and natural leader. He's been training all his life, and he's the best at what he does. His main goal is for the team to make it home tonight, while getting as many blankbodies as possible.

"They cannot pass!"

Phlegmatic

JULES WALKER, 33

Senior Inquisitor

Attack: 8* (Stake: +0 Damage + Staking Effect)
OneRoll: 6

Before the Second Inquisition even started, Jules' family was already hunting Vampires. Nobody knows much about her, only that she leads the charge with pride and expertise, delivering deadly blows to any monster she finds in her way.

"..."

Phlegmatic

LEAH NGUYEN, 32

Inquisitor

Attack: 6 (Assault Rifle: +4 Damage)
OneRoll: 4

Even after two tours in Afghanistan and an honorable discharge, nothing prepared Leah for the darkness she would find upon returning home. Being recruited by Inquisitor Kerry Aldano saved her from losing her mind.

"Keep the formation!"

Sanguine

PAT GORRITI, 24

Inquisitor

Attack: 5 (Handgun: +2 Damage)
OneRoll: 4

Pat always wanted to be a Police Officer and has had an impeccable record so far. His Captain asked him one night to join her on a special assignment. He's now horrified and would rather not be here, but his loyalty and shame force him to stay.

"I'm covering you."

Melancholic

MONROE DAVIDSON, 29

Inquisitor

Attack: 6 (Handgun: +2 Damage)
OneRoll: 4

FBI Agent Monroe Davidson has been a member of Special Affairs for years, and she is considered delusional by many of her peers. Her wish to prove that vampires exists works directly against her standing orders. Maybe this is the night.

"I have seen this before. Be careful, team!"

Sanguine

ARI FLEISZMAN, 51

Inquisitor

Attack: 6 (Revolver: +2 Damage)
OneRoll: 4

A veteran Police Detective, Ari has been asked to cover up mysterious killings for too many years by her superiors. Now, they are allowing her to do what's right. She will not let all of those victims down.

"I see one of them over there!"

Choleric

RUDY CABALLERO, 37

Inquisitor

Attack: 6 (Shotgun: +3 Damage)
OneRoll: 4

Rudy is a SWAT Officer. The death of his husband at the hands of vampires has made him a hardcore hunter. He's doing it mostly to leave his two kids a better world.

"Don't let any of them get out alive!"

Choleric

TOBY NICHOLSON, 21

Junior Inquisitor

Attack: 5 (Handgun: +2 Damage)
OneRoll: 2

New to the Police force, but not to Vampires, Toby saw his parents die at the hands of a monster. His thirst for revenge matches his will to help children in need.

"Don't believe their lies! Shoot them all!"

Choleric

FATHER AVERY, 65

Junior Inquisitor

Attack: 4 (Shotgun: +3 Damage)
OneRoll: 2

Getting young people out of the streets used to be Avery's mission, until he saw first hand the cruelty of vampires. He has quickly become one of the top recruiters of the Second Inquisition in town. He's worried about his colleagues' safety.

"Return to hell, abomination!"

Melancholic

ENEMIES

VAMPIRE
THE MASQUERADE

ENEMIES

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ENEMIES

VAMPIRE
THE MASQUERADE

GABRIELLA OSORIO, 27

Junior Inquisitor

Attack: 5 (Knife: +1 Damage)
OneRoll: 2

After a whole life of getting in and out of prison, Gabriella has found his calling thanks to the wisdom of Father Avery: destroying the evil that creeps in the night. Tonight is her trial by fire, but she can't stop thinking about her sick mother, waiting for her at home.

"I won't fail. I promise."

Sanguine

DEE, 37

The Cicero

The room is neat and non-descript, almost as if not lived in. But an open case full of weapons immediately calls your attention. A figure emerges from the bathroom, wielding a shotgun. Wearing a colorful bathrobe, Dee looks determined to make you sorry for going into her room.

Dee will not follow the characters if they run away, but she will stand her ground. She assumes they are robbers.

Attack 6 Shotgun: +4 Damage

"You broke into the wrong apartment, assholes."

Choleric

RICKY, 22

The Cicero

The room smells of sex and old lube. There's a man spread across the mattress, not going anywhere. Half a bottle of bourbon and painkillers lie next to him.

Check the room - Investigate, Difficulty 2

Empty bottles and pill boxes. A framed photo: four children and their parents, standing in front of red-rock cliffs. The parents' faces have been crossed with black marker.

Drinking Ricky's blood provides a booze and drugs rush. Rolls based on Dexterity and Intelligence lose 1 die for the night.

Sanguine

NATALIE, 45

The Cicero

She sleeps fitfully. Two trash bags by the door contain all her belongings. An angry red burn spreads from her shoulder to her neck.

Check the room - Investigate, Difficulty 2

She's wearing an heirloom wedding ring. There's more jewelry and five thousand dollars in her purse. If woken, Natalie assumes the characters are friends of her ex-husband (Barry), here to bring her home, and she'll fight back. Dice pool: 4

Melancholic

CHARLIE, 25

The Cicero

He's wide awake, feverishly writing in his little black book. That's why he didn't notice your lockpicking your way in. He looks at you from over his black turtleneck. He's surprised, but not necessarily scared.

Feed - Persuade or Intimidate, Difficulty 3

Charlie will let you drink from him, as long as you listen to his masterpiece poem (hint: it's far from a masterpiece.)

Sanguine

ANGELIQUE, 19

The Cicero

She's an extremely thin woman, fallen asleep on her laundry, a highlighted movie script across her lap. Books on acting technique and celebrity gossip magazines lay scattered around the room.

Check the room - Investigate, Difficulty 2

A plastic bottle of wine and half a box of cigarettes. No food anywhere and no money in her purse. Angelique hasn't eaten in several days and is anemic. Characters can only take 1 Hunger point from her without risking her life.

Melancholic

HARRY, 56

The Cicero

The walls are covered with posters of blockbusters of yesteryear. His expensive jewellery and pajamas feel out of place. On the floor, expensive liqueur stands next to a box of the cheapest pizza.

Who is he? - Investigate, Difficulty 2

You've seen his face on the news. He produced cheap slasher films until his misconduct ended his career.

Harry's out on sleeping pills. His blood has a dizzying effect. Lose 1 die from Dexterity-based rolls for the night.

Melancholic

ANNIE, 31

The Cicero

The room is saturated in with pictures, news clippings, and flowcharts. Pins with colored threads connecting everything. No bed. She's in a sleeping bag, having bad dreams.

Check the room - Investigate, Difficulty 3

Under her sleeping bag is a flat folder which contains documentation that could potentially prove Kindred existence. She's onto something, but who would believe her?

Phlegmatic

DENNIS, 26

The Cicero

A little table features a crystal ball, decoration, and a colorful disguise. He's standing, looking at you, but not really seeing. His ravings would hint at him struggling with something that is not there.

Check the room - Investigate, Difficulty 2

Some leftover drugs indicate that he's tripping, fuelled by his spiritualist inclinations. That said, maybe he can actually see ghosts.

Dennis' blood is saturated with hallucinogens. Lose 1 die on Dexterity and Wits rolls for the night.

Sanguine

VICTIMS

VICTIMS

ENEMIES

VAMPIRE
THE MASQUERADE

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GRETA, 36

The Cicero

The room is untouched, as if nobody has been there in a while. On the bed, a woman sleeps with her arms crossed over her chest. She is fully dressed, and wears a carnival mask.

Check the room - Investigate, Difficulty 1

The bathtub is full of ice and water. There is a drawing of a cartoon character, and a tattoo needle gun. If awoken, Greta will only speak in Norwegian, and will scream until somebody comes to help her.

Choleric

JAMES, 86

The Cicero

The sharp edges of the furniture are covered in foam and tape. The old man has fallen asleep on his chair, facing a wall. His skin is like parchment, and the muscles hang flaccid off his bones.

Check the room - Investigate, Difficulty 2

The suitcase next to his bed is filled with trophies and old photographs. In his youth, James used to be a world class javelin thrower. The white cane resting on his lap tells you he's blind.

Melancholic

ANDRÉS, 21

Violet Club

His eyeliner isn't right, his clothes don't quite fit, and his boots look too new. He moves awkwardly, watching everyone without engaging.

If the characters approach him, he'll tell them an array of pretty lies. Andrés is here looking for vampires, though it's unclear even to him if he wants to hunt them... or join them.

Dealing with Andrés can lead in different directions. Use Difficulty 3 for most rolls. In case of a Conflict, roll 4 dice for him.

Sanguine

MARION, 28

Violet Club

Androgynous and proud, Club Violet is Marion's personal fief. They know everyone worth knowing, and are deeply connected to the town's various subcultures.

Strike a conversation - Persuade, Difficulty 1

Marion is quite interested in the characters, as they appear new to this scene. Marion will actively attempt to cultivate the coterie, leaning heavily on dubious underground connections to seem impressive.

Feed - Persuade, Difficulty 3

Phlegmatic

THOMAS LAW, 24

Violet Club

A tall, slender man wearing a neatly-trimmed goatee, and dark hair falling straight down the middle of his back, he is an excellent dancer. Every hour or so he takes short breaks to vape and drink some club soda with lime.

Dance Off! - Dexterity + Athletics, Difficulty 2

Thomas Law has lived all his life in the town. He's a wealth of local information. He's stone-cold sober, but euphoric from dancing and eager to undergo new experiences.

Feed - Persuade, Difficulty 2

Phlegmatic

MONICA, 23

Violet Club

Pink top, white skirt, and golden trainers. Monica is definitely in the wrong club. She is looking around her, bewildered and confused. She is happy to talk to anyone not dressed in black.

