

MILWAUKEE

BY NIGHT



A City Sourcebook for
VAMPIRE™
THE MASQUERADE™

Milwaukee by Night

BARREN STREETS, BARREN HEARTS

BY DUSTIN BROWDER



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*At first the dark streets appear empty, desolate
and eerie in their strange abandonment.
Buildings lie vacant, home to rubble, rats and
nothing more.*

*But a keen eye discerns movement in the gloom.
Shadows begin to dart and dash among the neon
poles, chasing each other in futile games.*

*Drawn by a chill wind from the lakes, dense fog
begins to roll into the roads, collecting in
ominous packs beyond the shadows.*

*A creeping cold begins in the base of the spine,
slowly spreading through the rest of the body. A
coat, pulled tight about the neck, adds little
warmth.*

*Distant noises draw closer. Things only half
heard take on a new life. Sounds not sensed
before become real.*

*The damp wind reaches feverish strength,
menacing everything in its path. Paper,
sweepings and other refuse sail from every
direction, striking sharply at the gutter before
skittering off again.*

*Shapes spin by, seen only through the corner of
the eye. Hands reach for an anchor, but find
nothing more than intangible air.*

*Feet, once firmly planted, tear free of the earth
to join with the offal already launched. Hands
frantically claw for stability, finding nothing
and grasping at dreams.*

*As manic winds shred clothes, the screams of
the lost cry out from beyond.*

*In a maelstrom of madness, who dares embrace
sanity?*

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*Demoniac frenzy, moping melancholy,
And moon-struck madness.*

— John Milton, *Paradise Lost*

Book One:

Barren Streets, Barren Hearts



Introduction

You claim your city is the product of forces beyond your control. You put the blame on the Lupine, on your insane Prince, on everybody but yourselves. You, the Kindred of Milwaukee, have lived there for over a hundred years; whatever evils breed in that city are your doing. Reform, reduce the number of Kindred in your city or we of the Camarilla will surely take action against you. The Masquerade is at risk and if the fires of the Inquisition return because of you, it will be you who shall pay.

—Justicar Thracs, from a letter to Mark Decker, February 14, 1992

Imagine, if you will, a city shrouded in the stark shadows of sunset. At the edge, their red eyes gleaming in the dusk, the Lupine prepare for their nightly raid while the Anubi, the unsung defenders of Milwaukee, prepare to stem off the Werewolves' bloody attacks. Not far away the Anarchs play for conquest of the streets. Deep within the heart of this city, past the slums, past the beggars, in the glass-steel skyscrapers, the Elders wake from their soothing sleep, unaware of the battle waged every night at the city limits for their safety.

Now the Prince is dead. A victim of his own madness, he left his realm in tatters, pulled between countless factions. Both Undead and mortal are threatened by the war of assassins about to begin among the Kindred of the penthouses as well as the Kindred of the streets. Ancient hatreds are reawakened, new slights are found and old wounds are again reopened — all fuel for the fiery politics in this city of the Damned.

In the dank streets, blown chill by the frozen winds from Lake Michigan, the youngest Vampires muster their strength. Created to serve in older battles, they now have their own strength to challenge their former masters. In their newfound immortality, they are likely to turn on each other in an orgy

of blood, fire and destruction. Some come to save the city, while others only come to destroy.

In the midst of this the characters are cast, to live and die at the whim of chance and fate, or to forge their own weapons to do battle in the night with the Kindred who, like themselves, are the abominations of nature.

City Under Siege

Milwaukee is part of a large cluster of cities resting on the southern shores of Lake Michigan. Only a few miles of land separate Milwaukee from its fellow cities, but for the Kindred it might as well be thousands. Milwaukee is an island of civilization in a sea of barbaric darkness. The Lupine hold a strange fascination for the city and continually attack, allowing few Kindred in and none out. The Kindred of Milwaukee are trapped, and while many are arrogant enough to claim they are safe within the confines of the city, few would set foot past its limits.

The Milwaukee area supports more than 1.4 million mortals and almost 40 Vampires. Cut off from the Camarilla, the Princes of Milwaukee have allowed the population of Kindred to grow very large, fearing no retribution from their masters. Many Neonates, expected to die off quickly, were created to deal with the Lupine while others were made to give Elders protection from their enemies within the city. This has resulted in dreadful overcrowding and has even prompted the Camarilla to consider taking serious action against the city.

Their sheer numbers mean Vampires have affected Milwaukee more than they have most other cities. Milwaukee has been greatly changed from the prosperous little beer capitol on the coast. It is now a haven for the Cainites, and whatever they touch rots and decays away.

Never has such a city been surrounded by darkness and the forces of barbarism. We of the Anubi face death every day while the Elders and even the Anarchs remain ignorant and unaware of the Jyhad fought not more than a few miles from their downtown havens. You say that we risk the Masquerade, that our Prince was mad and that our politics and wars with the Lupine will bring the Inquisition back. I say that you have no idea of the problems that we face here.

— Anubi Leader Mark Decker, from a letter to Justicar Thracs, February 29, 1992

How to Use this Book

None of the material in this book needs to be considered "official." This book is best used as a source of ideas for your own city or even your own Milwaukee. The more you customize and the more you make the city your own, the more you will enjoy Milwaukee.

Milwaukee as described here is ready to go if you just want to play your Chronicle straight from the pages of this book. All the pertinent historical information (especially how it relates to Vampires) and all the information on the supernatural forces fighting over Milwaukee is also included. Though every attempt has been made to give as much material as possible on Milwaukee, space limitations have limited detail. You may wish to do a little extra research on Milwaukee yourself if you need more detail for your campaign.

The first section in this volume describes Milwaukee of the Gothic-Punk world. The second section is a Story set in Milwaukee designed to introduce you and your players to several important characters. The story also places your Vampires into an important position in the Kindred's political structure, which will allow them to continue their adventures in Milwaukee. Much of the information in the first book (especially the Politics chapter) is designed to come after the events described in the Story.

If you do not wish to play the Story, you can simply assume it already happened and was completed by another group of Vampires. Alternatively, you can appoint another Vampire Prince or give Merik (the insane Prince from the Story) his sanity back and keep him on as Prince. The source material is designed with political upheaval in mind, but this can easily be removed if you want a quieter city.

Theme

Milwaukee is a city of strife. For over a century the Lupine have threatened its borders, and its own internal politics have always been torn by the wars of Gracis and Hrothulf, two Elders who have warred for over a millennia and for whom Milwaukee was just another battlefield. The conflicts of this city are built into her history and are nearly impossible to ignore or escape.



Though your Chronicle may have several themes, the one you want to stress is the inherent violence of the city. The danger for the Kindred as the Cainites feed on each other or as the Lupine rip through the grim Anubi to raid the Havens of the greatest Elders in the city is very great. War, fire and destruction are inherent to the Milwaukee of the Gothic-Punk world. Rarely do the combatants allow their battle to be viewed by the common eye, but now and again a rash of murders will begin and be hushed up, or a single scapegoat will be found. Thus the violence goes undetected by the mortals, and the city seems safe.

Indeed, for many the city is safe. The average mortal (with an average income) is fairly secure in Milwaukee. However, if the Sabbat were ever to take control or the Lupine were ever to launch a full-scale invasion, everybody would be at risk. Meanwhile, those who would defend the city from such attacks fight and die, knowing that if they only looked the other way and allowed the Sabbat or the Lupine (or some of the Elders) to have their own way, they could be safe like all the mortals around them.

This is the job of your Vampires. They will fight in the Jihad against the other Vampires and no doubt at some point they will fight off the Lupine. They must play the difficult role of the unknown soldiers who every day risk dying alone, unremembered for their noble deaths. Every once in a while you can allow your players a break. But once they start to relax, a new threat will come from some shadowy corner of the night; a new Elder grabbing power or the Sabbat trying their hand at controlling the city. Character casualties may be high (though that is completely up to you, the Storyteller), and many other Vampires are likely to die as well. This constant warfare among the Cainites and the Lupine will undoubtedly bring out the greatest quest in Milwaukee — the quest for peace.

Mood

Madness dominates Milwaukee. Nothing seems to make sense here. The Elders should stop fighting each other to organize against the Lupine or the Sabbat, but they do not. Nobody can agree on anything. Battles among the Anarchs continue constantly without any obvious reason. The Elders hate each other over past slights and annoyances none understand or can explain. The War of Ages continues here, as the Elders and the Anarchs slay one another in their anger and hatred.

But it is not all that simple. Each faction in these battles will change sides frequently, gaining and losing allies almost by the day in order to gain the best advantage. Nobody can be trusted and nobody is safe; the Vampires in your Troupe may not even trust each other. This is the mood you want to create for Milwaukee. Nothing is sane, nothing makes sense and we all live and die in a world gone mad.

There are several stories that have a similar mood and theme as Milwaukee. These include:

Fiction and Plays:

Heart of Darkness by Joseph Conrad

Lord of the Flies by William Golding

Macbeth by William Shakespeare

The Boat by Stephan Crane

Doctor Faustus by Christopher Marlowe

The Trial by Kafka

Movies:

Apocalypse Now

Midnight Cowboy

Bad Influence

Flatliners

Relations with Chicago

Chicago is the largest city in the area and politically dominates the entire region, both in the mortal world and in the world of the Cainites. Unlike the other smaller cities in the area, Milwaukee has escaped from political domination by Chicago. It is isolated by the patrols of Lupine besieging the city, and this makes access very difficult or even undesirable. Few Kindred are eager to come to a place they can hardly get to without dying, and so Milwaukee remains independent.

Prince Lodin of Chicago and Prince Merik of Milwaukee were on good terms. They both shared the same desire to build a strong economy which would allow Kindred and mortal to live peacefully together, and both shared similar goals and ideals in the Camarilla. They were both Ventrue and, since their interests rarely clashed, were also the only real friends each other had. Both were isolated politically enough from one another that they could almost talk honestly together without fear of any repercussions in their own city. Lodin would be very angry with anybody who helped to kill Merik.

Other than a few plane trips by Elders for social functions, the two cities have very little contact. Every now and then, an Anarch might brave a drive in through the Outlands or take a chance and fly in from another city, but outsider Kindred in Milwaukee are rare and always draw attention.

The very recent death of the Prince has begun to change this, however. Anarchs in Chicago have begun turning their attentions to their neighbor. Sensing an opportunity to seize a stronghold relatively safe from the grasping hold of Lodin, they have to make overtures to the Kindred of the area. And even older evils are starting to look north . . .

Traveling to Milwaukee

There are very few (if any) truly safe ways in and out of Milwaukee. The Kindred of the city do not often try to leave, and few try to enter. Still, some travel is necessary, and there are many methods (most of which are controlled by Kindred) of entering and leaving. If you want to be secure, the price



is exorbitant (sometimes more than even Vampires can afford) or the favors extreme.

Road is the hardest way to come into town. Three major highways enter Milwaukee. These include I-94 which comes from Chicago to the south, I-43 which comes from the north and I-894 which provides the best connection for the I-94 through corridor. All of these ways are said to be watched by the Lupine and, while many Kindred could pass safely, there are enough random acts of violence to discourage travel. Only the desperate travel these roads in anything but a prearranged truck transport by daylight.

Bus routes are closed to Kindred because the buses frequently travel during the daytime. Railways are predominantly controlled by the Kindred of Chicago and some have arranged for cars that can carry Kindred secretly through Lupine territory without being spotted (or sniffed out) by the Werewolves. Again, this method of travel requires money or a big favor.

Plane travel is the best way to get to Milwaukee. It is usually very dangerous for Kindred to travel by plane (because of the risks of layovers), but a short midnight trip from Chicago is usually pretty safe. This will bring Vam-

pires to Mitchell International Airport. This airport is well watched by the Elders of the city, who want to keep track of all entering and leaves Milwaukee. There is a second airport that is hardly watched at all, but is not well protected from the Lupine.

Sea travel is safe from the Lupine but rather hard on Vampires because it takes so long and the Vampire has to make sure she gets no sun over several days. This is probably the best and most innovative way of getting to Milwaukee, and is a way few Kindred utilize.

Getting Around Milwaukee

There are several ways to travel in Milwaukee once you arrive and most Vampires will already have come with a car or other vehicle. For those who do not own their own vehicles, there are several options.

Taxis are available and charge \$2.50 for the first mile and \$1.25 for each additional mile. You can also take a bus on from the Milwaukee County Transit System. This runs a dollar a trip and can be taken from 6:00 a.m. to 6:45 p.m. There is no train or subway system in Milwaukee. ♣



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Chapter One:

History of Milwaukee

*What seest thou else
in the dark backward
and abyssm of time?*

— Shakespeare, *The Tempest*

The Coming

Milwaukee knew the terror of Vampires and Lupines long before white settlers ever came to the area. In the year 1674, Jacques Marquette visited the Amerind settlement of Manhanawaukee-Seepe, at the time nothing more than a gathering place for the many Indian tribes living around Lake Michigan. Among Marquette's party was a very disturbing man who called himself Petre Dubois. Among his most unnerving qualities was the way he always disappeared right before dawn, saying he would scout ahead for the coming day. Nobody would see him until the following evening when he would return. He never seemed to sleep and one of the sentries once swore he saw Petre trotting towards their encampment from the way they had come, not from ahead, as though he had not been scouting ahead at all.

When Marquette and his party encountered the Chippewa, Petre Dubois disappeared for the final time. Pere Marquette stayed for an extra week to search for Petre in the hope that the scout would just show up out of the blue as he always did. Soon, however, Marquette was forced to move on, and Petre Dubois was soon forgotten. Now even the history books do not remember him.

Petre's real name was Hrothulf, a Dane born and Embraced in fifth-century England just before Rome withdrew the forces it had stationed there. He was transformed by a Roman general called Marius who had supposedly died in battle many years earlier. Marius respected Hrothulf for his strength and character and hoped Hrothulf would make a fine bodyguard. The Dane hated Marius for his decadence

and corruption and finally slew him. Hrothulf has been the subject of much torment from his blood-brother Gracis Nostinus, a Childe of Marius, ever since (see their separate descriptions in the Kindred chapter). Thus as soon as the New World opened up to explorers, Hrothulf came here. He married into the tribe called the Chippewa and they revered him as a man of medicine.

Hrothulf Embraced Chiclena, his wife, and taught her much about the ways of the Kindred. However, Chiclena was not as wise as Hrothulf had hoped. Soon a war broke out between the Chippewa and the Menominee, another area tribe. Chiclena Embraced several of the braves of the Chippewa to insure their victory. The war was quickly won and the Chippewa took their spoils in the form of human blood. Hrothulf, horrified at the realization that everything he touched seemed to turn to evil, fled into the woods, not to be heard from for several hundred years.

Meanwhile, Chiclena had been ostracized from her village, along with her vampiric warriors and their mortal supporters. They rampaged the land for several years until finally the last of the Menominee called upon the ancient spirits for help. What they got may have been an answer to their prayer or simply a coincidence. An outcast Lupine named Usla and his followers arrived from far to the south. They gladly agreed to help the Menominee in exchange for food and a good night's rest.

For several months the war between the Menominee and Chiclena's Childer took the form of terrorist attacks by Werewolves and Vampires against the others' mortal allies. In this fighting the Lupines proved the better despite their



For the next century, however, Lupines began coming to the area in great numbers. Outcasts and renegades from the few North American clans began converging on the area, and soon Werewolves from Europe also began to appear. None could (or would) explain their reason for coming to any of the area's natives, but the story of Usla became a popular rationale.

Through all this Hrothulf stayed hidden, carefully on the watch for his old foes. He discovered another, more powerful Cainite to the south, and became even more cautious. When he heard rumors that the Pale Wolf to the South had been killed, he came out of hiding and began the process of attracting mortals to the area in hopes of gaining supporters to use in his inevitable war against his enemies.

The Milwaukee area soon became a fur trader outpost, and French-Canadian fur traders came to trade their goods to the Indians. One of these traders, a man called Solomon Juneau, founded Juneautown in 1818. In 1834 Byron Kilbourn founded Kilbourntown to the west of the river. These two towns were to serve as the basis for the Milwaukee area in later years. Hrothulf moved into Juneautown soon after its creation, and he quickly dominated the city's leaders.

inferior numbers, and soon Chiclena's few mortal followers had been killed off. In a night of vengeance, she and her progeny attacked the Menominee, and the battle was vicious and decisive.

Both supernatural armies took heavy losses until only Usla was left among the Werewolves, while the Kindred numbered only Chiclena and her first two converts. Chiclena had held back from the fighting until now, and despite Usla's immense abilities as a warrior, he quickly found himself on the verge of defeat. Before Chiclena could get a death grip on his throat, however, Usla managed to play his trump card.

After having been driven from his old home when his challenge of the pack leader failed, Usla had managed to steal the strength of his tribe's totem and the mystical defenses of another North American tribe. Aided by the totems, the Talon of the Eagle and the Eye of the Coyote, he lashed out at Chiclena and her two Brood members. Immediately the plain on which they fought turned pitch black, and a high-pitched shrieking shook the ground. Streaks of red light tore through the dark, leaving gashes in the earth and tearing down trees. Those members of the Menominee watching the battle from afar quaked with fear until just before dawn, when the shrieking suddenly stopped. When they cautiously walked on the field of battle, they found the Vampires' horribly mutilated corpses and the bodies of most of the Werewolves. Of Usla there was no sign, nor did they every see him again.



The Marquette Mystery

The first Tremere to visit Milwaukee were amazed to discover a "magic-dead" area, seemingly centered on Marquette University. His studies of the phenomenon were interrupted by prowling Lupines, and he fled the area, barely escaping with his life. Since then the Tremere have sent a number of their Clan to unravel this mystery, but to date the reason for this null zone remains a mystery thanks to the constant interference of Lupines, Anarchs and, more recently, Magi.

The null zone extends throughout the Marquette campus, north past Mount Sinai Medical Center, west to the Children's Hospital of Wisconsin and south almost to the Menomonee River. Within this area Thaumaturgical rituals fail completely, while anyone attempting to use any of the paths must make a Willpower roll against a difficulty of 10. Failing the roll means the power did not manifest, while botched rolls cause aggravated wounds — one for every botch the character rolled more than successes. The form of the damage depends on the path used (thus the Lure of Flames causes burns and Movement of the Mind causes the character to appear as though she plummeted from great heights).

Tremere debates about the area have been further confused by the discovery that Auspex seems to operate more easily here than anywhere else. All uses of Auspex are made with one less to the difficulty. However, botches affect the user as if he botched a roll to use Thaumaturgy. In addition, the Auspexer who suffers multiple botches is "marked" and Lupines coming in contact with him in either human or wolf form will notice him not only as a Vampire but one who has been extremely close to items of Lupine power.

What the Tremere have yet to notice is that the Discipline of Protean is also more effective in this area. Transformation abilities used here do not require the expenditure of blood, while other abilities (Gleam of

Red Eyes and Wolf's Claws) seem to activate almost on their own when someone with the discipline enters the area.

The center of the mystical disturbance is the spot where the Werewolf Usla buried his two totems before his death. He shaped the mighty relics into his own hand and left eye, and buried them deep under the earth. Then he crawled off to die within the waters of Lake Michigan.

The presence of the two totems has attracted members of both the Eagle and Coyote tribes, and the two forces of Werewolves, still blaming each other for the theft of the items, have carried out their own war for the past several centuries. Additionally, in the 1960s the site caught the attention of a mighty Magus, who had a medieval chapel of strong mystical might brought to the center of the zone in order to facilitate his study of the area. He was later slain by Lupines, but his chapel still stands over the area where the totems are buried.

Any Kindred who should recover the totems would find herself with two incredibly potent items... and the hatred of all Lupines. While the totem pieces could serve to make her almost unbeatable by other Kindred, Lupines would hunt her day and night. The powers of these totems are bound only by the Storyteller's wishes, but some of the gifts they can give include heightened attributes (perhaps even doubling them), a protection from spirits and magic, an incredible ability with numerous disciplines (especially Protean) and a special ability to tie into the spirit plane.

However, remember that these are more than nonsentient magic items. They are parts of spiritual wholes, incomplete without them. For instance, while the Talon of the Eagle is not intelligent as Kindred define the term, it is made up of parts of all the Eagle followers who died before it was stolen. It has a natural attraction to returning to where it belongs (the actual Eagle on the Spirit plane) and any who hold it will feel this pull. ♣

Lords of Two Cities

Hrothulf, the only Vampire in the area, became Prince of Juneautown, and several French Kindred moved to the town from Canada. When Kilbourntown was founded in 1834 he attempted to move into there as well. No sooner was the attempt made than Hrothulf discovered Kilbourn already had a Prince — Hrothulf's old enemy, Gracis Nositinus, who had taken over while Hrothulf had been scouting the growing settlements to the south. Hrothulf feared for his life and kept a low profile for several years until he discovered Gracis had been forced to flee Europe without any of his allies and had come to America alone.

Hrothulf saw his chance to destroy Gracis and bring peace to his own life, while Gracis hoped his ancient foe's long isolation in the new world would make him incautious. The two old brothers began to wage a secret war of assassins. Murder led to murder and attack provoked attack. By 1840 the few Kindred in the area other than Hrothulf and Gracis were dead. The two were forced to carry on the battle with their mortal contacts. Soon a rivalry began to develop between the two towns — supposedly over the payment for building the bridges that connected them. In fact this was just an excuse fabricated by the Vampires to use the mortals to continue their war.

The Cainites maneuvered their pawns well. Soon citizens of one town could not enter the other without carrying a white flag for protection. Kindred all over the New World heard of the combat and refused to go there for fear of facing the final death if they got within reach of this insane battle. The Camarilla warned them to stop several times, but they did not. In 1845 Gracis induced a riot, and the bridges were destroyed. The citizens of Kilbourntown (at the manipulation of Gracis) also aimed a loaded cannon at Juneautown but never fired.

Hrothulf and Gracis had managed to carry out their war for so long due to the weakness of the Camarilla in North America, but the appearance of a Nosferatu Justicar forced Hrothulf to call a cease fire with Gracis, and Gracis agreed. Indeed, the Nosferatu forced the two to take their war underground, where they learned to carry out their battles quietly and subtly.

During this time, the mortals took some initiative of their own. The two cities were united, and Solomon Juneau was elected mayor. The two Vampires were shocked (and somewhat amused) that a mortal could thwart their little war so easily. The citizens would not fight an intra-city civil war, so Gracis left to gather his forces elsewhere. Hrothulf no longer desired the position of Prince, so he stepped down. Life for the people of Milwaukee went back to normal.

The Bloody Peace

Kindred came to the new city in substantial numbers once the war ended, hoping to both gain power in a now-princeless city and to gain a taste of Lupine Vitæ, rumored to give its drinker great strength. The battles they fought with the aggressive Lupine decreased their numbers, but they grew strong in the face of danger. There was a long war to determine who the new Prince might be, and finally in 1865 Erik Pointene, a French Vampire who had travelled extensively in South America, took control. He was a strong and dangerous Prince. Any breaking of the traditions was often punished with death, and there were several Blood Hunts called during this Prince's reign. Yet he was well liked because he kept the peace and proved to be a brave fighter against the Lupine.

Milwaukee's Vampires fought off several Lupine invasions during the next 40 years. The Kindred always won until the invasion on New Year's Eve 1900. The Kindred were not keeping proper watch on their borders, a fact which has never been properly explained, and the Lupine got well into the city before the alarm was raised and the defenses mustered. The Prince died in the defense of his palace. Terence Merik led a counter-attack and the Prince's body was captured from the foe, but nothing could be done for him. Merik was largely responsible for the defense of Milwaukee that night. If he had not organized the Kindred so quickly, Milwaukee would soon have ceased to be a home to any Kindred.

Immediately after this, the Elders attempted to elect a new Prince. Many favored Merik. However, Hrothulf understood Merik to be strong of body but weak of mind. He opposed Merik's appointment and ultimately forced a stalemate in the Council of Elders. Hrothulf and his allies favored the appointment of Edward Austin. Edward had been a hero in the American Revolution before he was Embraced and had attended a number of fine universities. He seemed strong and, more importantly, he was capable of leading rather than forcing.

Edward was not appointed. Rather, a war among the Elders on the two sides began. It was during this time that the dueling grounds were set up. These places are scattered across the city and are usually situated so it is difficult to hide friends nearby. Kindred are forced to come alone to do battle against their foes. These places are usually isolated enough that the police and other mortals are not much of a threat. Often the Vampires are in control of the police stations in these areas, and the police will be subtly directed away from these areas during duels.

The war lasted for approximately five years. In 1906 Hrothulf took control after Edward Austin was slain by an unknown faction. It was just recently that Merik married his Gangrel wife, so it is thought the assassin was a Lupine working for Merik. Hrothulf was just too old to be safely opposed in pitch battle, and all the other Elders gave way before him when he crowned himself Prince. Hrothulf ruled well over a troubled town. The Lupine attempted several more attacks but were defeated each time.

Dueling

Dueling amongst the Cainites was an ancient and honored practice until the rise of the Camarilla. The most common form, known as Shamash-napishtim or the Trials of Death, involves the two duelers digging their fangs deep into each other's throats and drinking until one is drained. Each dueler rolls Strength + Potence against a difficulty of the opponent's Stamina + Fortitude. The number of successes equals the number of Blood Points taken (blood can also be used to increase Strength or Stamina during the duel). These duels usually went on until one participant was killed, though submission would occasionally be accepted.

Other forms of dueling included stake fights, where the loser was paralyzed and at the mercy of the victor, and torch battles. These were often carried out around one or more big bonfires and ended not infrequently with the final deaths of both participants. The current Anarch duels in Milwaukee are usually stake fights, though others are also practiced. Dueling is usually considered a violation of Camarilla tradition and is as punishable as the area's prince wants it to be. ♣

In 1923 a European Kindred assassin almost succeeded in slaying Hrothulf. Hrothulf took this as an announcement that Gracis was bringing in friends and allies from Europe. As a Prince, Hrothulf feared he would have many enemies amongst the Vampires of Milwaukee who would gladly work with Gracis to overthrow him. To remove the possibility that Gracis' strength might grow even larger, Hrothulf resigned his position and another secret war began.

This time many of the Vampires were forced to make Neonates to do battle for them. The Childer of the 20th century were more rebellious than the Childer of old, and many of these Neonates rebelled even before the war was over. It is from this era that many of Milwaukee's Anarchs came. Most of the Anarchs from this period have been forced to flee Milwaukee and take up residence elsewhere; still, the most powerful Anarchs are from this period, and they often lead their younger brethren in conflict with the Elders.

This war lasted until 1925, when Lyle Rickson took control of the city with the half-hearted support of the Elders. Shortly after assuming power, rumors began to spread that Lyle was a member of the Sabbat. He was not popular anyway, and few were surprised when Merik forced Rickson to surrender the city in 1930. Merik had made a great deal of money in liquor from Canada, and his Mafia connections were strong. He used this strength to secure his position as Prince and banish Rickson.

Solace of the Insane

Merik has been in control ever since. The Lupine attacks have been fewer and weaker since his arrival. Merik used his wife's connections to maneuver one pack of Werewolves against another. They fight one another so frequently they have little energy to turn against Milwaukee. This made Merik a very popular Prince, and the Council of Elders rarely voted against him.

During this time, the assets of Milwaukee have become more and more concentrated in the hands of a few. Only the numerous breweries remain out of the control of the Undead, but the city's other profit centers operate primarily for the benefit of the Kindred. Banks, hotels, trading companies — all have at least one Vampire operating behind the scenes. Denied the opportunity to operate effectively in more national businesses because of the Lupine siege, they have used the years to solidify their control of the city. While their mortal retainers could enter and leave the city at will, they proved unable to give the Cainites of Milwaukee anything more than a foothold in national and international commerce.

With the advent of computers and their assistance in business, some of Milwaukee's Kindred have had more success in branching out their financial interests, which has in turn allowed mortals to regain some control of the city's businesses. With the death of Merik, anything is possible. ♣





Chapter Two:

Geography

The world is full of obvious things which nobody by any chance ever observes.

— Sherlock Holmes, *Hound of the Baskervilles*

Basic Information

Population: 628,088, metropolitan area 1,607,183

Vampire population: 30-40 (not including possible unknowns)

Newspapers: *Milwaukee Sentinel* (morning daily), *Milwaukee Journal* (afternoon daily).

Weather: Milwaukee manages to avoid extremes of temperatures thanks to Lake Michigan. The average temperature in January is 22 degrees Fahrenheit and the average temperature in July is 71 degrees Fahrenheit.

ments where broken windows and wet laundry hang from the windows. Horse-driven buggies filled with beautiful women and dashing young men take a scenic ride to the movies while their laughter drowns out a blind man's plea for a quarter. This is the effect the Kindred have on a city. Their long lives would be horrible if they stopped to look at human misery, so it is ignored and they encourage others to ignore it as well.

Milwaukee is a city of extremes. It holds many rich in its penthouses, but it houses many more people in its slums. Some mortals think of Milwaukee as a clean and prosperous city. Those aware of the truth of this Gothic-Punk world know the city's wholesome exterior hides a much darker truth. The prosperity of Milwaukee is a thin veil covering its poverty and despair.

Thanks to the interminable wars of the Undead, it stands as a city dominated by the few elite rich and crowded with the many hungry poor. Nobody cares for the poor; not the politicians, not the business men, not the rich, not even the poor care for the poor. They prey on each other and fight for the right to escape the ghettos and slums no matter what the cost to their neighbors. The result is rampant crime and a land where only a precious few find a way to escape the slums. Their very existence seems but a rumor to taunt the trapped.

When describing Milwaukee you want to emphasize the dramatic difference in wealth. This will lend Milwaukee a foul, distasteful feel. Describe limos rolling down trash-strewn streets, stopping only for the occupants to buy drugs or a human for their sexual pleasure. Tall, sleek, glass and black-steel highrises tower over old wood and shingle tene-

The Barrens and the Airports

These areas are the first a new Kindred is likely to see upon arriving in Milwaukee. The Barrens covers everything but downtown and the Outlands. This is the territory of the Anarchs. It is here they hold their major battles, downtown being too well watched by the Elders to wage war. The Barrens are also the last safe place before the Outlands. Still, the Lupine sometimes creep into the Barrens to surprise and attack lone Cainites. And, of course, the Barrens are not completely devoid of interests for the Vampires. There are always hunting grounds between tenements and night clubs, hidden in out-of-the-way corners seemingly specially designed to attract the Kindred.



Special Locations

The two most important features of the Barrens are its airports. The larger is Mitchell International, commonly used by Kindred wishing to enter the city. Council members commonly come here to meet visiting dignitaries from other cities. The Nosferatu Parovich and the Ventrue Gracis both watch this airport very closely with their spy networks. While it may seem unusual for airports to receive so much attention by Cainites, for Milwaukee it is necessary. Trains and automobiles all have to pass through Lupine territory to arrive in Milwaukee, and this makes travel by these methods dangerous. With the land routes blocked, boat and plane are the only ways to get to Milwaukee. Planes often take only one night to get to Milwaukee, simplifying travel immensely.

The second airport in the Barrens is Timmerman Airport. Located almost on the opposite side of the city, this airport is dangerously close to the Outlands and is rarely used by Kindred. However, its lack of use means it is usually unwatched, and there are some Kindred willing to risk the Lupine to insure a secret arrival at Milwaukee. The Anarchs know the place well and often make trips to pick up a friend or new ally from this airport. Though it is not commonly known, some Elders do the same.

To the north of Timmerman is Good Hope Road. This marks the boundary of Kindred-controlled territory. To the north is nothing but the Outlands, and then a traveller comes on Lupine territory. The Gangrel Mark Decker and the Anubi often use this road as a patrol route, and it is one of the first places Kindred go if they wish to speak with Decker and

his Gangrel guard. What makes it all the more dangerous are all the country clubs lining the length of this road (Brynwood and Tripoli are the largest two) which make perfect ambush spots for Lupine who have an advantage in the woods. Anarchs sometimes dare each other to travel the length of this street to test courage, and this is a common method of establishing social position (especially among the Blood Brothers). Anarchs will say they have "*Done Good Hope*," and those few who have done it five times consider themselves Aces.

Just to the south of Good Hope lies Graceland Cemetery. This cemetery (like many others across Milwaukee) is one of the famous dueling grounds. During the early part of the 20th century the Elders used to challenge one another to duels and fight them at these places. Now the Anarchs present too much of a threat to the Elders, and they dare not come out this far from Downtown. The Anarchs might well interfere in any duel, so these grounds are no longer commonly used. Surprisingly, the Anarchs have taken up this old tradition (probably because the Elders abandoned it) and now fight their own duels on these grounds. Anarchs spend many hours in these graveyards, studying them so they will know the terrain perfectly should they ever need to fight there.

Not far from the Graceland Cemetery is the U.S. Army Reserve Center. This area was declared off limits by Merik and will likely stay that way no matter who the new Prince



is. The F.B.I. has been snooping around Milwaukee for a few months now and it is known that they have a center of operations in this Reserve Center. The Kindred are not certain if the F.B.I. has any knowledge of them, but they are afraid and do not want to give them any help in case they are looking for Vampires. The base itself does not have extreme security, but it is a military base and there are fences, barbed wire and guards to deter the curious.

On West Townsend Street next to Wanderers Rest Cemetery is a small dance bar called Jungleman. This establishment is actually owned by a very powerful Ghoul named Vrask. Where Vrask is from and what he is doing here remains a mystery, but his services are well known among the Cainites. Vrask is a Vampire assassin. He will kill anybody (or so he says) for a certain amount of Vampiric blood with which to maintain his immortality. He also buys blood from Anarchs who are hard up for cash (a rare circumstance). What happened to his original master is uncertain, but it is rumored this Cainite is still in the city and secretly supports Vrask.