Strike a conversation - Persuade, Difficulty 2

Her roommate told her there was a party there. She is new in town, and thought she could have some fun tonight. She feels lost and disappointed, and only wants to make friends.

Feed - Persuade, Difficulty 2

Sanguine

MARCUS, 25

Violet Club

"I've got white, brown, and green. Whatever you need." He talks quickly, thinks quickly, and quickly becomes your best friend, as long as you want to buy his merchandise.

Strike a conversation - Persuade, Difficulty 1

He takes you to a stall in the bathroom, where he shows you his goods. Pills, weed, coke... the works. Everything you can imagine, and it's on the cheap.

Feed - Intimidate or Persuade, Difficulty 1

Choleric

LILY, 24

Violet Club

She moves with the grace of a feather and the strength of a lion. There is a crowd watching her, entranced.

Dance off! - Dexterity + Athletics, Difficulty 3

She is overjoyed. At last, someone who is close to her level. She stops and offers you a drink. Lily is a ballet dancer, currently touring with an important company, but she loves any dancing style.

Feed - Persuade, Difficulty 2

Phlegmatic

CHAD, 20

Violet Club

His university blazer makes him stick out like a sore thumb. The fact that he's recording everything on his phone makes it worse. It's clear that nobody likes this guy.

Tell him to stop recording - Intimidate, Difficulty 2

Chad lowers his camera, and confesses. He is following a girl he knows, and recording her as part of a tasteless prank. He promises to stop, but you know he is a lying stalker.

Feed - Intimidate, Difficulty 2

Choleric

VICTIMS

VICTIMS

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VAMPIRE
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THE MASQUERADE

MAGENTA, 41

Violet Club

The couch is her throne. The queen of the Violet Club meets with those willing to pay her respects before taking the dance floor.

Request an audience with the queen - Persuade, Difficulty 3

Magenta talks of the old days with nostalgia and dignity. You're not particularly interesting to her, but she wants you to understand her way of life. She thinks she knows the night, and she suggests she has met and loved monsters in the past.

Feed - Persuade, Difficulty 1

Phlegmatic

BARRY, 47

Violet Club

His shoes, his watch, and his phone point out how much he doesn't really belong. While he has some moves, he has to stop to catch his breath every five minutes.

Strike a conversation - Persuade, Difficulty 1

Recently divorced, Barry is trying to reconnect with the scene of his youth. He used to be one of the most recognizable faces in the goth community, he says. You see a dad in a black t-shirt, desperately trying to fit in.

Feed - Persuade, Difficulty 2

Melancholic

FRANKIE, 36

Violet Club

She's staring at her bourbon, her body shaking. She doesn't belong here, but she doesn't care. She's clearly in shock.

Strike a conversation - Persuade, Difficulty 3

Frankie drives a cab. Tonight, a bike crossed right in front of her. She couldn't stop in time. Somebody is in hospital, and she believes it's her fault. She just can't stop seeing her victim's face, slowly sliding across the windshield.

Feed - Persuade, Difficulty 1

Melancholic

RED, 19

The Streets

Wearing the colors of a local gang, he starts posing as a good Samaritan. Quickly, however, his words turn to threats. He wants your wallets and phones, and he has a gun.

Red can be Intimidated (Difficulty 4), but failing to do so or to comply will result in him losing his temper, and eventually shooting. He can call for backup (more gang members, use his stats for them).

Attack 6 Pistol: +2 Damage

"This is not your neighborhood."

Choleric

HELEN, 22

The Streets

Still on full makeup, the mime drags her feet through the streets, sadly counting her meager earnings.

Strike a conversation - Persuade, Difficulty 2

Helen dreams of escaping with the circus, joining a carnival, or just taking the road and never looking back, but she is too afraid to take the first step. Her elderly parents count on her and she just can't leave them behind.

Feed - Intimidate, Difficulty 2

Melancholic

MATT, 29

The Streets

A man on a massive chicken costume screaming at his phone in German catches your attention. He's obviously angry and disappointed, and couldn't be more out of place.

Strike a conversation - Persuade, Difficulty 2

He has been pranked by his newfound "friends" during a bachelor party. Now he is stranded in Hollywood, miles away from his hotel, without his wallet, and the only phone number he had turned out to be a fake. Matt desperately needs help.

Feed - Persuade, Difficulty 2

Choleric

JASON, 36

The Streets

The first thing that attracts you to him is the smell of powerful detergent on his hands. He has washed thoroughly, but to you, that smell is unmistakable.

Strike a conversation - Persuade, Difficulty 2

Jason just finished his shift at the hospital after a tough day. He's been in surgery for fourteen hours straight, and is just taking a walk to clear his head. At least, today he helped save a life.

Feed - Persuade, Difficulty 2

Sanguine

MARA, 59

The Streets

She's screaming at the top of her lungs for anyone who will listen. She waves her sacred book as a sword of justice. Standing in the middle of the road, she's addressing an imaginary crowd.

Listen to her - Spend 1 Willpower

"The end is nigh! Corporations own our souls! The forests burn because nobody thinks of the babies! Destroy your phone! Burn your money! I know the hidden truth about all things in the world!"

Feed - Intimidate, Difficulty 2

Choleric

JUAN, 43

The Streets

He flips the sign of the gas station with class and distinction. The sign goes up, and down, it twirls around his body... until it drops. Disappointment and frustration on his face, he is defeated.

Sign Flipping! - Dexterity + Athletics, Difficulty 2

You take Juan's sign and flip it for a few minutes while he rests, gratefully. He was a respected scientist back in his country, but he had to emigrate. To this.

Feed - Persuade, Difficulty 2

Phlegmatic

VICTIMS

VICTIMS

VICTIMS

VAMPIRE
THE MASQUERADE

VAMPIRE
THE MASQUERADE

VAMPIRE
THE MASQUERADE

VICTIMS

VAMPIRE
THE MASQUERADE

KEITH, 19

The Streets

Sitting on a bus stop, shivering in the cold, the young man looks sad and bitter.

Strike a conversation - Persuade, Difficulty 2

Keith ran away from home over a tantrum and has been living on the streets enough to teach him plenty. He was angry with his parents for buying him the wrong console. Now he realizes they love him and don't care that he dropped out of college.

Feed - Persuade, Difficulty 2

Melancholic

EVE, 31

The Streets

She seems eager to strike a conversation with you. Maybe too eager. She offers you drugs, guns, and all sorts of illegal goods. But she looks very nervous about it.

Get to the bottom of this - Intimidate, Difficulty 2

Eve breaks down. The wannabe vigilante doesn't have drugs, guns, or anything remotely illegal. She wants to identify criminals and turn them in. She has no clear plan and her only backup is a can of Mace.

Feed - Persuade, Difficulty 2

Choleric

CHUCK, 28

The Streets

Drunk and dancing on the streets, the man looks like the happiest person on Earth. He hugs you and jumps around you, barely containing his joy.

Feed - Persuade, Difficulty 1

You take advantage of the situation, and start feeding. Right behind him, you see a huge advertisement poster for a new hyped TV show. His face in the poster makes you realize you are drinking off someone who is bound to become one of the most famous people in Hollywood.

Sanguine

SOMEONE FROM YOUR PAST

The Streets

They recognize one of you. They start referencing something both of you did way back when. You can recognize them now: what they're saying is true, if a bit embellished.

Who is this person? What did you do together? Why did you decide not to see them anymore?

Get rid of them - Intimidate, Difficulty 3

Feed - Persuade, Difficulty 1 (character's acquaintance) or Intimidate, Difficulty 2

Sanguine

Start Here!

Hello, friend, and welcome to the World of Darkness. This is a dark and menacing reflection of our own world, where monsters hide behind a facade of normality. What you hold now is an entry point for *Vampire: The Masquerade*.

MATURE CONTENT WARNING

The **Story Guide** contains graphic descriptions of death, physical violence — including the use of guns, fantasy violence (claws, biting), stalking, gore, blood-drinking — as well as drug and alcohol use.

Vampires are predators, heirs of an ageless condition and driven by supernatural forces they struggle to control. One overwhelming fact defines their existence: to survive, they require blood. In most cases, taking blood involves hurting someone, maybe even killing them. No matter how virtuous a vampire may be on the evening of their Embrace (the ritual by which a human being becomes a vampire), they quickly understand their long-term survival requires constant compromise between ethics and practicality.

Vampire explores those moral compromises. How far will a character go for survival? For success? The deceit and violence a vampire is willing to engage in, the people they're willing to hurt and betray, that's where we find true horror. *Vampire* is about sacrificing one's **Humanity**, bit by bit, until nothing remains but a monster. Thus, participants should prepare themselves to explore themes of violence, desperation, and exploitation.

The pain in these stories should stay entirely fictional. Before playing, your whole group should discuss everyone's preferences and tolerances. By establishing solid boundaries, all participants can fully delve into their favorite dark themes while avoiding upsetting anyone. Even then, this discussion cannot cover every potential plot twist. If a player or Storyteller finds the story going in an uncomfortable direction, they can and should stop play to discuss alternate resolutions. Storytellers can skip, revise, reroute, or summarize a given scene, if doing so enhances the experience for all those involved. And players should be amenable to such changes.

Trust and consideration are a collective responsibility. Everyone should be mindful of this while playing.

WELCOME, ALL PLAYERS

This **Starter Set** has three types of players in mind, from the newest of the new to the most experienced veteran.

Fresh Blood

You may have watched TV shows or movies featuring vampires. You may have discovered this specific vampire setting through streaming shows of *LA by Night*, or the *Vampire: The Masquerade - Bloodlines* series of video games. If you've always wanted to imagine what it feels like to be a vampire, this is for you.

Roleplaying Fan

You're a fan of tabletop roleplaying games, and you've enjoyed the thrill of that definitive dice roll at the pivotal moment of a story. Here you'll find many familiar conventions. Character sheets define your powers and abilities, dice add a level of randomness when resolving challenges, and problems can be solved in many different ways.

But unlike games where you're meant to play the hero, *Vampire* lets you play the monster. Most threats are political or social in nature. Your personal relationships, and how you treat them, shape the focus of the game.

Returning Veteran

You remember **Page XX** and what holding a brand-new copy of **Vampire: The Masquerade 1st Edition** felt like. You'll find many of the same elements still in place. The core clans are all here, and callous Princes still enforce the Masquerade.

Nightly life has changed from what it was, before the Red Star. The elders have closed ranks, while the Second Inquisition is on the rise, and your character's Hunger is now front and center. Come and see how the world has changed, and what new dangers must be faced.

BEFORE YOU BEGIN

This **Starter Set** contains multiple documents for you to use for this introductory scenario. **You have express permission to print out all of the documents contained in this bundle for personal use.** Some of the documents include an alternate, printer-friendly version you can print out instead. At least you should print out the pre-made Characters you wish to use.

Aside from this document, this bundle contains a **Story Guide**, a **Reference Guide**, seven **pre-made characters**, a **Relationship Map**, and a **set of cards**. If you choose not to print the cards, you can use alternate tables for **Victims** and **Enemies** as appropriate.

Decide who will be the **Storyteller**. It will be their job to facilitate the story as presented and to adjudicate rules. The Storyteller will pick up the **Story Guide**. Everyone else we'll refer to as players from now on. Players start by choosing one of the characters we've provided. Each of these is a fictional persona with a unique history, abilities, and goals. In this **Starter Set**, your characters are young fledglings, struggling to understand their place in a dark new world. You must rely on each other if you want to survive.

The **Reference Guide** contains more in-depth information. This is primarily intended for the Storyteller, but Players can look into it, as well.

The **Relationship Map** is a useful way to illustrate how various characters feel about each other. This Map is just a guide; relationships can change constantly. Update the Map whenever necessary as rivalries and romances fade or flourish.

In addition to these, you will need to get ten-sided dice. These can be found in any game store or online. You will need them in two colors. We recommend using **black** for regular dice and **red** for **Hunger dice**. You can find official **Vampire** dice [here](#).

Dice explanations are based on **Vampire** dice. If you're using standard dice, please consult the *Using Standard Dice* section on the **Reference Guide**, p.7.

The game unfolds as your characters interact with each other and with the world. As the Storyteller, you will be responsible for fleshing out this world with the help of the materials we've provided. You'll set up challenges and present your characters with interesting choices, adjudicating their outcomes. Don't think of yourself as an adversary or an obstacle. All of you are there for the same reason: to tell a compelling, collaborative story.

Once you're ready to start playing, put your phones down, look for a place where you can sit comfortably and hear each other well. Remember to be mindful of all others and pay attention even when you're not actively playing.





REFERENCE. *guide*

Note: This book is intended to be used as a reference for rules of **Vampire**, and to allow players to create a continuation to the story presented in the **Story Guide** in this bundle. If you haven't read the **Story Guide**, we recommend you to start there and read this afterwards.

Welcome to **Vampire**. This is the **Starter Set Reference Guide**. If you are reading this, you probably want to know more about the game, the rules, and the universe in which the stories take place.

Here we'll give you a quick glance over the rules and the universe of **Vampire**. If you want to learn more, we recommend you to acquire a copy of the **Vampire: The Masquerade 5th Edition** core rulebook.

- **Welcome to the World of Darkness** will give you additional background information about the world in which the stories of **Vampire** take place.
- **The Role of the Storyteller** provides advice and assistance to Storytellers who are new to this kind of gaming experience, or to veterans who are playing **Vampire** for the first time.
- **The Rules** expands on what you found in the **Story Guide**, adding more complex systems that experienced or adventurous players can incorporate to their game.

We hope you enjoy your first experience with **Vampire**.

Welcome to the World of Darkness

Legends and myths talk of monsters and beasts. Cautionary tales warn us of the dangers of the night. Stories turned into books, and then into films and hit TV shows. They are there to entertain and educate us. In the World of Darkness, the creatures from those legends live among us, walking the same streets and listening to the same podcasts.

In **Vampire**, the players take on the role of vampires, trying to find their place in a complex tapestry of ancient politics, personal vendettas, and the ever frustrating struggle to remain human.

KINDRED Vampires in this game refer to themselves as **Kindred**. They are similar and different to vampires as portrayed in other media. For example, Kindred can be killed by the sun and by fire, but stakes merely paralyze them. Except for anomalous cases, none of the classic superstitions affect them: garlic, crossing running water, entering homes uninvited, and so on.

Many Kindred believe that they descend from the biblical murderer Caine, who was cursed and turned into the first of them. Their society is built around how far they are removed from this mythical figure (their **Generation**), how old and powerful they are, and what **Clan** they belong to. Kindred may join factions, such as the **Anarchs** and **Camarilla**. All exist in fear of the dreaded **Second Inquisition**.

KINDRED CLANS Kindred are divided into clans. Each one holds a different aspect of the Beast that was imposed upon the original Kindred. Clans are transmitted by blood from the **sire** (the progenitor) to the **childe** (her progeny). The following are featured in this scenario:

The **Brujah**, usually known as Rabble, are philosophers and rebels by nature. Their physical prowess only competes with their passion for humanity and all that it has to offer. They are one of the core Clans of the Anarchs. Their Beast represents itself as uncontrollable bursts of blind rage, rendering pointless their best arguments for peace and justice.

The **Gangrel** live in communion with nature. Although they are generally regarded as loners, with no interest in Kindred politics and society, they often gather in packs, like wolves, creating their own communities. They are the other central Clan of the Anarchs. The nature of their Beast mocks them, punishing them with animal traits — both physical and psychological — whenever they lose control.

Many have lost their minds trying to understand the psyche of the **Malkavian**. Gifted with unique insight on the cryptic codes that rule the world around them. If the Oracles are often cryptic, that's only because it is impossible to coherently express the magnitude of their vision. They are generally underestimated but, behind their extravagant ways, there is always the spark of genius.

The **Nosferatu** wear their Beasts in their lapels, on their faces, and written all over their bodies. Their curse may seem like one of the cruelest: upon receiving the **Embrace** — the act of transforming a mortal into Kindred — they suffer the most horrific metamorphosis, turning them into monsters of nightmare. Even though they display their monstrosity on the outside, the clan often gives fruit to the most humane and psychologically complex Kindred.

Lovers of humanity, beauty, and splendor, the **Toreador** are regarded as the most sensual of Kindred. Their pursuit of aesthetic perfection has drawn them for centuries towards the arts. They gather in art galleries and theaters to play their social games, and become involved in the lives of mortals like no other Clan. Their aesthetic sensibility is so acute that they have grown vulnerable to environments that don't agree with their taste, suffering from anxiety and melancholy whenever they are not surrounded by beauty

A thousand years ago, a powerful magician captured a vampire and performed a terrible ritual on her. The magician was obsessed with eternal life, and got the curse of Caine in exchange. Since then, the descendants of **Tremere** have been accumulating knowledge and bowing to a rigid hierarchy. However, since the Second Inquisition laid waste to their Chantry in Vienna, their whole lineage has grown weak and disunited. Nowadays, the Tremere sell their services as mercenaries, and try to understand how to live with their newfound freedom.

Traditional leaders of the Camarilla, the **Ventru**e — or the Blue Bloods, as they are often called — exude majesty, power and privilege. They are educated on the idea that they are born to rule, and everybody else needs to obey them. The Ventrue have rarefied tastes when it comes to blood, and can only feed on specific types of people. The nature of this exquisite palate varies from one Ventrue to the next — some can only feed on middle-aged men, while others won't taste any blood that doesn't come from convicted felons.

THE CAMARILLA During the Dark Ages, when the Inquisition appeared, Kindred were not ready, and many of them paid the price. The survivors gathered and established a series of commandments that would ensure their survival. The Elders decided that they would be in power, and their word would be the law. This was the origin of the Camarilla, the largest vampire community ever known.

THE ANARCHS The Anarchs splintered from the Camarilla. With whole cities under their control, the Anarchs now stand as a force to be reckoned with. Government is loose, and it changes wildly from place to place, but the principle remains: age is not the measure of leadership. Some are eager to build a fair society, while others are hungry for power. All of them are the Anarchs, more an identity than a real group.

THE SECOND INQUISITION With the explosion of the Age of Information, hiding has become harder than ever. At first, Kindred tried to use all the new technologies to their own advantage. They created secret networks in the dark web, and established



channels to communicate with one another. But mortals are paranoid by nature, and look for enemies everywhere. It was only a matter of time before Kindred were discovered by governments and intelligence agencies.

In 2001, in the wake of the events that led to the War on Terror, intelligence agencies across the globe started reinforcing surveillance, both online and offline. By mere accident, they discovered a hidden network of secret societies populated by monsters of legend. Joining forces with the Society of Leopold — a mystical group of witch hunters based in the Vatican — agencies like the CIA and MI6 took the job the Inquisition left unfinished in the Middle Ages. This was how mortals started hunting Kindred again.

During the Second Inquisition's first decade, they achieved impressive results. The online presence of Kindred was completely removed and the undead population of entire cities was exterminated. The creatures of the night were forced to take desperate measures. They retreated from the virtual world. Fear and paranoia became the rule among them.