Just to the east is Mount Mary College. While not nationally known, this little college does some fairly creditable work in the humanities. It is also the source for a occult society called the Church of Isis. This strongly feminist order seeks to take mankind back to the days before a patriarchal God and society took control. They worship nature and some of their more powerful members practice



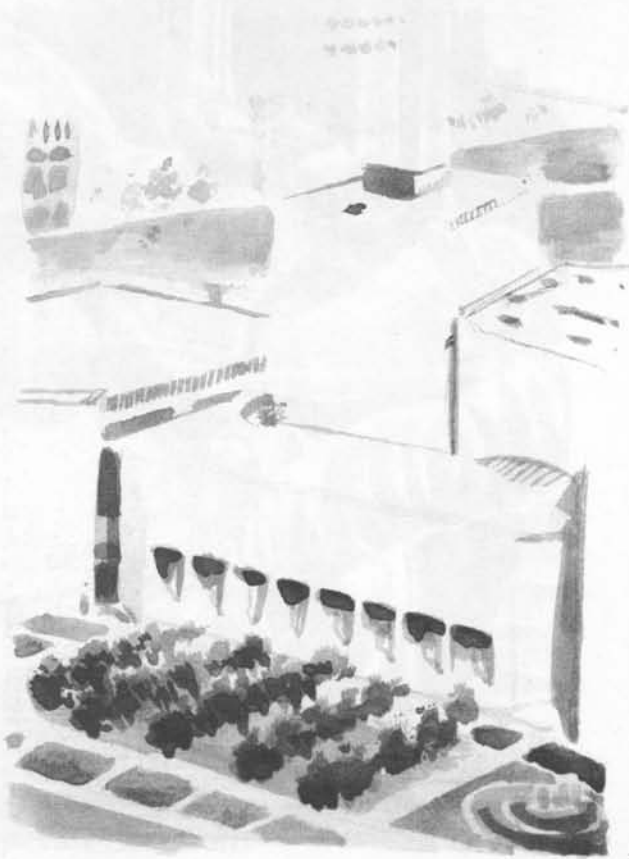
witchcraft and magic. A few of their members have talent, and their continued practice has given them some detailed knowledge of the occult.

With the exception of Dr. Mortius, who uses this cult to further his investigations, the Kindred avoid the college. By having so many (perhaps seven or eight) magically sensitive individuals at his disposal, Dr. Mortius hopes to search the city without personal risk. The other Tremere do not know Dr. Mortius is using this group as pawns, and they would certainly disapprove if it were discovered. Many Tremere hold mortal Thaumaturgists in disdain, and would view his use of the cult as an insult, as well as a risk to the Masquerade.

It is rumored among the Kindred that the Church of Isis also has ties with the Lupine. The order does make trips into the wilderness whenever they can, and its members seem quite eager to help Dr. Mortius in his search for the magical disturbance in Milwaukee. Mortius believes that if they were working for the Lupines, it would be proof that the magical disturbance is related to the Werewolves' interest in the city, something only the Tremere Elders suspect.

Closer to downtown lies Marquette University. This school also has a few bizarre cults, but they have no real power. The interest in Marquette is the large magical "dead" zone which covers nearly the entire university and seems to center around the central plaza. This phenomenon has been discovered by several independent Kindred as well as the Tremere. Most of the Kindred in the city with any interest





in Thaumaturgy know about it. All magic used within the Marquette seems doomed to failure and nobody has made a single spell function as it ought. Strictly speaking it is not a "dead" zone. In fact, the problem is that there is too much magic in the area and it interferes with spells.

Things to Do

Further south is the Milwaukee County Zoo at the 45-94 interchange. Cainites often like to visit this nationally known zoo early in the morning when all the clean up-crews and handlers have gone home. The unrelenting war of the Jyhad can begin to wear upon even the most hearty of the Kindred, so in Milwaukee there are several areas where the Kindred have agreed not to fight. While not officially part of Elysium, the County Zoo is one such place. Here the Kindred (even some Elders) come to see the animals and relax. Many Anarchs enjoy sampling the blood from a variety of animals and daring one another to sample the blood from particularly disgusting animals (water buffalo for instance).

Not far away is the Milwaukee Medical Complex. This is a hangout for Anarchs who enjoy sneaking into the refrigerated blood bank early in the night. They wait until just after the nurses have taken out what they expect to need for the emergency room that night. Just after this is done, the Anarchs sneak in (all the while laughing and snickering) and feast. There is the danger that the emergency room's

supplies will get low and someone will come to restore them, but this just seems to make it all the more fun for the Anarchs. It is rumored that one of the Council members has one of his Havens in the upper office rooms of the complex.

West Milwaukee Park is another place where Kindred commonly meet. They often gather to have parties, though they sometimes come here because it is a good neutral ground on which to meet an enemy safely. On those rare occasions when the Elders need to meet the Anarchs, they do it here. Several failed peace talks between Lucina and Akawa have taken place here (with Akawa remaining hidden and talking through one of the Blood Brothers). There are several small but good restaurants in the area including Ken Elliotts (standard American food), Country Gardens (smorgasbord), and Grenadiers (small, elegant dining). While food holds no interest for Kindred, these restaurants are sometimes visited by the Kindred because of their proximity to the park.

There are also several hotels in the Barrrens which hold some interest to the Cainites. The Hilton by the Mitchell Airport is perhaps the most important. It is used by visiting Kindred dignitaries and officials from the Camarilla who have business in Milwaukee. The Council usually explains to their guests that the reason they are kept so far from downtown is to facilitate an easier departure and because the Hilton has the finest accommodations in town. These are complete lies. In fact the Council knows that the Anarchs have enough forces to risk an attack on a visiting official, and by keeping the official out of the downtown area he is at less risk. Also, any visitors can be more carefully watched if they are at the Hilton. The Milwaukee Kindred have nothing important and no secrets hidden near the Hilton, so there is no risk of anything being discovered.

The Milwaukee County Stadium is also located in the Barrrens, and this draws both Elders and Anarchs alike. When the Brewers play, the crowds are frequently large enough to hide immortal enemies from one another, so conflict at the stadium is rare. Several Elders (including Lucina and Hrothulf) enjoy baseball and have season box seats. The Anarchs, of course, sit in the bleachers.

After a good game of baseball, the Blood Brothers like to go back to the Sprecher Brewery to party. They know the security guard whom they have Dominated into submission, and they can practically walk in the front gate. Once inside, the Vampires have loud and raucous parties till the early morning. The brewery smells wonderful at certain stages in the fermenting process and the Anarchs come here for this reason, often bringing their own music (and even lighting in some extreme cases).

Another hot spot for the Kindred is the Southgate Shopping Mall. This mall is open very late (midnight on weekends) and so attracts many Elders who would rather shop at an open mall than rob a closed one. The Anarchs do not visit here often because of the enormous amount of security. The high security levels are due to some strings the Elders have



WAR MAP



MENOMONEE RIVER

MILWAUKEE RIVER

LAKE MICHIGAN

145

43

GRACELAND CEMETARY

U.S. ARMY RESERVE CENTER

LAWRENCE J. TIMMERMAN AIRPORT

2

45

4

94

1

DOWNTOWN MILWAUKEE

3

STATE FAIRGROUNDS

794

LEGEND

-  Union Control
-  Blood Brother Control
-  Elder Control
-  Anubi Control

(Borders are outermost patrol route)

All else is Lupine Controlled.
(See Lupine section for their locations)

45

4

3

GENERAL MITCHELL FIELD (AIRPORT)

94



pulled to insure that this mall stays free of riff-raff and Anarchs. The mall also houses several very expensive shops almost exclusively supported by the Elders. This mall is also used by some of the Elders as a meeting place to discuss business and pleasure.

West-Downtown

The Downtown section of Milwaukee is divided into two halves by the Milwaukee River. The Anarchs have also divided Downtown along these lines. The Blood Brothers control the western half, while the Union still clings to the eastern half. Western Downtown is also where many Elders have their main havens. West-Downtown is the true center of Vampire culture. The Council frequently meets in this area, and Akawa's gang dominates the Anarchs of the city from this zone.

Special Places

This area of the city is dominated by the MECCA (Milwaukee Exposition and Convention Center and Arena) and the buildings it is connected to via sky-walk. The sky-walk is simply a series of cat walks extending between the Hyatt Regency, MECCA, the Auditorium and Arena, and the H. Reuss Federal Plaza (not to mention several shops and theaters). You can walk from building to building and never touch the ground or see the streets.

This complex, a Versailles for the rich and elite, has lobbies covered in thick red carpet, and crystal chandeliers glitter overhead. Bright flowers decorate the sidewalks in front of these buildings and increased police patrols keep the less acceptable mortals away. This is where some of the Elders live and where the Council commonly meets, and thus this is the heart of the city. When your Vampires come to this building, they should feel awed at the wealth and slightly excited to be a part of it.

It is no mystery to the Kindred of Milwaukee what goes on in these buildings. The Anarchs have made several half-hearted attempts to gain entrance to these buildings, but they always get stopped just past the lobby. They were often stopped by ordinary mortal guards, but the Anarchs soon found a way past them and a ghoulish security guard (Raoul) now protects the place. Raoul used to be a karate champion before he was given the chance at immortality and Gracis (who is responsible for feeding him) feels he and his team of heavily armed mortal guards makes a wonderful deterrent for any "undesirables" who try to get in.

The Auditorium is where the Symphony Orchestra plays, and as a result this pleasure is denied to all Vampires but the most powerful Elders and members of the Council. This has angered several Anarchs. This anger has in turn been misinterpreted as a hatred of music and art and has led to a certain amount of misunderstanding among the Undead. Concerts are favorite negotiating places because the Council

members have access to each other, and the music prevents conversations from being overheard. Frequently before a big vote the Councilmen can be seen sitting together and whispering to one another or passing notes back and forth from their private boxes.

Across the street from the West Side Fire Department is the Milwaukee Public Library. Not more than three blocks from MECCA, this is another favorite hang-out for the Elders and Council Members. The Elders often place messages in books and instruct their intended receiver what book to check out to get the message. They do this in a conversation by suggesting a possible topic such as *"I have recently done a lot of reading on Ancient Norwegian tools and technology; it's really very fascinating."* This may seem a bit difficult but secrecy is everything in the Jihad and if your enemies do not know details of your plans, then they are as good as dead.

The Library also has a large section on the occult and magic. There are two sections. One is on the first floor, and the books there are written by charlatans and quacks who have no idea true power exists. These books are often checked out by the slightly disturbed or the curious. However, there is a group of books, no longer listed in the card catalogue, hidden on a dark, musty shelf in the second basement. This level is filled with nothing but old, unreadable books that no longer hold any interest for anybody. They have not been checked out for years and have been moved to the lowest floor to make room for the new, popular books. A careful search (taking perhaps several days) will uncover these magical tomes written more than 600 years ago. They are of great value to a magician or a Tremere.

There are two equally great ironies in Milwaukee. One is that the police department sits only two blocks away from MECCA, home to the Vampires, perhaps the city's greatest criminals. The other is that across the street from MECCA is the *Milwaukee Journal* building. The greatest newspaper story of all time lives in the building right across the street from the newspaper, and all those journalists and editors never notice. MECCA's location between these two important institutions makes the Elder's control of them much easier and more convenient.

Several blocks to the south and west lies the Marquette Interchange. Here I-94 meets the I-794 and I-45 freeways. It is quite a snarl of on-ramps, off-ramps and overpasses. In between these freeways are small courtyards of concrete, space abandoned to the world where the Anarchs fight most of their major battles. Gangers in the Union hop on I-794, slip through Blood Brother defenses and clamber down to some lonely little circle of concrete between the two highways. The Blood Brothers soon arrive and battle is joined. These areas are rarely (if ever) patrolled by the police, and the homeless find it too difficult to get in and out of these areas without a car for them to stay here. At the Marquette interchange the Anarchs can have some privacy for battles. Still, ambushes can happen all over the city, and the Blood

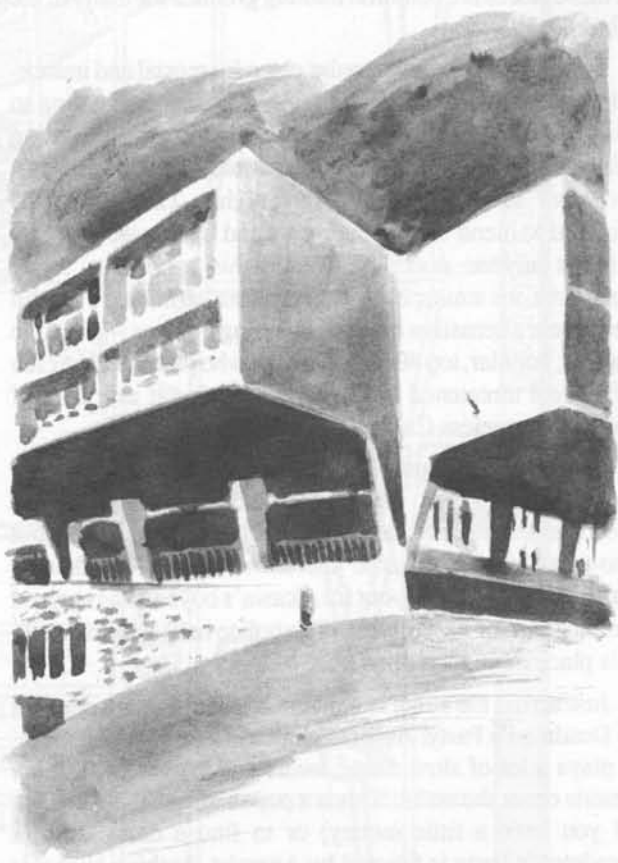
Brothers frequently chase the Union back across the bridge to East Downtown. Still more battles happen here than anywhere else.

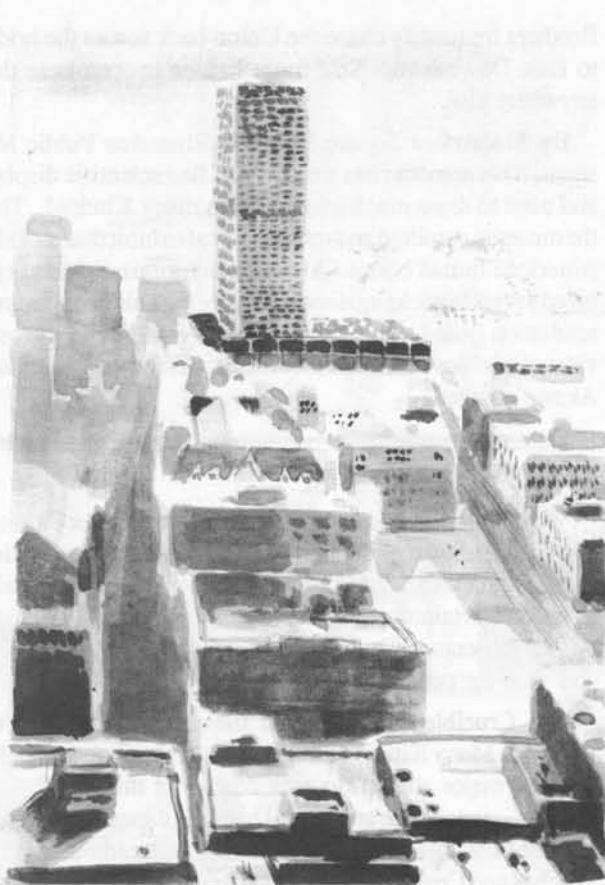
By MacArthur Square lies the Milwaukee Public Museum. This museum has a number of fine scientific displays and used to draw much interest from many Kindred. Then the museum acquired an archaeological exhibit that included American Indian bones. Akawa was furious and has organized several attacks against the museum. This has prompted retaliation from Lucina and the other Toreador, who greatly value the achievements of the mortals, and do not understand Akawa's anger.

Things to Do

West Downtown has a variety of distractions for Cainites. The central hunting grounds of Milwaukee (known to Kindred as "The Crucible") lies in this area of the city. There are also several entertainment centers including MECCA and several art museums, all of which cater to the rich and powerful and shun the poor and destitute.

The Crucible tends to hold the most interest for the Kindred. Many Kindred hunt in these grounds and there has been no major attempt to gain control of this area by any faction — yet. There are several bars and dance spots. These include Missing Persons, Arabian Nights, Deadman's Party, Peaches and Cream, Soldier Boy, Howler and Starscape. All





of these places are common hunting grounds for many of the Kindred.

Missing Persons is a popular place for mortal and immortal alike. It tends to play a variety of music, appealing to many tastes and the crowd rarely gets too wild. Missing Persons (or just "Persons" as it is sometimes called) has a crowd of several hundred every night. This allows the Kindred to blend in with their prey and take vessels quietly without anyone noticing. While this appeals to many Vampires, the atmosphere itself is rather harmless. You will never hear alternative music at Missing Persons — only the regular, popular, top 40 hits. Kindred who patronize the club never feel threatened by the crowd, seeing it as a herd of bloated, senseless Canaille useful only for feeding.

For those who want a little more spice in their lives there is Deadman's Party. This dance place serves some of the most outlandish drinks known to man and plays nothing but neo-punk and avant garde alternative music. Deadman's Party is a favorite hang-out for Akawa's boys and has gained a reputation for its wildness. The police have been called to this place more than once.

Just across the street is Arabian Nights. In stark contrast to Deadman's Party, Arabian Nights is a rather quiet place. It plays a lot of slow dance music and murals of Arabian deserts cover the walls. This is a popular place to take a date (if you have a little money) or to find a date. Just as Deadman's Party is favored by Anarchs, Arabian Nights is

favored by many of the Elders who find modern music offensive. It is very hard to find bars which play any kind of older music, so the Elders content themselves with soft music which is simple and a little boring but at least it isn't loud.

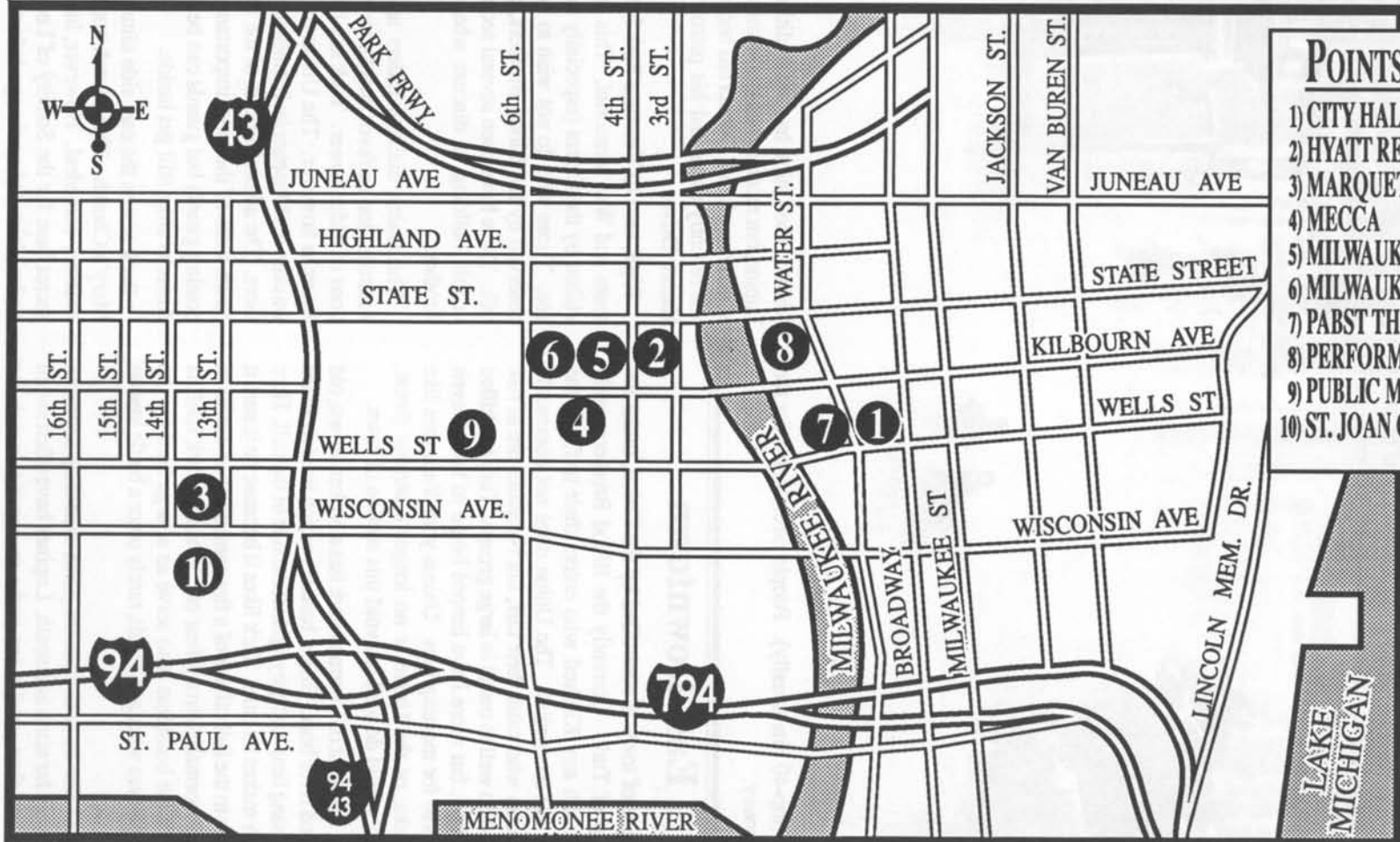
Down the street is Peaches and Cream. This singles bar is a real meat market for the young and bored rich. There is a constant sexual tension in the air and many one-night stands arise from chance meetings at this bar. Casanovas and Teases often visit this bar to hunt. Here people casually agree to sleep with whomever catches their fancy. They mean nothing by it and only do it to satisfy their lusts.

Soldier Boy has picked up its name from the large number of reservists who have become regulars. The walls are decorated with camouflage netting and adorned with old war trophies — bayonets, old rifle clips, dud hand grenades, civil war cannon balls and artifacts from wars of all ages hang side by side. It is very little more than a bar, however. The dance floor is very small and many of the patrons know one another, so it is not much of a place to meet new people. Some Vampires come here just for the ambience and to remember what it was like to be a soldier, which many of them have been in the past.

Howler and Starscape are two high-class dance places with cover charges of \$10-20 depending on the night. Their dance floors are gorgeous. Made of hard, black steel and bright mirrors, they glitter and shine under the bright glare of colored lights. The music is loud and raucous, if a bit



DOWNTOWN MILWAUKEE



POINTS OF INTEREST

- 1) CITY HALL
- 2) HYATT REGENCY
- 3) MARQUETTE UNIVERSITY
- 4) MECCA
- 5) MILWAUKEE ARENA
- 6) MILWAUKEE AUDITORIUM
- 7) PABST THEATER
- 8) PERFORMING ARTS CENTER
- 9) PUBLIC MUSEUM
- 10) ST. JOAN OF ARC CHAPEL



ordinary (top-40 hits usually). People rarely come for the music anyway.

East Downtown

This side of town is controlled by the Union, under the leadership of Turk. Currently the Blood Brothers rarely interfere with any Kindred who enters their turf, but the Union is not so cordial. The Union does not commonly attack Elders who enter their turf, but Neonates are at risk and would do well to travel in large groups. Turk has killed few Kindred, but more have limped home to their Haven much worse for meeting him. Unless your Vampires like taking risks, or the Union is no longer a serious threat, characters would do well to avoid this section of town.

Along the coast of Veterans Park lies a broken-down, old and unused river boat. Bright banners which used to adorn the deck hang limp and grey against the side of the hull. Here the Union makes its base. Turk likes it because he is sure it is immune to the full effects of a fire something he seems to have an abnormally strong fear of. Veterans Park itself is filled with the homeless who serve as a large herd for the Union members who, as a result, rarely enter a battle low on blood.

It should also be noted that the parks extending down the coast go very far north and south. Lupines have often swum the lake and then used these parks as cover to reach the

Union. The Union has not traditionally consorted with the Lupine, but recently has lost so much power that it must find allies where it can. Decker has become suspicious of this and has recently expanded his patrol routes to include North Harbor Drive.

Right next to Veterans Park is the Milwaukee Art Museum and War Memorial. This art museum is frequently visited by the Elders (especially the Toreador) of Milwaukee. Those who do not wish to be overheard, or possibly observed by the Blood Brothers, come here sometimes to talk. There have been several secret meetings of the Elders in this building to discuss what to do about the Blood Brothers.

The Union dislikes Elders as much as any group of Anarchs, and so favor attacks on museums and other locations of Elder power. Turk is a bit more radical than most Anarchs however. The Union frequently invades the Milwaukee Art Museum and completely deface the works found there. The administration of the Museum has begun taking down some of the most important works of art at night and posting guards but guards can be dominated, so Elders and Anarchs alike still get inside.

Back across the east side almost to the river sits old St. Mary's Church. This church appears to be nothing but an ordinary cathedral. However, hidden in the basement is a secret base for the Society of Leopold. Here they meet to make plans and exchange information on what they have

discovered about Vampires and Werewolves. The Cainites of Milwaukee are aware of this base, but the official position imposed by Merik is that the Inquisition should be left alone. The philosophy is that if the Inquisition discovers nothing in Milwaukee, perhaps they will go away.

The Milwaukee Athletic Club is located in the middle of this section of town. This is a favorite hunting ground for many of the Kindred. Many of the mortals who visit here are young, attractive and in excellent physical condition. Such vessels are much less risky to drink from because they can

lose more blood without getting too weak to survive. They also have stronger hearts which makes the blood flow more quickly. Such physically fit people are a feast for Vampires.

Located right beside the river is the Performing Arts Center. This theater draws all kinds of Kindred for the various functions held here. The Council often holds diplomacy sessions at the performances, and the Anarchs like to break in late at night and put on performances of their own in mockery of the performances the mortals give. ♀



MONXII-II

ARIGATO, MASON & TO HELMUT N.

Chapter Three:

The Kindred

*A reflection of you
A reflection of me
And it's all there to see
If you only give in
To the fire within
— Depeche Mode, Dressed in Black*

So many Kindred have come through Milwaukee that none can hope to remember them all. Most have died at the hands of the Lupines they were hunting, while others fled in fear of being caught up in more insanity than they could handle. A core group has stayed, however, and grown along with the city. These are detailed in the sections which follow, though you should feel free to add more as you desire.

Specifically, the Anubi, Union and Blood Brothers have rotating memberships as Kindred come, go and die. More generally, if you see a need for other Vampires, then go ahead and add them. Remember, your players can read anything you can, so feel free to add whatever surprises you like.

Additionally, more Kindred really make little difference in Milwaukee. Since they die off so quickly here, there is less worry about overpopulation. Secondly, its isolation from the Camarilla (few Elders willingly risk the Lupines) means Kindred on the run can stop here to catch their breath or turn the tables on their pursuers. Of course, trading a Blood Hunt for Werewolves is not always the best of ideas.

Using Characters From Chicago by Night

The Kindred of Chicago have a very obvious interest in their northern neighbor, and you should feel free to use characters from **Chicago by Night** if you own that supplement. However, the Lupine siege makes it risky to travel

Milwaukee and few do it unless they have to (are on the run or are sent there by the clan). Thus, if you do not own **Chicago by Night**, or want to keep the cities distinct (a necessity if you have different Storytellers running different cities), you do not have to mesh them. Some Chicago Kindred have come to Milwaukee to Sire, and are mentioned below, but they do not have to appear in your Chronicle.

Brujah

Rarely do the Brujah work well together, yet Milwaukee's Brujah compete like brothers; they rival one another in all things yet are always willing to help each other. Here the Brujah cross all bounds of vampiric society. A Brujah Elder sits on the Council and Brujah roam the streets, the members of Anarch gangs. They have members in all positions of Kindred society and could control much of Milwaukee through all their connections. But the Brujah can never agree on what is to be done, so meeting after meeting goes by and no organization is ever reached.

Though many of the Brujah fight both physically and verbally with one another, they would always be willing to help in an emergency. This is especially true of Sir Edward Scott and Akawa. These two have nearly killed each other on several occasions in the dueling grounds. Many Kindred speculate openly about which is the better fighter, and the fights have become so numerous that many Kindred have placed bets on who will win the next one. To date there has

been no winner, with Scott and Akawa both crawling away from the duelling ground, licking their wounds and looking for blood to heal themselves.

With this kind of conflict one might suspect the Brujah clan has more enemies from within than without, but this is not the case. Several clans (such as the Ventrue and Tremere) hope to capitalize upon their internal strife. What they do not realize is that the Brujah still see one another as brothers. Scott is the most open supporter of Anarch interests within the council and has saved Akawa from a blood hunt more than once. The violent conflict followed by the brotherly love is something few Kindred can understand, and it has made Parovich (the Nosferatu representative on the Council) think the fights are all just a hoax to trick the Ventrue or Tremere into trying something.

The Brujah control a number of Anarch gangs. These gangs often war amongst each other for control of the prime hunting grounds, but more usually they fight for the pure thrill of fighting. The two main gangs, the Blood Brothers and the East Side Anarchs Union (more commonly known as the Union), have been at each other's throats for the past decade. They constantly try to one-up each in acts against the Elders and leaders of Milwaukee, and often meet in large rumbles which would lead to Blood Hunts in any other city.

Edward Scott — The Black Prince

Why do they call me "The Prince?" It's rather a long story, I'm afraid. You see, they used to call me the Black Prince of Cornwall. But that was a long time ago and they called me that because I argued and fought with them. Now I'm called the Black Prince by the Anarchs and they do it to annoy the other Elders. As they often shorten "Black Prince" to just "Prince," they cause all sorts of confusion when the

Elders are trying to talk to the Anarchs. Confusion leads to annoyance, which is just what we want. There's nothing we enjoy more than pissing off an Elder.

I suppose I'm rather a representative of them. Prince of the Anarchs. I sit on the Council, often voicing their concerns or arguing with the other Elders to protect their safety. The Anarchs just seem so alive to me. They have energy and strength. We, the older generations, have grown soft and fat in our ancient wisdom. I sometimes get very tired of calm, rational conversation and pray something of highest insanity will happen, but with the Elders it never does. We just sit around and glower at one another. What imbeciles.

This is why I side with the Anarchs. At least, that's the reason I tell everybody. After centuries of battle you learn to hide your true self. What I really hate is the unfairness of it all. When I was embraced, my Sire killed my wife and my son. That was a long time ago. Fourteen hundreds, I can't remember the exact date. My Sire was Sir Lorence, a famous knight of the time. I trusted him and allowed him into my castle. I can still see his kind face looking lovingly at my family just before he slew them. My own conversion was just another form of his play. I can't let any more Elders slay the young just because they are weaker. It has been done too many times. The old fear the young people's strength and vitality, and they covet it. Their victims need my help to protect their miserable lives.

I'm sorry. I didn't mean to get so serious. The fools will probably end up killing me before I get tired of helping them out of every mess they get into. Like the time Turk and the Union broke into the bar, took hostages and demanded a beer that "*tasted great and was less filling*." Several cases of beer were given to them by the proprietor and each time a beer was tried they would start the whole idiotic "*tastes great - less filling*" shouting match until finally they would decide the beer was neither and demand another case. The police were flabbergasted and only got more confused when Turk and his boys started throwing shaken-up beer bottles out of the windows. The bottles would land on the grass, a leak would develop around the cap and they would spin around in little circles, spraying policeman and squad car alike with beer.

They were almost killed for that one. "*Breaking the Masquerade*," claimed Gracis. I had to challenge him to a personal duel to get him to back down. The other Council members don't really respect me, and my challenges are the only thing keeping me alive. Then again, none of them have ever had the courage to take me up on one of my challenges. I'm not half as tough as I think I am.

Everybody tells me I should be more careful, but I so enjoy the look on the other Elders' faces when I walk into a Council meeting in my bath robe, or a black leather jacket or a bikini. They take themselves so seriously. My life wouldn't be half as interesting if they had a sense of humor. One day they'll kill me for it, but until then I live like a Prince.



Sire: Sir Lorence
Nature: Cavalier
Demeanor: Rebel
Generation: 7th
Embrace: 1432 (born:1399)
Apparent age: 30s
Physical: Strength 4, Dexterity 6, Stamina 4
Social: Charisma 3, Manipulation 5, Appearance 3
Mental: Perception 3, Intelligence 4, Wits 5
Virtues: Conscience 4, Self-Control 3, Courage 5
Talents: Acting 6, Alertness 2, Athletics 2, Brawl 4, Dodge 6, Empathy 4, Leadership 2
Skills: Animal Ken 3, Etiquette 4, Firearms 1, Melee 6, Stealth 2
Knowledges: Bureaucracy 2, Occult 2, Politics 4
Disciplines: Auspex 1, Celerity 3, Fortitude 2, Potence 4, Presence 6
Background: Allies 3 (Anarchs), Resources 4, Status 3
Humanity: 6
Willpower: 10
Blood Pool / Max per turn: 20 / 5

Image: Scott is a tall, dark-haired man with a powerful body. He always has a sparkle in his eyes and a wry smile on his lips. He wears tight clothing to best show off his well-muscled chest, and can often be found making half-hearted passes at beautiful women.

Roleplaying Tips: Smile a lot. Always look others in the eye and never say anything really serious. Mock the characters, the Elders, the Anarchs, the mortals and anybody else you can think of (including yourself). Never get angry but retaliate with wicked jokes. You consider yourself quite the gentleman with the ladies, and always compliment any female character on her looks every time you see her (even if she has just been through a battle and is burnt and bleeding). Your Cavalier nature should come through in times of trouble.

Haven: Scott has several homes, with his favorite being a small but elegant little apartment on the east side, not far from the lake.

Influence: Scott has a tremendous amount of influence with the Anarchs. He has friends among both the Union and the Blood Brothers, though he does not get along very well with either Turk or Akawa. The two gang leaders listen to him, however.

Akawa — The Elder

I was just a boy, still flush with the ancient rites that made me into a warrior, when he came to me. I was ecstatic, elated at my completion of the tasks the elders of the tribe had put



before me. Then this strange man came to our village in the dead of night, weak and tired. All the other men were gone, seeking vengeance against enemies. As one of the few warriors remaining, it was my job to investigate this man . . . and kill him if necessary.

He could not speak any language I understood but he made it known to me, through symbols he drew in the dirt, that he was being chased by many men who would kill him if they caught him. He began to faint and I put out a hand to steady him. He bit me and his long fangs sank into my wrist. Pleasure beyond my experience overwhelmed me, but I had just spent three days enduring pain to become a warrior, and this was little different. I struck him in the head, but then he was all over me, claws and teeth everywhere, and my world became dark.

He was gone the next night. I knew I had changed but there was nothing I could do. I stayed with my tribe, and they kept me safe despite their sorrow at what I had become. When the blue coats came they left, and since they travelled both day and night, I could not go with them. My tribe was lost to me. I learned later that they had been penned up in some little bit of land where they grew weak, slowly dying away.

I soon discovered the white cities were the only places safe for me. The Lupine were all around me and I fought with them frequently. The cities stank of horse manure and the people were foul and arrogant; their blood did not call to me. I fed from animals rather than touch the stinking vessels around me. How I hated the city then.

Recently I discovered who it was that fathered my life after life. He is called Sir Edward Scott. That night he came to my village, that night that forever changed me, he was chased by white settlers who had caught him in his feeding. I do not think he remembers me. This will be his undoing.

Now I have learned to love the city. I am a warrior again, in a wilderness far harsher than the one I was born to. Here I have learned strength will gain mastery over the wilds. Once I control the wilderness of the streets then all the Kindred must come to me to get permission to feed. This is something that the white settlers taught me. When you control the food source of a people, no matter how proud or noble, they will eventually bend and give in to you and your ways.

Sire: Sir Edward Scott

Nature: Plotter

Demeanor: Survivor

Generation: 8th

Embrace: 1770, Missouri

Apparent age: late teens

Physical: Strength 5, Dexterity 5, Stamina 4

Social: Charisma 4, Manipulation 2, Appearance 4

Mental: Perception 4, Intelligence 3, Wits 3

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

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

Skills: Animal Ken 4, Firearms 1, Melee 4, Stealth 4, Survival 4

Knowledges: Linguistics 5, Occult 1

Disciplines: Animalism 2, Celerity 4, Fortitude 3, Potence 3, Presence 2, Protean 4

Background: Contacts 3, Retainers 5

Humanity: 5

Willpower: 9

Blood Pool / Max per turn: 15 / 3

Image: Akawa is an American plains Indian. He has a sharp, tanned face and is very large and well muscled. His chest is marked with ritual scars his tribe gave him and his long black hair flows down to the middle of his back. When out with the Blood Brothers he prefers to change himself into a wolf.

Roleplaying Hints: You are a very serious, grim Vampire. Always talk in a rather stiff, out-of-date style, speaking of time in terms of "sunrises" (instead of "days") and referring to death as "the final sleep." Remember that you consider yourself a leader among the Anarchs. You are not as rash or loud as many of the other Anarchs and remain calm, observant and in control. Indeed, your skill at observation and plotting is worthy of an Elder.

Haven: Akawa has no set Haven. He floats from place to place, staying wherever the Blood Brothers stay. He lives much like he did when he was an Indian; only now his tribe is an Anarch gang.

Influence: Akawa has complete control of the Blood Brothers, giving him an enormous amount of power. Refer

to the Politics section to more fully understand Akawa's influence.

Wrecker — A Blood Brother

I suppose its bad for some of us. I ain't never had too much of a problem with being a Vampire. I always sort of thought it was cool, if ya know what I mean. I mean you get to live forever and all, and you're more powerful than everybody, even the cops. I hear that some of us go mad before we've really settled into being a Vampire, but that's just 'cause their weak. The strong ones survive. I've done 30 years of this and that ain't easy.

My Sire was Akawa. I don't know why he chose a bum like me. I mean at the time I was nothing but a screwed-up ganger. I had no brains, no plan and no life. But Akawa, he changed that for me. He taught me the streets. I mean the real streets, not what the Crips or any of those other mortal gangs will tell you. They don't know nothing. Yep, Akawa taught me everything. My mom never missed me. That was one more mouth she never had to feed. Yeah, I still got two brothers and sister left but they'll be getting pretty old. Tommy's probably a big pimp by now and Jerry is probably a big successful lawyer or something. What happened to Sussie I couldn't guess at, but she probably married some penniless bum who left her with four kids just like my dad left mom. Boy, dad's gonna get it if I ever see him again.

Anyway, it's pretty cool being a Vampire. I don't worry about where my next meal is coming from and Akawa is pretty cool. He treats me and the rest of the gang good. We're the new blood in town and we aim to finish off the other gangs like the Union and the Graves. They think they're pretty bad but we got Akawa and he's as good as an Elder, if not better, so we're gonna kick some butt.



Oh, my real name is Lewis but only really stupid, soon-to-be-dead people call me that. I've lived in Milwaukee all my life so I wouldn't mess with me 'cause I got more friends here than you've got hairs on your head.

Sire: Akawa

Nature: Rebel

Demeanor: Bon Vivant

Generation: ninth

Embrace: 1968

Apparent age: 19

Physical: Strength 4, Dexterity 4, Stamina 3

Social: Charisma 3, Manipulation 2, Appearance 3

Mental: Perception 3, Intelligence 1, Wits 2

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

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

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

Knowledges: Investigation 2, Medicine 2, Politics 3

Disciplines: Potence 3, Fortitude 2, Presence 2

Background: Herd 2, Resources 2

Humanity: 5

Willpower: 6

Blood Pool / Max per turn: 14 / 2

Image: Wrecker usually wears a black-leather biker jacket and tight blue jeans. His hair is often slicked back and his face looks lean and cruel. He likes to smoke and can often be seen doing so even while riding his bike. The bike itself is a large black hog with flames drawn on the gas tank.

Roleplaying Hints: Talk out of the corner of your mouth like they do in mobster movies. Other people may laugh at you, but you know you're cool. You are cocky, arrogant, reckless, violent and more than a little stupid. Aim snide comments at people and generally make a nuisance of yourself.

Haven: Wrecker has no permanent Haven.

Influence: Wrecker has very little influence even among the Blood Brothers because of his wild (and stupid) nature. However, he has provided Akawa with much-needed muscle in desperate times (the reason for his Embrace), and the gang leader looks out for him.

Caitiffs

Milwaukee has proven a godsend for Caitiffs. There are always Caitiff in the Anubi and Anarch gangs. Here a fine warrior is always respected and honored, even if she is a measly Caitiff. However, others often consider them an expendable resource because of their weak blood, and few live more than a few lunar cycles. Those who do survive their first month often opt to leave the area and return to their old lives at the bottom of Kindred society.

On the other hand, some Caitiff have made a name for themselves here and even gained status in the Camarilla through their exploits. Turk, leader of the Union, is one example of a Caitiff who has made the best of the situation. Others generally opt to leave the area after gaining the respect they so desire.

Turk — Street Warlord

Do you know what it means to have nothing? No home, no food, no clothes but what you have on your back? In our world, it's as close as you get to not being. You become invisible to all who pass you, a meaningless spectre haunting their existence. I've been kicked, beaten and arrested, all for the crime of having nothing. Can you even hope to imagine

what the gangs meant to me when they appeared on the streets of Milwaukee?

I've lived on the streets since 1967, when I was about nine. I remember worshipping the Panthers when they were fighting their war. I saw the Blackstone Rangers come up from Chicago with more muscle than I thought existed. Zulu Nation, led by black vets just back from the war, came to



Milwaukee in 1972, and there was nothing it couldn't do. I joined the day they appeared on the streets, and thought I had found something which would last. For two years we ruled the streets.

Slowly, however, even Zulu Nation began to break apart. Families, prison, death; all these served to destroy us. Even at the end it required those who weren't alive to defeat us. When we got beaten, most of us dead or running, I remember lying on the ground with tears streaming down my cheek, shaking with rage and loss.

I suppose this amused one of the victors, for he took me that night. I remember him lifting me from the ground. He gently pinned my arms behind my back with one hand, and with the other brushed the tears from my face. He traced a line from my cheek to my neck and delicately circled a finger around the side of it. I felt his tongue scrape against my jugular and then there was nothing but sheer, undeniable ecstasy.

He left me that night, alone but not alone. Now I have something, something which cannot be taken away. With it I have a chance at everything. I have spent all my time ensuring that I can take it all — and it will all be mine.

Sire: Gengis

Nature: Autocrat

Demeanor: Director

Generation: 12th (Turk has committed Diablerie on the leader of another Anarch gang)

Embrace: 1975

Apparent age: early 20s

Physical: Strength 5, Dexterity 4, Stamina 5

Social: Charisma 3, Manipulation 3, Appearance 2

Mental: Perception 2, Intelligence 2, Wits 3

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

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

Skills: Animal Ken 2, Drive 3, Etiquette 2, Firearms 3, Melee 3, Stealth 3

Knowledges: Bureaucracy 2, Finance 2, Investigation 2, Medicine 3

Disciplines: Celerity 2, Dominate 2, Fortitude 2, Potence 1

Background: Retainers 5

Humanity: 5

Willpower: 8

Blood Pool / Max per turn: 11 / 1

Image: Turk is a very strong, muscular young man. He looks incredibly fit and dangerous and he likes to try to intimidate people with his physical prowess. Turk tends to

wear a denim jacket and loose-fitting, blue sweat pants. His curly black hair is rarely combed and often sticks up in the back of his head after a long motor-cycle ride.

Roleplaying Hints: You impress people as a dark, sombre man. The pain of life has made you very bitter, and associating with the former Prince has hardly improved his disposition. The Malkavian Esau has been secretly dominating you into believing all the Kindred of Milwaukee are out to get you as part of the Malkavian's battle against Jacob, and Turk has taken these lessons to heart.

Haven: Turk lives on a boat in McKinley Veterans Park

Influence: The entire Union is controlled by Turk. The second largest gang in the city, the Union has been losing to the Blood Brothers, but still has substantial power. Also, Turk's Sire is an Anarch of some standing in Chicago. While he abandoned Turk to the unlife of a Caitiff when they first met, Gengis has returned to his Childe once. While on the run from some enemies in Chicago, he came back to Chicago and sought out his Progeny. He spent only one night in Milwaukee, but during the night he shared blood with Turk, and has since found himself bothered by the feelings that night caused. While he has avoided Milwaukee since, if anything happened to Turk, it is likely he would return in an instant.

Other Caitiff

There are a number of other Caitiff in the city, most of whom do little more than serve as cannon fodder. Rather than list each one, here is a general description of them to be modified as the Storyteller desires. These Caitiff can be used in the Anarch gangs, as members of the Anubi, or just to fill in wherever the Storyteller needs them.

Generation: 13th

Physical: Strength 4, Dexterity 4, Stamina 3

Social: Charisma 1, Manipulation 2, Appearance 3

Mental: Perception 3, Intelligence 2, Wits 3

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

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

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

Knowledges: Linguistics 1, Medicine 1, Milwaukee Knowledge 2, Occult 1

Disciplines: Auspex 1, Celerity 1, Fortitude 1, Potence 1

Background: Ally 1, Contacts 1, Resources 2, Retainers 1

Humanity: 6

Willpower: 7

Blood Pool / Max per turn: 10 / 1

The Gangrel

The ever-present threat of a Lupine invasion keeps the Gangrel of Milwaukee very busy. These Kindred are not mortally afraid of the wilderness as other Kindred are, and many Gangrel of Milwaukee have taken it upon themselves to guard the Kindred from their ancient enemies. Hunting up and down the suburbs, they root out and kill any Lupine they find. These Kindred are called the Anubi by those that know of their true activities, and they watch the changing lunar cycle with fear, relief and dread.

The Anubi patrols all the Outlands to the best of its ability, and several non-Gangrel Vampires (notably three Caitiffs) have recently joined to make up for a recent attack that left over half the guard dead or wounded. While not all the Anubi are Gangrel, since the final death of the prince's wife, all the Gangrel in Milwaukee are Anubi.

Most Vampires in Milwaukee are pleased with the Gangrel's contact with the Lupine, believing it to be of a purely aggressive nature. Few know that some of the Gangrel actually run with Werewolf packs while in wolvern form. Those few who do know the truth (Hrothulf in particular), see it as an evil necessary to keeping Milwaukee safe.

Running with the Lupine, often referred to as Riding the Winds of Decay by both Lupines and the Kindred who do it, is one of the most risky actions any Vampire can take. Some Gangrels cannot resist it. On the night of the full moon, they hear the howl of the wolf and, almost without conscious thought, find themselves in the form of the beast. Within minutes they have covered the distance to the wolf pack and run with the Garou, slaying all in their path.

While most Lupine think of Vampires as nothing more than carrion, those who run with them gain their respect. Still, Lupines almost always slay these "marauds" as soon as they are discovered. Those few Cainites who manage it for long periods of time have almost always been discovered by their chosen pack, but have somehow proven their worth and, in the very rarest instances, actually become pack members. Such was the case of the Prince's wife before her death.

Decker was aware of Merik's manipulation of the Lupine, a manipulation which kept them fighting amongst themselves. This was accomplished through Merik's Gangrel wife, who helped the Prince play one pack against the other. Decker also knows that now that she is gone and the Kindred of Milwaukee are about to engage in a civil war over who is to be the next Prince, the Lupine are almost certainly planning an attack.

Members of the Anubi know this will be a very big attack, and if they are to be unappreciated and unwanted in Milwaukee then they should let the Lupine march right into downtown rather than make any futile attempt at suicidal resis-

tance. The Caitiff particularly support this option, but then nobody really cares what they think. The Gangrel want to wait and see what happens during the power struggle. If the struggle ends with the Anubi receiving support from the Council, then they will opt to fight, but all the Gangrel agree that they are tired of fighting the Lupine alone.

Mark Decker — Commander of the Anubi

Some Vampires love war as if it were their own mother. The freshly dead cover the earth like manna, and none will notice if another of the wounded dies quietly. I have fought in many wars; this one against the Lupine is not my first.

My first battle was against the British in 1777. It was not much of a fight; just a skirmish between some farmers and a British patrol. But we won and I thought that was what counted. Unfortunately, we must not have incurred enough wounds or caused enough death, because our fight did nothing to satisfy the evil watching us from afar.

Lucian was short on blood. There had not been any major battles for weeks, and he hungered. His powers slipped him past our guard, quietly smoking a pipe in the early dawn mist. His lust led him to the first tent he came across — mine. In he crept like a cat and took all my blood before I awoke. He said later that what he had done sickened him when the lust past. Used to feeding on only the dead or dying, the sight of my pale, bloodless corpse all twisted underneath him horrified him. He gave me some of the blood back. That dark morning I began my second life.

Lucian and I fled from my friends into the cool forest. Those men, my neighbors, must have begun searching for me, their commander. They were ambushed two days later by Tories. All were slaughtered. When I heard about this



some years later, I swore I would never let that happen again, and I would die first rather than abandon those who trusted me.

Vows aside, I still had to live. Lucian saw me settled in what would be Alabama, and I became a rich man. The slaves made useful herds and I never risked frenzy because of them. Lucian left me and I lived quite happily for decades. Then came the War between the States. My lands were confiscated and they said I committed crimes against the negros. Of course they were right, but what did it matter? I fled north and, after much wandering, finally arrived in Milwaukee. Then it was a quiet little city. My home was a comfortable country house where I could go into the city when I liked but still be able to smell the fresh air, free of the smells of horses, dung, unwashed dogs and unwashed people.

It was not long after I settled in that the Lupine started to attack. They claimed I was in their territory and laid siege to my house. I held them off for 13 days before having to flee back to the city after they killed my herd and my retainers. With no blood I was starting to get weaker... and they knew it. I managed to sink my fangs into an overly anxious attacker and felt an incredible surge of power fill my body as I drained. Never had I felt so powerful, so mighty, so complete. With this Vitæ coursing through my veins I made my escape.

They are mindless, barbaric, primal animals worth nothing more than serving our needs. They embody everything we wish we were not. They are our own beast within, standing before us and mockingly destroying us. I have learned to fight these creatures, and I have created the most dangerous fighting force known to the Kindred. My warriors are tried and tested, and they all have proven strong. Many have died in this battle to defend Milwaukee, but those who have lived through the fire have grown stronger and harder for it.

I receive little help from the Elders or the Anarchs. Both are tied up in their little war against one another and do not believe in enemies beyond the city limits. Several times I have tried to make them listen, but they do not. They think the Lupine are brainless dogs running through the woods, creatures we could just kick aside if we wished. The Lupine are crafty, especially in battle, and those Kindred who remember the battle at the turn of this century should remember that New Year's night before so quickly dismissing our greatest foe.

The group I now command is a good one. They would follow me into the noon-day sun if I told them to. This is the kind of loyalty the Anubi builds in Kindred. This is the strength we need.

Sire: Lucian

Nature: Fanatic

Demeanor: Survivor

Generation: 9th

Embrace: 1777

Apparent age: 25

Physical: Strength 5, Dexterity 5, Stamina 5

Social: Charisma 4, Manipulation 3, Appearance 2

Mental: Perception 5, Intelligence 3, Wits 5

Virtues: Conscience 3, Self-Control 4, Courage 5

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

Skills: Animal Ken 2, Drive 3, Etiquette 2, Firearms 5, Melee 5, Security 4, Stealth 5

Knowledges: Investigation 3, Linguistics 2, Lupine Lore 3, Medicine 2, Politics 2

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

Background: Allies 3, Resources 3, Retainers 5, Status 3

Humanity: 7

Willpower: 10

Blood Pool / Max per turn: 15 / 3

Image: Mark is a strong, tall man. His skin is very pale and his hair is jet black, which contrasts with his skin to produce a sickly look. He usually wears only black or camouflaged clothes to best hide his presence from the Lupine. Mark radiates an air of leadership and an aura of strength. He is perhaps the most trustworthy Vampire in all of Milwaukee (or at least he seems that way).

Roleplaying Hints: You have a one-track mind centered solely on the Lupine and your great war against them. If the characters try to get you on another topic of conversation, switch over for a minute, but eventually wander back to the Lupine and your problems. Remember to be very open with people when you are playing this character. You believe yourself to be very noble and trustworthy, so you should be very honest and open with the players. They will no doubt be shocked at the change; so few Vampires ever appear to be honest. Of course, you would never tell them of the great pleasure you get from drinking Werewolf blood; that is your secret and yours alone.

Haven: Mark lives where the night lets him rest. He has no regular haven out of fear the Lupine might find it one day. He is currently staying in a cheap motel near the Outlands. He sleeps in the bathroom where there is no sunlight.

Influence: Decker's influence covers the six to nine Kindred under his control in the Anubi. They will die for him. He also has substantial power in the police precincts of the suburbs. Several of the policemen (his allies) like Decker very much and think he is the leader of a neighborhood crime watch. He will often tell them where criminals have been spotted. By doing this he sends them to areas where the Lupine are not and protects them, as well as hiding his actions and the actions of the Lupine from their eyes.

Notes: When hunting Lupines, Decker carries a Mossberg M-500 pump action shotgun with specially made silver 00 buckshot. He also has an S&W M640 with silver bullets which he carries at all times.

Thomas Gerhieren — Child Soldier

Wendy was my first love. I could see her every night at all the hangouts. The first night I saw her it was like looking at life itself. She looked young, maybe 15, and her smooth skin seemed to me to glow like a candle. I longed for one kiss of those rosy lips. What did I know of love? I was only sixteen. The more I longed to see her, the farther she seemed from my reach.

Asking her out took more courage than I thought I had, but she said yes. For the next months we dated, if that's what you call what we did. I loved her deeply, but she seemed amused by all my attempts to woo her. The more we dated, the worse things became. Sometimes she would disappear for weeks at a time, only to reappear, intent on resuming our relationship. One night she seemed even weirder than normal. She talked about immortality, hatred and fear. Then while we were necking in my car she Embraced me.

She told me she had plans for incredible power, and she knew where she could find items of great power. I, who had before only been part of her herd, would help. At first my transformation horrified me, but eventually I learned to accept my curse. No sooner had Wendy taught me what it meant to be one of the Undead than the Werewolves came. I was powerless to stop them. They left me bloody and broken on the floor, failing to defeat even one of them. They took Wendy away. Where they took her I cannot say, but I am certain they must have killed her.

I could not hunt for days, and I almost fell into torpor from my despair. Then a frenzy came upon me like a tantrum and

I rampaged through the city drinking the blood of the mortals. I learned later that I killed four people that night. I stormed out of the city and into the lands of the Lupine. I found one wolf hunting alone and this time my anger carried me to victory, but others soon came. Decker saved me that night. He and the Anubi ambushed the Werewolves who were chasing me and gave me time to escape.

I joined Decker the very next night and I have been with the Anubi ever since. I have lived through 20 years of this mad battle and am now one of the oldest members still alive. I have seen others come and go, and only a few strong Kindred remain in the Anubi. The rest are scared off or are killed. Down here in the Outlands we risk the final death every day, just like mortals do. Like mortals, we know what death is, and this makes us more alive than any of the Elders or the Anarchs could ever be.

Sire: Wendy

Nature: Survivor

Demeanor: Fanatic

Generation: 11th

Embrace: 1971

Apparent age: 16

Physical: Strength 3, Dexterity 4, Stamina 5

Social: Charisma 2, Manipulation 2, Appearance 4

Mental: Perception 4, Intelligence 3, Wits 4

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

Talents: Alertness 2, Athletics 2, Brawl 4, Dodge 5, Leadership 2

Skills: Drive 1, Firearms 4, Melee 1, Stealth 4

Knowledges: Computer 1, Investigation 1, Lupine Lore 2, Politics 2, Science 1

Disciplines: Animalism 2, Celerity 4, Fortitude 3, Obfuscate 1, Potence 2, Protean 3

Background: Herd 4, Resources 2 (allowance from Decker).

Humanity: 7

Willpower: 8

Blood Pool / Max per turn: 12 / 1

Image: Thomas is young and boyish-looking. His hair is a rumpled blond mat and his eyes are a soft pastel blue. His clothes are usually wrinkled and a little sloppy looking. Despite his innocent and youthful appearance, any Vampire who looks into his face will see age. Though Kindred do not age, Thomas seems to have a few more lines in his brow than a 16-year-old should. Or perhaps it is the way his eyes seem to look through you, as though you were not quite there.

Roleplaying Hints: Be very silent. Don't talk unless you have to and while you are not talking do something else (pretend to sharpen a knife or check the ammo in your rifle). You are always busy and don't have much time for other



Kindred. Try to avoid laughing, but if something really funny happens, laugh for a second and then try to cover it up.

Haven: Thomas likes to live with teenage girls. He knows several from high schools in the Outlands and he will stay at their houses when their parents are not in town (they are mostly rich girls whose parents travel a lot).

Influence: Thomas has some serious influence in the Anubi. He would likely be the next leader should Decker die. If for any reason Decker is killed (see the Politics section) you could have Thomas and the Anubi seek revenge.

Notes: Thomas carries a Ruger 10/22 (Difficulty 6, Damage 2, Rate 4, Capacity 50, Range 100) with silver bullets when hunting Lupines.

Julia Calvin — Street Assassin

I was born on the street. I suppose my mom must have had a bed, but all I know is that I didn't have one. My first memory is of being lost in a park. A homeless Korean War vet used to take care of me; that's how I grew up. First I begged, then I stole, then I sold my body. That's probably what I would have done for the rest of my life if Carl had not showed me how much money you could make killing people.

Our first hit took out a junkie who hadn't paid his bills. For just slicing the little shit behind a liquor store we made \$500. The money I got from hits, added to the money I still made turning tricks, made life easy. I split from my mentor early, and had little problem handling the jobs myself. I suppose that's why my last job caused me so much trouble.

It should have been no problem; some guy carrying on an affair offered me five grand to waste the lady's house husband. The only stipulation was that I hit the guy in the day

so the wife wouldn't be home to witness it. He also insisted I burn the body — some odd wish of the wife. Watching the house where the husband "lived" did me no good. The first evening, as I got ready to leave the area, I finally saw the husband appear from the backyard — white as a ghost, dressed in black and carrying a shotgun. I had no luck following him.

For the next month I tried to keep up with my pale mark. He never appeared during the day, but at night he would materialize from inside the house or from the back yard and vanish into the night. With the help of an old friend I tried to find out more about my target — looking through tax, water and electricity records, talking to neighbors, digging through what little trash he put out and even breaking into his empty house when he left. The more I looked, the less I found.

Soon his pallid face filled my dreams and I saw his waxen features everywhere I looked. After a month with nothing to show for it but a fading cash roll and growing nightmares, I made my move. When he left for the night I broke the lock on a window and climbed in. Hiding behind a sofa, one of the few pieces of furniture in the house, I waited with pistol in hand. An hour before dawn, however, I felt a presence behind me. I whirled just in time to see a cloud of mist coalescing into a human form, dressed in tatters and scarred with wounds that did not bleed. I lifted my silenced .38 to shoot at him, but he knocked it from my hand with ease. I fought him every way I knew, but nothing did any good. I tried to flee but he caught my shirt and pulled me to the ground. His hands caught my wrists like handcuffs and his teeth played around my neck before violently piercing the skin. I felt myself reaching into the heights of ecstasy before I passed out.

For the next week he kept me chained in the basement where he melded with the earth. Each night he would feed off me before going off to fight his enemy. At the end of the week he sank his teeth into me for the final time. I returned to my chains but now the situation was different. For two more nights I fed off him, and then he released me.

I still don't know what happened, but I know I love Decker with all my heart and soul. He insists that we not express our love in public, as it would make our fight against the Lupines more dangerous. I don't see why, but for him I will do it.

Sire: Mark Decker

Nature: Curmudgeon

Demeanor: Rebel

Generation: 10th

Embrace: 1989

Apparent age: 21

Physical: Strength 3, Dexterity 5, Stamina 3

Social: Charisma 2, Manipulation 3, Appearance 4

Mental: Perception 3, Intelligence 2, Wits 3



Virtues: Conscience 2, Self-Control 3, Courage 3
Talents: Alertness 2, Athletics 3, Brawl 5, Dodge 3, Intimidation 3, Streetwise 5
Skills: Drive 3, Firearms 5, Melee 3, Security 4, Stealth 3
Knowledges: Finance 2, Investigation 2, Lupine Lore 1
Disciplines: Animalism 1, Celerity 3, Fortitude 1, Potence 1, Protean 2
Background: Contacts 4
Humanity: 6
Willpower: 8
Blood Pool / Max per turn: 14 / 2

Image: Julia has long, dark hair she usually ties up for combat. She is rather thin and gaunt though otherwise very beautiful. Her limbs are well-muscled and she moves with a cat-like grace that some find attractive and many find

frightening. She has excellent control over her body and it shows.

Roleplaying Hints: You have a definite tendency to rudeness. If somebody makes a mistake in front of you, make a point of correcting them very loudly. Be as obnoxious as possible (without getting into a fight). If Decker is with you, he may try to stop you from being too insulting, though if somebody said something really stupid you should be hard to control.

Haven: Julia stays with Decker and moves from haven to haven when he moves.

Influence: Julia is quite a warrior despite her lack of disciplines. She has earned a lot of respect in the Anubi, and none know she has been Blood Bound to Decker. Should he die, however, she will realize what happened, and may be the only one who can keep the Anubi from going after his killer. Additionally, her contacts are criminals and prostitutes around the city who can help her out.

Malkavian

The Malkavians are members of a dark Clan filled with mystery and chaos. Many Kindred fear the members of this Clan for their unpredictability and known insanity. Though some protest that the Malkavians seem no more neurotic than any other Clan, Elders who have experience with the Malkavians know them to be mad; though they speak and act as others, they are being eaten up inside by their own personal pains.

Such haunted souls are dangerous as enemies and often more dangerous as allies. The Malkavians therefore play a strange role in Kindred politics. They are silent shadows who only affect things from a distance and through the actions of others. Milwaukee is unusual in that it has a declared Malkavian on the Council who even claims to be serving Malkavian interest.

Despite their low profile, this Clan wields substantial power in Milwaukee. Most are of an older generation, and the most powerful one is actually one of the most important factors in the city's battles. For him, the Jyhad will not end until he meets the final death.

Jason — The World's Voice

You probably think I'm crazy, but my becoming was different from yours. Yours might have been a surprise attack, a seduction, or perhaps you looked strong of mind and body to some powerful Vampire who needed you to fight some battle in the Jyhad. Mine was different. What can you understand of a prisoner on death row, scared of death and more afraid of life?

In 1903, two years of hell since my arrest, my lawyer made his last plea to the governor. When that failed, my country attorney said he had done all he could. The evening before I was to be hung I sat in my cell, tears of fear and joy rolling off my face. Then I felt the hand on my shoulder.

I heard someone giggle. Then, in a thin, feminine voice, he said he heard why I killed that woman for the \$5 she had in her purse. He laughed, and talked about how Talbot had told me to do it. I said it wasn't true, but he knew I was lying. It was true. I killed her. For \$5, just because Talbot told me to. He told me how I always did what others told me to do, how I didn't even exist unless other people did it for me. Then he bit me. You can imagine how the rest of that night went; you've been there. The next day they hung me, and I just played dead like Jacob had told me. He dug me up where they had buried me and taught me how to live again.

For the next 50 years we played his games. It took me that long to realize the truth about the enemy we fought. He had me join the Council, kill Kindred and kine and learn all I could learn. Now I fight for both sides, and both tell me what to do.

They let me on the Council not because I'm worthy or powerful like all the rest of them, but because I was the only Vampire of Malkavian descent who would join them. Sometimes I think they don't take me very seriously, but I don't mind. I do admit that I like many of them. Sir Scott and Lucina really should get together; they would make a lovely couple. Gracis is a very nice gentleman, though he is a little nervous. The only one I don't like is Parovich. I'm sure he's crazy.

Some on the Council think I'm nothing but an empty shell, filled by whoever comes my way. Yes, I listen to all the Kindred who come before me. Yes, I try to speak for them in the Council. But they just don't know, they just don't

understand! What else is there to do? What else can I do? I don't exist. Only you do.

Sire: Jacob

Nature: Conformist

Demeanor: Caregiver

Generation: 7th

Embrace: 1903

Apparent age: 27

Physical: Strength 2, Dexterity 2, Stamina 3

Social: Charisma 3, Manipulation 4, Appearance 2

Mental: Perception 5, Intelligence 4, Wits 2

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

Talents: Acting 2, Alertness 2, Brawl 3, Dodge 2, Empathy 3, Subterfuge 3

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

Knowledges: Finance 3, Occult 2, Politics 4

Disciplines: Auspex 5, Dominate 4, Fortitude 3, Obfuscate 3

Background: Resources 4, Retainers 2

Humanity: 7

Willpower: 5

Blood Pool / Max per turn: 14 / 2

Image: Jason is a short little man who speaks very quietly when he speaks at all. He is rarely noticed, and has the kind of face that allows him to disappear into a crowd without even using any of his powers. He wears dull, uninteresting clothing about 20 years out of date. He also carries a pocket watch which he constantly, nervously checks as though he were late for something.



Roleplaying Hints: Talk very quietly and very rarely when you speak to the players. Always listen to them when they speak. Master the ability to drop out of a conversation even if the conversation is about you. When you do speak up, copy the characters' speech mannerisms and repeat what they say as though you whole-heartedly agree.

Haven: Jason lives in a grand penthouse in a run-down little tenement. Guests are often shocked by the drab outside which opens up into a luxurious apartment.

Influence: Jason has very little direct influence over anybody, but he is a member of the Council and so in many ways he has immense power. He is always willing to listen to anybody's questions or requests about Council meetings, and some Kindred feel they owe him favors, though he does not feel the same way.

Milo - The Invisible Horror

It's after me. It wants . . . it wants . . . it wants to HURT me! It has told me so. It wants to consume me. It has told me so. When I was a little boy it lived in my closet and would only stare out at me. Sometimes I could see it and sometimes I couldn't. But I always knew it was there. Sometimes I can see it and sometimes I can't, but it's always there, over my shoulder, watching me, watching us.

Some friends had snuck some angel dust and purple microdots to me when I was in the asylum. I did it all in one night. My Sire didn't know that. When she fed on me that night, she must have found herself in her worst schizophrenic nightmare. I never woke up. Next thing I knew I was in front of the Prince, the Prince of Chicago. He said I could live; I was an innocent victim but my Sire must die. Die she did. I was banished and fled to Milwaukee, to what I thought was nearby safety.

I wandered the streets aimlessly for weeks, sleeping during the day in old drains and burned-out apartment buildings. It was then that I discovered IT. I was walking through one of the drain pipes down by the lake when it started to chase me. It said I had woken it and it was very angry and it would take its revenge on all of us especially the Kindred and it said it would eat us and it said that . . . that . . . that..

I know you don't believe me. None of you ever do. You think I'm mad. That I was never sane. Well, someday you all will know. You will find me dead in some back alley with my heart torn out and my limbs scattered over the pavement, and you will wonder what happened. But you won't care. Then one by one you will start to disappear. One by one you will be found like me. I feel sorry for the last one, the one who finally realizes the truth of what it is that hunts me — that hunts us.

Sire: Mon Cheri

Nature: Martyr

Demeanor: Paranoid

Generation: 11th

Embrace: 1977

Apparent age: 32

Physical: Strength 3, Dexterity 2, Stamina 3

Social: Charisma 2, Manipulation 3, Appearance 1

Mental: Perception 4, Intelligence 4, Wits 2

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

Talents: Athletics 1, Brawl 2, Dodge 4, Empathy 3, Streetwise 3

Skills: Drive 2, Melee 3, Repair 2, Security 2, Stealth 2

Knowledges: Medicine 2, Occult 4

Disciplines: Auspex 1, Obfuscate 1

Humanity: 7

Willpower: 4

Blood Pool / Max per turn: 12 / 1

Image: Milo is of Japanese descent, with short black hair and black eyes. He looks much like a homeless person, with clothes torn and dirty. If it were not for his almost handsome voice he could be confused for a Nosferatu.

Roleplaying Hints: You always babble on about the "thing" chasing you until you really become quite tiresome. Rave on about how you first found the "thing" and how it chased you around. Sometimes tell it one way and sometimes tell it another. Make sure when you play this character to never remain consistent. Sometimes act normally and talk about ordinary things like everybody else, being quite friendly. Never stay this way for long, and always slip back into your ravings.