The Role of the Storyteller

Your task is to flesh out everything and everybody that is not the player characters. It means knowing which events will happen, when they will happen, and who will be involved in those events. At least, that's how the players often perceive it. The truth is that most of that task is based on improvisation, although good, solid preparation is advisable. You're your players' guide and facilitator. All of you tell a story together. No matter how close or far away it is from the plan you had in mind at first, the story always belongs to the group.

The world is populated by all sorts of characters. You have the task of portraying them. These are called **Storyteller Player Characters (SPCs)**. Some Storytellers tackle the task of playing the SPCs by putting on accents, changing their body language, and trying to make each and every one of them sound and feel different. Others take on a more narrative approach, explaining the particularities of each SPC, rather than acting them out. Both approaches work. Keep in mind that the Storyteller is also a player, so you should choose whatever approach makes you feel more comfortable. The idea is for you to enjoy the game as much as the rest of the group.

A good Storyteller should always have clear information about the SPCs. You don't need to write the biography of every SPC in the game in advance. Just a couple of details will help you flesh out the world, and give a sense of its depth and richness. For example: the woman waiting at a bus station bites her nails, and has a band on her wrist, identifying her as an organ donor. The shady drug dealer in the nightclub has a picture of his little sister in his wallet. A tattoo of a snake can be seen creeping up the neck of the nun offering shelter to the players when the morning comes.

Everyone should feel they are the protagonist of the story at one point or another. If a player has been quiet for most of the time, or is too shy to participate in group decisions, be there to help. Give them their fair share of the spotlight. Maybe this involves separating their character from the group for a short while, or presenting a challenge that only that character can surpass. Don't play favorites, though. The point is for everyone to have fun.

Setting the Atmosphere

The World of Darkness is mostly like the world around us, but shadows are longer, sorrow is deeper, and danger lies everywhere. Crime is always on the rise, and all politicians are corrupt. To create the right atmosphere, the darkness should always be heightened. Every character who appears in the story has the potential of hiding a terrible secret and, those who don't, serve a much more sinister dramatic purpose. Innocence acts as a cautionary tale, and a way of injecting horror into the story.

The main themes of *Vampire* are personal horror and political horror. These concepts pull characters and stories in two opposite directions. Personal horror talks about the internal lives of the characters. Their connections to the world of the mortals. Their emotional world. There are many stories that can be told about guilt, shame, desire, and the dehumanizing act of drinking other people's blood to survive. Political horror refers to the world of *Kindred*, with their internal struggles, their fights for power and dominance, and the games of social and political control they play upon each other. Conflict between *Kindred* almost always leaves behind a trail of death and tragedy.

Personal Horror: Mara goes out hunting. She finds a lonely man in the last car of the train. He fiddles nervously with his phone. Mara approaches him and, without much ceremony, starts feeding off him. There's something special about his blood. It is just delicious. She loses control, and drinks too much. The man is dead. While Mara tries to come to terms with what she has done, the man's phone beeps. She fearfully reads the message: "It's a boy! Congratulations, Frank! You are a father!"

Political Horror: Jake learns that one of his friends, Nathan, is about to defect to the Camarilla. Concerned, Jake bring this information to the local Baron, who decides that Nathan needs to be destroyed to protect the community. A massive manhunt is organized. The traitor is found and beheaded. Jake is left with the task of tying loose ends. Horrified, he discovers that Nathan had revealed his nature to his family and that they are about to share his secrets with an agent of the Second Inquisition. Murdering them appears to be the only viable option for Jake.

Each *Vampire* story can feature elements from both worlds, or focus on either of them. Political horror can transition into personal horror and vice versa. It's just a matter of changing the focus and the scale of the story.

External aids like music, images or even costumes and props can help you create the perfect atmosphere for a *Vampire* game. As long as all the players — including you — feel comfortable with the elements brought to the table, anything that can make the story more believable and fascinating is welcome. Having at hand a laptop with a collection of music and sound effects can be incredibly effective, if used sparsely and with taste. The way in which the room is set and lit can also have a definite impact on the experience. Dimming the lights can bring a more intimate and mysterious atmosphere, keeping in mind that players should be able to comfortably read their character sheets.

An Ally to the Players

Roleplaying games are not about winning or losing. With this in mind, the notion of the Storyteller being an adversary to the players becomes absurd. You are allies in the quest for telling a fascinating story, where the players are the protagonists. Sometimes, this means twisting the world a little bit to promote epic situations, where heroes survive against all odds, or when unfathomable tragedy strikes them.

Stories in *Vampire* are meant to be exceptional, never mundane. As such, it is perfectly valid to skip scenes where nothing significant happens. Players will get bored quickly if they spend two hours of a session discussing how they follow the same routine day after day, hoping something special will happen in their lives. Help the players by presenting them with situations where their characters are shown to be exceptional — for good or for bad — and where their moral choices matter.

Stories derail. Players have creative minds, and their curiosity will lead them to explore alleys that you never considered describing in depth. They will insist on getting close to SPCs that were not fleshed out. They will ignore the main point of the story, and establish a set of ambitions for their characters that will lead them to unexpected places. Dealing with this can be the bane of many Storytellers.



When you feel the need to herd the players back into the path that was prepared in advance, a question should arise before taking any step: is it really necessary? Maybe what the players are proposing is, after all, much more interesting and fascinating.

If there is no option than pushing the players back into the path that you prepared in advance, there is only one way of doing it: gently. You have to be flexible and understanding, and possess the ability to improvise ways in which the story can follow its course, without micromanaging them.

Sensitive Subjects

Vampire stories can discuss some **sensitive subjects**.

Even though the world is dark and horrifying events are meant to take place in it, lines need to be drawn to protect the players' sensibility. It is always a good idea to discuss beforehand with the players what they are comfortable with and what subjects they would rather not approach. If one player (including yourself) doesn't feel good about dealing with a specific subject, no matter how insignificant it may seem to the rest, that subject should definitely be off the table. The player does not owe anyone an explanation for this. Please respect their needs and well-being. The experience, even if tense and challenging, should always be enjoyable for everybody.

The Rules

Vampire is a narrative game, where the story is always more important than the mechanics. However, there are situations where the skills of the characters are tested, and where conflicts need to be resolved in a fair and balanced way. That's why there is a mechanical system in place. The mechanics allow players to quantify the talents of their characters, to customize their skills, and to resolve situations where arbitrary narrative could turn the gaming experience into a disappointing one.

Traits

If you have taken a look at the character sheets, you have seen how characters have a series of Traits with different scores. These are the values that define all the things the character can do.

- **Attributes:** The nine Attributes represent Traits that are inherent to the character.
- **Skills:** These Traits define the knowledge and trained talents of the character.
- **Disciplines:** The Disciplines are the mystical powers that the Blood confers to Kindred.








Willpower and Health

Characters have two trackers to check their mental and physical well-being: Willpower and Health. These two Traits can never increase beyond their maximum level.






The Dice

We will use Vampire dice to resolve any conflicts and to test the characters' skills in extreme situations. Whenever a character is doing something unusual, particularly difficult, or under stressful circumstances, dice should be rolled. There are two types of dice:

Regular Dice (black) and **Hunger Dice** (red).











When rolling, look for . This represents a success. Blank faces are simply ignored. Regular dice have another icon, , while Hunger dice have  and , as well. Treat  and  as a success and  as a blank face.

USING STANDARD DICE

If you don't have access to Vampire dice, and want to use standard ten sided dice, use the following values for Regular Dice: results of 1-5 equal blank faces, 6-9 equal  and 10 (or 0) equals . For Hunger Dice, results of 2-5 equal blank faces, 6-9 equal , 10 (or 0) equals  and 1 equals .

ADVANCED DICE USE

If you want to add an extra layer of complexity to your game, you can use the complete rules detailed here:

- **CRITICAL  - Regular Dice.** This represents an exceptional success. When counting the number of successes, every two  count as 4 successes, instead of 2. In case of individual or odd  showing up, they count as one success only.
 - **MESSY  - Hunger Dice.** This works identically as , with one important difference. In circumstances in which we have a pair of  or one  and one  the roll becomes a **Messy Critical**. This means the character has succeeded beyond measure, getting carried away by their own Beast, and a negative consequence will arise.
 - **SKULL  - Hunger Dice.** This is the opposite of a . Whenever the total roll was not successful, and this symbol appears, the character has not only failed her action, but the Beast inside her has been somehow angered and she loses control in an unpredictable and destructive manner. This is called a **Bestial Failure**.
-




Tests and Checks

There are two types of situations in which the players or the Storyteller will have to roll dice in **Vampire**: tests and checks. Tests involve adding an Attribute and a Skill or a Discipline to build a *dice pool*, and rolling that number of dice, counting successes to surpass a difficulty set by the Storyteller. Most rolls in **Vampire** are tests.

Checks involve rolling dice to determine whether the character's Hunger (**Rouse Checks**) or Humanity (**Remorse Checks**) changes or not. Checks are not affected by Hunger dice, and cannot be rerolled by spending Willpower.

Simple Tests

These tests represent the majority of the dice rolls in an average game of **Vampire**. When a character attempts to do something that would require rolling dice, the following steps are followed:

- The player describes to the Storyteller what they want to achieve, and what strategy they are using.
- The Storyteller decides which two Traits are going to be used. The combination of those two traits is called a *dice pool*.
- The Storyteller determines a Difficulty and chooses whether to keep it secret or not.
- The player rolls all the dice in their dice pool together. Any dice that shows a , , or  icon is a success.
- If the number of these icons is equal or higher than the Difficulty set by the Storyteller, the player has succeeded.
- If the number of these icons is lower than the Difficulty, the player has failed.
- If none of these icons are rolled, the player has not only failed, but has done so in a catastrophic way, and there will be unexpected consequences.