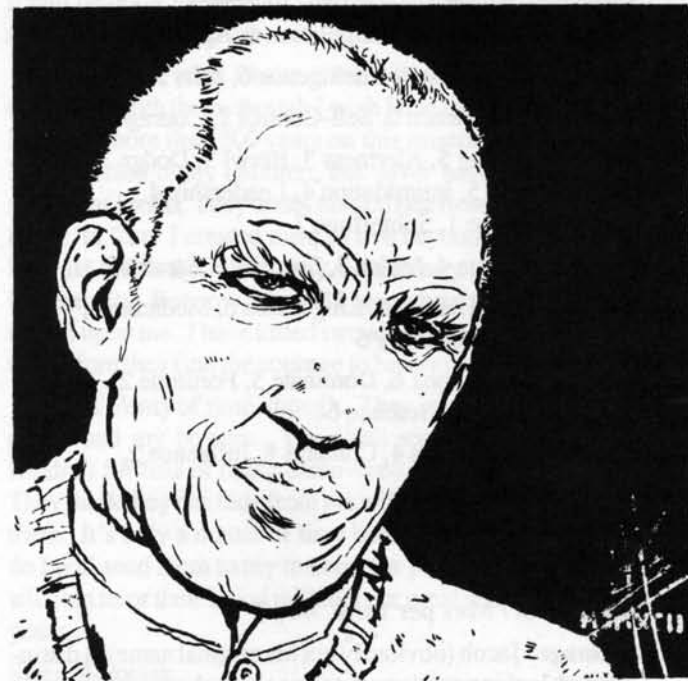
Haven: Never the same place twice.

Influence: None.



Jacob (Esau) — My Brother, My Enemy, Myself

Jyhad? What Jyhad? There is no such thing. Of course some Cainites fight each other. What else could you expect? Just because two lions battle in the jungle does not mean there has to be some grand conspiracy behind it all. We, the greatest of predators, must surely fight amongst ourselves.



He lies and knows he lies. He knows his role in the great games of death and plays it willingly, sending the innocent to their deaths and destroying all that is good.

Some Licks are fools, preferring to see grand games behind everything that happens instead of accepting the fact that, despite our supernatural natures, our existences can be as mundane as that of any of the Canaille. Take my brother Esau, for instance. When we were slaves in the land of Islam many centuries ago, he saw the hand of the heretics behind all the evil in the world. Avoid his games. His insanity will bring you down with him.

Jacob hopes to trick you into becoming his pawns. We became slaves because of his stupidity. I was the one who freed us, despite his insanity. Oh yes, he is quite mad. Mad for power. Something happened to him when we were slaves. Now all he wants is power.

I know all this. I was Embraced for my intelligence, after all. From slave to master, so to speak. Things would have been wonderful had it not been for my damnable brother. He ruined it all, just like he does everything. But together we can end it. With your help we can destroy him.

Don't listen to him. If you join with Jacob, you will soon find yourself but a piece in an ancient war which you could never hope to understand. Join me and we will hunt him down, putting an end to his corruptions.

Sire: Abd ar-Rahman

Nature: Deviant

Demeanor: Director

Generation: 5th

Embrace: A.D. 750

Apparent age: 40s

Physical: Strength 4, Dexterity 4, Stamina 8

Social: Charisma 4, Manipulation 6, Appearance 3

Mental: Perception 4, Intelligence 6, Wits 5

Virtues: Conscience 0, Self-Control 2, Courage 4

Talents: Acting 5, Alertness 3, Brawl 3, Dodge 3,
Empathy 5, Intimidation 4, Leadership 4,
Streetwise 1, Subterfuge 7

Skills: Etiquette 4, Melee 3, Security 2, Stealth 2

Knowledges: History 6, Linguistics 6, Medicine 5,
Occult 6, Theology 6

Disciplines: Auspex 6, Dominate 5, Fortitude 2,
Obfuscate 5, Presence 6

Background: Allies 4, Contacts 8, Influence 2,
Resources 4

Humanity: 2

Willpower: 10

Blood Pool / Max per turn: 40 / 8

Image: Jacob (obviously not his original name), a distinguished-looking gentleman, seems almost harmless to people who first meet him. Enslaved by Arabs while a teenager, he grew up in Moslem lands, where he learned his only dignity could come from his appearance. Thus he walks strong and tall, seeming more a father figure than an insane killer. When in his Esau guise, the primary change is that he seems hairy and more threatening, both thanks to his high Obfuscate.

Roleplaying Hints: You will have the characters on your side in the war against your brother, and nothing they say will sway you. Flatter them, coax them and threaten them — anything to get you to join you. However, keep in mind that you are nuts, and your conversation can quickly become very disjointed.

Haven: As Jacob he keeps a mansion on the very ends of Kindred-controlled territory in Greendale. As Esau, he has an expensive condo just north of downtown.

Influence: In his long war against himself, Jacob has gained a significant amount of power over other Kindred, but he uses it sparingly. He has learned that those who become directly involved on either side invariably die quickly, so he prefers to act quietly through his pawns. Many of the Kindred of Milwaukee have become involved in this war, though they know it not.

Notes: Milwaukee's natural craziness has been heightened by the presence of Jacob. Possessor of a split personality, Jacob created the personality of Esau when first Embraced. Now the two personalities war constantly, trying to eliminate the other. Individuals who become involved in their battles die quickly, as for some reason each side always seems to know what the other is up to.

Jacob's extra level of Auspex gives him a power he terms Insight of the Mad. It allows him to intuitively understand the fears and desires of those around him, something which comes in handy with his sixth level of Presence — Coax. His ability to Coax brings those fears and desires to the forefront of those around him. In game terms, have the characters make appropriate, resisted Virtue rolls (generally Self-Control) against difficulties of 8 to not do what Jacob says when he makes them offers. Jacob rolls his Manipulation + Empathy against their Willpower. The one with the more successes wins. This is a subtle power, and you may want to make the rolls yourself to keep the players unaware of what is happening. When they try and do something opposed to what Jacob has asked of them, however, enjoy telling them they cannot.

Nosferatu

The Nosferatu of Milwaukee are a strange breed. Represented on the Council by Parovich, a Vampire born at least 500 years ago in Russia, they make up one of the greatest threats to the other Kindred of the city. Parovich has created several Neonates since his arrival in Milwaukee 90 years ago. As far as anyone knows, Parovich and his Neonates are the only Nosferatu in the city, though nobody has seen Parovich's Childer since their presentation to the Prince, and it is rumored that he uses them as a herd.

While there are several wild rumors about Parovich and his Childer, the truth is more terrible than any suspect. Parovich was in New York when the Sabbat moved in. After this victory Parovich became convinced the Sabbat would win eventually, and when they do he wants to be on their side. So a few years ago he contacted the Sabbat and they sent a pack to him. With their help he was initiated into the Black Hand.

Parovich's Neonates discovered this and fled, fearing for their lives. They could not leave the city because of the Lupine and so they hid, too afraid to tell anyone what they feared. So they lie low, hidden only in the darkest corners Milwaukee can afford them, speaking only to Anarchs or the few Neonates they feel they can trust. They never talk about

Parovich and frequently change their home after speaking to one of the Elders' Neonates.

Parovich - The Enemy Within

Let me tell you a story, my little friend. I was once in New York. On one lonely, cold night I stood, bound by the Prince's side. As I watched, a long, gaunt Kindred tore the Prince's throat out and drank his immortal blood. The Prince turned white and began to shrivel before the Sabbat leader tossed his lifeless husk onto the floor. The Prince was the last great Vampire. His strength was that of a lion, and his might was like the sun. Ah, yes, the sun. How I miss you, my beloved.

The Sabbat will win in the end. It is so obvious. We are organized and we have a purpose. You of the Camarilla spend most of your time squabbling amongst yourselves while we are bound by our blood. I have tasted the blood of my brothers, and I have been strengthened by it. One day I will taste the blood of this city.

You may call me a traitor to my own kind. You may think I have sold out all that was dear to me and makes our unlife bearable. You claim I have joined with the minions of darkness and would make this planet a nightmare for its inhabitants. Perhaps, perhaps I have. But when you are long dead and your bones lie scattered at your final battle ground, I will still be alive and I will still be tasting mortal Vitæ.

In some ways, our plan is very simple and, in others, very complex. We will undermine your society from top to bottom. I will encourage the Elders and the Anarchs to fight one another, and I will corrupt the Anubi so the city is more vulnerable to the Lupine. Soon Milwaukee will be lost in civil war, and then we will begin to infiltrate your ranks. Soon at least a third will be blood bound to us. We will then

attack in force, and your feeble resistance and your proud words will melt away like snow in a spring thaw.

Yet I cannot tell you how we will infiltrate nor how the Lupine will be made to attack at our whim, because I do not know. Only the pack leaders themselves may know the answer to these questions. I am but a lowly servant in this great organization of Kindred, and I cannot answer all of your questions. It should be sufficient for you to know that it will be done. That is all you need to know and certainly more than you deserve.

You ask me what I have done with my Childer. I have done little with them, though I wish I had done more. I have lived for more than 500 years on this miserable planet, and I have raised many children, but never have I had such a rebellious brood. They doubt me and flee from me, their own father, in fear. I created them to live beyond my years so if I should fall in the Jyhad, they would carry my blood down into eternity. But now, after all I have given them, they have turned upon me. I have killed two already and must hunt the rest before they find the courage to betray me to the Council.

I have plenty of time, though. They are all terribly afraid of me and my powers. They will stay away from other Kindred for fear of being discovered, so my secret is safe. They think they can hide from me with the few tricks I taught them. It's only a matter of time before I find them. Once I do I will send them to my masters for punishment, and they will join us or their blood will fuel our great crusade. As will yours.

Sire: Boronisk

Nature: Conformist

Demeanor: Conniver

Generation: 7th

Embrace: 1467

Apparent age: 50? (its so hard to tell with Nosferatu)

Physical: Strength 3, Dexterity 4, Stamina 5

Social: Charisma 3, Manipulation 6, Appearance 0

Mental: Perception 3, Intelligence 5, Wits 3

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

Talents: Alertness 3, Brawl 3, Intimidation 6,
Leadership 2, Subterfuge 4

Skills: Animal Ken 3, Etiquette 4, Music 3, Security 4

Knowledges: Bureaucracy 4, Investigation 3, Law 2, Medicine 3, Occult 5, Politics 4

Disciplines: Animality 5, Celerity 1, Obfuscate 4,
Potence 4, Thaumaturgy 1

Background: Retainers 2, Resources 5, Status 4

Humanity: 0

Willpower: 8

Blood Pool / Max per turn: 20 / 5



Image: Parovich is an immensely fat Vampire with a forked tongue, caused by a failed experiment in magic. Like all Nosferatu he is ugly and reeks of the filth he calls home. When in Council he hides his stench with a very powerful but overly sweet perfume.

Roleplaying Hints: You want to seem as kindly and friendly as possible. Even if you are at cross-purposes with somebody, act as forgiving and understanding as you can. Never behave in a vindictive fashion. The idea is to make the characters like you as much as possible so when you betray them it will be all the more horrible.

Haven: Parovich lives in a dilapidated ruin of a house in the barrens. The house was built in the previous century and has been scheduled for demolition for several years, but Parovich keeps pulling string to keep it from being torn down.

Influence: Parovich has tremendous influence in Council and some with the Sabbat. See the Politics section to understand more about Parovich's role.

Anastasia - The Beauty Within

I used to be very pretty. I was the most popular girl in school, with a gorgeous boyfriend and a hot new sports car. Then I had that little car accident, and you can see the results for yourself. My parents were killed in the wreck and I was left all alone, twisted and ruined. That's when Parovich showed up to "help." He was very ugly. I hated him. He stank and leered at me like a dirty old man. I was so pretty, so pretty.

He changed me. He taught me all about the Vampires and what they are. Other new Vampires lived in his house and, despite our ugliness, we all became friends. Well, I could overlook their repulsiveness if they could look at me.



Then Kristian found out Parovich was working for some people called the Black Hand. Kristian said these people were very dangerous, kind of like the Mafia. He said we would have to run away or we would get Blood Bound. I didn't know what this meant, but Kristian said it was like being brain washed. He told me about some hiding places and promised to visit. I tried to hide with regular people, but I was too ugly. I used to be so pretty.

I can't go to school anymore and I can't talk to anybody because I'm so ugly. Now I hide in empty cellars and sewer drains and hunt for blood. I really don't like that very much. I often drink just a little bit from stray cats. I've collected quite a little zoo of them and they follow me around when I change homes. They're the only friends I have to talk to except for Kristian. He visits me about once a week, and he always brings me something nice, like flowers or perfume. Did I tell you how pretty I used to be?

Sire: Parovich

Nature: Child

Demeanor: Conformist

Generation: 8th

Embrace: 1989

Apparent age: 16

Physical: Strength 2, Dexterity 3, Stamina 2

Social: Charisma 3, Manipulation 3, Appearance 0

Mental: Perception 2, Intelligence 2, Wits 2

Virtues: Conscience 5, Self-Control 4, Courage 2

Talents: Acting 2, Athletics 3, Empathy 2, Streetwise 1

Skills: Animal Ken 2, Drive 2, Music 1, Stealth 2, Survival 1

Knowledges: Computer 1, Linguistics 1, Science 2

Disciplines: Animalism 2, Obfuscate 2

Humanity: 9

Willpower: 7

Blood Pool / Max per turn: 15 / 3

Image: Anastasia still looks young despite her initial disfigurement from the accident and the further disfigurement of becoming a Nosferatu. She still wears an old dress she had when she was in high school; a frilly, bright-colored outfit which has now faded to a dingy brown.

Roleplaying Hints: Act bright and happy despite your position. Be oblivious to your dirty surroundings and ask the most attractive male characters if they like your hair (most of which is gone). Every now and then, realize what has happened to you and talk like you do in the section above.

Haven: A steam tunnel under her old school. The room is used to house some equipment for the electric company and so is fairly dry. She sleeps in a corner furthest away from the hissing electrical equipment.

Influence: None except what little influence she has with Kristian.

Kristian - Leader of Childer

Parovich is slime. I'm going to get him just like I got my dad. He thinks he's so tough. He's just like my dad. My dad used to beat me when I was little. Once he put my hand on the stove just because I burned his eggs. He thought it was funny to burn me like I burned the eggs. He stopped hitting me when I was 16, though. He probably thought I was too big.

Then one day he got angry and forgot, and he hit me. I got so mad that I beat him with a baseball bat. He fell down and I kept beating him until the bat was dripping with blood. Three days later, when the police finally caught me, they said I had killed him. I guess I thought my dad was so big and powerful that he never really could die.

It was during my third year in Juvenile Hall that Parovich showed up. He attacked me in my sleep. God, how that hurt. The pain of that was nothing compared to the change afterwards, but I was glad to be out of the hall. I did miss my hair though. I never was really good looking, but I had great hair. Well, that's gone now and I have had to learn to go on like I always have.

Parovich taught me a lot about what being a Vampire was all about, and I used to get visits from some of Elders who wanted to know how Parovich stood on such-and-such an issue at Council. I usually didn't know, but I could find out easily enough and tell them. This made me very popular among them, and they told me lots of things Parovich hadn't.

For instance, they told me the Sabbat was a dangerous criminal organization that fought directly against the Camarilla. When I heard this, I realized Parovich had told me very little about the Sabbat except a few minor words of praise. So I started to listen closer in on his conversations with other people. One day a messenger came, and I found out he was a Ghoul from the Sabbat. I didn't wait to find out what he was there for. I grabbed my new brother and sisters, and I told them to flee into the city, where they should avoid all other Kindred. I told them Parovich was very dangerous and that if he ever found them, he would kill them. Two are already dead.

I thought about going to some of the other Elders, but they look out for each other and I'm afraid they might turn us in. We're Neonates, so I suppose Parovich still has a legal right to us. At least that's what he told me. But I'll get him. Just like my dad. One day I'll be bigger than he is and then I'll bring him down, just like my dad.

Sire: Parovich

Nature: Director

Demeanor: Rebel

Generation: 8th

Embrace: 1985



Apparent age: early 20s

Physical: Strength 4, Dexterity 4, Stamina 3

Social: Charisma 5, Manipulation 2, Appearance 0

Mental: Perception 3, Intelligence 4, Wits 4

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

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

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

Knowledges: Investigation 3

Disciplines: Animalism 2, Obfuscate 2, Potence 1

Background: Contacts 1

Humanity: 7

Willpower: 8

Blood Pool / Max per turn: 15 / 3

Image: Kristian has a lean and compact body. His violent childhood has taught him virtues of justice as well as strength and his face has a hard but noble look under all his Nosferatu wrinkles and warts.

Roleplaying Hints: Young and cocky, you act slightly arrogant, talking over people and refusing to listen to suggestions from authority figures. You feel responsible for Anastasia, and helping her has made you overconfident in your own abilities. Don't listen too seriously to anybody, and make sure you are always in charge.

Haven: Kristian lives in the basement of a house owned by an old couple. They have no idea he lives in their basement, being barely able to get around the house itself.

Influence: Kristian is known to Scott and Jason, both of whom have had Kristian do them favors in the past. While

Kristian is loath to go to them with what he has discovered, if he did they may well listen.

Raul - Blood Doll

I guess I know why Parovich chose me. He needed someone tough; someone who knew the streets. I was into some pretty bad stuff. I was in charge of a car dealership, only we didn't exactly deal with legal cars. Not that any were stolen, you understand, but there are certain very expensive cars outlawed in this country because of pollution control or whatever. There are people who want those cars. There's nothing wrong with getting folks what they want, is there?

So I was in my home, quietly taking a line or two, when this guy knocks on the door. So I did a little cocaine. There's nothing wrong with that as long as I don't hurt anybody else, right? So anyway, this guy shows up at my door looking like the devil himself or maybe something from bad late-night TV movies. I figured maybe I got some laced blow and I was having a seriously bad trip. Then he bites me and I feel the pain right down to my toes. That's when I began to think maybe it's not a trip; maybe it's real.

Of course it was real. He stayed in my house for three nights, each night making me drink from his slit wrist. He was real nice to me. I realized I ought to help Parovich out and thank him for his gift to me. After that I gave him all my money and we left together in my most recently acquired car. We went to his house, an old, run-down mansion somehow still standing in one of the poorer sections of town.

Parovich has been like a father to me. He takes real good care of me and teaches me about being a Vampire. I soon understood what they mean by "don't judge a book by its cover." Parovich looks like a devil but is really a saint.

Kristian once told me Parovich was in some dangerous stuff and that I should run away. I knew that couldn't be true, and threatened to tell Parovich about his lies. Kristian went pale and got very angry. He left before I could tell my Sire. Parovich knocked me through a wall when I told him, but I didn't mind because I knew he was real mad.

But lately I've started to wonder. Parovich has a lot of real vile people showing up at the house, and I haven't seen Kristian or any of the others in almost six months. Parovich gets real mad whenever I ask where they are, and he makes me drink his blood very often. Every now and then I start to wonder why Parovich gets so mad if Kristian was lying.

Sire: Parovich

Nature: Conniver

Demeanor: Conformist

Generation: 8th

Embrace: 1990

Apparent age: 26

Physical: Strength 3, Dexterity 2, Stamina 3

Social: Charisma 2, Manipulation 4, Appearance 0

Mental: Perception 2, Intelligence 3, Wits 4

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

Talents: Acting 3, Brawl 3, Dodge 2, Intimidation 3, Streetwise 1, Subterfuge 4

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

Knowledges: Computer 3, Finance 4, Law 2, Occult 1

Disciplines: Animalism 1, Obfuscate 1, Potence 1

Humanity: 7

Willpower: 7

Blood Pool / Max per turn: 15 / 3

Image: Raul was a short, dark-haired little weasel of a man. He whined, connived, made deals and never really did anything honest in his life. Now he is just the same except he has warts all over his face and no hair.

Roleplaying Hints: You think you are as bad as they come, but in fact you're a sniveling little creature who should soon come to be regarded with contempt by the characters. They may at first be impressed by the amount of knowledge you have about the streets, but not for long. Make sure some of your information is wrong (your sources are not reliable) or ask for large bribes for trivial details. Raul is actually rather harmless, and if he was working for anybody but Parovich he could be ignored.

Haven: In Parovich's Haven.

Influence: None. He is a Blood Doll for Parovich.



Toreador

Members of this Clan have always been characterized as hedonists of the worst kind. Other Kindred say they crave nothing but the pleasure to be derived from the body and the mind, and if either your body or your mind will please them, then they will take you for it. The Toreador will stop at nothing to draw whatever sadistic pleasure they can from this world, and their power is always overshadowed by their moral disease.

All these things are said, and some of them are true. To Lucina, leader of the Milwaukee Toreador, all these truths and half-truths about the Toreador clan seem to her a crime of the highest magnitude. The Toreador could become a great force for the preservation of art and great minds, but Lucina sees that as long as the Toreador are untouched by the art they hold to be so dear, they will remain morally depraved.

Thus Lucina has managed to gather the Toreador of Milwaukee together in something vaguely resembling organization and cooperation. While her "kill-joy" attitudes do not make her popular, she is respected. This Clan regularly battles the Anarchs, who seem to hold the Toreador as their greatest foes among the Elders. This may well be true. Lucina rarely sees eye to eye with Sir Scott in Council, and she often opposes his suggestions out of reflex.

Lucina — Moral Hedonist

I suppose some Kindred find my policies aggressive and over conservative. Before you judge me too quickly, I should tell you something about myself. You see, I was born in Missouri in 1863. My father was a farmer, and I and my two brothers lived in the sun, praising God before every meal and every night before we went to bed. I would go to St. Louis when my father took produce there, and I would go to dances. People would stop and watch when I danced, for with whomever my partner might be, we owned the dance floor. When I was 16, I met a special young boy at one of the dances.

I never went home again. The young boy said he saw great talent and beauty in me, and he kept me as his lover for six months. He told me all the time how much he loved me and how great a dancer I could become. Then one night, just after sunset, I found a note on his pillow beside me. It was simple and read: *"I thought you were the real thing. You will never be great, you will always be mundane. I leave you to your mediocrity for eternity."*

He had promised to make me his wife but had made me a lone monster instead. I tried to go back to my family, but they could not understand, and my father finally chased me away with his gun. I never forgave them, and I rejoiced when my last brother died 50 years ago. Since those early days I have grown. I am a dancer now, though perhaps my Sire was right, for I am not great. Still, I have an endless life to

improve, and I will spend my eternity striving for greatness, not wallowing in mediocrity.

It was a Toreador who had embraced me and his lust for my blood excited him. But like many of my kind, he soon bored of me and left me behind to pursue greater pleasures. Beware the Toreador, for we are as deceptive as we are beautiful.

We Toreadors still search for our ideal. In some cases the Toreador loses sight of her ideal, and wallows instead in pleasure and passion. Those of us who can still grasp the greatness, however, strive to a greater glory never before seen on this earth. My Sire was a Toreador who had lost sight of what he sought, and he brought nothing but pain to those he touched. Despite the curse resting upon us all, we seek to bring beauty into this sad world instead of pain. As Kindred, all we touch risks destruction at our own hands, but with art and beauty we can overcome all that; we can defeat the Beast.

My greatest enemies in creating peace and furthering art are the Anarchs and their damned leader, Sir Scott. This idiot and his brainless minions do nothing but rape this city. I sometimes think Scott opposes me in Council just to anger me. It certainly wouldn't surprise me. All he does is try to shock and upset the Council. One night I will crush him, but until then my ghouls spend their time guarding the museums and concert halls against the Anarchs. We will prevail over ignorance and bring a new order to the Kindred, and save them from themselves.

Sire: Hansen

Nature: Fanatic

Demeanor: Child

Generation: 8th

Embrace: 1879



Apparent age: 16

Physical: Strength 2, Dexterity 5, Stamina 2

Social: Charisma 2, Manipulation 4, Appearance 5

Mental: Perception 3, Intelligence 5, Wits 2

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

Talents: Acting 3, Athletics 3, Brawl 1, Dodge 3, Dance 5, Empathy 3

Skills: Etiquette 3, Music 3

Knowledge: Bureaucracy 3, Finance 2, Occult 2, Politics (Kindred) 5

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

Background: Allies 3, Resources 4, Retainers 4, Status 4

Humanity: 7

Willpower: 9

Blood Pool / Max per turn: 15 / 3

Image: Lucina is a very young, beautiful girl. She has red hair reaching to her shoulders and dark brown eyes. Her innocent appearance often deceives her opponents. Lucina may look like a teenager, but she is over 100 years old and a certain amount of wisdom, tempered with experience, shows in her face. She is fond of gowns and loves to wear the most elegant clothing she can find.

Roleplaying Hints: As Lucina, act very sweet and demure, but be prepared to suddenly lash out at any character who gets in your way or argues with you on an important point. This is the essence of your character. You hide your power and fanaticism behind your false innocence.

Haven: Lucina lives in the Hyatt. She has a permanent room on the 16th floor.

Influence: Lucina has a seat on the council and is the leader of the Toreador of Milwaukee.

Barth - The DJ

There's something about being a DJ I find utterly irresistible. Perhaps it's the sheer thrill of reaching thousands every time I speak, or mayhap it has more to do with the freedom to intersperse pithy comments with music aimed at best emphasizing my feelings and moods. I've got the best job a Kindred could have, and all you ravin' maniacs know it.

I've got the stardom down (maybe you've heard of me — "Derik Dark, only after sundown and not for the faint of heart"), and to rub me would put the Masquerade at risk. So I and I alone have managed to step out of the Jyhad. I sit on the side lines, a color commentator in the greatest, ugliest, bloodiest war in the history of this planet.

I'll be around when your long gone. I'll be here, doing my radio show while you guys are nothing but little piles of dust some punk Anarch decided to suck off. Diablerie is the name of the game now. We haven't had much here in Milwaukee,

but now that the Prince is dead we will — we most certainly will.

'Course being neutral in the war has its price. I got to be friendly to both sides, so I give little messages out in my show to the Vampires who are listening. I'll announce parties and rumbles and stuff; sort of a Vampire public service. I'll also report some Vampire news, disguised as something else. Or sometimes I'll just say it out loud like "Some Vampires would like to announce a party down at..." wherever. Unfortunately, the Elders really get on my case when I do that, so I suppose I'll have to cut out the funny stuff.

I've got to walk the middle of the line. Can't get anybody really angry at me 'cause when you're neutral that means you've got no enemies, but it also means you've got no friends. Kind of like before I was Embraced, when I was working down in Louisiana. People always figured I was too weak and scrawny to do any good, but I was stronger than I looked. Also, I spun some great stories and folks have always liked my voice.

That's why I was Embraced. Sondra heard me making up some stories and was entranced. She Embraced me a couple of weeks later, telling me I would be able to tell stories forever. That's what I do now, only I have an audience and music to back me up.

Sire: Sondra

Nature: Confidant

Demeanor: Jester

Generation: 10th

Embrace: 1934

Apparent age: mid-20s

Physical: Strength 4, Dexterity 3, Stamina 3



Social: Charisma 5, Manipulation 2, Appearance 3
Mental: Perception 4, Intelligence 3, Wits 5
Virtues: Conscience 3, Self-Control 3, Courage 4
Talents: Acting 5, Alertness 2, Brawl 3, Dodge 2, Empathy 3, Intimidation 2, Streetwise 3, Subterfuge 3
Skills: Drive 3, Etiquette 3, Firearms 2, Music 3, Repair 3, Security 2, Storytelling 5
Knowledges: Finance 2, Law 3, Milwaukee Knowledge 3
Disciplines: Auspex 2, Celerity 3, Presence 3
Background: Allies 5, Fame 3
Humanity: 7
Willpower: 8
Blood Pool / Max per turn: 13 / 1

Image: Barth doesn't look anything like his voice sounds. He sounds deep, powerful and magnificent but in real life he is a skinny, geeky-looking man. His hair is nothing but a greasy mop of black on top of his head. Physically he is an uninteresting, unattractive person but his voice makes him the idol of millions. However, he is used to being accepted and liked, so he gives off an aura of happiness and confidence.

Roleplaying Hints: Let your voice speak for you. When in public be loud and outgoing, trying to make people laugh and relax. In private, set down the act and let your other self come out — the part that wants to know everything and turn it into stories. Listen to what the characters have to say and draw them out as much as possible.

Haven: A middle-class apartment in East downtown.

Influence: Barth has hordes of influence over the young mortals of Milwaukee and some influence with the Anarchs who like his show (which is on every week night from 10 p.m. until 2 a.m. on WBIT). Additionally, Barth is on very good terms with Lucina, and tries to keep her aware of particularly destructive Anarch plans.

Louis Detonas — Beauty in Death

So, I am supposed to explain myself to you. How gauche. Oh well, *noblesse oblige* and all that. I am the son of nobles, French men and women who dedicated themselves to supporting the arts and the people. They gave their all for the masses, and were repaid in blood. It was the Revolution which they supported and the Revolution which killed them. I shall assuredly not make the same mistake.

I was rescued from the guillotine by Natasha, who had seen my sculptures in the past, and hoped to keep me alive to make more. We fled France and went east, first to Venice and then to Rome. We eventually went our separate ways, and I began to seek a new place to live. The Revolutions which shook Europe and the freedom movements in Italy kept these lands from being any place for a true *artiste*, so I left and came to America, hoping for a land free from war.



The "Civil" War dashed these hopes. I left that madness and went as far north as I thought I could without entering the lands of the damned British. I thought Milwaukee would be that, but as you know, it is as much a land of madness as any I have left.

Now I strive to keep some culture alive in this barbaric land. Thanks to Lucina, I no longer have to keep the iconoclastic Anarchs from destroying everything on my own. Together we fight these dogs, and will continue to do so *fiute de mieux*.

Sire: Natasha

Nature: Traditionalist

Demeanor: Cavalier

Generation: 9th

Embrace: 1793 (born: 1762)

Apparent Age: 30

Physical: Strength 3, Dexterity 5, Stamina 3

Social: Charisma 3, Manipulation 4, Appearance 3

Mental: Perception 4, Intelligence 4, Wits 2

Virtues: Conscience 1, Self-Control 3, Courage 2

Talents: Acting 3, Brawl 2, Dodge 2, Empathy 3, Leadership 3, Subterfuge 4

Skills: Etiquette 5, Firearms 2, Melee 3, Music 3, Security 1, Sculpture 5

Knowledge: Finance 4, Law 3, Linguistics 4, Milwaukee Knowledge 5, Occult 3, Politics 5

Disciplines: Auspex 3, Celerity 1, Obfuscate 2, Presence 4

Background: Contacts 3, Resources 4, Retainers 2, Status 2

Humanity: 6

Willpower: 8

Blood Points / Per Turn: 14 / 2

Image: An extremely cultured gentleman with impeccably combed black hair and just a hint of make-up on his pasty, pale face. He has a way of making everybody feel underdressed no matter where they are (the middle of a battle, etc.).

Roleplaying Hints: You have never forgiven the lower classes for the murder of your parents, and detest any people of lower social class than yourself. In your eyes, the poor are

idiotic slobs who seek only to destroy the beauty they cannot understand or have. You should always look down your nose at your inferiors, yet always try to keep some semblance of social grace even while insulting somebody.

Haven: A beautiful, spacious apartment in downtown.

Influence: Louis is very well thought of by most of the Elders, and considers himself almost friends with Gracis and Lucina. He has been in Milwaukee longer than almost any of the other Kindred, and knows much of what goes on and has gone on in the city.

Tremere

The Tremere are perhaps the most conniving, crafty and deceitful Clan among the Kindred. They are few in number in Milwaukee, though these few are some of the more powerful in the United States. No Neonates here; only Elders and Ancilla of the Clan live in Milwaukee. At first the small numbers make the Tremere presence look weak, but this is not the case, and the more watchful among the other Clans know the Tremere are only sending their most trustworthy servants here.

The Tremere carefully control their Clan's population in this town. Any character Tremere will either be in Milwaukee on assignment from Vienna or a rebel from her own Clan, disobeying the Tremere edict on the city. This order was handed down from Vienna in 1903 and has remained in effect ever since. Only powerful Tremere Elders come here, and the few Neonates made here are soon sent away. Tremere who have been found in Milwaukee without permission are killed by the Clan.

After the Lupine attack on the eve of 1901, the Tremere began to investigate the Lupine interest in Milwaukee. The cause of their concern is still unknown, but a few interesting facts have come to light. The Clan has discovered the magic-dead area centered at Marquette, and transferred its investigations to the site instead of the Lupine interest in the city, little realizing the two are connected (see History).

Hindered from investigating the site thoroughly by a continual Lupine presence in the area, harassment by Anarchs and even the presence of a member of the Society of Leopold on the Marquette faculty, the Tremere have made little headway in their studies. Little is understood about the nature of this area. The mortal magi seem to understand little of this magical anomaly despite the efforts of Richard Fludd, who studied it with the aid of many potent mystical artifacts. He left the area 15 years ago and has not returned.

Carna — The Princess Witch

I was Sired by a Prince. Ah, my beautiful Prince, what a man he was; strong, handsome and powerful both among Kindred and kine. I was but a peasant girl and he was the man of the kingdom. He took me from my home when I was 18. He told me I was the most beautiful creature he had ever seen, words I knew to be lies on our arrival at his castle, alive with beautiful women.

After the arrival at his castle, he seemed to change before my eyes. He hit me, abused me and used me for my blood. At best it was only a mockery of mortal love. Soon he ceased to feed from me and picked another beauty from his herd. Then one night he came to me, enraged beyond words. He railed against his hidden masters and their treatment of him. With a frenzied gleam in his eyes he turned to me, knocking me to the ground. He drove his fangs into my neck and drank until I knew no more.



When I awoke he laughed at me and called me his revenge against his masters. "They have never had a female in their ranks. What will they think?" Days later we were in Vienna, where I became one of the Tremere. At first despised for my gender, I strove to prove myself, both from my devotion to the leaders and my desire to prove my Sire had done the right thing. I have not seen my Prince since; he abandoned me to my fate and left me on the night I was Blood Bound to the Clan.

Since then I have had many lovers. They always do the same things; men always treat me the same. First they love me, but when I return their love they no longer desire me. Then they are killed. Somebody always comes and takes them away from me. I have lost so many that way.

I learned much about ruling from my Prince, my Sire. I was even a Prince once, Prince of Marseille. But that was a long time ago and now my age weighs heavily on me. I am over 600 years old, and begin to wonder if the Jihad will never end. Many have laughed at me for even suggesting such a thing, but I am mortally tired of intrigue, espionage and war. Still, I will do what the Tremere ask of me.