The Difficulty set by the Storyteller should generally be between 1 and 5, using higher difficulties for extreme situations. Keep in mind that most actions will have a difficulty of 2 or 3. Except when noted, avoid higher numbers for this scenario.

Modifiers

Simple Tests can be modified by different factors. Getting assistance from a colleague, or relying on the right type of equipment will help the character, while being under unnecessary pressure or lacking the right tools will be detrimental to the completion of the task.

- **Teamwork:** If any other character wants to assist another player facing a Simple Test, they can only do so if they have at least one dot in the Skill involved in the dice pool. If the dice pool doesn't include a Skill, any character can collaborate. Their assistance will be reflected by adding one die to the dice pool.
- **Equipment:** Some tasks require the use of specific equipment. The Storyteller may choose to increase the Difficulty by 1 point if the character doesn't have the right equipment, or even to decide that the action cannot be performed. It may also happen that the character has access to special equipment of a better quality. This would reduce the Difficulty by 1 point.
- **Circumstantial Modifiers:** An alarm beeping, a swarm of insects, heavy rain or even obsessive thoughts can make any task significantly more difficult. The Storyteller may choose to increase the Difficulty by 1 or 2 points — in particularly stressful situations — if the circumstances warrant it. This can also be applied the other way around, when the circumstances are favorable to the character, making their task easier. In that case, the Storyteller may decrease the Difficulty by 1 or 2 points.
- **Willpower:** A player may choose to spend a dot of Willpower in any Test to re-roll up to three of their Regular (not Hunger) dice, if they don't like the result on them. However, the new result must be accepted, even if it's worse than the original one. Willpower is also used as a "health" track in social conflict

If the Modifiers reduce Difficulty set by the Storyteller to 0 or less, the Simple Test will be considered an automatic success, as the action doesn't warrant rolling the dice anymore.



Margin

When rolling the dice pool and succeeding, the player may get more **⚡** than what the Difficulty set by the Storyteller requested. In those cases, the excess **⚡** icons are called the **Margin**. This value can make the success more spectacular, or the action more effective.

Contests

In many situations, the actions of the characters will be opposed to the actions of others. Any scenario where two characters compete is called a Contest.

Contests are very similar to Simple Tests, but there is one aspect that is different: the Difficulty. These are the steps to follow in a Contest:

- The active player describes what they want to do, and how they want to do it.
- The Storyteller determines the dice pool the player will use, by specifying which Attribute and Skill or Discipline have to be put together.

- The Storyteller then determines the dice pool the opposing character will use. Keep in mind that characters involved in a Contest don't have to necessarily use the same Traits. A character may be trying to run out of a building, while the opposing character may be trying to hack the security terminal to lock the doors.
- Both characters roll their dice pools. Whoever gets more **⚡** will win the contest.
- The difference between the **⚡** rolled by both characters is the Margin.

Players can start Contests against other players. The Storyteller still determines the dice pools for both players. When the Contest happens between a player and an SPC, the Storyteller may determine the dice pool for the SPC, and divide it in half, making it a fixed Difficulty for the player. This is called **Taking Half**, and it can make the game flow faster, avoiding unnecessary dice rolling.

Conflicts

The World of Darkness is a dangerous place. Violent situations arise constantly. The physical and mental health of the characters is always at risk. When two or more characters oppose violently (either by using physical violence or by trying to humiliate each other in a social environment), **Conflict** arises.

Conflicts are resolved by using the rules for Contests. The opposing parties roll the dice pools determined by the Storyteller, and whoever gets more **⚔** wins the Conflict. In this kind of roll, however, the Margin determines the degree of success and the amount of Health or Willpower the unsuccessful party loses in the process.

One-Roll Conflict

Using this method, you abstract a Conflict to one roll. The attacking side — generally the players — gathers a dice pool (using the **Attack** Action) and rolls against a Difficulty set by the Storyteller. If the attacking side beats that difficulty, their opponent is defeated.

After resolving the roll, multiply the original difficulty by 2 and compare it against all the successes rolled. If the doubled Difficulty is greater than the number of successes, the attacking side takes an amount of damage based on the difference between those two values.

Optionally, characters may take **Stains** (see below) instead of damage in these cases. This represents that the characters were particularly brutal during the struggle.

SETTING AND ADJUSTING DIFFICULTIES FOR ONE-ROLL CONFLICT

When determining the difficulty of a One-Roll Conflict, determine how strong, qualified or dangerous the opposing side is. Clearly inferior opponents translate into a difficulty of 2. Opponents that are roughly a fair match translate into a difficulty of 4. Clearly more powerful opponents translate into a difficulty of 6.

This difficulty can then be adjusted based on factors affecting either side. For example, the use of Disciplines or equivalent supernatural might that is unopposed by the other side, or better preparation or positioning, would reduce the overall difficulty by 1.



Extended Combat

- **Close Combat:** Two characters involved in a brawl or a close combat altercation will roll dice pools composed of their Strength Attribute, and the appropriate Skill (Brawl or Melee, depending if the combatants are armed or not). Any Margin (i.e. successes exceeding those of the opposing side) will add to the Damage the contest's winning side deals to the losing side. Damage is factored by adding this Margin to applicable damage modifiers. Superficial Damage is always halved (rounding up) before applying it to the Health track. Any attacks that inflict Aggravated Damage (see below) are not halved.
- **Firearms and Ranged Weapons:** Conflicts based on firearms or any other types of ranged weapons are resolved the same way as Close Combat Conflicts, but instead of using a dice pool composed of the Strength Attribute and the Brawl or Melee Skill, the characters will use the Composure Attribute and the Firearms Skill. If only one of the characters is shooting, the other character will roll as if they were dodging, probably with a negative Modifier.

Combat scenes can be exciting at first but, if they are allowed to last too long, they can easily become tedious. Storytellers are encouraged to keep Combat scenes limited to a maximum of three turns. After this time, the Storyteller should evaluate who is winning, and find a narrative way to end the situation. This can be easily sorted out by making enemies run away, surrender, or fall unconscious. If the player characters are the ones losing, the Storyteller can politely make them see that their cause is lost, and that it's time to consider a less direct approach.

Social Conflict

The same way characters can take violent physical action against each other, they can also engage in social competition, humiliating each other in public and ruining their enemies' reputations. These sort of Conflicts are resolved the same way as in Combat, with a couple of minor differences. Dice pools are generally composed of Attributes like Manipulation, Charisma, Composure or Wits, combined with Skills

like Persuasion, Etiquette or Leadership. Damage is not applied to the characters' health, but to their Willpower.

Actions

For this scenario, to make the game easier to learn for all the players, we've added some pre-generated **Actions** to the character sheets. These **Actions** are short-hand combinations of Attributes and Skills that often come up. As all of you start feeling comfortable with the mechanics of **Vampire**, you can stop using **Actions** and just call for an **Attribute + Skill** combination as you see fit.

Note that some of the characters' supernatural powers will increase the *dice pool* for certain **Actions**. These values are already factored into the **Action** if the power is active, but will have to be considered when building your own *dice pools*.

- **Attack (Unarmed):** Strength + Brawl
- **Attack (Firearms):** Composure + Firearms
- **Bite:** Strength + Brawl
- **Investigate:** Intelligence + Investigation
- **Lockpick:** Dexterity + Larceny (Lockpick)
- **Persuade:** Charisma or Manipulation + Persuasion
- **Intimidate:** Charisma or Manipulation + Intimidation
- **Insight:** Intelligence + Insight
- **Sneak:** Dexterity + Stealth

The Monster

Kindred are monsters by nature, dominated by their Hunger, struggling to hold on to whatever Humanity they've got left. The blood changes them and makes them different from mortals in many ways.

Vulnerabilities

There are a few ways in which a Kindred can be completely destroyed. Exposure to sunlight or fire will burn them until they are reduced to ashes. Even though they are able to slowly regenerate lost limbs, no vampire can survive beheading. If their bodies take enough punishment, harm that would kill several

mortals, they will also perish. A stake through the heart of a vampire will not kill them. However, it will paralyze them completely until the stake is removed. Garlic, crosses, running water, and other superstitions don't affect Kindred.

Superficial and Aggravated Damage

There are two kinds of damage: **Superficial Damage** and **Aggravated Damage**. Wounds produced by fire, sunlight or some supernatural attacks are Aggravated for Kindred. Mortals take Aggravated Damage not only from fire and some supernatural attacks, but also of attacks using slashing or piercing weapons (including guns)

Kindred can easily heal Superficial Damage just by using their Blood. The character can just **Rouse the Blood**, make a **Rouse Check**, and a point of Superficial Damage will be healed. This can be done once per turn. Aggravated Damage, however, takes days or even weeks to be fully healed. Any amount of regular damage that surpasses the character's Health is considered Aggravated Damage. Similarly, any amputated limb or body part involves taking Aggravated Damage.

On the character sheet, Health is reduced by crossing the empty Health dots with a single line. Aggravated Damage is represented by a cross. When a character has their Health Tracker full of crosses, the character is dead.