Sire: The Prince Bourdona

Nature: Conformist

Demeanor: Director

Generation: 8th

Embrace: 1435 (born: 1417)

Apparent age: 18

Physical: Strength 3, Dexterity 3, Stamina 4

Social: Charisma 2, Manipulation 4, Appearance 4

Mental: Perception 3, Intelligence 4, Wits 3

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

Talents: Acting 3, Alertness 3, Athletics 2, Brawl 3, Dodge 3, Leadership 4, Subterfuge 3

Skills: Animal Ken 2, Etiquette 5, Melee 4, Music 3

Knowledges: Finance 3, Occult 4, Politics 5

Disciplines: Auspex 4, Dominate 5, Thaumaturgy 5 (Taste of Blood 5, Movement of Mind 4, Weather Control 4, The Lure of Flames 4)

Rituals: Defence of Sacred Haven, Wake with Evening's Freshness, Deflection of Wooden Doom, Ritual of Darkness, Curse of Clytaemnestra, and any others you feel she needs.

Background: Allies 3, Herd 3, Retainers 3, Resources 5, Status 3

Humanity: 1

Willpower: 8

Blood Pool / Max per turn: 15 / 3

Image: Carna has straight blond hair that hides half her face. She wears long dresses from eras long past, though nobody has ever discovered just where her fashions come

from. She looks a little sultry and uses this to disarm the men she meets socially. Many know her to be a true shark and avoid her. The truth is that she is growing tired of all the intrigue. She seems by most to be always tired.

Roleplaying Hints: Be very flirtatious with the male characters but secretly plan ways to dominate and control everybody. When it finally comes down to a serious confrontation, be as cold blooded as you were sweet. Show your players the true Carna, a cold-hearted, inhuman monster who has killed too many times in the past to feel any remorse.

Haven: Carna has several Havens, but her favorite is in the Hyatt.

Influence: Carna is officially in charge of the Tremere in Milwaukee, but Victor actually has most of the influence. See the Politics section for more.

Notes: Carna is starting to come unhinged. Coming from what we would now term an abusive family, she escaped it for a lover she both loved and hated. This conflict within her has never been resolved and in the past she has replayed the same scenario with other lovers. She loves them, clings to them until they can no longer stand her and, when they eventually want to leave her, she kills them. She is also starting to question the Tremere Clan for their actions over the past centuries — not a healthy idea.

Victor — The Assassin

The U.S. government does a lot of things the public never finds out about. I ought to know; I was the one they called for all the dirty work. About 40 years ago I worked unofficially for the C.I.A. I was the world's best assassin and Uncle Sam paid me big bucks to stay in his court. Leaders rarely die of diseases or of natural deaths, you know. With all those good doctors around, an ordinary disease would be



no problem. Think about that the next time some petty third world leader gets "sick" and dies.

Like I said, I was one of the best. I killed for upwards of fifty grand a head and always had a place to run to if I got in trouble (not that I got in trouble very much; I was too good for that). Well, one night I sneaked into an old castle where a Greek noble lived. He was stirring up anger in his country against our side, so I was called in to off him as a warning to anybody else who wanted to get smart.

When I got into the bedroom, he was all curled up in his bed and I couldn't help thinking of my father. The Duke looked so old and helpless, just like my father had looked on his death bed. For a fraction of a second I hesitated over the bed with the hypodermic in my hand. Suddenly I noticed that the Duke's breathing was all wrong. He wasn't really asleep — he was holding his breath, watching me.

I realized I was up against somebody who was smarter than he looked, and my arm flashed down with the needle. He moved much faster than I could have imagined and, before I knew it, I was wrestling for my life. God he was strong, stronger than any old man had a right to be. I finally threw him off of me and made a dash for the window. As I threw one leg over the sill, I looked back and our eyes met. I have damned myself a thousand times for that one careless look but it is too late now. When our eyes met he beckoned me to him, and you know the rest.

The C.I.A. assumed I was either dead or had turned. They looked for me but had no luck tracing me to my new home in Vienna. The Tremere trained me in their ways and now I kill when they tell me to kill, and I watch whom they tell me to watch.

Right now I'm watching the other Tremere in Milwaukee. Vienna is afraid whatever they are studying here could be too powerful, perhaps even to the extent of negating a Blood Bond. I am here to ensure the death of any Kindred who tries to control such an item; or perhaps to take it for myself.

Sire: Duke Traska

Nature: Curmudgeon

Demeanor: Bravo

Generation: 9th

Embrace: 1950

Apparent age: 35

Physical: Strength 4, Dexterity 5, Stamina 4

Social: Charisma 2, Manipulation 3, Appearance 2

Mental: Perception 4, Intelligence 3, Wits 5

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

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

Skills: Animal Ken 1, Drive 3, Firearms 5, Melee 4, Security 4, Stealth 4

Knowledge: Computer 2, Investigation 3, Linguistics 3, Politics 3

Disciplines: Auspex 3, Dominate 3, Obfuscate 1, Thaumaturgy 3 (Lure of Flames 3, Taste of Blood 2)

Rituals: Defense of Sacred Haven, Wake with Evening's Freshness, Deflection of Wooden Doom, The Watcher, Bladed Hands

Background: Mentor 4, Resources 4, Retainers 2

Humanity: 5

Willpower: 9

Blood Pool / Max per turn: 14 / 2

Image: Victor has a strong face with a deep scar across his right cheek. He wears baggy black clothing which resembles a karate gi. One always has the impression he is about to kill somebody. He never smiles and moves with the grace and ease of a tiger.

Roleplaying Hints: Always act very relaxed and calm. At the same time, you want to give off an impression that you are very dangerous. Simply make subtle threats. Hint at the number of men you have killed and intersperse the conversation with descriptions of Victor's rippling muscles. Players never like to be intimidated, so Victor makes a good rival for the players.

Haven: Victor has several Havens, all well hidden in very rich areas.

Influence: Victor has the final control on what the Tremere do in Milwaukee. See the Politics section for more on this.

Dr. Mortius

Nobody else must know of my work. It is a secret, a secret. It's very important. Everything I do is very important. You understand that, don't you? What we have here, it may be the most important magic I've ever studied. That's why the Elders chose me to figure it out. I've always been the one they turn to.

I've made many important discoveries in my life. In fact, it was a discovery I made when I was alive which attracted the great Tremere Elders' attentions. They thought no mere mortal could duplicate the magic they had used for so long, but I did! They thought they had a monopoly on magic after the other Magi disappeared, but I rediscovered it. That's why they Embraced me.

Now I have all eternity to work magic. I've seen sights which would drive even your supernatural brain mad. Worlds within worlds, realities within realities, whole new laws to uncover. This "null zone" may only be a small part of it, but the wonders it may help me understand are beyond your imagination.

Sire: Mesita

Nature: Visionary

Demeanor: Praise-Seeker

Generation: 7th

Embrace: 1566

Apparent age: 50

Physical: Strength 2, Dexterity 2, Stamina 3

Social: Charisma 2, Manipulation 1, Appearance 1

Mental: Perception 4, Intelligence 6, Wits 5

Virtues: Conscience 3, Self-Control 3, Courage 1

Talents: Alertness 2, Subterfuge 2

Skills: Animal Ken 1, Security 1, Stealth 1

Knowledges: Alchemy 5, Anthropology 3, Archeology 3, Astrology 5, Astronomy 4, Biology 2, Chemistry 5, Computer 4, Faerie Lore 5, Geology 4, History 5, Investigation 6, Kindred Lore 3, Linguistics 6, Lupine Lore 2, Magus Lore 2, Mathematics 4, Medicine 5, Meteorology 4, Milwaukee Knowledge 3, Occult 6, Physics 4, Politics 3, Science 5, Spirit Lore 3

Disciplines: Auspex 5, Dominate 4, Thaumaturgy 5 (Weather Control 5, The Taste of Blood 4, Lure of Flames 3, Movement of Mind 3). If you use The Players Guide, he also has Conjuring 4.

Rituals: Communicate With Kindred Sire, Defense of the Sacred Haven, Wake with Evening's Freshness, Deflection of Wooden Doom, Illusion of Perfection, Haunted House

Background: Herd 3, Mentor 4, Resources 4, Retainers 6

Humanity: 4

Willpower: 9

Blood Pool / Max per turn: 20 / 5

Image: A stooped old man with a beard, hunchback and mottled skin, Embraced in his twilight years, Mortius tries to hide his form with nondescript clothing at all times. He avoids other Kindred and, when he has to converse with



them, avoids eye contact and often seems to be drifting off while listening.

Roleplaying Hints: You do seek praise as much as possible, and if characters somehow convince you to talk to them, you will spend half the time showing them interesting (but useless) magical gadgets you have created. Most of your trinkets have been superseded by technology (like the long tube which lets you see far away — the equivalent of a 30x30 telescope).

Haven: Mortius has a Haunted House near Marquette.

Influence: Mortius has a good deal of influence within the Tremere, especially through his Mentor, an Elder of the Clan. Carna is under orders to abide by his wishes.

Notes: Mortius' retainers are ghouls who protect him and help him when Lupines attack. As such they die frequently, but Mortius is glad to replace them. Still, they are always skilled fighters.

Tremere Rituals

The Tremere of Milwaukee have come up with several new Rituals for their own purposes. Many of these rituals are very dangerous both for the target and caster.

Curse of Clytaemnestra (level 5 ritual): allows the caster to destroy one person by rapidly aging his physical form until he decays to nothing. The caster must have a personal possession of the target as well as some of his blood. The ritual takes a full day to cast and, once finished, the target resists with Stamina and Fortitude against a difficulty determined by the number of Blood Points the caster expended during the ritual. Three eights are required to keep the target alive and even then the target is considered Crippled, though only temporarily. The spell only affects men and invariably costs the caster

Humanity. This ritual is the creation of Carna, who uses it to destroy the lovers who "betray" her.

Ritual of Darkness (level 3 ritual): creates a very powerful darkness in the user's Haven. This darkness cannot be seen through by intruders, but the caster of the spell can see easily. The caster must rub soot from a coal fire on the windows, and the ritual takes a full hour. Carna invented this ritual when she was in a tight spot 300 years ago. She will be willing to teach this one to other Tremere, and some other Tremere already know it. The darkness will last until sunlight hits it (if the haven is underground this could be forever).

The Watcher (level 3 ritual): calls to the caster a small rat who will then go where the caster tells her and look for whatever the caster tells her to look for. The rat can then return and, by pressing heads with the caster,

"show" the Thaumaturgist what she saw. The rat can even be instructed to steal small items, though the caster must be very explicit as to what he wants stolen and where it is located. This little ritual takes about 20 minutes to enact and requires feeding the rat minute amounts of alcohol. This ritual was created by Victor's mentor to help him watch over other Vampires. The rat will remain in service until sunrise. It can still be affected normally by the Animalism discipline.

Bladed Hands (level three ritual): takes 10 minutes to complete and requires two blood points. When finished, this ritual gives the Tremere very sharp hands which do an extra die of damage when they are used to attack. It lasts until the next sunrise. Perfected by Victor, he will not share this one with many. Note that the caster must be very careful about what he touches (especially himself), and will have a difficult time handling delicate objects.

Illusion of Perfection (level three ritual): is the perfect ritual for Vampires deformed in some way or who want to remain hidden. The ritual takes a little under an hour and requires a plain white mask, put on at the very end of

the ritual. Once complete the caster looks like an ordinary person, in his mid-20s, with a nondescript face and an average body. The illusion allows the caster to blend easily into crowds. It also changes the caster's face to facilitate escapes. Invented by Dr. Mortius to hide his deformities when in public, he will gladly share it with any friendly Vampire Thaumaturgist. Note that Kindred with *Auspex* can penetrate the guise and, much to one Tremere's final amazement, so can Lupines.

Haunted House (level 3 ritual): can be cast on any Vampire's Haven. Rumors will soon circulate among the mortals that the house is haunted and should be avoided. While many mortals today profess disbelief in such things, even they will be disturbed by the place and not wish to approach it. The ritual takes three hours and involves three blood points to fuel the spell (more blood points may intensify the effect). The house will remain "haunted" for about 10 years, when mortals will start to think it is simply "run down" or "weird" instead of haunted. This ritual has long been forbidden by the Tremere as a risk to the Masquerade, but Dr. Mortius was around before that rule was made and still knows (and uses) the spell. He does not like to be disturbed. ♣

Ventru

An old and venerated clan is the Ventru. Its power in the Camarilla is unparalleled thanks to its ability as the most cunning and devious of all the Clans (except perhaps the Tremere), and their actions described in the Politics section reflect this. The Ventru have just lost a lot of power in this city in the death of the Prince. Gracis is trying to regroup and regain the power his Clan once had.

Hrothulf is the oldest and strongest of the Ventru in Milwaukee. His Clan is intensely aware of Hrothulf and watches his every move. He acts almost like a rogue Elder, constantly isolating himself from others of his kind and refusing to involve himself in Ventru politics. The Ventru regard this as a little more than just eccentric behavior; they think he's more than a bit mad.

While Gracis may be less physically powerful than Hrothulf, he has more followers and friends. He is an active member of the Kindred's Council and is the closest thing they have to a chairman. He can usually count on three of the six votes in the Council at any given time, so he can always force a stalemate. When a stalemate is reached, the Prince has to cast the final vote. Since the old Prince was a Ventru, Gracis became accustomed to winning.

Now things are different, and the Ventru are at odds. The

most powerful of the Clans has decayed and now turns on itself in a frenzy of betrayal and bloodshed.

Gracis Nostinus — Milwaukee's Caesar

Perhaps you have heard of me? I am afraid I have become rather important to many of the Kindred of this city, and few have not heard of me. Still, I suppose I should tell you about myself, how I came to where I am today and what I plan to do now that I am here.

I was Embraced by a great Roman general. He knew how to restore the empire, and with our new powers set out to strengthen the organs and cut out the cancers. All went well. The barbarians began to come as we knew they would. Marius captured one chief to give us knowledge of our foe. This chief was nothing but a ruffian and a king of ruffians. For all his faults, however, he had his uses. Marius was a bit rough with him I suppose, but I got along brilliantly with the poor wretch. It was easy for me to impress him with my ability to read six different languages. Marius Embraced him and treated him like a son.

Then one day, for no reason at all, Hrothulf slew Marius. We were in the garden, reading. Hrothulf was trying to read aloud, and when he misread several lines in a row Marius started laughing. Hrothulf had been laughed at 40 years, but had never gotten angry before. Suddenly a dark light appeared in Hrothulf's eyes. He threw his hunting knife across the reading table with blinding speed and accuracy. It

struck Marius in the heart and pinned him to the back of his chair, immobilizing him.

Hrothulf leaped to his feet and grabbed a torch from the wall. Marius made a desperate attempt to free himself from the lucky knife throw while I sat, petrified with fear. I am not a strong man, as you can well see, and with such an ape as Hrothulf wandering around with a torch, I feared for my life. Hrothulf swung the torch down behind Marius and broke the back of the chair into little pieces. Thus freed, Marius joined the battle.

I tore through our home, screaming for help, but all the other Childer were out on business. Standing alone before the shrine to Janus, I decided to sell my life as dearly as possible so Marius and the dream of Rome might live. I found a gladius and rushed back to the scene of the battle, but it was too late. Marius was already dead and Hrothulf hulked over him, his chin dripping with the blood of his Sire. He looked at me with the fierce fire of murder in his eyes. I did not know what had possessed my blood brother, but I swore I would avenge the death of Marius.

Alas, great deeds are easier conceived than executed. Despite my careful approach and well-aimed attack, Hrothulf easily parried my blade aside and ran me through with his own. As I lay on the mosaic floor now slick with blood, Hrothulf stood over me and laughed. I wanted to cry then but I found that there was only a kind of emptiness inside me, a gaping hole I could not fill.

I felt the same thing in 471 when we got word Rome had fallen, sacked by the barbarians. Soon after, the legion in Britain pulled out, headed for some other battle on a distant Roman shore. The emptiness inside me grew. I thought of all the people who could have been saved if only Marius had been alive and all the nations that could have been held together and preserved.

It was not long before Rome fell for the last time. The hollow place in my breast grew until it was all I was. Then I realized Rome was lost but I could avenge her. I could destroy her destroyer. Hrothulf demolished Rome's last prayer of survival when he committed diabelrie, but by killing Hrothulf I will avenge Rome. I will avenge the greatest force ever known to this planet.

Once I have dispensed with Hrothulf, I will become Prince of this city and I will save it. I could not save Rome from its own inner pressures, but I can save Milwaukee from the factions which would draw and quarter her. We must become unified and quickly or the Justicars will surely come to restore order.

Sire: Marius

Nature: Child

Demeanor: Visionary

Generation: 8th

Embrace: 412

Apparent age: 25



Physical: Strength 2, Dexterity 2, Stamina 3

Social: Charisma 2, Manipulation 5, Appearance 2

Mental: Perception 3, Intelligence 5, Wits 4

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

Talents: Acting 3, Alertness 2, Brawl 2, Dodge 2, Intimidation 2, Leadership 4, Subterfuge 5

Skills: Animal Ken 2, Etiquette 4, Firearms 2, Melee 4, Music (piano) 4,

Knowledge: Bureaucracy 5, Finance 4, Law 3, Linguistics (Latin) 5, Politics 5

Disciplines: Auspex 3, Dominate 4, Fortitude 3, Presence 4

Background: Allies 3, Influence 3, Resources 3, Retainers 8, Status 4

Humanity: 6

Willpower: 8

Blood Pool / Max per turn: 15 / 3

Image: Gracis is a soft, pink-looking man. He has a chubby face and blond hair, thin like a baby's. Gracis is only five feet tall and his clothes are always very baggy, if somewhat stylish. His lips are fat and make him appear permanently pouting. Describe him as a foppish and a little foolish.

Roleplaying Hints: Gracis is a little man so you might want to hunch up your shoulders to make yourself look shorter. Talk through your nose and act very prim and effeminate. Gracis is exceedingly clean, so you might want to have a rag around that you vigorously wipe your hands on after you touch anything (like after shaking hands or picking up a glass).

Haven: Gracis lives in a luxurious home along the waterfront north of Downtown.

Influence: Gracis has a massive influence on Milwaukee. Read the Politics section to learn more.

Hrothulf — Lost Warrior From a Lost Age

I was only 18 when I met Marius. He had been “dead” for nearly 200 years when I met him in the middle of a battlefield. My tribe was shattered, the Romans having defeated us with their cowardly ways of fighting. They were more to us than just enemies. They represented an inhuman way of life where the individual didn’t matter, where all that mattered was the state. You could see it in the way they fought. All in neat little rows with their identical shields raised in front of their identical bodies. They were everything we despised.

When I met Marius, I was all but dead. I had a spear stuck in my side, and blood was dripping into my eyes from a short sword cut. I could hardly see him, though he looked very grand riding up on a horse jingling with bells. He dismounted to fight me and I thanked all the gods for offering me death at the hands of some Roman lord instead of dying ignominiously from a javelin. We made a few passes at each other, and he finally drove his sword between my ribs.

When I woke, I learned to curse the gods for bringing me into contact with this Roman pig. They had not sent me death but to life in death. Marius had Embraced me to taunt me. He hated the barbarians and I was one of the strongest. It amused him to have the strongest captive to do his every whim. He Blood Bound me and made me his slave for 50 years.



I had a Neonate brother by the name of Gracis. Back then I never imagined how important Gracis would be to me later. He was just a chubby, soft, milk-fat boy of a Roman. I disliked his weakness and lack of conviction. His body was soft and so was his heart. He tried to impress me with all his kinds of learning. Though it does impress me now, then I hardly understood what he knew. He was not a friend I would have chosen, but I had little choice. In Marius’ house you took friends where you could find them, not when you wanted.

Marius taunted and abused me for decades before he finally pushed the limits of the Blood Bond. Some say a Blood Bond is unbreakable, but don’t believe it. Marius’ grave is proof. He joked about my reading skills. He said I was nothing but a great blond ape. Something snapped in me. Perhaps it was my reason or (as Gracis might tell you) it was my sanity. I scooped up my knife and threw it across the terrace.

The blade only struck Marius in the shoulder. Years of schooling had taken the edge off my fighting skills. He sat in his chair, shocked at what I had done. His face was ashen with pain and fear. Before he could act, I leapt for a torch hanging on the wall. Gracis probably thought it was for him, and he screamed and fled. I walked over to where Marius cowered, still in his chair, and I swung the torch, breaking Marius’s back. Gracis’ terrified scream could still be heard echoing through the building.

How Marius pleaded. The great Roman lord begged me to let him live. He wallowed in his own blood and spittle and begged me to spare his miserable life. I knew then that the Romans were the most wretched creatures to ever crawl the face of the earth, and I granted Marius mercy — the mercy of death. When Gracis came back, a short sword in his trembling hand, I was already finished. Marius’ blood soaked my blond hair and dripped from my fangs.

I don’t know where Gracis found the courage, but he gave a great shout and charged me. About half way across the terrace, he slipped in Marius’ blood and fell. I grabbed a weapon from somewhere, I can’t remember. Gracis climbed to his feet and came at me again. Gracis never was much of a swordsman and I quickly passed my own through his stomach. As he lay bleeding and crying on the floor, I thought about killing him, but decided I had done enough killing for one day. How I regret that decision now. I did not think Gracis had the strength to fight me as he has.

Gracis has an advantage over me. My fights are gone. There is no honor any more. I have drunk from too many and killed too many because of my curse. There are no noble fights left to a warrior. I fight only for survival now — not for glory, not for the treasures of war. My last great heroic act was the slaying of Marius. He was a sickness to humanity, a parasite like Ghengis Kahn, Napoleon, Hitler or Stalin. He stands in the company of these men, only I claim the glory of killing him before scholars could immortalize him. Marius, I have erased you from history.

Sire: Marius
Nature: Martyr
Demeanor: Loner
Generation: 7th
Embrace: A.D. 380
Apparent age: 25
Physical: Strength 6, Dexterity 3, Stamina 5
Social: Charisma 3, Manipulation 1, Appearance 3
Mental: Perception 4, Intelligence 3, Wits 4
Virtues: Conscience 3, Self-Control 4, Courage 6
Talents: Alertness 2, Athletics 4, Brawl 3, Dodge 4, Intimidation 4
Skills: Animal Ken 3, Drive 2, Firearms 3, Melee 7, Stealth 4, Survival 3
Knowledge: Finance 3, Law 3, Linguistics 3, Medicine 3, Occult 3
Disciplines: Animalism 3, Celerity 4, Dominate 2, Fortitude 6, Presence 3, Potence 4, Protean 3

Humanity: 6

Willpower: 9

Blood Pool / Max per turn: 20 / 5

Image: Hrothulf was born a Dane in ancient England. His face still bears a deep scar he got at the hand of a Roman soldier. His blond hair is long, unkempt and hangs down to the middle of his back. Though he doesn't look older than his early 20s, his face bears the worried look that only comes with age.

Roleplaying Hints: Speak quietly as if you were shy. Use poor grammar and mumble in a foreign language once in a while. Remember, though, that Hrothulf is a big, powerful man who is naturally intimidating. If characters raise their voice to you or are insulting, do not become angry. You do not anger easily because your physical mass usually keeps people off your back.

Haven: Hrothulf lives in a suburban home in the Outlands that the Lupine have learned to avoid.

Influence: Hrothulf now has a subtle influence on Milwaukee; again see the Politics section for more.

Others

Badr-al-Budur — Death in the Night

At one point the masters of Alamut would not induct women into the ranks of their mortal assassins, much less initiate us into the Mystery of the Blood. Only the efforts of beloved Fatimah, my great-great-great-great grandmother, changed this. When her skills were needed to destroy an ancient African Ventrue, she was rewarded with the Embrace.

Since then we have always been an important part of the Assamite, slaying those the Clan targets and accepting contracts as does any man. Nothing seems more absurd than that Vampires of all creatures would believe women inferior, but it was so.

There are still those among the Assamite who would prefer to see women returned to their traditional roles solely as parts of their herds. This must never be. I love my Clan as only an Assamite can, but without us as a complete part, the Clan would swiftly die in this age. We blend in mortal society with an even greater ease than do the males, and we kill with just as great an ability. To deny us that would be the height of stupidity.

So I must stay on my guard against those who would deny us our right. I have seen choice assignments which should have been mine go to the undeserving because they were male. I have battled the obstacles placed in my path by those whose hatreds and fears are so great they transcend death.

This I will continue to do for all eternity; until we are fully accepted as Assamites as deadly as our brethren.

Milwaukee has always been a good land for me. Their continual wars provide me with no end of employment, and Anarchs hire me to kill Elders, Elders hire me to kill Anarchs and all hire me to kill each other.

I do not stay here on the shores of Lake Michigan, but travel across the Northwest. My alliances with the Anarchs gives me blood across the continent, and Elders from Chi-



to San Francisco hire me for their needs. But it is here that I always return. Now that the Prince is dead, my talents shall surely be needed as never before.

Sire: Ma'aruf

Nature: Competitor

Demeanor: Loner

Generation: 9th

Embrace: 1867

Apparent age: 25

Physical: Strength 4, Dexterity 5, Stamina 4

Social: Charisma 2, Manipulation 3, Appearance 4

Mental: Perception 4, Intelligence 3, Wits 4

Virtues: Conscience 0, Self-Control 4, Courage 5

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

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

Knowledge: Kindred Lore 3, Linguistics 3, Medicine 3, Milwaukee 2, Occult 3, Toxicology 4

Disciplines: Celerity 3, Dominate 1, Fortitude 1, Obfuscate 3, Quietus 3



Quietus

Quietus is the discipline of quiet death. The first level allows the assassin to create a zone of silence around her. With the second, an assassin can spend a blood point and touch a foe, thus reducing that foe's Stamina by one for a length of time with a roll of Willpower against Stamina + Fortitude. At the third level, she can expend three blood points to reduce all the foe's physical attributes by one. ♣

Humanity: 6

Willpower: 9

Blood Pool/Max per turn: 15 / 3

Image: A solidly built Arabic woman, Badr dresses in whatever style is most convenient for the area she

is in. In Milwaukee, she generally dresses in loose business suits, with her black hair tied up.

Roleplaying Hints: Speak very little and try to avoid the characters. If the characters have a particular foe, however, mention him and start looking for an opportunity to get a contract on this foe.

Haven: Badr has a small condominium near the University of Milwaukee.

Influence: She has little direct influence on the city; however, both Anarchs and Elders of the city know, respect and fear her.

Notes: The Assamites are a Clan of Vampire assassins based in Turkey. They require vials of blood from those who hire them, which are shipped to their base in Turkey for secret purposes. Assamites almost never fail; but if they are killed trying to fulfill a contract, the target is considered untouchable by the Clan from then on. ♣

Chapter Four: Politics

He that hath no Sword, Let him sell his garment and buy one.

— Luke XXII:36

In the great war of the Kindred known only as the Jyhad, the victims are many and the winners few. The world's mightiest undead have fought their secret war for thousands of years, and may continue to fight it for thousands of years to come. In this ageless conflict, Kindred fights Kindred to the final death. Here in Milwaukee, seemingly a footnote in the great battles, events have left the city without a Prince or successor. The city has become a focal point for the interests of many in North America, and the fate of Milwaukee could easily signal a shift in the fight for power among the Lupine, Camarilla and Sabbat.

Milwaukee differs from many places in that there is no sole cause for the intrigues going on in its confines. In fact, it almost seems as though every force in the Jyhad is represented here. Where other areas may be dominated by the battles of two powerful Elders, or the struggles of the Primogen, the war against the Sabbat or the fights of those wanting to be prince, all of these and more have shaped Milwaukee.

Here two ancients with a bitter past duel over the death of their Sire. Members of the Council jockey for the stronger position. The Sabbat plans its moves while plotting the death of its agent. A magical anomaly brings in mighty Tremere and attracts the ravenous Werewolves. Anarchs fight each other and the Elders in their anger. A Toreador plans to change her Clan and bring all Kindred to a higher level of existence. An insane Malkavian sits behind the scene, carrying out his own war. All this and more turn Milwaukee into a blazing crucible from which only the smartest and strongest can emerge.

As with any other section of this book, feel free to ignore any or all of the information contained here. The complex information presented here can quickly grow to dominate a Chronicle. If you want a political saga, then you will no doubt wish to use this information as well as add much of your own. If not, then you can use the politics described here as a backdrop for other Stories.

The politics described in this section are designed to occur after the events of *Psychomachia*, detailed later in this book. The Mask (the characters' organization) has been responsible for the Prince's death. But, since the members of the Mask are not even Elders, many do not consider any of them

viable candidates for the throne of Milwaukee. The players may have other ideas, and this is the essence of this section's purpose. After *Psychomachia*, the way your Vampires handle themselves can have a dramatic effect on the politics of this city. In the Story, the Vampires have met several Elders (including several Council members) with whom they may have made friends or enemies. Remember that even if your Vampires have not made enough friends to hold any real power, there are very few Kindred in Milwaukee at any one time, and the actions of four or five are very important.

If you have not played the Story but wish to jump right into Milwaukee, you can simply have your Vampires arrive after the Prince has been mysteriously assassinated (you decide who is responsible). The characters can ally themselves with any of the major powers or take a position of their own. Either way, they will then be faced with some difficult decisions and challenges. If you want to have a living Prince, you can either have one of the Elders seize control immediately through a lucky stroke (Gracis would be most able to do this) or you can simply leave Terrence Merik alive and still sane. The politics of the city are not hard to imagine in this situation. It would be much like it is outlined below, except the conflicts are more subtle and nobody would be making an obvious grab for the throne.

It is distinctly possible your players' Vampires will want nothing to do with the whole political mess, and won't want to risk their necks in this situation. If you wish to have your Chronicle center around politics, you can remind the players that their characters have killed a Prince and are already involved whether they like it or not. To be so involved and then to try to back out would show nothing but weakness, and in the dangerous game of the Jyhad showing weakness is as good as suicide. If you also are uninterested in political intrigue, then simply use this information as a backdrop for whatever other Stories you have in mind. If the characters take a fairly neutral stand, they might be able to avoid any serious trouble. You can then continue with your Chronicle while the battle for power wages in the background.

If you played *Psychomachia*, the character must get involved to ensure that their friends (perhaps Hrothulf or Decker) get into positions of power, or they may well find

themselves as targets of a Blood Hunt for the murder of the Prince. The Vampires already have the power granted to them by the last Prince as the Mask, and this can go a long way to protecting them. If you have not played Psychomachia, then it would wise for the characters to associate themselves with another powerful figure or they may not last long. Any sign of weakness will bring out enemies who wish to exploit this lack of strength to their advantage.

This section is designed so all you have to do is read it to gain a solid understanding of Milwaukee politics. Thus your players can do almost whatever they want, and you can easily figure out the effects. The trick is to figure out all the implications of an action. This forces your players to really plan before they take any action. For instance, if the characters were to attack and finish off the Union for its past crimes or to keep it from seeking revenge against the Mask for the events in Psychomachia, the entire political climate of Milwaukee could change.

First, the Mask would be viewed as a dangerous military force capable of and willing to kill other Kindred. This would lead many of the Elders to gather a larger bodyguard around themselves which, in the future, could lead the Elders to an all-out-war from fear of the number of bodyguards. Or it could lead to a cold war as each Elder becomes afraid to mount an which could cause his forces to be so depleted that other Elders would descend upon him like sharks on a wounded fish.

Akawa would, of course, appreciate the removal of the Union, but then he would worry that the Mask might decide to take him out next. For wiping out the Union, the Mask would get both respect and distrust from Akawa. Wilks, a police officer who plays a prominent role in both Psychomachia and the city as a whole, might grow angry if the slayings were obvious or cruel, and this might lead to a battle with the police. Wilks is respected in the department and he could easily mobilize a small but dangerous section of the police force against the Kindred of Milwaukee. This would make many Vampires angry with the Mask, which could lead to further repercussions.

In a civil war like this, with literally a dozen or more sides, the slightest move can produce incredible changes. While roleplaying the other Elders, you will want to examine the political climate from their point of view and have them take actions accordingly. Remember, however, that the other Vampires are not perfect. They should make mistakes, or some of their plans should only half work. Only the smartest and the best Kindred should have consistently successful plans, or defeats that suddenly turn into victories because they planned it that way.

The Political Structure

Milwaukee is structured slightly differently than many other cities controlled by the Camarilla. Here, when Hrothulf was Prince, he set up the Council of Elders to help him run

the city and give his authority greater validity. He gave its members the power to order other Kindred in his name, letting his voice and wishes be carried out in several places at once.

Hrothulf surrendered the Princedom and, when he did, the Council gained its sovereignty from the Prince and declared itself an independent organization with the power to oversee the everyday organization of Kindred life in Milwaukee. The Council would always seat seven Kindred, one from each Clan, and would see to it the Sabbat was kept out and the Anarchs did not get out of control.

Things seldom remain the way they were created. The Council has changed and grown in power, now fighting often with the Princes, all former Council members. The Council often tries to do the Prince's job, and the Prince often tries to interfere with the Council's actions and its internal politics. Pitting one Councilman against another is a favorite tactic to keep it ineffectual.

The Council only has six seats now. The Gangrel Elder Decker, often involved with his Anubi, never made it to a meeting. After a few years of this, some said they should fill the seat (with an Elder from their own Clan), and others said one Clan getting two votes would be unfair and so were for removing the seat altogether. The seat was finally removed and, though some have tried to add it back several times (to get more votes for their Clan in Council), it has always remained empty.



Now, however, there can easily be a tie vote in the Council. Often the Prince is asked to make the final vote to break the deadlock. Many feel this gives the Prince too much power in Council, so the Council often tries to avoid deadlocks. Still, there is nobody better qualified to help break the deadlock than the Prince, and breaking the deadlocks has become part of his job description. It is now considered the right of the Prince to perform this service for the Council.

The Game

The game is a simple one. Milwaukee needs a new Prince. How this should be done is a matter of diverse opinion and the primary source of conflict in the city. There are several candidates for Prince, and they all have equally legitimate claims. Each political entity has its own goals in this dangerous time. Some wish to simply survive, but many are looking to fulfil their own private goals during this time of upheaval. The majority of the Vampires are concerned

Why Would Anyone Want to be Prince?

In the great struggle of the Jyhad, none would seem more at risk than the Princes of mighty cities. The most obvious figures in these great battles, holders of power many other powerful Cainites covet, it would seem the life spans of Princes would be incredibly short. However, this is not the case. Princes cannot achieve power without the backing of other powerful Elders. While some Princes gain their position completely based on their own ability, more do so with the aid of mighty Cainites who will do what they can to keep their "ally" in power.

Additionally, the role of Prince gives a Vampire a great deal of power, primarily in the form of information. All Kindred entering the city must introduce themselves to the Prince on the Prince's home ground, and Sires must get permission to create Neonates. The Prince, of course, can create as many as desired, and Blood Bound all of them.

Additional power comes in the form of favors you are able to grant (feeding areas, Siring, vengeance, etc.), thus leaving other Kindred to constantly do your bidding in this dance of prestaton. Moreover, even Elders who did not support your original bid for power will often seek to aid you in order to gain your future aid and to prevent turmoil in the city.

A truly skilled Prince can gain great power by playing competing forces off each other until they all owe her more than they could ever repay. Such a position gives a Vampire great power, respect and (often most importantly) might to use for one's manipulator in the Jyhad.

about who the next Prince will be and many have already taken sides, lining up behind various candidates.

There are several ways in which your players and the Kindred of Milwaukee will attempt to successfully complete their goals. The simplest is, of course, violence. This is ultimately the most dangerous because it upsets other Kindred (especially Elders) who do not want to have gained eternal life as a Vampire and then have it taken away. Violent action is frequently what politics degenerates into when the losing must resort to it to win. Ideally, many Vampires would like to install a new Prince without violence because then they are not at risk.

A variation on violence is assassination. This method is much more common than a frontal assault due to the advantages of stealth and anonymity. Nobody has to know who ordered the assassination, so enemies are removed without retribution. In a war where your forces are so few and where the weak are quickly and intentionally preyed on, assassination can sometimes be the only option. It is difficult, however, to find a good assassin, especially one who can kill a powerful Vampire. Certainly it would have to be a very exceptional mortal who could even attempt it, and there are not that many Vampires skilled in such work.

The Assamite may seem a likely choice for assassinations, but the danger of using her are high. First of all, she requires payment in the blood of Kindred of 9th generation or older. Secondly, if she fails, then no Assamite will ever try to assassinate her target. Finally, using Badr-al-Budur gives her knowledge about her employer which she can use should she ever be hired to kill him.

One can often force enemies to step out of the fight or even join you through extortion or blackmail. Threat of force or threat to a loved one are the most common means of extortion among Vampires. Blackmail often requires a spy to obtain important information a Vampire would not like made public (for instance, past acts of Diablerie). These methods are often the most bloodless ways of defeating your enemies, but your enemies are still alive and likely to seek revenge at a future date.

Vampires have at their disposal powers mortals do not even dream of, all of which can aid in this kind of conflict. Presence and Dominate can both be very useful in a secret war of this kind. Powerful Elders use their Disciplines to force other Kindred into being their allies, sometimes without anybody knowing that it has happened. Vampires can also become Blood Bound; this is often a tactic Vampires use to gain control of their most dangerous enemies who would be too difficult or dangerous to kill outright. Many Kindred (especially the characters) are likely to come up with ingenious ways of using these Disciplines as well as some of their other powers.

This is the game and the tools used to play it. They are basic to hundreds of mortal and Kindred struggles throughout the ages. What makes it different are the different factions that struggle for power in this particular corner of the Jyhad.

The Players

There are several major forces involved in the struggle for Princedom in Milwaukee. These are largely organized along Clan lines, though in many cases there is conflict within the Clan itself. Note also that both the Lupine and the Sabbat are interested in this battle and, at a sign of weakness, might be willing to commit a military force to gain control of the city. Sabbat and Lupine spies in Milwaukee will always be trying to find signs of weakness and cause such weakness through their own sabotage.

The Inquisition has also begun to shift some of its focus to Milwaukee, and events there will be watched by the Society of Leopold with much interest. This group seeks more information about the Vampires, though some more radical members seek only to kill the Damned. If this little war becomes known to them, they would certainly use this time of strife to attempt kidnappings and interrogations.

Brujah

The Brujah actually have a position on the Council. This is held by an Elder, Sir Edward Scott, from the middle ages. He was also known as the Black Prince of Cornwall, and the Anarchs have shortened his nickname to "Prince," just to annoy the other Elders. Sir Edward Scott is predominantly interested in protecting the Anarchs of the street and ensuring the Elders do not mistreat them out of prejudice and conservatism.

This has led several Elders to disregard Scott as just another Anarch only on the Council because he represents a Clan. Scott also has an equally low opinion of his fellow Council members, and thinks the only reason they have any power is because they are old and conservative. Young radicals never get any power, and this he knows because he is one. Despite his age (over 500 years old), Scott never fails to act the part of the rebel. He frequently stirs up trouble in Council simply by being as outlandish as possible.

Despite his wild behavior, Scott holds some important opinions on several issues. He is against adding the seventh seat unless that seat is given to a Gangrel for whom the seat was originally intended. He is against a blood battle for the Throne. He would prefer to see Carna or Gracis take the Throne simply because it would cause the least trouble. He is also for bringing Hrothulf out of retirement to become Prince, but he thinks (and rightly so) that this is a near impossibility because Gracis would block it and Hrothulf shows no inclination to wanting to become Prince.

Unfortunately, few in Council listen to Scott or his opinions seriously. Scott is watched and feared because of his powerful ties with the Anarchs and his personal physical skills. Scott has frequently challenged Council members to duels to get a vote to go his way. This kind of "Vote Extortion" is considered bad taste in Milwaukee but has become an accepted method of diplomacy.

Though Scott has good ties with the Anarchs, he fights Akawa in combat frequently. The two hate each other for different reasons. Scott hates Akawa for challenging his power and Akawa hates Scott because Scott was his Sire (Scott does not remember this). The fact is, there can be only one true leader of the Anarchs, and Akawa is trying to push Scott out of the light. On the other hand, Scott has always enjoyed the loyalty of the 20th century Vampires and does not wish to give up his ties, though he lacks the skills or the will to become their leader.

Scott would like to see Akawa take a fall. While he does not wish Akawa dead, he does want the Anarchs to prosper. If in the end Akawa were not part of that prosperity, Scott would be very pleased. But Scott lacks the scheming mind to arrange such a situation, and Akawa is the primary reason the Anarchs are as powerful as they are today. It is unlikely that the Anarchs will become successful without the guiding hand of Akawa.

The other Brujah of the city are scattered among the Anarchs. These people could be recruited with the right incentive, but their overall affect on the civil war will be small.

Gangrel

The goals of most of the Gangrel clan are very simple. The reigning Elder of the Clan in Milwaukee is Mark Decker, and he is in charge of the Anubi (from the Egyptian God Anubis, who guarded the dead), which has the city's two other Gangrel as members.

Mark has been in Milwaukee for many years, and has a history with many of the Elders of the city. He has warned the Council time and time again of the Werewolf threat, but they never take it as seriously as he thinks they should. He warned them that an attack was eminent not long before the attack at the turn of the century, and when the Kindred picked up the pieces afterwards he tried to get them to organize more completely. Yet even in defeat they were arrogant and called the Lupine raid a "fluke" and "a chance misfortune."

As a result, Mark Decker has grown to distrust and even loathe the Council and its constituents. He wants nothing to do with Cainite politics. He will state this adamantly to anybody who approaches him for help or asks him for an alliance. If anybody offers him substantial help in his battle, however, he may be willing to join an alliance. None of the Vampires in the city will approach Decker with this kind of offer unless the Mask suggests it or it is the Mask which makes the offer.

Decker has several strengths which can be used in this kind of civil war. First he has a well-trained and experienced fighting force. Decker's Anubi is easily the most dangerous group in the city. They could well be overwhelmed with numbers, but otherwise they are unstoppable by any one faction. Secondly, if the Anubi ceases to patrol the Outlands, the Lupine will start to probe deeper into Milwaukee. This

will cause attrition to the forces of several factions who might be willing to join Decker if he would be willing to start patrolling again.

Lastly, Decker can impose a blockade. Later on in the struggle, this can become very important to factions who may need or want help from the outside. Because the Anubi has complete control of the Out-Lands, Decker could make it impossible for another Vampire to enter or leave by road. If somebody else could watch the airport and ports, Milwaukee would be completely sealed to Vampires from the inside and the outside. Any factions who wish to call in reinforcements would have to deal with Decker or try to force their way through. This could cause the deaths of many of the reinforcements.

These are only the things Decker could do, not necessarily things he will do. Decker does not want to get involved in politics; he believes it leads to nothing but carnage and chaos. However, if he is convinced that his involvement could limit this carnage or gain him some help against the Lupine, he will gladly join in the struggle. He might even go so far as to claim himself Prince just to get the power necessary to stem off the Werewolves.

Decker has no friends outside his Anubi. All the Council members think that he is a madman who went rogue from the Council over 100 years ago and now wanders around provoking the Lupine. Some even think he is in league with the Lupine. Recently (before the death of the Prince) the Council became concerned about the possibility of a Lupine attack and, since they lacked any real information about the Lupine, Decker was summoned to give a report (if he could which several of them doubted). His report was so scathing and obnoxious that the Council decided there was no real threat and all of Decker's cataclysmic words were just the ravings of an arrogant lunatic.

Also, you need to realize that any action taken by Decker could cause the Lupine to attack or retreat further away from the city. If Decker starts to make attacks on the other Kindred of the city, then his Guard is not patrolling the border and the Lupine could very well get into the city. On the other hand, if Decker receives reinforcements against the Lupine, they could well back off for several weeks to work out a plan and gather their forces. This could leave time for Decker to participate in Milwaukee's Kindred politics.

Malkavian

Jason is a Council member simply because he is the only Malkavian who admits to being one or who has even a semblance of sanity. In Council he rarely speaks, but when he does he always seems to say something incredibly wise and accurate. Jason has gained a high respect from the other Council members, and has some power as long as he does not try to use it too often.



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He tends to favor Sir Scott in Council, but has also been known to support Gracis and Lucina at times. His lack of any definite loyalty has made him a loner, and in the days to come many will try to get him to join them. Gracis and Sir Scott will both try to get Jason to be a permanent, declared ally. Jason represents the balance of power in the Council. If he joins Sir Scott, then Sir Scott has the advantage. If he joins Gracis, then Scott is doomed and will be swept aside when the Council seats are reissued by Gracis.

Jason does not like Parovich, nor does he care for the color of Parovich's aura. He knows that there is something dark about Parovich and he often (if not always) votes against Parovich because of it. Parovich doesn't realize that Jason suspects him of being up to something. He just thinks that Jason is a crazy Malkavian who happens to dislike him.

Whether or not Jason joins Gracis or Sir Scott is up to you and the actions of your players. It certainly makes the conflict more complicated if Jason joins Scott because then Gracis doesn't win quite so easily. Of course there is always dissension in Gracis's own party because none of his own allies want him to be Prince.

Jason knows that the Malkavians are not truly a clan because they do not work together or even associate with each other, but he feels responsible for the Malkavians of this city (specifically Jacob and Milo) whether they feel any kinship to him or not. Jacob's influence on the city is detailed below.

Nosferatu

The Nosferatu presence is exclusively dominated by Parovich. The only other known Nosferatu in the city are his Childer, who are hiding from him or bound to him. Parovich has said his Childer are dangerous psychotics who should be killed on sight. Many of the Elders (with the exception of Scott and Jason) believe this to be true and are likely to attack the Nosferatu Neonates or ignore whatever they might have to say about Parovich.

Parovich is, in fact, a Sabbat spy and operative. He has risen to the rank of Councilman and poses a severe threat to the well-being of Milwaukee. Right now he reports to the Sabbat about signs of weakness. Should the Kindred of the city descend into bloody war, the Sabbat is prepared to launch a major attack at a signal from Parovich. Meanwhile, Parovich works his destruction from within and sets up conflicts likely to tear the Vampires of Milwaukee apart.

Currently he is supporting Gracis in putting the seventh seat back into the Council and filling it with a Ventrue. Lucina supports this as well, so a deadlock has been reached, three to three, with no Prince to break it. If Parovich can convince another Council member (through diplomacy or violence) that the seventh seat will be brought back, then he will propose that Hrothulf be awarded the seat based on his vast experience. Sir Scott (Brujah), Jason (Malkavian) and Carna might very well support this decision. With Hrothulf

and Gracis sitting in Council, the Council will soon disintegrate, and the Sabbat will practically be able to walk into the city.

Parovich is also likely to support the appointment of a weak Vampire to the position of Prince so that if the Sabbat wishes to attack, the Prince will be weak and ineffective. He is very much against Decker becoming Prince or a Councilman, because Decker would militarize the Kindred to fight the Lupine and this militarization could also be used against the Sabbat. A strong warrior, Parovich would like to see Decker killed because he will be trouble if the Sabbat invades. Parovich has been trying to find a weak Vampire in the Anubi who could be used as a spy or an assassin, but he has been unable to find one.

Parovich will gladly befriend the Mask. He will congratulate them on their removal of Merik and might even go so far as to support one of them for the position of Prince. He believes the Neonates of the Mask are perfect for the position of Prince because they are likely to be over-confident from their recent victory, yet their strength and leadership abilities are not good enough to do the job. This will lead to more conflict when they are disposed of, and will further weaken Milwaukee.

He is ultimately against Gracis and Hrothulf because they are both strong Vampires who would be capable of opposing the Sabbat. Fortunately, these two hate each other enough that they are likely to destroy each other. So Parovich's major challenge is to get rid of Decker and make sure that no other Vampires (like the Mask) gain in strength or political power.

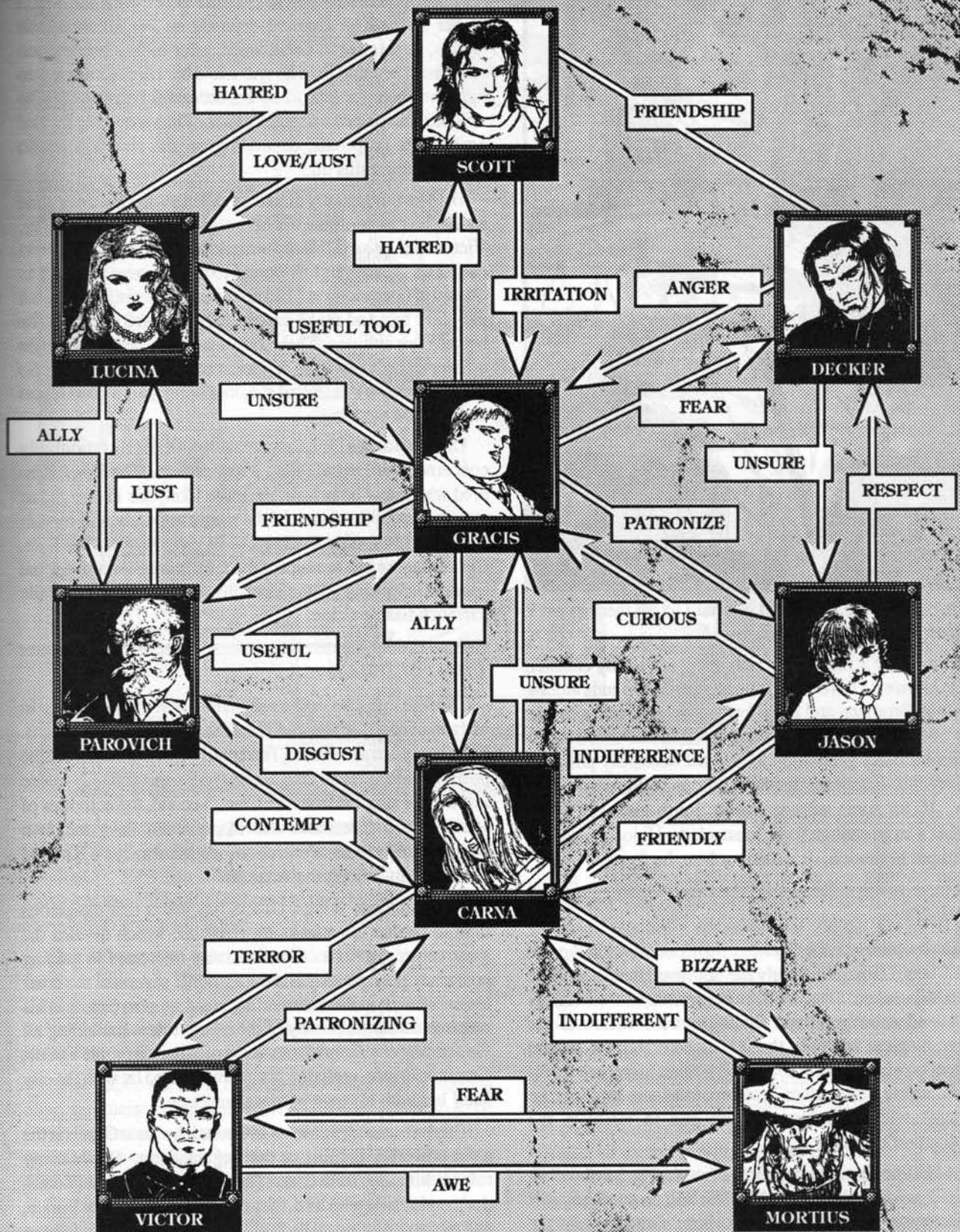
Unknown to Parovich, the Nosferatu Clan have become suspicious of him and his activities, and plan to dispatch several spies to Milwaukee to observe him. If these spies discover Parovich's true allegiance, they will be given the order by the Elders of the Nosferatu to kill him. Whether this is possible is up to you and the actions of your players (perhaps these very spies).

Toreador

Lucina is without a doubt the dominant member of the Toreador clan in Milwaukee. She is also a powerful force in Council. She and Sir Edward Scott (Brujah) are constantly at each other's throats, and her hatred of the Anarchs is legendary. She generally sides with Gracis because he too hates the Anarchs. Gracis's strength and the strength of his ghouls have gone a long way toward protecting her Clan and their precious museums and concerts from the Anarch's ravaging hands.

Lucina does, however, realize the danger of hate and will not risk an attack if it would leave her vulnerable to attacks by others. She is primarily worried about an offensive by Sir Scott, and has mortal spies watching him for her (though they do not know who he is or why they watch him). Lucina is also trying to organize the Toreador into a more coherent

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group, but they are fickle and it is hard to get them to work together.

Barth (the D.J.) is at great risk in the upcoming conflict, and he knows it. Fortunately, he has several friends among the Blood Brothers, and is unlikely to be attacked from that side. The Union, while not overtly hostile, could well attack him for his older generation to gain the necessary power to survive. He is looking for bodyguards and allies against them. If, for some strange reason, Barth manages to get together a large enough force to attack the Union, he will do so without hesitation. It's them or him, he figures.

Tremere

Carna represents the Tremere in Council. Unlike the other Clans, Carna is not truly the dominant member of her clan in Milwaukee. Since the Tremere presence in Milwaukee is centered entirely around finding out the source of the strange magical anomaly that exists here and not around political power, Carna is a Councilwoman merely to maintain the safety of the other Tremere, to ensure there are no problems with their investigation and to maintain the investigation's secrecy.

She has openly supported Gracis because he has the most political power in the Council, and he will no doubt support the Tremere efforts if she supports him. Gracis would not make a strong leader for Milwaukee (because of this obsession with Hrothulf), however, and Carna fears being party to

appointing him. She actually favors Hrothulf secretly, and has protected him in the past. She feels that as soon as Hrothulf dies, Gracis will leave the city (probably true) and her entire power base will be cut from underneath her. Much of her strength in Council depends on her alliance with Gracis, so it is not to her advantage for him to become too successful because then he will leave her behind; nor is it to her advantage for him to be unsuccessful because then he will be in no position to support her. Thus she votes for and against his proposals, depending on the situation, all to maintain the status quo.

Dr. Mortius actually dictates to Victor what he needs done so that he can continue his investigation without difficulty. Victor then passes this information onto Carna for her to carry out. Victor, tightly bound to the Tremere, is really in charge of operations in Milwaukee, and it is his job to watch the other two and make certain they are performing to the best of their abilities. Their continued work here depends on a favorable report from Victor, and Carna knows it. So Victor gives her orders and she does them, gets a good report and goes on working.

Dr. Mortius has little concern with politics. He is primarily concerned with maintaining a low profile. The fewer Kindred who know he is here, the more likely his investigation into the unknown source of the magic anomaly will remain a secret. So far only Decker and Parovich know he is here. Decker has begun to suspect the reason why (he thinks that Mortius is looking for the same thing the Lupine are), while Parovich hasn't a clue.

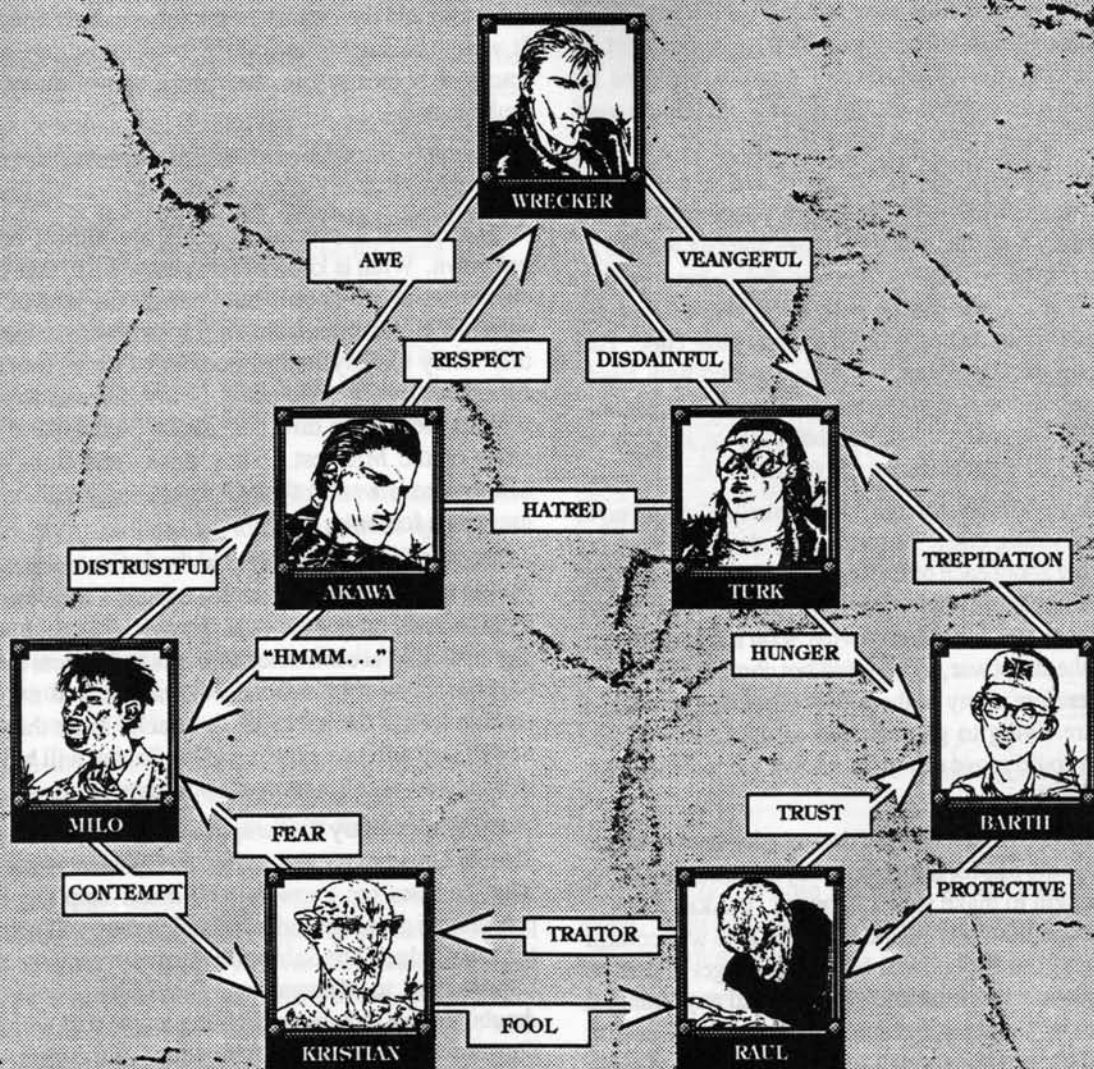
The Ventrue

The Ventrue have lost a substantial part of their power in Milwaukee and are somewhat in disarray for several reasons. First, many Ventrue found Terrence Merik too vulgar for the position of Prince and, as a result, the Ventrue of Milwaukee lost a lot of support from the Clan. Second, the activities of Merik which threatened the Masquerade have led to a general dislike of the Ventrue among Milwaukee's Kindred — especially among the Anarchs.

To complicate things, Gracis has taken this dangerous time to further his attacks on Hrothulf, which divides the Ventrue into factions. Gracis is most interested in gaining power so he can destroy Hrothulf. While several of the other lesser Ventrue in the surrounding areas support Gracis in his claim to the throne, many of the other Elders (including all the non-Ventrue Council members of Milwaukee) are against Gracis as Prince, realizing his interests do no lie with the city itself but with his own personal vendetta.

This has caused problems in Council because Gracis is the most powerful member of that organization. While many respect him, and both Carna (Tremere) and Lucina (Toreador) tend to side with him, they do not want him to be Prince, and this puts a strain on their alliance in Council. Some have proposed that the seventh seat be filled again, and Parovich

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has gone so far as to suggest that the seat be filled with a second Ventrue because, "they are the natural rulers of the Kindred." This has made Gracis very friendly towards Parovich, though he does not realize that this is just a ploy by Parovich to destroy Gracis.

Gracis detests the Anarchs for their "unnatural disrespect for their Elders." He finds them crude and stupid, battled them in the past and learned to detest them and their foul humor (often directed at him). This enmity with the Anarchs is the source of his loose alliance with Lucina (Toreador).

Hrothulf, on the other hand, is most interested in staying alive and maintaining Milwaukee. He does not wish to be Prince again, but is prepared to step forward and demand the position on a temporary basis to restore order to Milwaukee until another Prince can be found. He only plans to do this if Gracis starts openly attacking him. Hrothulf has spent years in isolation from the Kindred community, so he has few friends who would be willing to help him gain power.

Anarchs

The Anarchs probably have the largest Vampire population of any faction in Milwaukee. This makes them very powerful especially because their violent tendencies and strength of numbers means they can carry out their threats. Their primary disadvantage is a lack of unity. If one Anarch gang becomes an enemy, it is often easy to get another gang to become your friend, thus neutralizing the Anarch threat.

Akawa has been trying to change that. He is attempting to unify the Vampire gangs and gain control over the mortal street gangs as well. The Union has been his principal foe in the past, and they have recently taken some serious losses because of their ties with the former Prince. He hopes to finish them off soon, and then the streets will be under complete control of the Blood Brothers — well, almost complete. There are a few other Vampire gangs on the streets. These gangs are predominantly made up of Caitiff and so are not much of a threat. They include "The Dispos-

essed" (two Vampires, six mortals), "The Darkboys" (one Vampire, two ghouls, four mortals) and "Warlords" (one Vampire, four ghouls). These groups pose little threat to Akawa's Blood Brothers, who would number well over 10 members (perhaps as high as 12 or 13) if the Union was broken.

The Union (under Turk) is also interested in unity but is willing to wait until it is in more of a position to be the unifying force. Turk realizes the danger and has wanted to make many Childer to help defend them, but was stopped by the Prince. These Childer may well simply serve to bolster Akawa's ranks once he beats the Union and kills Turk. The battles among these two gangs will be watched with much interest by the Elders. Many would like to see Akawa fail, for Turk would be easier to control than Akawa, and if he is in charge they could rest easy from the Anarchs.

Turk is in big trouble, though, and he needs Kindred now more than anything else. Unfortunately the Elders are so busy worrying about each other that none of them are willing to commit any help to Turk for fear it will make them weaker. Carna and Jason are also afraid of what Scott might do if they interfere in the street war, so they will not commit any forces to help. Therefore many of the Elders (Gracis, Lucina, and Parovich) are trying to gain the aid of the Caitiff gangs. These gangs could prove a thorn in Akawa's side if they start to threaten him.

None of the Elders realizes the danger Akawa represents. While they would like for him to fail, they are not committing any real strength to make sure it happens. If Akawa unites the street gangs (both mortal and immortal), he will control the streets and the Elders will be unable to get access to Vessels without his permission. He could kill any Vampire he wanted to by simple starvation. Herds would be useful, but few of these are big enough to survive months of siege and, if any member of the herd steps from the Vampire's Haven, she would be instantly killed by Akawa's minions.

Once this happens the Elders would have no choice but to give into Akawa's every whim. Akawa is a clever Vampire. He knows that what he must achieve is nothing less than Princedom or he is sure to be killed by an assassin or ambitious ganger. He will demand to be crowned Prince, and the Elders would have to agree. Once in power Akawa hopes that his wise policies and open mind will make the Elders like him enough to support rather than oppose him (unlikely at best).

These are Akawa's dreams, and it is possible all could work as he wishes. Yet there are several random elements that could ruin his plan. Scott would never stand for Akawa as Prince and would seek his death at the first possible opportunity, no matter how much the other Elders supported him. Secondly, the Caitiff gangs could be strong enough to allow a few of the Elders out of their homes to feed. This could cause some serious trouble because the Vampires do not need to feed often to survive. Finally, Decker and the Anubi could make Akawa's life miserable by fighting a

guerilla war out of the Outlands. They could strike at the inner city and then retreat to the suburbs they know so well. It would be suicide to follow them into those wandering tracts of homes where the Anubi knows every turn and ambush point.

The Sabbat

The Sabbat's overriding goals are almost completely unknown. What is known is that they like to take control of cities. Once the Sabbat has control, the human populace suffers and Vampires from the Camarilla are killed or driven off. They already hold a number of cities around North America. They wish to control Milwaukee as well because it gives them more direct access to Chicago and the other cities of the Midwest. They think (and rightly so) that Milwaukee is weaker than Chicago, and it will be easier to use it as a foothold.

The Sabbat was content to wait, and the sudden death of the old Prince was fortunate but it came a little too early for them to make proper use of it. Parovich has yet to set all the city's factions at each other's throats and, unless there is one horrible night of bloodshed, Milwaukee will not be weak enough for the Sabbat to safely attack. More than likely, a new Prince will take power and the Sabbat will have to bide its time and wait for another opportunity.

Parovich will try to disrupt the city as much as possible. This is already covered under the Nosferatu section, but what he does not know is how much help the Sabbat is prepared to give him and what action they will take without his knowledge. The Sabbat do not understand the threat the Lupine pose to Milwaukee. They think Decker and the Anubi are just dangerous fighting teams that will make for dangerous opposition to their control of the city.

Therefore the Sabbat will seek to assassinate Decker and disband the Anubi. This will cause the Lupine to attack the city within a matter of a few weeks if the assassination should succeed. Unless Decker is in a vulnerable position (such as playing diplomat instead of being surrounded by the Anubi) the attack is unlikely to succeed because of Decker's own abilities and the ferocity of his allies.

Also, the Sabbat plans the death of Parovich as soon as he outlives his usefulness. Every day he is alive there is the risk his ties to the Sabbat will be discovered, thus alerting the Kindred of Milwaukee. The Sabbat is watching Parovich carefully. As soon as he succeeds in appointing Hrothulf to the Council, and thereby dissolve the Council forever, they will have him killed. Further, they will try to make it look like Jason did it. This will cause more confusion and chaos. Once the Council has been dissolved and Jason is dead, all the other Elders will be against one another. Then the Sabbat will kill Decker and invade, taking no prisoners.

The Lupine

The Lupine are divided into several packs, of which the followers of the Coyote totem are principal. They number just under a dozen Lupine strong, and are led by Horatio, a very powerful Werewolf from a respected family line. He is the most rational of all the Lupine leaders and, therefore, the most dangerous to the Kindred. Horatio has been trying to arrange a successful attack on Milwaukee for some time.

The Coyote lack the numerical strength to make a frontal assault on Milwaukee by themselves. Thus, Horatio has been trying to get allies among the other packs. This is very difficult because the Garou (the Werewolves' term for themselves) are too obsessed with their own war over the missing totem parts.

The Coyote and the Eagle have feuded for centuries, even before Usla stole a part of each totem. His theft aggravated their war, however, for both believe the other to be the thief. Some members of the tribes have been inexplicably drawn to Milwaukee, and those in the area know there is something important here for them, though just what it is they are not sure of. The energies of the two totems combine to negate the Lupines natural abilities to sense such things.

Thanks to the interference of Kindred and each other, neither have been able to search Marquette thoroughly. However, they have managed to keep the Tremere from discovering their secrets.

All Horatio really needs is for the Kindred of Milwaukee to be off balance, and then he might be able to hold the Marquette area long enough to recover the totems parts. He could risk an attack with just the Coyote alone. If Decker is killed or the Anubi is not patrolling properly, then they will invade. If Horatio manages to find out that the Kindred of the city are involved in a major internal war (which could happen if things get out of hand), then Horatio might be willing to risk an invasion with just his pack.

The Eagle hate the Kindred so much they will attack about once a week no matter what happens. If they suddenly find the Anubi is not there to resist them or is ineffective (Decker is dead or somewhere else), then they will push into the city and do whatever damage they can. This will likely spell extinction for the pack, because they will only have thee to four members once they reach the inner city (if any of the Anubi are left at all). Even if the Eagle get in at full strength (about eight Lupine), they lack the numbers to properly attack all the Kindred. Losses among the Kindred will be severe if they cannot coordinate their defences (especially if they are currently at war), but the pack will eventually be destroyed.

The Mouse totem is also represented by one pack, whose members stay in the city while in their human form. This was the pack the Prince's wife ran with. They might attack the city if they hear that it is falling apart, but they are only likely to do it if other Lupine have already invaded and are fighting



over the city. Whose side they would join is anybody's guess. You can use the Mouse as a wild card to alter and effect the plot as you like.

The Pawns

The Kindred do not always do the fighting themselves and are fond of using others, both mortal and immortal alike, to do their dirty work. There are several groups of these pawns in Milwaukee. Many of them used to be controlled by the Prince, but now that he is gone they have been taken over by the several factions who are eager to gain power for their own ends. They are frequently less powerful than the controlling factions themselves, but it is not always clear who controls these pawns, and they can be used for surprise attacks.

The Police Department

The police are actually controlled by several groups. The Prince used to control the commissioner and several of the captains of key precincts. Now several factions are fighting for control of this part of the police department. The Kindred who controls the administration can make police policy and even order the capture of other Vampires. The weakness of the administration is that it is in the public eye at all times, and any truly bizarre activity would surely draw attention and put the Masquerade at risk.