Aggravated Damage can also be applied to Willpower, when circumstances or the actions of others push the character over the edge, emotionally or psychologically, Aggravated Willpower Damage is received. At the beginning of each session, each character heals an amount of **Superficial Willpower Damage** equal to their **Composure** or their **Resolve** (whichever is higher.) Characters also can heal one point of **Superficial Willpower Damage** once per session if the Storyteller judges they are actively trying to further their **Desire**. Finally, a character can heal one point of **Aggravated Willpower Damage** if the Storyteller considers they have been actively trying to satisfy their **Ambition**.

Hunger

Hunger represents the unquenchable thirst for blood that permeated the existence of Kindred. Every time a character does something that could increase their Hunger, like rising each night or using certain Discipline powers, they will roll a **Rouse Check** (see below).

Lowering Hunger is done by feeding. Drinking the Blood of animals will lower Hunger by one step, never completely taking it away. Feeding off mortals will lower Hunger further, but it won't take the last dot of Hunger away. Fully draining a mortal — killing them — will lower Hunger completely. However, this will generate Stains (see **Stains**).

Hunger Dice

Every time a character has to roll a test (as opposed to a check, such as a Rouse Check), the player builds their dice pool starting with as many Hunger dice as they have Hunger, up to the actual limit of the dice pool, filling in the rest with Regular dice.

EXAMPLE:

Emily is playing Rain and wishes to use her Lockpicking action. Rain has 8 dice for that. Currently, Rain has 3 Hunger. When building the dice pool, she grabs 3 Hunger dice representing her Hunger, plus 5 Regular dice to complete the pool of 8. If she had had only 2 dice in total, she would have rolled 2 Hunger dice and 6 Regular dice.

Hunger dice cannot be re-rolled, and they add some special icons that can bring unexpected negative consequences to any dice roll. If it is your first time running this game, we recommend that you ignore the special icons on the dice.

Resonances

Not all blood tastes the same. The true connoisseur will know that, and will also know that the emotional state of the victim will definitely have an impact on the flavour and the properties of the blood consumed.

In **Vampire**, this is contemplated in the form of Resonances. These represent the basic ways in which blood can be unique to each victim.

There are four Resonances, taken from the traditional theory of the four humours. Every blood has a Resonance, but the intensity of that Resonance is variable. When Kindred feed off a victim who has a very intense Resonance, they can acquire temporary or even permanent powers and advantages.

For starters, an intense Resonance will give the character an additional die for every Discipline roll involving any of the Disciplines connected with that Resonance. On top of that, and only in extremely exceptional cases where the Resonance is just overwhelming, some additional and unexpected advantages can be acquired.

Here are the four Resonances:

- **Choleric:** Angry, violent, passionate.
Provides bonuses to **Celerity** and **Potence**.
- **Melancholy:** Sad, scared, depressed.
Provides bonuses to **Fortitude** and **Obfuscate**.
- **Phlegmatic:** Lazy, apathetic, sentimental.
Provides bonuses to **Auspex** and **Dominate**.
- **Sanguine:** Horny, happy, enthusiastic.
Provides bonuses to **Presence** and **Blood Sorcery**.

Drinking blood from animals also provides a Resonance, which will give a bonus to Discipline rolls for **Animalism** and **Protean**.

Rouse Checks

Every time a character takes any action that could increase their Hunger — such as waking up every night, or using some Discipline powers — they are Rousing the Blood, and they need to roll a Rouse Check.

The player rolls one regular die and, if the result is not a **1** or **2**, they increase their Hunger by one.

Blood Surge

All Kindred can briefly raise any of their Attributes by using an inherent ability called **Blood Surge**. Any character can add one die to any roll, but they must also roll a Rouse Check. This increase only lasts for one roll and is for one specific Attribute, selected when activating this ability. Older Kindred, with more powerful blood, are able to increase their Attributes further.

Blush of Life

Most Kindred look like regular human beings, only paler, with the rigidity and pale complexion of a corpse. Anyone staring at a vampire long enough will see that there is something wrong with them. However, Kindred have the ability to use their Blood to camouflage themselves.

By rolling a Rouse Check, a character can make blood flow to their skin, giving them a rosy and healthy appearance. The **Blush of Life** also allows Kindred to interact with touchscreens of smartphones or tablets.

The Human Being

Characters in **Vampire** constantly struggle to remain in contact with what once made them human. Their actions slowly degrade their soul, until they are taken over by the Beast. When that happens, the characters are lost: they become feral and uncontrollable, and will only act towards satisfying their Hunger or ensuring their own survival. There is no turning back.

Humanity




The **Humanity** Tracker represents this struggle. Most characters start off with a Humanity value of 7 dots. As that value becomes lower, they become increasingly more monstrous, and their interactions suffer in consequence. Both mortals and animals instinctively react in a negative way towards characters with low Humanity. Conversely, characters who manage to keep their Humanity high will find it easier to interact with others, and to exert self control when tempted by the Blood.

Stains

Every time a character acts against their own moral code — committing crimes, betraying their friends, or otherwise getting involved in acts of bestial depravity — they will acquire a **Stain**. This is represented by crossing one of the empty slots in the Humanity Tracker. The higher the Humanity, the less empty slots a character will have. A character with Humanity 7 will have 3 empty slots, while a character with Humanity 4 will have 6 empty slots. This represents how a more degraded soul will have less moral qualms when taking an ethically questionable action.

When a character has no free slots, and receives a new Stain, they are overcome by the monstrosity of their own actions. They will become **Impaired** for the rest of the session. This means that they will subtract 2 dice from all their dice pools. In addition, any Stains acquired over this limit will be taken as Aggravated Willpower Damage. The player can, at any point, decide to rationalize their horrifying actions as natural, lose one point of Humanity, and remove all Stains.

Remorse

At the end of the session, every character with at least one Stain will perform a Remorse test, rolling as many dice as their remaining empty slots in the Humanity Tracker, not crossed as Stains. If there are no empty slots, the player will still roll one die. If there is at least one  (or ) icon among all the dice rolled, the character has been through enough shame and guilt and will take suffer no additional consequences. If there are no  icons, this means that the Beast has won. The character has found a way of rationalizing their own bestial actions, and fails to see anything fundamentally wrong with them. In consequence, she loses one Humanity point for the next session. All Stains are removed after the Remorse test, regardless of the result.

Appendix I: Characters and Actions

This is a master table of all the characters and their **Action test** dice pools. Higher scores are marked **bold**. Very low scores (not even mentioned on the sheets) are in **red**.

Skill Specialties allow adding 1 die in specific circumstances. They are factored in unless specified.

Discipline powers that add dice are always factored in. Rain can boost their intimidate with Discipline power **Eyes of the Beast**. **Blood Surge** allows adding 1 die.

TABLE: CHARACTERS AND ACTIONS

ACTION TEST DICE POOLS	ALEX	BLAKE	JAY	MARSH	RAIN	SAM	TERRY
Attack (Unarmed) / Bite	2	1	1	8	6	4	7
Attack (Firearms)	4	5	6	4	5	5	4
Insight	6	5	9	4	2	6	5
Intimidate	5	6	5	5	4/6	4	6
Investigate	4	6	9	5	2	9	4
Lockpick	1	2	4	5	8	2	5
Persuade	9	9	4	2	2	6	6
Sneak	1	2	4	5	6	3	4

Appendix II: Glossary

- **Aggravated Damage:** Damage caused by sunlight, fire, supernatural means or excessive use of force, either physically (damage to Health) or psychologically (damage to Willpower).
- **Anarchs:** A faction of the Camarilla that splintered in pursuit of their own freedom.
- **Attribute:** The nine Traits that define the innate talents of a character.
- **Baron:** The Anarch leader of a Domain.
- **Beast:** The metaphysical incarnation of the vampiric curse living within the characters.
- **Bestial Failure:** When a test is unsuccessful and at least one  appears on the dice, the failure is epic, and carries tragic consequences.
- **Blood Surge:** The ability to improve one Attribute by Rousing the Blood.
- **Brujah:** One of the main seven Clans and one of the two most important Clans within the Anarchs. Also known as The Learned Clan or Rabble.
- **Caine:** Rumored to be the first Kindred, cursed by God for murdering his brother.
- **Camarilla:** A centuries-old organization of Kindred, dedicated to preserving the Traditions and the rule of the Elders.
- **Check:** The system used to determine whether Hunger (Rouse Check) or Humanity (Remorse Check) decrease during or at the end of a session.
- **Childe:** The progeny of a vampire. Relative to *sire*.
- **Choleric:** The Resonance of victims who are angry, passionate or violent.
- **Clan:** The thirteen different families of Kindred.
- **Conflict:** A situation where two or more characters actively trying to damage each other either physically or mentally.
- **Contest:** Any test that involves a player rolling against an active opponent.
- **Dice Pool:** The amount of dice a character has to roll to overcome a test. Determined by the Storyteller by putting together two Traits, generally an Attribute and a Skill or Discipline.
- **Difficulty:** The measure of how challenging a test is going to be, determined by the Storyteller based on the inherent difficulty of the action and any circumstances that can make it more or less complex.
- **Discipline:** The supernatural powers that the vampiric curse bestows on Kindred.
- **Domain:** A specific Kindred's hunting ground, considered sacred by most Kindred, particularly among the Camarilla.
- **Elder:** A Kindred of old age that holds the power within a specific Domain. Leaders of the Camarilla.
- **Embrace:** The act of transforming a mortal into a vampire.
- **Gangrel:** One of the main seven Clans and one of the two most important Clans within the Anarchs. Also known as The Clan of the Beast or Animals.
- **Health:** The amount of physical damage a character can endure.
- **Humanity:** The value that represents the degree of control the Beast has over a Kindred.
- **Hunger:** The unquenchable thirst for blood that all Kindred suffer constantly.
- **Hunger Dice:** The red dice used in **Vampire** to represent how the Beast gets stronger as Hunger increases.
- **Kindred:** Vampire or vampires.
- **Malkavian:** One of the main seven Clans. Also known as the Clan of the Moon or Oracles.
- **Margin:** The difference between the number of  icons rolled and the Difficulty determined by the Storyteller in a successful roll.
- **Masquerade:** The Tradition that commands Kindred to refrain from revealing their true nature to the mortals at all costs.
- **Melancholy:** The Resonance of victims who are sad, scared or depressed.
- **Messy Critical:** When a critical is rolled, and there's at least one  icon on the Hunger Dice, the success exceeds expectations, but excessive force is used, with catastrophic consequences.
- **Nosferatu:** One of the main seven Clans. Also known as the Clan of the Hidden or Sewer Rats.

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- **Phlegmatic:** The Resonance of victims who are lazy, apathetic or sentimental.
 - **Remorse Check:** The check players with Stains perform at the end of a session.
 - **Resonance:** The specific flavor and characteristics of a victim's blood.
 - **Rouse Check:** The check a character rolls when any gift of the blood is used.
 - **Sanguine:** The Resonance of victims who are happy, horny, or over excited.
 - **Second Inquisition:** The collective name for the secret groups within different intelligence agencies around the world and the Society of Leopold.
 - **Simple Test:** Any test that involves a player rolling against an inanimate opponent.
 - **Sire:** A Kindred that Embraces a mortal. Relative to *childe*.
 - **Skill:** The Traits that define all the learned talents of a character.
 - **SPC:** Storyteller Player Character. Any character that appears in the game that is played by the Storyteller.
 - **Stain:** A cross in one of the empty slots on the Humanity Tracker, representing an act of depravity that has made an impact on the character's soul.
- **Storyteller:** The player that takes on the task of guiding the story.
 - **Take Half:** When the Storyteller decides to divide an SPC's *dice pool* by two and use it as Difficulty in a Contest with a player to make the game flow better.
 - **Test:** The system used to resolve an action, putting together a dice pool and rolling dice.
 - **The Society of Leopold:** A secret group of witch-hunters from the Vatican heavily invested in the Second Inquisition.
 - **Toreador:** One of the main seven Clans. Also known as the Clan of the Rose or the Divas.
 - **Trait:** Any value on the character sheet that can be tracked with dots.
 - **Tremere:** One of the main seven Clans. Also known as The Broken Clan or Warlocks.
 - **Ventrue:** One of the main seven Clans and the *de facto* leaders of the Camarilla. Also known as The Clan of Kings or Blue Bloods.
 - **Willpower:** The amount of psychological damage a character can endure, and their ability to overcome the odds under pressure.
 - **World of Darkness:** The universe in which Vampire stories take place.



the IN CROWD

Foreword

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

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

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

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



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

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

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

Scene 0: How to Run This

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

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



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

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

Scene I: Your First Night

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

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

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The Embrace

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

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

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

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

Introductions

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

RULES EXPLANATIONS AND ADVICE

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

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

The Hunger, Part 1

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

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



INTRODUCTION TO THE BLOOD

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

Give each one of your players two Hunger dice now.

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

Ask your players to roll a black die.

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

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

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

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

WHAT IS THE HUNGER?

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

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

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

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

The Hunger, Part 2

(Two Hunger Dice)

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

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

(Three Hunger Dice)

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

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





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

Exploring the Room

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

ROLLING DICE

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

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

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

ACTIONS

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

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

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

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

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

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

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

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

Exploring the Walk-in Freezer

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

If Blake is Present

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

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

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

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

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

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

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

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





The Escape

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

SAMPLE OPTIONS TO ESCAPE:

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

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

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

WILLPOWER

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

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

BLOOD SURGE

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

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

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

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

The Kitchen

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

THE RESTAURANT

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

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

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

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

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

PARKER, RELUCTANT GUARD

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

Dice Pool: 4

Parker's Worst Night

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

Read depending on the characters in play:

I've Seen This Guard Before...

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

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

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

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

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

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

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

CONTESTS AND TAKING HALF

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

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

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

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

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

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

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

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

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

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

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

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

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

ONE-ROLL CONFLICT

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

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

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

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

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

Scene II: Just the Basics

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

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

A Mysterious Smile

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

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

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

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

Enter Markus

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

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



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

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

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

As they do all of this, read ahead.

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

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

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

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

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

Under Threat

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

BLUSH OF LIFE

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

DISCIPLINE USE

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

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

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

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

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

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

The Clock Is Ticking

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

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

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

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

The Current Situation

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

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

The Second Inquisition

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

The Masquerade / Hiding from mortals

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

Parker (The Guard)

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

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

Vampires

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

Hunger

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

Feeding

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

Blood Bags, Blood Types

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

Disciplines/Powers

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

The Beast

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

Mortal Friends/Family

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

Final Death

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

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

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

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

The Driver Is Here

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

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



NO BODY LEFT BEHIND

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

Drop-off Point

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

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

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

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

LOCKED AND LOADED

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

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

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

Markus's Farewell

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

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

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

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

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

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

Safety

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

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

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

Scene III: The Face of the Beast

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

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

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

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

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

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

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

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

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

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

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

QUICK HUNTING

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

Winning the test means the character feeds and reduces their **Hunger**. Their **Hunger** goes down to **1**, unless they state that they **choose** to kill their prey by draining them of all their blood. In that case, the vampire character's **Hunger** goes to **0**, but they incur **Stains**. Stains will be defined later in this scenario. For the time being, make a note that the killer receives **1 Stain**.

MANAGING HUNGER

A vampire reduces their **Hunger** by **1** for every victim they drink from, to a minimum of **1**. Achieving **Hunger 0** is impossible, except by draining a victim dry, and killing them. **Murder** has moral implications and triggers **Stains**.

The Cicero

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

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

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

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

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

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

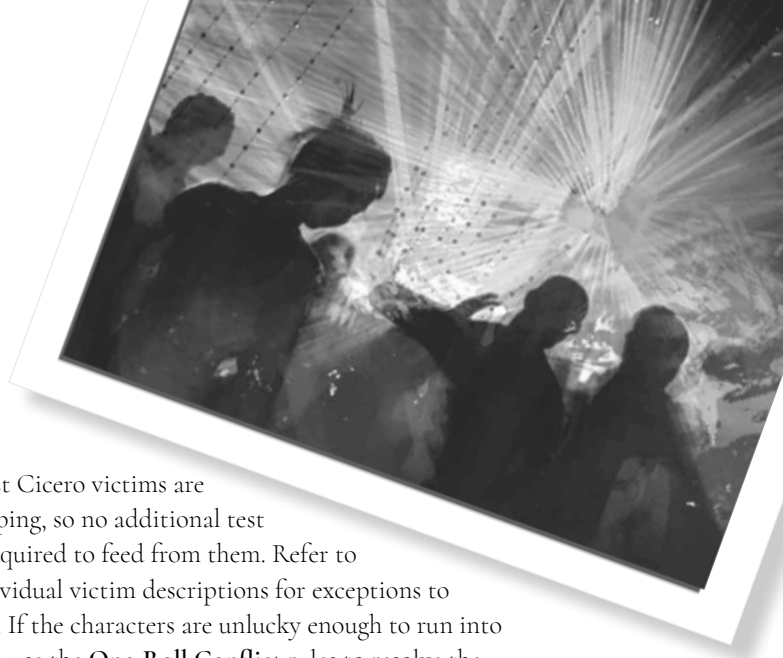
If they should kill Ray, the guilty parties gain another **Stain**. As before, for now, just make a note of it. Stains will be explained soon.

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

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

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

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



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

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

Club Violet

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

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

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

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

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

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

Scene IV: Rest and Recovery

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

The Approaching Dawn

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

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

Enter Jackie

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

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

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

Meeting Jackie

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

Sleeping

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

Shelter

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

The Red Star

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

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

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

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

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

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

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

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

Scene V: The Red Star

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

Into The Red Star

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

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

HUMANITY AND STAINS

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

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

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

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

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

Much-needed rest

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

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

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

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

A Sire Beckons

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

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

The Next Night

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



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

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

REMORSE TESTS AND DEGENERATION

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

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

If any of the dice scores at least one **1** or **2**, all **Stains** are removed and the character retains **Humanity**. The character experiences overwhelming guilt over what they have had to do and say.

If all dice show **6**, remove all **Stains** and the character loses one level of **Humanity**. The character believes their violence, deceit, or other behaviors were perfectly justified. They are now a bit more monstrous than before.

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

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

Waking Up

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

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

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

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

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

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

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

Bartender/Ghouls

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

Personal Advice

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

Anarch Movement

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

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

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

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

The Camarilla

Jackie:

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

Sage:

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

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

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

Scene VI: The In Crowd

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

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

Getting to the Armitage

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

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

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

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

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

Bar at the Armitage

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

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

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

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

Greeting

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

The Offer

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

Negotiating

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

Anarchs

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

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

The Camarilla

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

The Prince

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

Second Inquisition

"Terrifying. Never let them catch your scent."

Were You Responsible for our Capture?

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

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

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

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

The Recording

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

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

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



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

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

Scene VII: Fire in the Night

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

A Final Encounter

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

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

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

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

Shots Fired

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

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

CONFLICT

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

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

DAMAGE

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

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

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

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

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

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

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

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



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

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

Discipline use can be beneficial to most characters here.