Lucina is trying desperately to get control of the administration. Once she does this she would be able to make some rather severe anti-gang policies which would give Akawa and his Anarchs some trouble. Scott is, of course, opposed to Lucina gaining control, and he is trying to gain control himself before she does. Scott has no clue what he would do if he had the commissioner Dominated or bribed into doing his bidding, but he feels he should protect the Anarchs from Lucina.

Jason is also trying to take control of the administration of M.P.D. If Scott discovers this he will gladly help Jason, just to make certain Lucina does not gain control. Jason feels the police are too important to the mortal community to be used by the Kindred for their own twisted purposes. In order to gain control of the administration, the Vampires Dominate (if they have the Discipline) where they have to, bring influence to bear where they can and bribe people where they must. Each Cainite tries to figure out which people the other Vampires control and get those people fired. This disrupts the other Vampires' attempts to gain control and buys more time with which to take over. It also plays havoc with crime control in Milwaukee, which may explain why crime is now so high in the Gothic-Punk city.

There is another group the Kindred fight over in the police department — the mid-level detectives and investigators who solve the crimes. By controlling this group, they can thwart administrative plans and goals by having the detec-

tives not do their jobs well or supply misinformation. Parovich controls this group and he will use it to keep the balance of power in Milwaukee as long as he can. The longer all sides are equal, the more damage they will do to each other once they start fighting. This furthers Parovich's goals to disrupt Milwaukee enough that the Sabbat can invade.

Gracis is about to make a play for control of this part of the police. He knows Parovich is in control of it, so he will not try to control the detectives until the voting on the seventh seat is over so as not to jeopardize his alliance with Parovich. Once the vote is over and Parovich is no longer useful (because Gracis believes he will have another Ventruel at council to vote with him), he will challenge Parovich's control of this part of the police department.

Gracis hopes to do this to help control Lucina, who could seriously damage the Anarchs if she gains control of the administrative level. If she does this, then Gracis wants to be in control of the detective level so he can save the Anarchs from the administrative policies created by Lucina. Gracis has no love for the Anarchs, but if he could protect them he thinks that will draw them to his side. This could be true if Akawa is dead; otherwise, it is unlikely to work as Akawa has no intention of allying with an Elder unless threatened with extinction.

The final area of the police department controlled by Vampires is the uniform police, though there are far too many for them all to be pawns. These police patrol the streets and go where they are told to bust up drug and prostitution rings. Decker controls many of these police through his own charisma and aid he has given them. The uniform police are usually left alone by Decker, except when he needs their help to watch for Lupine or to help fight Lupine. Then he tells them to watch for suspicious looking characters, or he will even call them to a fight scene to help blow away the Werewolves, after which an Anubi warrior will alter the cop's memory. Other Kindred usually have some control of the police who patrol the area around their havens or hunting grounds.

The Fire Department

This organization's power may seem limited, but few groups are more important to the Undead. Currently Hrothulf controls this group out of necessity. Once Gracis controlled it, and when Hrothulf's Haven was set on fire by Gracis's men, it took more than two hours to arrive at the scene. Fortunately Hrothulf was not at home at the time.

So Hrothulf gained control of it quickly by scaring Gracis's servants away and controlling the replacements through bribes and Disciplines. Gracis has not tried to regain control, having more precious ways to spend his time.

Hrothulf would be willing to use the fire department to his advantage if he suddenly had the need. There are several things he could do, such as torch a Haven and let it burn to the ground. If Hrothulf got into serious trouble, he could

threaten all Milwaukee. With control of the fire department, Hrothulf could arrange it so all the firemen went on strike, or all the trucks break down, or all the hoses have holes in them and rupture when they are used (a possible violation of the Masquerade). One fire in any house would spread to others, which would spread to others and leave Milwaukee in flames. Hrothulf has no fear of such a holocaust if his life is threatened and there is no other way out. He might not actually go through with it because the casualties among the mortals could be extreme. Only Hrothulf can make the final decision (with your help, of course) when the time comes.

The Mayor

The Kindred who controls the mayor's office gains a great advantage over all the others. She can effectively control both the police and the fire departments because she can order the heads of those departments removed. This would remove control from those Kindred who had it. The Cainite who controlled the mayor could then have people she had power over appointed Fire Chief and Commissioner of Police.

The Prince used to control the mayor's office and nobody has stepped up to gain control after his death. So many Vampires want to control other parts of the city's services that the controller of the mayor's office would make several enemies simply by holding the power. Therefore nobody has tried, yet. Gracis is considering it but does not feel ready quite yet, so he will wait before claiming the mayor. Note that any Kindred who starts to lose in this conflict may take control of the mayor, fire everybody in the government that other Kindred controls. This could turn the game completely on its head.

The Street Gangs

The gangs are controlled by the Anarchs. The Blood Brothers and the Union both have control of several mortal street gangs. They use them in battle against each other and may use them in the future against the Elders, if everything goes according to Akawa's master plan.

Hrothulf may attempt to take control of a single street gang to help guard him from Gracis. All in all, the Anarchs do not have much of a quarrel with Hrothulf, and Akawa or Turk will let Hrothulf have a street gang of his own. None of the other Kindred want a gang or would know what to do with one if they had it.

Organized Crime

The Mafia dominates the organized crime of Milwaukee, though a number of street gangs and posses have their roles. The current Don is controlled primarily by Gracis, though the Ventrue believes their may be other forces at work. Gracis uses the Mafia primarily for income. The money he gains from the Mafia goes into bribes for city officials and

the hiring of mortal assassins. These assassins can be useful not because they have a good chance of killing a Kindred (though they can if they attack during the day), but because they can come close enough to scare their target. Gracis finds it easier to control a scared Vampire, and so he likes to frighten his enemies with mortal assassins.

The Mafia can also be used to control the flow of drugs to the streets, which in turn controls the gangs, many of whom are addicted to drugs and need them. This could allow a more thorough control of the street gangs than anything else. Gracis has not thought of this yet and may never reach this conclusion, thinking the street gangs to be unimportant. If somebody else takes control of the Mafia, they might think to do it. This could drastically affect the power of the Anarchs. If an Anarch gets control of the Mafia, their power would sky rocket. They would then have the money to buy into the police and the mayor's office. If another Kindred thinks to control the drug flow through the Mafia, the Anarchs could lose power over many of their mortal gangs and they could never lay siege to the Elders.

The Greedy Neighbors

Milwaukee does not exist in a vacuum. When a power struggle starts up in the city, mighty Cainites of the surrounding areas are likely to take advantage of the opportunity to increase their power. This is especially true of Chicago, Milwaukee's southern sister.

If you do not own **Chicago by Night**, then you can either ignore this section, saying the Kindred of Chicago are unwilling to risk Lupine attack to go north, or else use the following as a guide for your own ideas.

In any event, the Anarchs of Chicago have already found Milwaukee an acceptable place to hide when Prince Lodin is breathing down their necks. Some, like Gengis, have come here with some regularity, making friends and foes.

The Gangrel Archons of the Wolf Pack will not become involved in Milwaukee unless there is a prince to command them. Once there is a prince, however, they would do anything for her. Nicolai, the Tremere leader of Chicago, is extremely interested in the area, especially since no one in the Clan will tell him why the city is so interesting. He will not break the Tremere edict on the area, but may send spies to find out what is going on.

Finally, the Ventrue have special interest in the area. Lodin will be extremely intent on having an ally in control of the city to ensure he does not have another Gary to worry about. Although a former ally of Merik, he would like to see someone harsher to deal with the Anarch threat.

His lieutenants, Ballard and Capone, have made some incursions in the area, seeking to strengthen their own positions. Capone has secretly gained a great deal of sway over some Mafia leaders, though he does not want to fight Gracis for control of the Don. Ballard has numerous in-

vestments in the area, and runs a number of the city's major corporations.

The Kindred of Chicago are not the only outsiders interested in Milwaukee, however. The allied princes of Sheboygan and Green Bay, though not especially powerful in and of themselves, would gladly give up their fiefs to take over the larger city. Additionally, the Council of Madison would like to have Milwaukee under their sway in order to make it an Anarch stronghold.

Jacob and Esau

The final factors to consider in the politics of Milwaukee are the mad machinations of Jacob and Esau. One and the same person, they make war on each other, bringing in allies and destroying enemies. Their war is not overt; obviously Jacob will have a great deal of difficulty attacking Esau and vice versa.

However, the manipulation of pawns is another story. Jacob and Esau have become experts at getting others to carry out their battles for them, and some of the mightiest Kindred of the city have become involved in the war. Neither Jacob or Esau generally start battles. However, when they become aware of ongoing feuds, they jump in to

throw gasoline on the flames. While none none fight for them knowingly, others petty battles have been exasperated and extended by the Malkavian.

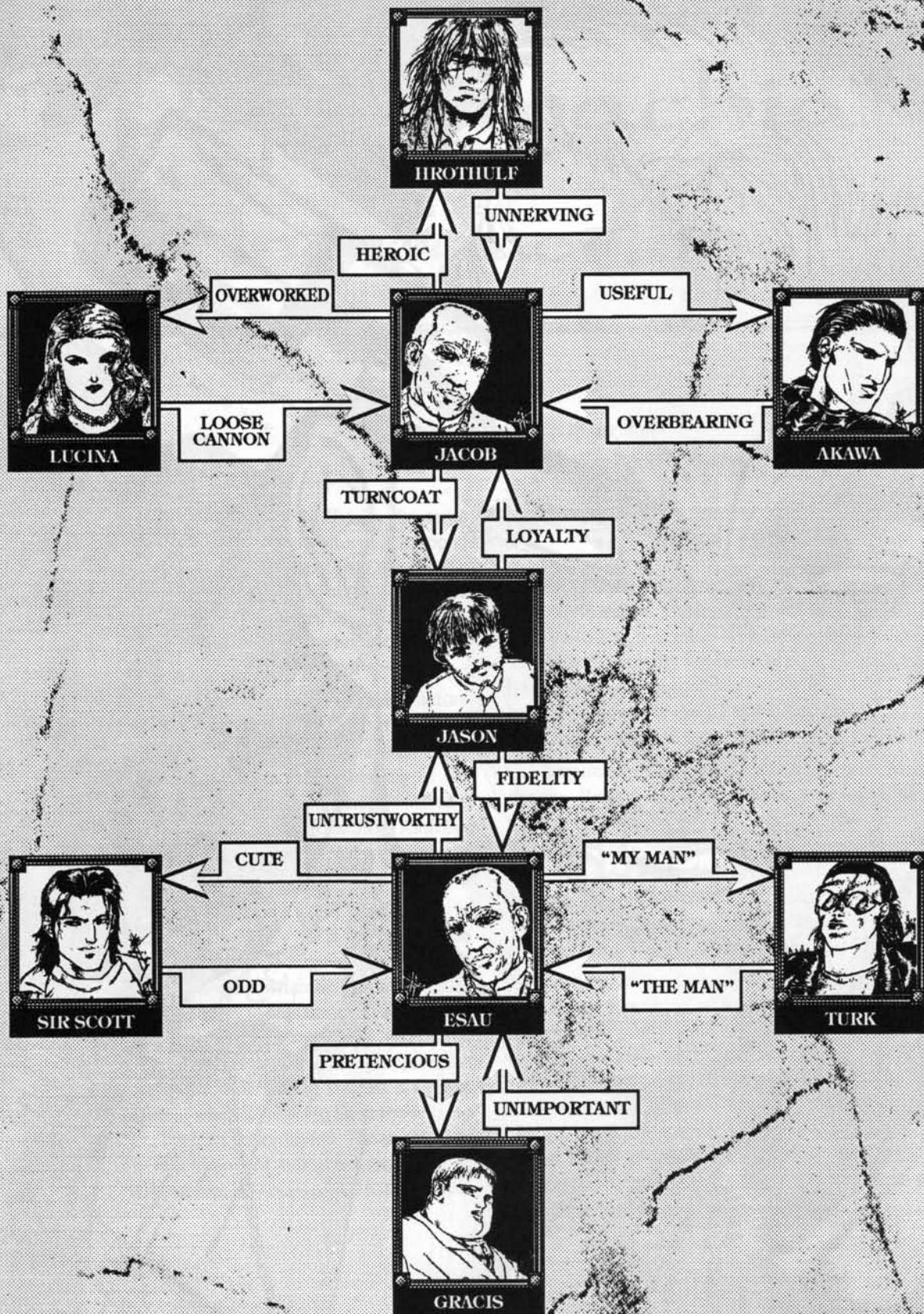
For instance, Sir Scott, already interested in Lucina, has had his desires heightened by visits from Esau, who continues to plant suggestions in his mind. Despite his own distrust of the Malkavian, he has found himself listening to the old Cainite. Lucina has also been perturbed by Jacob, a piece with a great deal of potential in the wars of Milwaukee. He tells her not to put up with Scott's insults, and she listens.

None necessarily understand the old man or what his role in Milwaukee are, but many have felt his bite. Even though Akawa finds the old man overbearing, he listens when warned of the hatred Turk has for him. Turk and his Union, equally perturbed by Esau, have found his advice invaluable in fighting the Blood Brothers.

Additionally, Jacob and Esau have let numerous insane Ghouls loose on the city, and these Ghouls have slain innocents and combatants in the war. Usually their battles go on quietly, but occasionally one is caught, and the resulting uproar will shake the city. After all, they are insane, and their murders often take the most horrendous forms.

Wherever two sides battle in Milwaukee, Jacob and Esau can be found. They take sides, Coaxing the foes to greater heights of hatred, preventing any peace in the city. They are not the cause of the battles, but they will take advantage of others' bitterness, hoping to enlist more into their camps. For those who succumb, the wars can last all eternity.

THE BROTHERS' WAR





Book Two:

Psychomachia

Introduction

Psychomachia—a conflict of the soul

— Webster's English Dictionary

Psychomachia is a psychological thriller (in the same genre as "thriller" movies) and a detective story all wrapped up into one. The Story leads the players on a dangerous, bizarre chase through the streets of Milwaukee, into the territory of the Lupine and finally into their own nightmares. Herein you will find all the information you need to bring the Kindred of Milwaukee and a crazed murderer to life.

You should read the source material on Milwaukee before running the Story. The source material will give you a better feel for Milwaukee as well as providing you with more information on some of the characters appearing in the Story. The source material also contains descriptions of a number of Vampires who do not appear in the Story itself but may be sought out by the players for their own reasons, or who you may wish to add to the story for further complications.

Depending on your Troupe, this Story can be run in several different ways. The Story is at its best if the Vampires are Elders or (more likely) aligned with Elders. If your Troupe is made of a bunch of Anarchs, you will have to do a little work to alter the Story to challenge them. A group of Anarchs, however, can make this Story very interesting, as you will see. Certain portions of this Story require the Storyteller to create a mood of horror, disgust and fear. Every Troupe is different when it comes to these feelings, so alter the Story to best frighten your players. The encounters contained in **Psychomachia** ought to frighten most people, but if you have a hardy group, do not be afraid to turn up the heat.

The Theme

Impulses and wild instincts are the greatest threat to a Vampire's sanity. They tug and pull at his rational mind and threaten to drag him into a darkness of unthinking depravity. The loss of humanity is what every sane Vampire fears, and it is this loss **Psychomachia** explores in depth. Each character should feel for the Vampire murderer and see the same potential in herself if she allows her passions to take control.

Vampires show human problems amplified to an extreme degree. Reason and animal instincts are both part of being human, and each of us walks a balance between these two. This Story shows the price of failure if ever these two parts of human nature should become confused or if one should become dominant. We all have a bestial side and, as a Storyteller, it is your responsibility to bring out this theme of reason versus emotion (the animal part of all of us).

Throughout the Story, the Vampires should also be wondering what kind of inhuman monster could be committing these senseless acts of violence. They should wonder what kind of monster they are stalking. Only in the end will they discover the monster is not that much different from themselves, and it would only take one bad night to push them over the edge of sanity and into the unknown area called madness. Once they have seen this, they will be subjected to one bad night where they must battle insanity to save their own fragile, rational minds.

The Mood

This Story requires that you, as Storyteller, create a mood of distrust, fear and chaos. This is best done through a few simple methods outlined here. You may use all or none of these methods to create this mood of intrigue, and you should consider the attitudes and personalities in your Troupe when deciding. If your group is very difficult to frighten, then you should use some of the stronger methods, whereas with players who are more "into it" you can go easier on mood.

Psychomachia tells the tale of a Vampire gone mad. This Vampire has let his animal half master his human half, and has lost his sanity. All Vampires face conflict between their "beast" and their rationality. The consequences of this conflict can be frightening and horrible. Insanity, terror and despair are all parts of the mood of this Story and it is these things you want to stress.

Since lighting can have a great psychological effect on people, this Story is best played in the dark with dim lighting. Candles are best, but these do run out and can be messy if you start knocking them over. Single lights put in strategic places in the room can create large, stark shadows on the walls which can look quite eerie (make sure everybody can still read their character sheets). If you can arrange it, a sudden turning out of the lights can be used to great effect (just do not overdo it).

Music is also a powerful tool if you use it wisely. Movie soundtracks are often the best because they often do not distract the players with lyrics. Make sure you know your tape or CD, because many of them will suddenly switch from the perfect nightmare song to a wedding theme. This can be more disastrous than no music at all, so choose your music carefully. Running the music and a Story can be too much to handle alone, so you may wish to assign the job of DJ to a player.

The way in which you describe a scene makes all the difference. **Vampire** is a game that lends itself to poetics, so do not be afraid to stretch your imagination. Also try to include as many senses as possible in a single description (don't forget smell). An inexperienced Storyteller might describe a vessel like this: "She is a tall blond woman, probably a prostitute. She looks at you as you walk over to her." An experienced Storyteller will describe the scene to his player differently: "You can smell her from here. Her painted lips smell like cherries and her dingy died-blond hair reeks of sweet flowers. As her seductive eyes wander across you, you sense the warmth of her body and you yearn to taste the blood in her veins." A bit melodramatic perhaps, but if everybody is in the right mood it will come off brilliantly.

This Story takes place in late October. Halloween is coming, so use it. You can add descriptions of people wearing horrible masks. Stores will have skeletons hanging in the windows and skulls may adorn people's front doors. Remember that **Vampire** does not take place in our world.

It is set in a Gothic-Punk world much like our own, but a little twisted. So you can overdo the Halloween decorations to keep the scenes creepy.

The game rules themselves offer a number of ways to create fear. Courage rolls can be used to remind players that their characters are real creatures afraid of danger and the unknown. Humanity rolls are used to push the Vampires into insanity. Players will soon start to worry about their characters when the character's Humanity begins to slip away. Humanity rolls and Courage rolls are an important part of this particular Story, so do not be afraid to use them. The same goes for Frenzy rolls. If the characters are making Frenzy rolls and go into a few frenzies, they will soon start to feel they are losing control, and loss of control is always very unnerving.

The Plot

The plot to **Psychomachia** presented here is just an outline of how events can proceed. Your Troupe will undoubtedly find new paths to take and will leap to conclusions (both right and wrong) that will take them in new directions not anticipated here. Still, most groups will stick pretty close to the outline below, and you will probably have to do very little improvisation because of a surprise move by your players. If the players catch you off guard, you can use the source material on Milwaukee to help flesh out any spur-of-the-moment encounters.

The events of this story tend to lead the Vampires from one encounter to another, but there is no reason your characters could not skip a scene and do it later, or figure something out and skip it completely. **Psychomachia** is a mystery story and different people will figure it out in different ways, so do not be too surprised if your players completely miss a clue or get a clue from something totally unexpected that leads them close to the killer sooner than expected. Chapter IV will serve to tie up any loose ends or clue in clueless Vampires, so don't plan any major rewrites just because the Vampires missed a clue in Chapter II.

Chapter I: The Vampires start the Story by feeding. In the middle of their hunt, they are interrupted by a messenger from the Prince who tells them the Prince wishes to speak to them. On their way to see the Prince, they are attacked by a group of Dominated mortals who seek to slay the Vampires by lighting their cars on fire and trapping them within.

Once the characters push past these assassins, they arrive at the Prince's penthouse. The Prince informs the Vampires they will be forming a new political organization called "The Mask." This group's job is to protect the Masquerade, and their first assignment is to track down a criminal who the media has dubbed "The Vampire." This killer has just drained the blood from a few vessels and left them in a very obvious place. The police discovered them a few hours ago and, before anything could be done, the news got onto the front page of tomorrow's *Milwaukee Journal*. The Prince

makes a few suggestions as to possible suspects and the Chapter ends with the characters rejuvenating their blood pools on the Prince's private herd.

Chapter II: The following night the Vampires search through the city's Anarch population in an attempt to find the clues that will lead them to this mysterious murderer. These first encounters with the Anarch gangs will be dangerous as the players are likely to distrust the Anarchs just as much as the Anarchs distrust them. In their first tense encounter with a gang called the Blood Brothers, the police arrive (because of a robbery the gang just committed) and chase the characters and the Blood Brothers into the territory of an enemy Kindred gang known as the Union. A motorcycle duel ensues and the characters escape to lick their wounds just before the sun rises.

After this encouraging encounter, the characters wake the next night to the news that there has been another murder by "the Vampire." They hurry on over and use their many disciplines to get a good look at the scene before it is seriously disturbed. Here they discover that it is indeed a Vampire committing the murders (not just a clever, deranged mortal) and they spy a Lupine sneaking away from the scene. After following him, they run into the Union members to whom he was reporting and another fight starts up. The Blood Brothers show up just in time to save the party from certain death, when a surprise attack from an Inquisitor throws the party into confusion. The clever Inquisitor traps the party on a roof just before the sun rises, while she guards the only door with a flame thrower. If the party survives this scene they can make a run for their Havens and the next chapter.

Chapter III: The next morning one of the characters wakes up to the sound of a knock at her door and a dead body in bed beside her. Upon opening the door, the Vampire discovers a detective Wilks and a uniformed cop who want to ask her a few questions. Hiding the body becomes very important, as does discovering the rogue Vampire who knows the location of the Vampire's Haven.

After getting rid of the cops and dealing with the body, the characters get a message from the Prince that the rogue Vampire has just left town and they should follow him. Not far out of town a group of Lupine attack the party's caravan and capture them. In the cave where the characters are held, they discover the recent remains of a Justicar who was supposed to arrive in Milwaukee to deal with this threat to the Masquerade. Most Vampires will start to wonder why the Prince sent "The Mask" into a trap.

As they plot their escape, another group of Lupines attacks the characters captors and release them. This second group says they understand the Vampire murderer tipped off the Lupines and told the Lupines to capture the party as they rode out of town. Now the Vampires should really start to worry about the loyalty of the Prince. These Lupine say that if the Masquerade falls apart, then the Lupine will be the next

to be discovered. While they hate the Kindred with all their wolfish hearts, they do not desire them to be discovered.

Chapter IV: After the characters arrive back at Milwaukee, they may have a number of loose ends to tie up. If they are not yet satisfied that the Prince is the murderer, then they can use this time to check out other leads until it becomes clear the Prince has cracked. Otherwise, the Vampires rush off to the Prince's penthouse to get revenge for the Lupine trap.

At some point in this chapter (either before or after further investigation), the characters will charge off to get the Prince. Upon arriving at one of his many abodes, they will be captured by the Prince's retainers. Upon capture, the characters will be thrown into a dungeon cell to wait for the next chapter.

Chapter V: Now the players will experience the most frightening sequence in the Story. They will be given a special drug which will play on their imaginations and cause them the most horrible hallucinations. Between hallucinations they will wake up in the Prince's dungeon torture chamber. Reality will not be separable from drug-induced illusion, and the difference between what is real and what is not will blur. You should read this section carefully before running it.

After the final hallucination, the characters wake up in the dungeon and make good their escape with the help of fellow prisoner, detective Wilks. On their way out, the Vampires discover the house is on fire. As the characters begin to panic, the Prince and several of his minions (including the Lupine the Vampires saw earlier) show up and give them a desperate final battle in a burning house. This battle being over, the players have only to flee the flaming ruin and make good their escape from the police and the fire department.

The Prince's Story

The Prince was born in 1645 in Kent, England and Embraced by a Countess on Christmas in the year 1683. His real name is Terence Merik, an Earl who supposedly died in 1750 (when the people of Kent began to wonder why he lived so long). History says he was slain by an unknown hand in a minor peasant uprising that now rarely makes it into the history books. He moved to America not long after and has lived here ever since.

Terence met his wife (a Gangrel) in America. She was a nurse for the northern soldiers during the Civil War, and he met her when some of the Union soldiers asked to use his plantation as a hospital. He could see immediately that she was a Vampire, and he was touched that she was still behaving like a mortal and still getting involved in their little affairs. He forced her into a Blood Bond and fled with her to the north when the war was over. She had many friends among the Lupine, and he used these contacts in the 1920s to control the liquor traffic around Milwaukee. This power



led him to a control of organized crime and finally to the Princedom of the city in the 1930s.

Then, a few weeks ago, it all came apart. He waited too long before feeding and went into a Frenzy on his way home from a movie. He killed a couple that had been kissing on a park bench, and he then killed his wife when she tried to stop him. When he discovered what he had done, he went mad. His sense of justice tells him he is a monster and should be caught and punished. At the same time, his own instinct for survival tells him he should go on living. Finally his anger towards the world for turning him into something that could so easily kill his wife causes him to go on killing people in

the most creative and cruel ways he can imagine. So he kills, orders his own capture, orders the death of those who seek to capture him, kills, and starts the cycle all over again.

He has created a group called "The Mask" to whom he gives certain political powers. This group exists not only to catch him but to satisfy the Elders that something is being done besides waiting for the Justicar to show up. The rights of The Mask are left intentionally vague: the Prince does not expect them to do much and yet he hopes they will. Sometimes he is like a baby and wants someone to find his wife and tell him she is all right, while at other times he will go to gloat over her corpse and mock her because she looks so much like that nameless countess who Embraced him so long ago. ♣

Fire and Blood

No fear can stand up to hunger, no patience can wear it out, disgust simply does not exist where hunger is; and as to superstition, beliefs, and what you may call principles, they are less than chaff in a breeze.

— Joseph Conrad, *Heart of Darkness*

The first chapter introduces the players to the political intrigues of Milwaukee (and their dangers). It also serves to remind the players of the savage nature of their characters' eating habits and the extreme difficulty Vampires have controlling their animal nature.

Scene 1: The Taste of Vitæ

The Plot

Each character must begin this scene alone unless her Vampire is in the habit of hunting in a group. Each Vampire will be on a hunt to restore her blood pool. As the Storyteller, you want to make these hunts extremely vivid. Make a point of the Vampires' lack of self control and the sick way in which they remain alive. In many Vampire Stories the hunt can (and should) be left in the background because more interesting things are going on, but in this Story the hunts need to be stressed and detailed to get the full effect.

As each Vampire feeds, a messenger from the Prince interrupts, saying that the Prince wishes to see her at once. Note that these interruptions are on purpose. The Prince wishes the Vampires to be weak so he may more easily kill them on the way to his penthouse apartment. He wishes to kill them before he has even hired them to find himself; crazed minds think like that.

The messenger is a fairly powerful ghoul called nothing but Mr. Venturi. Mr. Venturi was a Mafia tough back in the 20s when Terence was just beginning his rise to power. Venturi knows the dangers of disturbing a feeding Vampire, and he will always do it from a distance if possible. Once he has contacted the Vampire, he will ask her to come with him. Soon Mr. Venturi will have quite a parade of hungry Vampires following him around, and that will lead us to the next scene.

Setting

This scene is set wherever the Vampires usually feed. If the Vampires do not have a preference, then you should make it a very dark, dirty, vile corner of the city so the disgust and loathing for the Vampiric way of life will be at its peak. If some of your characters avoid the poorer sections of town in their feeding, then you can describe even the nicest places in ways that seem wretchedly decadent.

In friendly, safe places like amusement parks, zoos, or movie theaters, you can point out how everybody feels safe and how happy they are because they do not know what a predator you are. Point out that family of four over there does not know how you long to drink their life away, bit by bit. If the Vampire is fond of nightclubs, describe the club as hedonistic and darkly sensual. Make sure the Vampire feels how fake everybody there is acting and how she can no longer act light, happy, mindless and flirty when she feels the need for blood. These kinds of descriptions can be carried to such an extreme that the player as well as the character no longer wants to get a vessel. If you do this, then the setting has been successfully achieved.

Drama

The action of this chapter centers around feedings, so here are several ideas for feedings for this encounter. Choose a feeding most likely to affect each Vampire and player the most. Feel free to design your own feedings that will disgust your Troupe if these do not do the job. Just remember that Mr. Venturi is going to interrupt the feeding, so do not make it too involved.

1. The victim turns out to be a Minister in street clothes. He begs that the Vampire be forgiven for what he is doing and reveals his religious position. Religious Vampires

(there are a few of those, believe it or not) may be profoundly affected.

2. The Vampire thinks the vessel looks vaguely familiar though she does not recognize the face. Only half way through the feeding does the Vampire realize she is feeding on a famous actor/actress. This could be complicated because such an attack is sure to draw attention, and the Vampire will need to kill the star or Dominate him/her into silence.

3. As the Vampire approaches a drunk looking for an easy kill, the drunk starts to beg the Vampire's forgiveness. Apparently the drunk has mistaken the Vampire for an old lost friend. This pathetic creature could give a Vampire problems with his conscience (target number 7 or find another vessel).

4. As the Vampire drinks the victim's blood, the victim begs for death, saying he is a cancer patient doomed to die a very painful death before the end of the year. The Vampire may have a tough choice to make (high Humanity Vampires will require a Humanity check if they drain him). Alternatively, the Storyteller may opt to have the vessel on chemotherapy, in which case the Vampire is slightly poisoned. Add one to all target numbers (maximum 10) for the next scene.

5. The Vampire has caught a prostitute who conceives a lust for the Kiss. She begs and pleads with the Vampire to drain her (or him) while all the time exposing herself to the Vampire, promising acts of lust and depravity.

At an appropriate point, Mr. Venturi will approach each character in turn and ask them to come with him to find the other Vampires and then go to the Prince.

Dialogue

The only dialogue in this scene is between Mr. Venturi and the Vampires (except for any dialogue between the Vampire and his victims). The Vampires will have several questions about a surprise call from the Prince. Mr. Venturi will always be extremely cold and aloof. He will only say that the Prince wants to see them, that it is urgent and they had better not keep the Prince waiting. The Vampires can get no more information than this out of him (he does not actually know anything more, though he will not say this). If one or more of the characters frenzy because they are disturbed and maul Mr. Venturi, he will say that it is alright; he does not mind. The hold the Prince keeps on his retainers should make the players worry a little.

Characters

The characters in this scene consist mostly of mortals. Use the standard character types listed in the Vampire book. Your Vampires should not have too much trouble with these mortals, though some of these encounters may come back to haunt the Vampires in the future. Mr. Venturi is also

introduced here and he may become important later, so make sure you notice how the characters treat him and any opinions you think he will have formed.

Mr. Venturi: Mr. Venturi has been working as hired muscle for crime lords all his life. His newest boss is the Prince. Being a ghoul seemed to barely affect this man. His life went on like normal. He usually kept late hours anyway and now he just had to eat differently, and of course he was better at his job.

Mr. Venturi has grown very bored of his life. He is weary of his dull existence, and the vestiges of a human kindness that were never in him before look as though they might be starting to come out as Mr. Venturi realizes there is more to life than trying to get a free lunch. That is why he will be so surprised if the players help him in the next scene, as he is used to everybody looking out for themselves and nobody looking out for him.

Nature: Coniver

Demeanor: Conformist

Willpower: 6

Humanity: 3

Born: 1903

Apparent Age: Mid20's

Physical: Strength 4, Dexterity 2, Stamina 4

Social: Charisma 1, Manipulation 2, Appearance 2

Mental: Perception 3, Intelligence 2, Wits 3

Virtues: Conscience 2, Self Control 4, Courage 5

Talents: Athletics 2, Brawl 4, Dodge 3, Intimidation 4, Streetwise 3



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

Knowledge: Computer 1, Investigation 3,
Criminal Politics 3

Disciplines: Celerity 1, Fortitude 2, Potence 2

Image: Mr. Venturi is a large, heavy-set man. He stands about six feet tall and weighs well over 200 pounds. He wears a tan hat with his tasteless suit. Mr. Venturi has always found it difficult to keep up with fashion and has long ago stopped trying. He is missing half of his left ear, his mouth is always tightly closed and he constantly looks as if he is frowning.

Roleplaying Hints: You are the epitome of the strong but silent type. Don't smile unless the joke was really funny and then try to cover it up immediately. Never make eye contact with anybody; just stand aloof and talk to the wall behind the person you address.

Notes: Mr. Venturi is carrying a heavy revolver which he plans to use in his own defense and in the defense of whoever Terence tells him to protect.

Scene 2: A Fire in the Night

My God! My God! ... I'm dying...it may happen this moment. There was light and now there is darkness. I was here and now I'm going there!...There will be nothing...Can this be dying? No, I don't want to!

— Leo Tolstoy, *The Death of Ivan Ilych*

Plot

A little danger should liven things up right about now. As the Vampires are driving to see the Prince, they are attacked by a group of mortal hitmen. These hitmen have been Dominated past the point of caring for their own lives. They are like vegetables and care nothing for their own lives, but only wish to serve their master and kill the characters.

The humans begin their attack by suddenly ramming the Vampires' car. If the Vampires are driving in several cars, then you may wish to give the hitmen an extra car or two so that everybody can be rammed. Do not give the hitmen more than three cars, though, or they would look a little obvious. As the Vampires get rammed, some may become trapped by crumpled metal in their own vehicles. Some of the Vampires' cars may also catch on fire because of the force of the collision. Vampires trapped in flaming cars may have to make several Frenzy tests.

The hitmen will fire their weapons into the car engines of any cars that have not caught fire first (trying to light them on fire as well), and then proceed to finish off the Vampires. The Vampires will no doubt deal with these people with much courage and gun fire. Once they have done so, they may limp off to the next scene.

Setting

This scene takes place on an unimportant little area of street. Yet the fact that the Vampires could be dying in such a mundane, dirty place can be very important. Describe all the little details of all the streets you have been on. The mailboxes, streetlights, gutters, fire-hydrants, manholes, darkened shops and telephone poles can all go together to make a very sad place to end your life. You might want to give a player in a rolling car an in-depth description. Describe everything in detail, as though the threat of death makes him notice details he had always taken for granted before.