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

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

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

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

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

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

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

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

BITE

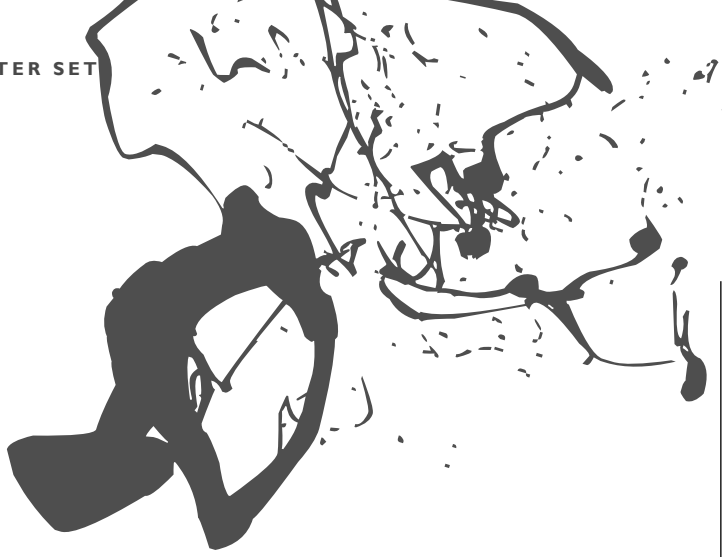
Characters can use their **Bite** action during combat. This works like a regular **Attack** action, but there is a **1-success penalty** to the Kindred performing the bite. If the Kindred succeeds, they inflict **damage** and recover **1 Hunger**. Every additional turn, have the Kindred and their victim roll **Bite vs. Attack**, but the initial 1-success penalty **no longer applies** for the Kindred.

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

Recovering the Footage

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

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



Scene VII: Epilogue

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

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

Denouement

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

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



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

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

The First Night of the Rest of your Unlife

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

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

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

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



A Few Suggestions and Ideas

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

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

A Few Tips and Tricks for You

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

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

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



Appendix I: Backstory

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

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

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

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

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

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

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

Appendix II: Victim Tables

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

Victims

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

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

The Cicero

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

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

The Cicero (continued)

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

The Violet Club

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

Roll	Name	Resonance	Text
1	Marion, 28	Phlegmatic	<p>Androgynous and proud, Club Violet is Marion's personal fief. They know everyone worth knowing, and are deeply connected to Los Angeles' various subcultures.</p> <ul style="list-style-type: none"> ■ Strike a conversation - Persuade, Difficulty 1 Marion is quite interested in the characters, as they appear new to this scene. Marion will actively attempt to cultivate the coterie, leaning heavily on dubious underground connections to seem impressive. ■ Feed - Persuade, Difficulty 3
2	Thomas Law, 24	Phlegmatic	<p>A tall, slender man wearing a neatly-trimmed goatee and dark hair falling straight down the middle of his back, he is an excellent dancer. Every hour or so he takes short breaks to vape and drink some club soda with lime.</p> <ul style="list-style-type: none"> ■ Dance Off! - Dexterity + Athletics, Difficulty 2 Thomas Law has lived all his life in Los Angeles. He's a wealth of local information. He's stone-cold sober, but euphoric from dancing and eager to undergo new experiences. ■ Feed - Persuade, Difficulty 2
3	Monica, 23	Sanguine	<p>Pink top, white skirt, and golden trainers. Monica is definitely in the wrong club. She is looking around her, bewildered and confused. She is happy to talk to anyone not dressed in black.</p> <ul style="list-style-type: none"> ■ Strike a conversation - Persuade, Difficulty 2 Her roommate told her there was a party here. She is new in town, and thought she could have some fun tonight. She feels lost and disappointed, and only wants to make friends. ■ Feed - Persuade, Difficulty 2
4	Marcus, 25	Choleric	<ul style="list-style-type: none"> ■ <i>"I've got white, brown, and green. Whatever you need."</i> He talks quickly, thinks quickly, and quickly becomes your best friend, as long as you want to buy his merchandise. ■ Strike a conversation - Persuade, Difficulty 1 He takes you to a stall in the bathroom, where he shows you his goods. Pills, weed, coke... the works. Everything you can imagine, and it's on the cheap. ■ Feed - Intimidate or Persuade, Difficulty 1
5	Lily, 24	Phlegmatic	<p>She moves with the grace of a feather and the strength of a lion. There is a crowd watching her, entranced.</p> <ul style="list-style-type: none"> ■ Dance off! - Dexterity + Athletics, Difficulty 3 She is overjoyed. At last, someone who is close to her level. She stops and offers you a drink. Lily is a ballet dancer, currently touring with an important company, but she loves any dancing style. ■ Feed - Persuade, Difficulty 2

The Violet Club (continued)

Roll	Name	Resonance	Text
6	Chad, 20	Choleric	<p>His university blazer makes him stick out like a sore thumb. The fact that he's recording everything on his phone makes it worse. It's clear that nobody likes this guy.</p> <ul style="list-style-type: none"> ■ Tell him to stop recording - Intimidate, Difficulty 2 Chad lowers his camera, and confesses. He is following a girl he knows, and recording her as part of a tasteless prank. He promises to stop, but you know he is a lying stalker. ■ Feed - Intimidate, Difficulty 2
7	Magenta, 41	Phlegmatic	<p>The couch is her throne. The queen of the Violet Club meets with those willing to pay her respects before taking the dance floor.</p> <ul style="list-style-type: none"> ■ Request an audience with the queen - Persuade, Difficulty 3 Magenta talks of the old days with nostalgia and dignity. You're not particularly interesting to her, but she wants you to understand her way of life. She thinks she knows the night, and she suggests she has met and loved monsters in the past. ■ Feed - Persuade, Difficulty 1
8	Barry, 47	Melancholic	<p>His shoes, his watch, and his phone point out how much he doesn't really belong. While he has some moves, he has to stop to catch his breath every five minutes.</p> <ul style="list-style-type: none"> ■ Strike a conversation - Persuade, Difficulty 1 Recently divorced, Barry is trying to reconnect with the scene of his youth. He used to be one of the most recognizable faces in the goth community, he says. You see a dad in a black t-shirt, desperately trying to fit in. ■ Feed - Persuade, Difficulty 2
9	Frankie, 36	Melancholic	<p>She's staring at her bourbon, her body shaking. She doesn't belong here, but she doesn't care. She's clearly in shock.</p> <ul style="list-style-type: none"> ■ Strike a conversation - Persuade, Difficulty 3 Frankie drives a cab. Tonight, a bike crossed right in front of her. She couldn't stop in time. Somebody is in hospital, and she believes it's her fault. She just can't stop seeing her victim's face, slowly sliding across the windscreen. ■ Feed - Persuade, Difficulty 1
10	Andrés, 21	Sanguine	<p>His eyeliner isn't right, his clothes don't quite fit, and his boots look too new. He moves awkwardly, watching everyone without engaging.</p> <p>If the characters approach him, he'll tell them an array of pretty lies. Andrés is here looking for vampires, though it's unclear even to him if he wants to hunt them... or join them.</p> <p>Dealing with Andrés can lead in different directions. Use Difficulty 3 for most rolls. In case of a Conflict, roll 4 dice for him.</p>

The Streets

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

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

The Streets (continued)

Roll	Name	Resonance	Text
6	Juan, 43	Phlegmatic	<p>He flips the sign of the gas station with class and distinction. The sign goes up, and down, it twirls around his body... until it drops. Disappointment and frustration on his face, he is defeated.</p> <ul style="list-style-type: none"> ■ Sign Flipping! - <i>Dexterity + Athletics, Difficulty 2</i> You take Juan's sign and flip it for a few minutes while he rests, gratefully. He was a respected scientist back in his country, but he had to emigrate. To this. ■ Feed - Persuade, Difficulty 2
7	Keith, 19	Melancholic	<p>Sitting on a bus stop, shivering in the cold, the young man looks sad and bitter.</p> <ul style="list-style-type: none"> ■ Strike a conversation - Persuade, Difficulty 2 Keith ran away from home over a tantrum and has been living on the streets enough to teach him plenty. He was angry with his parents for buying him the wrong console. Now he realizes they love him and don't care that he dropped out of college. ■ Feed - Persuade, Difficulty 2
8	Eve, 31	Choleric	<p>She seems eager to strike a conversation with you. Maybe too eager. She offers you drugs, guns, and all sorts of illegal goods. But she looks very nervous about it.</p> <ul style="list-style-type: none"> ■ Get to the bottom of this - Intimidate, Difficulty 2 Eve breaks down. The wannabe vigilante doesn't have drugs, guns, or anything remotely illegal. She wants to identify criminals and turn them in. She has no clear plan and her only backup is a can of Mace. ■ Feed - Persuade, Difficulty 2
9	Chuck, 28	Sanguine	<p>Drunk and dancing on the streets, the man looks like the happiest person on Earth. He hugs you and jumps around you, barely containing his joy.</p> <ul style="list-style-type: none"> ■ Feed - Persuade, Difficulty 1 You take advantage of the situation, and start feeding. Right behind him, you see a huge advertisement poster for a new hyped TV show. His face in the poster makes you realize you are drinking off someone who is bound to become a real star.
10	Someone from your past	Sanguine	<p>They recognize one of you. They start referencing something both of you did way back when. You can recognize them now; what they're saying is true, if a bit embellished.</p> <p>Who is this person? What did you do together? Why did you decide not to see them anymore?</p> <ul style="list-style-type: none"> ■ Get rid of them - Intimidate, Difficulty 3 ■ Feed - Persuade, Difficulty 1 (character's acquaintance) or Intimidate, Difficulty 2

Enemies: The Inquisition

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

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

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

Enemies: The Inquisition (continued)

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

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