This scene quickly fills up with flaming cars, so make sure to include the heat of the flames and the smell of gasoline. Remember that wrecked cars scatter broken glass everywhere, and this can crunch under the feet of combatants as they duel with their machine guns and claws over an ordinary street that has become a killing ground.

Drama

As the Vampires drive very calmly down the road, one car ahead of them suddenly tries to pass another, and both lanes are suddenly blocked. The driver of the Vampires' lead vehicle has several options, all of which involve Drive rolls. The easiest (and most likely) maneuver is to try to dodge onto the sidewalk and hope you do not hit anything. This requires two successes of a seven using Driving plus Dexterity. This only means you did not hit anything on the sidewalk. The driving Vampire cannot hope to save the car from being hit, but can reduce the severity. The Vampire should make a resisted test with the driver of the hitman car. If the Vampire gets five extra successes, then her car is not hit at all and the scene can continue as a chase scene.

Otherwise, the Vampires get into an "accident". If the Vampire got no extra successes, then the car is upside down and burning. Two characters are trapped in the vehicle. If the Vampire gets one extra success then the car is still right-side up, on fire and one character is trapped (probably the driver, pinned by the steering column). If the Vampire got two or more extra successes, then the vehicle is not on fire and one character is trapped only if you want him to be. Note that Mr. Venturi will be riding with the Vampires, and it can be interesting if he is trapped as well. You can either substitute him and free a character or have him trapped in addition to one of the characters; it is up to you.

If the characters made a point of wearing their seat belts or had air-bags in the car, then they only take one damage level (which can be soaked). Otherwise, they take six damage levels, minus one for each extra success the Vampire driver got. All Vampires who are still conscious can crawl out of their car and see who hit them. One turn after the impact, the hitmen will open up on any undamaged cars with their submachine guns. The first turn they will fire only at unburning engines. One round of this will cause lots of

sparks to fly all over the smashed engines and light them on fire. After that, the hit-men will fire at any visible Vampires or into the passenger areas if nobody ventures out. All combatants may suffer a plus one or two on all shooting target numbers because of smoke and fire.

Any trapped Vampire wishing to pull herself free from the wreckage must have at least a Strength + Potence of four. Once this requirement is met, she must obtain five successes on that roll to complete her escape. This is an extended task so she may spread the successes out over several turns. Free Vampires may add their Strength to any trapped Vampire to meet the minimum requirement. Note that it requires a Courage check to enter a flaming car and a Humanity check to totally abandon a companion to death by fire. Any flaming cars will explode in six to 15 rounds (roll a die and add five to get this number). The flames will reach the passenger compartment three turns before the car explodes. You may very well wish to waive the results of this die roll and just have the car explode, or the flames reach the passenger compartment at a conveniently dramatic time. Do not ruin a good scene because a die roll gave the players too much or too little time.

Mr. Venturi may be trapped in a car, in which case he will spend a few rounds trying to free himself. When he discovers he cannot, he will fire his pistol at the hitmen from inside the car. He does not expect to be rescued if his car is on fire, and will be suitably thankful if he is. This could lead to a

good relationship between Mr. Venturi and any character who was brave enough to save him, which could be important in the final chapter, as you shall see.

Dialogue

There is likely to be little dialogue in this scene except for screams and short, whispered desperate plans of action between characters. The hitmen are like zombies and will talk to nobody, not even to warn each other if one of them is about to be surprised. There could be a few words of thanks from Mr. Venturi if he was saved from a burning car, but that's about it.

Characters

Mr. Venturi plays a more dynamic role in this scene (he gets to show off his fire arms skill), and there are the hitmen, of course.

Hitmen: These guys are just local hoods and street scum the bad guy hired to kill the characters. They have no connection to the bad guy, being victims randomly chosen to be Dominated for this job.

Physical: Strength 3, Dexterity 3, Stamina 2

Social: Charisma 2, Manipulation 2, Appearance 2

Mental: Perception 2, Intelligence 2, Wits 2

Talents: Brawl 2, Dodge 2, Intimidation 2, Streetwise 1



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

Knowledge: Criminal Law 1 (They have been in jail often).

Image: These guys should be really scary. They act totally mindless and are obviously under somebody else's control because of their self-sacrificing attitude. When they run out of ammunition in their submachine guns (which should happen frequently because they only fire full auto), they stand there for a turn or two with the triggers pulled down and nothing happening before they slowly reach for another clip and mechanically replace the old one. If any one of them looks like he is about to be captured and there is nothing that will save him (he is the last one alive or conscious for instance), the mortal will jerkily raise his gun to his head like a puppet and blow his own face off.

Notes: There may be as many of these guys as you think your players can handle, though I don't recommend that the hitmen outnumber the Vampires. They carry only heavy submachine guns and two extra clips. They have no identification.

Scene 3: Step into my Parlor

Plot

After their battle with the hitmen, the Vampires must flee the police to finally make their rendezvous with the Prince. After he suitably awes them with his wealth, the Prince explains the problem of the rogue Vampire and orders them to be the first members of The Mask. He outlines the purpose of this group and then gives the characters a few leads they can get started on. He will answer few questions clearly, and some of the characters might get the feeling that the Prince is holding back information. After the discussion, the Vampires can refill their blood pools from the Prince's private herd.

Setting

This scene takes place in the Prince's very luxurious penthouse apartment. You cannot overstress the decadence and wealth of this place. It is huge and covered with a plush rug. The living room (where the Prince will meet the characters) is always dimly lit, and music can be heard playing softly in the background. There is a soft smell of perfume in the air, and the Prince serves spiced blood in crystal goblets. Giggling can be heard somewhere in one of the other rooms, and the couches are filled with cushions soft and cool to the touch.

Drama

This scene is mostly dialogue, so there is very little drama. The Prince will not fight anybody nor should anybody be fighting him. There could be some drama if the players choose to hang around their wrecked vehicles and talk to the

police before they go see the Prince. If the characters are at all late in coming to the Prince, he will curse them soundly.

If anybody does happen to stay and talk to the Police, they will be asked a lot of embarrassing questions like: Why were you attacked? How did you survive the car wrecks? How did you survive the gun fire? And how on earth did you manage to dispatch men with submachine guns after being hit by a car, all without receiving any wounds? Clever characters will leave any wounds they had so that the Police will not notice their unusual recuperative properties, but a paramedic might notice that the character has no pulse (and smart characters would probably leave the scene anyway). Most players will run, but if they choose to stay, just play it by ear. They will probably be able to Dominate their way out, anyway.

Dialogue

The Prince will begin with the usual pleasantries. "Good evening. How did you sleep?" "Care for some Vitæ?" "Please make yourselves comfortable. I have much to discuss with you." You get the idea. He will introduce himself, ask about the Vampires' professions (if any) and inquire as to whether they have seen the latest play. Once the players are starting to go nuts with impatience, Terence will show the characters tomorrow's edition of *The Milwaukee Journal*. He explains that he has a special deal with the paper, and he gets the edition early. Splashed all across the headlines are the words "Vampire Murderer Kills Four ; Drinks Their Blood."

The Prince will go on to explain that his wife Erica has been missing for the last week. At first he thought she might simply be off on business of her own, but now realizes some elaborate plot hovers over his head. Somebody is committing these murders to threaten the Masquerade and discredit him. Clearly his wife is being held hostage to force him into inaction. The Prince goes on to say "Whoever has schemed up this petty little terror is going to be blood hunted". He has called a Justicar, but that may take some time and the Justicar may not be friendly. After explaining all of this, Terence will ask for the Vampire's help (this "asking" is just a friendly gesture, and any character who refuses would be subject to the prince's wrath).

At this point many Vampires will want to know "why me? Why don't you just use some of your goons like Mr. Venturi to hunt this creepy murderer down and leave us well out of the whole affair?" Well, there are many reasons. Some the prince will talk about and others he won't. He is willing to say that the Elders are getting a little worried and they needed to see that the Prince was making a special effort to solve this problem. The Prince's regular "employees" (as he calls them) are not well trained in the art of investigation. The Prince will also say that as a group of Neonates, the characters are fairly politically neutral, which is what everybody wants to see in an investigative group. The reason the

Vampires were chosen that the Prince will not discuss is that he is completely insane and chose them mostly at random.

Once all the Vampires agree, Terence will explain that they are to be the first members of a new task force called The Mask. This group will be responsible for enforcing the Masquerade when a Justicar is not readily available. The Mask can use whatever force it deems necessary to capture an offender and bring him before the Prince. If, in the Mask's opinion, an offender cannot be stopped except by death, then the Mask is authorized to slay the offending Kindred. At this point the Prince will add that the reason had better be really good. The Mask should always ask to investigate Vampire properties, but they may enter uninvited if the situation warrants.

Once this is done, the Vampires may have a number of questions. He will answer as if he was really concerned about his wife and the capture of this rogue Vampire. He will say that he is not sure if it really is a Vampire. It could be just a very weird mortal. Or perhaps it is a way for the Inquisition to destroy the Masquerade and show the world what lurks within its own bosom. More than likely, though, it is some enemy of Terence's — unless his wife's disappearance is just a coincidence. If the characters ask who the Prince's enemies are, he will drop a few names.

His two biggest enemies (or so he thinks) are Hrothulf and Gracis. These two had the same Sire and are the two most powerful Vampires in Milwaukee except for the Prince. They have often joined forces to oppose him in the past, and this could be some sort of bid for power. The Anarchs are also the Prince's enemies, and these kind of terror tactics sound like their style. Terence will "suggest" (order) the Vampires begin their search with the Anarchs. The Anarchs know the streets, and they may know who is doing it even if they are not responsible.

Terence will also suggest the characters check most of the Elders in the city for information when they get the chance. This will let the Elders know that the Mask is on duty, and it will serve to keep the Prince's credibility up. When the Justicar comes, the Mask is to report all their findings to Terence first and the Justicar second.

After all this Terence will apologize for interrupting the Vampires' meal and offer to let them drink from his own private herd. At this point the Prince rings a little silver bell and several attractive, scantily clad men and women come out from the backrooms and offer themselves to the characters. These people have been heavily Presenced and their simple, mindless, loving conversation should reflect their relative lack of free will. Any characters who look closely will notice all the victims have deep green eyes (Terence's Ventrue weakness).

Vampires low on blood must make a self-control test (target number 7) to avoid accepting and drinking from these mortals who have sold their bodies for the pleasures of money and the Kiss. The scene ends like this, with the Vampires drinking from wildly excited vessels in the Prince's

private little palace. High humanity Vampires (seven or higher) may risk losing humanity here if they agree to drink from the slaves or are forced to drink because of a frenzy.

Characters

This scene introduces only Terence Merik. He is central to the rest of the Story, however, so you should make yourself familiar with him and his special problems.

Terence Merik: Former Earl of Kent and now Prince of Milwaukee, Terence became Prince 65 years ago when he ousted the last Prince and exiled him out of the city (where he was most likely eaten by the Lupine). His reign has been long and fairly peaceful. The Anarchs have been unruly, of course, but the problems have not led to any kind of open conflict between the Anarchs and the Elders, and the most dangerous Anarchs always seem to leave town under mysterious circumstances. In reality Terence threatens to kill them or has them killed, and so the Anarchs never get any leadership to make them effective.

He loved his wife very much and she was the only thing that kept his whole life from being totally political. She was untouched by the crimes he committed to keep the peace. When he slew her, he began to crack inside. He could not reveal that he had accidentally slain her because he feared the other Elders would see his indiscretion as an excuse to revolt, a sign of weakness. Soon days dragged into weeks and nobody found out what he had done. But he feels that such



a hideous crime should be discovered and punished, while at the same time he still wishes to live and survive.

Thus he has become a split personality. One half wishes to be found and orders other Vampires to discover who the rogue Vampire is, while the other half goes on committing horrible crimes in his anger at the world. He will lead the party on while ordering them killed.

Roleplaying tips: Terence is always kind and gentle with others, though he is like a tiger ready to spring if he is crossed. He should be very likeable at first. He will act calm, witty, cordial and very friendly. As the Story progresses, his madness will become more obvious. You should start raising your voice at the players and speak sentences that do not quite make sense.

Generation: 8th **Clan:** Ventruue

Nature: Plotter **Demeanor:** Cavalier

Willpower: 8 **Blood Points / Per Turn:** 15/5

Humanity: 0

Born: 1645 Kent, England **Apparent Age:** 40

Physical: Strength 5, Dexterity 3, Stamina 4

Social: Charisma 4, Manipulation 4, Appearance 4

Mental: Perception 3, Intelligence 4, Wits 5

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

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

Skills: Animal Ken 3, Drive 1, Etiquette 4, Firearms 3, Melee 4, Music 2, Stealth 3

Knowledge: Bureacracy 4, Finance 4, Law 2, Linguistics 4, Occult 4, Politics 5

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

Image: Terence has a strong face with a stern, square jaw. His silver hair hangs down to his shoulders, and his grim face makes him look like a dangerous leader and warrior. His clothes are always the latest thing in fashion, and he often carries a cane (even when they're not in style).

Roleplaying Hints: While playing Terence you need to be extremely cordial and kind. Act as though the world is at your feet and you are ready to share it with your company at the slightest whim. Also act as though your guests are here only at your magnanimous invitation and you are being very kind to treat them as equals. Don't overdo it though. Remember that the Prince needs to be very likeable, or the players may suspect him too early. Chances are that most players will be so awed at being invited to see the Prince that these attitudes will only seem fair to them.

Notes: The Prince has a short sword under the couch and a shotgun behind his bar. He will not use these, though, unless the Story has gone very wrong already.✚

Chapter Two:

War of Tribes

*I said good-bye to every victim that caught my eye,
I have no mercy, I'll tell no lie
I kissed the strangers, then watched them die*
— Warlock

The second chapter begins the Vampires' search among the darker, more dangerous parts of Kindred society. If anybody knows who the "Vampire slayer" is, the Anarchs should. Their violent lives often bring them into contact with the most malevolent among Kindred and kine alike.

Scene 4: Children of Darkness

Plot

The Mask must now find the Anarchs. The Prince requested that the characters start with this group first, and it is not wise to disobey the Prince. It is possible that your Vampires will go wandering off in the wrong direction on some imagined clue. You can simply remind them that the Prince very firmly "suggested" that they start with the Anarchs or you can let them wander blindly on into the unknown. If you choose to let your players freely stray far from the story line, you must be willing to follow them. Check out Chapter 4 for some information on the Elders if you need help. Of course, a gang of Anarchs can always just show up near the Vampires while they are en route to somewhere else.

If the Vampires start with the Anarchs, their methods of finding the Anarchs will depend completely on the resources they have at their disposal. If one of the Vampires is an Anarch or knows some Anarchs as part of his background, it may be fairly easy. If the characters have contacts in the police department, they could talk to them to find out where the most powerful gangs are. Or they could just Dominate their way to looking at police files on gangs.

After this, the Vampires find a gang called the Blood Brothers who look very much like a Kindred gang: small in number, very powerful among the other gangs and not one of their members has ever been arrested. When the party

arrives at the Blood Brother territory, they are challenged by what appears to be the gang's leader to a battle of wills. After this, the gang and the party flee the police who came to capture the Blood Brothers for their hit on a mortal gang.

Setting

The first part of this scene may very well take place in a police department as the players use Dominate, Presence or a contact to get a look at police files. In this scene you want to stress the scummy side of Milwaukee. The station should be full of prostitutes and hoodlums, all of whom are angry or sullen. Shouting matches can take place over the characters' heads, while drug pushers swear at officers and drug users sit like zombies wherever they were put. The police station should serve to remind the players what kind of a city Milwaukee is in the Gothic-Punk world, and it should fill them with a sense of foreboding because this dark and dangerous world of the street is the world they are trying to enter.

The rest of the scene takes place out on the street. These streets are of the worst kind because the Anarchs are freer to practice their escapades in the more lawless areas. Littered with newspapers and other garbage, plastic cups and beer cans roll across the concrete and into the gutter with the breeze. The homeless lie wrapped in old blankets and newspapers to keep themselves warm in the growing autumn chill. And, of course, the doors of the houses are decorated with skeletons, skulls and Jack-O-Lanterns to celebrate the coming Halloween. The moon is almost full and hangs like a watching eye over everything the Vampires do.

Drama

The scene begins with the players finding the location of an Anarch street gang. This is easily done by accessing police files and so a number of roles could be made to

Dominate or Presence a policeman. Policeman attributes can be found in the regular **Vampire** book. If the characters have an appropriate contact that would know which gangs control which parts of the city, then the characters can contact these people. The major clues that the Blood Brothers are a Kindred gang is the remarkable lack of information anybody has on them and the fact that none of the Blood Brothers has ever been arrested (very unusual for any street gang). If the characters do not find this information out, then the name should be a dead giveaway.

After getting the information, the characters can muster out into gang territory. This is likely to involve a conflict or two with any human gangers that the Vampires run into, but with the characters' abilities these should be easily and quickly handled. The Blood Brothers' territory lies right next to the Scorpions, a dangerous and violent little group likely to threaten and jeer at the Vampires if they stop at a traffic light. The Scorpions will not actually attack the Vampires unless the Vampires shout back or get out of their car to fight. When the characters find the Blood Brothers' territory, they will be surprised by 10 bikers bearing down on them with hoots and jeers. These are the Blood Brothers, and they will stop to harass the characters.

The leader of the gang is an American Indian by the name of Akawa. As the gang approaches the party, he is in his wolf form, riding in front of a biker on one of the lead motorcycles. He will not reveal himself as gang leader until he thinks he can trust the characters. More about this can be found in the Dialogue and Character sections. A Kindred calling himself "Wrecker" will act as the gang leader with the characters, and he will be as obnoxious as possible.

When the Vampires ask about the "Vampire murderer," Wrecker will mock the speaking character and challenge her to a battle of wills. Any refusal will leave the characters without information as the Blood Brothers jeer and ride off (conflict and violence being the only things that keep their attention). The first part of the duel of wills will be a face down (see **Vampire** book, p. 155). If Wrecker loses this, he will hop on his bike and speed about 200 yards down the street. He will then shout at the character to get on a bike and play chicken. As the two Kindred ride towards each other, have each make a series of Courage rolls. The first target number is six and the number increases by one every roll until the target number is ten (the two Vampires make five rolls). As soon as a Vampire fails his roll, he swerves aside and loses the game.

If Wrecker loses at this contest, he will Frenzy and leap at his bester. If other characters intervene he will ignore them, his only goal being to attack his opponent. If the other Vampires manage to hold him back for a turn or two, the Blood Brothers will leap in to help control their berserk comrade. Wrecker will calm down in four turns after losing the chicken game if he is held down. Otherwise he will remain in a Frenzy until he defeats (not necessarily kills) his opponent or is himself defeated.



If the character loses but played the game in good spirit, then the Blood Brothers will accept the party as friendly. If the character won the game and played in good spirit, then again the Blood Brothers will feel friendly towards the party. Only if the character was sulky when he lost or extremely arrogant when he won will the party make enemies. Regardless of the outcome, as soon as the duel of wills is over, the sound of police sirens can be heard approaching. Wrecker will tell the characters to hop on bikes behind other gangers and they will speed off. If Wrecker is unconscious, then a gang member will scoop him up off the concrete and tell the characters to get on the bikes. If the party brought a car, then they may have to abandon it because their only hope of escape in this part of town lies with the Anarchs and taking a path a car cannot follow.

The characters, each clutching the gang member in front of them with the sound of police sirens ringing in their ears, speed off into the night and into the next scene. Or not. If things have gone totally wrong and your Vampires have made some hard core enemies here, then they will have to think of something else. They could follow the Blood Brothers or Akawa can show up with the gang (some of whom look rather downcast) later, apologizing for the gang's behavior and asking about what the Mask wants to know. Just before the Mask can ask their questions the Union shows up and it's off to the next scene.

If the Mask will not ride with the Blood Brothers, then they can arrange a meeting at another time. Just go to the next scene when your Vampires go to the meeting and have all the same events take place, except the Blood Brothers and the Mask show up at different times. Of course, if your Vampires do not wish to ride with the Blood Brothers they will have to explain to the police what they were doing talking to a dangerous and violent street gang. In this case you can introduce Wilks into the story a little early. He is tracking this "Vampire nut" and wanted to ask the Blood Brothers a few questions. Instead he will ask the Mask.

Dialogue

There can be quite a bit of dialogue in this scene despite all the action. In the first place there is likely to be dialogue in the police station (if the players go to this source for information). This section depends completely on who the Vampires are talking to and whether or not they have contacts there. Just remember the notes in the Setting section and this will come off fine.

The Blood Brothers will be very obnoxious at first. They will ride in slow circles around the Vampires for a bit until the Vampires make it clear what they are after. At this point Wrecker will speak up, challenging the talking character to the battle of wills. During this time Akawa will remain in his wolf form, watching all. He is concerned that the Vampires are nothing but a bunch of Elder stooges who are looking to spy on the Blood Brothers. The battle of wills will show something to Akawa. It is a test of strength and a test of character. No Elder that Akawa has ever known would ever take a dare like Wrecker gives. If the Vampires are willing to partake in such petty, dangerous contests, then Akawa feels that they are Anarchs at heart no matter what their political alliances, and he will be more likely to trust them in the next scene.

Characters

In this scene we are introduced to the major Anarch street gang of Milwaukee. Here there is only Wrecker and four others. The impression the Vampires make on this gang and especially its leader, Akawa, may greatly affect their success in this adventure and in adventures to come in Milwaukee. Keep track of the players' relationship with Wrecker. If he was beaten but not humiliated (laughed at or made fun of for his loss), he will respect the party. If he has been humiliated, he will become a hard enemy.

Wrecker: This Anarch was created by Akawa. Akawa sees the virtue in this foul-mouthed punk even if others do not. Wrecker is a very angry Kindred and is likely to fight any Kindred he meets just to work out his aggressions. His only interests lie in violence and his only goals are to fight.

Notes: Wrecker has a light revolver in his jacket and a tire iron tied to his bike, used for melee combat. Wrecker is likely to use the tire iron if he gets angry, but he will only use

the revolver in an extreme emergency. Treat the tire iron like a club.

Depending on how many characters are playing this Story, you may want the other gangsters to be Caitiffs or Ghouls. Caitiffs are described in the Kindred Chapter, while Ghouls are described in *Vampire*.

Scene 5: The Union

Plot

In this scene the Mask escapes with the Blood Brothers from the police. The Blood Brothers finally stop in an old parking lot of an abandoned building where they are attacked by an Anarch gang called the East Side Anarchs Union (known as the Union). This group has been the pawn of the Prince for the last five years. He has slowly brought the whole gang under Domination, and he has Blood Bound several key figures. He figures the party could be found with the Blood Brothers, so he sent the Union to destroy the Blood Brothers and any who might be with them.

After a deadly battle of motorcycle duels and jousts, the party and the Blood Brothers either vanquish the Fangs or gather their remaining forces and burst out of the trap to escape. Either way the Mask and the Blood Brothers can gather together after the battle to discuss the Vampire murderer.

Setting

The first part of this scene is a high-speed chase through alleys, empty lots and even through old, burned-out buildings. The scene should be described in a fast and furious way, allowing the players little time for details. Use lots of color but not many specifics. Always keep the players reminded of the sirens wailing behind them, sometimes very near and sometimes further away.

The second part of this scene occurs after the police have been left far behind and the Blood Brothers have stopped to talk to the Mask. They stop in an empty lot behind an abandoned factory. The moonlight reflects harshly off broken panes of glass still clinging in little jagged shards to the window frames. The lot is littered with broken glass, gravel and bits of turned-up asphalt. An old shopping cart lies tipped over near a brick wall that has so many bricks missing it looks like a row of teeth.

This lot is surrounded by the backs of four buildings. The factory flanks two of the sides while a convenience store and a garage cover the other two. There are three alleys leading from the lot. One comes from the convenience store and one is beside the garage. The third leads through two big doors of the factory that have been forced open and through a cemetery of abandoned machinery to the street on the other side. The last way is the way the Blood Brothers will enter.

The Union will enter in equal numbers from all three directions.

Drama

The chase scene with the police will require very little in the way of drama. Allow the characters to make suggestions to the bikers in front of them and even to fire at the police cars if the players feel like it. Otherwise, simply describe a mad, panicked chase scene and use it to get the players blood pumping for the next part.

When the Blood Brothers arrive in the abandoned lot, Akawa will still be sitting calmly on one of the bikes in wolf form. Just as the players start to relax but before they can actually start asking questions, the Union appears. Four of them will come out of each alley on their bikes at about 25 mile an hour. They are carrying stakes, clubs, crow-bars and a variety of crude melee weapons. In their first pass they will aim to take out any bikers trying to get up to speed. In their second and subsequent passes, they will attack all targets equally.

All bike riders receive two extra dice to their strength when striking an opponent while moving. All dodges are made with the Vampires' Dexterity plus Drive skill. Any Vampire on a bike who strikes any other Vampire with his bare hand (not a melee weapon) while moving at high speed must roll his Drive plus Dexterity with a target number of 7 or fall off the bike and take two dice of damage. If two bike riders charge each other, then the extra damage dice are added together so any Vampire hit would take an additional four damage dice. Vampires who take damage while riding a bike must roll their Drive and Dexterity with a target of 7 or fall off the bike and take two dice of damage.

The Union members will not use guns at all unless guns are used against them and they cannot get near the shooter easily. If they are fired on at long range, the gangsters with guns will use them to take down the firer as quickly as possible. If they succeed in this, they will put their guns away and continue to fight with their clubs and fists. The Fangs like hand-to-hand combat best.

Once battle is joined, the characters' actions will largely determine the outcome. If the characters flee, in a few turns the Blood Brothers will gather what is left of their forces and flee as well. If the characters stay, their actions could save the Blood Brothers from certain destruction. You need not roll dice for all the actions of all the combatants. Roll dice only for battles involving characters. For battles involving only a Blood Brother and a Union ganger, simply compare their Melee and Dexterity scores and decide who is winning. Apply some damage to the loser and get on with the fight. A battle of this size can bog down very easily, so make sure you keep it moving.

Akawa will not reveal himself in this battle. He will keep fighting as a wolf. Though it will rapidly become obvious to all that the wolf is really a Vampire, Akawa's true identity

and position among the Blood Brothers will remain unknown. The Blood Brothers have been in conflict with the Elders in the past and Akawa plans a lot more conflict in the future, so his identity must remain somewhat secret if he is to survive.

After the battle is over (one way or the other), the Blood Brothers will meet and talk with the Mask about the Vampire murderer. If the characters fought with the Blood Brothers, Akawa will change into his human form and talk to them. Otherwise, one of the other conscious gang members will do the talking.

It is distinctly possible that the party is very low on blood points after this fight. If that is the case, the party may hunt to prepare themselves for the next scene. The Vampires only have a few hours, so whatever hunting they do had better be quick. You can work the details out with your players, and do not forget about the hunting idea list in the Introduction.

Dialogue

There will be little or no dialogue in the first part of this scene, except for the warnings and cries of battle. After the battle is over, the players will converse with the Blood Brothers. If the players fought alongside the Blood Brothers, Akawa will cast off his guise as a wolf and will reveal himself to the party. Akawa will tell the Mask that he knows nothing about the murderer, but he will keep on the look out. Akawa will agree with the characters that the murders are very serious and a threat to Kindred everywhere. Personally he thinks it is caught up in Elder politics. Almost nothing in the city goes untouched by that.

Akawa will also warn the Mask that about two weeks ago he saw Lisa Urgan. Lisa, he explains, "*is a very wise and cunning hunter of our people, an Inquisitor of terrible purpose.*" Originally from Germany, she is rumored to have slain the Prince of Hamburg. She hunts the streets of Milwaukee alone, searching for Kindred to slay. She was in Chicago a few weeks ago and New York before that. What brings her to Milwaukee he does not know, but he warns the characters that she can be very dangerous. If the characters think to ask, Akawa will also reveal that the Prince is a Ventruer and his wife was a Gangrel.

If the party left the Blood Brothers to their fate, then Wrecker or Corbbs (whichever is still conscious) will tell the characters that they know nothing but will keep a look out for the murderer. They will say nothing about Lisa Urgan.

Characters

Akawa: This dark, handsome native American controls the Blood Brothers, probably the most powerful Anarch street gang in the city. He seeks to liberate the Vampires from the oppressive restrictions placed upon them by the Elders. The only way he thinks he can do this is by gaining unquestionable control of the streets and laying siege to every Elder's Haven.

Notes: Akawa likes to ride on Corbbs' bike and he stays in his wolf form for combat. There is a change of clothes and a knife in Corbbs' glove compartment which Akawa uses when in human form.

The Blood Brothers: These men and women are followers of Akawa. They are all loyal to Akawa and will often be willing to risk death for his sake. Their names are Corbbs, Tanya, Kale and Gina.

Image: They wear the gang insignia of the Blood Brothers, which features two clasped hands with wrists bleeding into each other. This is traditionally drawn on the back of their jackets, but some display the symbol on their bikes and have painted it on walls in their territory. They are rowdy, obnoxious and a little dangerous, but not inherently cruel and are likely to leave innocents and the weak alone.

Roleplaying Hints: Acting as rowdy as possible, roleplay these gangers as a group. If some of your players are not currently involved (they are somewhere else in Milwaukee), have them roleplay the gang for you. This can be very effective (and funny) as your players act out the stereotyped street punk role.

Notes: Corbbs carries a light submachine gun in a pack on his back and a light revolver in his coat. Tanya and Gina carry heavy pistols. It has come to the attention of the Blood Brothers that the Union likes to attack women, so the women of the Blood Brothers go heavily armed to surprise them. They also all carry an assortment of hand weapons (tire

irons, baseball bats, crowbars, etc.) which can be used as clubs.

Lars: Lars is a lieutenant to Turk, who runs the Union. Lars is an angry, dangerous foe (Kindred or kine at your discretion) who tends to lash out violently at those around him. His life was not pleasant (he was once kept as a source of blood for an ambitious Elder), and he hates older Kindred. His passions are strong, but his combat skills are stronger. The mortal gangs of Milwaukee have learned to fear this man and his violent temper, which has led to murder on more than one occasion. He wants very badly to destroy the Blood Brothers who have beaten him more than once in the past.

Turk does not trust Lars, but his operation has grown too large for Turk to oversee every aspect. Thus he has left most of the raids and dangerous work to Lars in the hopes that Lars will be killed. Lars is too stupid to realize this and continues to take bigger and bigger chances. Lars knows about the plot with the Prince and approves — unlike many of the other Union gangers who have no idea what is really going on.

Image: Lars is a short, powerfully built individual. His almost white hair is cut in a military fashion and his sneer is well known throughout the mortal gangs of Milwaukee. He often sneers and shakes his head (as though he regretted it) just before he kills somebody. His jacket is an old Blood Brother jacket that he stole off a Blood Brother Ghoul he killed. The symbol on the back has been circled and crossed out with red paint.

Roleplaying Hints: Just act mean and tough. During combat make his violent nature apparent. He seems to revel in the combat and will sometimes even stop to drink blood from a downed opponent though he might not need the blood himself. He enjoys watching people suffer and may well take his time in finishing off an opponent. He will twist the knife or break an arm before he breaks the neck.

Notes: Lars has a heavy automatic pistol, a knife and a hockey stick. He prefers to use the stick and the knife. He will only pull the gun if he is fired upon (or he wishes to torture somebody with it). Lars will expend the necessary blood points to fully use his Potence and Celerity prior to combat.

The Union: The Union often Blood Bonds its new members. As a result, half these gangers are bound to Lars and the other half are bound to Turk. They are a sullen, cynical bunch. Many do not care for their crude lives, bound to sadistic Vampires. Their difficult, dangerous lives often lead them to the verge of suicide, and many have become very dangerous fighters because they no longer care for their personal safety. There are four of them and their names are Kalinda, Jesse, Hayden and Slade.

Image: This gang's symbol is a gaping maw with a single fang, dripping with blood. Their symbol is almost as pleasant as the group itself. They seem to derive little pleasure from their surroundings and do not go in for the usual gang pleasures. They do not joke, laugh or seem to



enjoy each other's company. They are more like a pack of zombies than a gang. They are also equally silent in combat. It is very eerie to watch the group struggling with one another for their very lives without any more noise than a grunt of effort or a whimper of pain.

Roleplaying Hints: Pretend you are depressed and suicidal. That ought to cover it.

Notes: All of these gangsters are carrying light revolvers and hand weapons that count as clubs for damage purposes. They will spend the necessary blood points to use their Fortitude prior to combat. They will only use their Potence if they see the need at the moment.

Turk often makes Ghouls to help in his battles. These creatures are frequently defeated gang leaders who last only a few battles because they are often expended to cover attacks and retreats. The Ghouls are always blood bound to insure their loyalty. Their former gangs sometimes make an effort to get them back, but mortals can do very little against Kindred and these Ghouls are doomed to spend their existence in humiliating service to those who defeat them.

Image: The Ghouls often paint their faces red. This is a habit that was started by a mortal gang; when their leader was captured, he brought it to the Ghouls of the Union. These Ghouls share a strange kind of brotherhood, which is evident in their painted faces and similar clothing.

Roleplaying Hints: The Union Ghouls often make lots of noise during combat. The forced change into a Ghoul has not left many of them very sane, and during combat they will often shout bizarre, meaningless signals to each other or even sing songs. They will often come to each other's aid in combat and if one of their members drops, they will all quickly rush to his aid.

Notes: None of these guys carry guns (the Union does not trust them that much). They ride on the backs of other gang members' bikes and jump off to fight. They will expend one blood point prior to combat to use their Potence. All of them have knives.

Vampire and that the Vampire (or Vampires) drank a lot of blood.

While snooping around the police lines, one Vampire notices a member of the Union looking over a police barricade at the crime scene. With him is a suspicious looking character who, if examined with Auspex, will be revealed as a Werewolf. The players will no doubt be eager to question these two and, when the characters approach, the two flee through the crowd and into the city with the characters in hot pursuit.

Setting

This scene takes place at Antony's Diner. The crucial aspect of this setting is to stress the atrocity that was committed by the murderer. You want the players to fully realize the rogue Vampire's madness. His deranged mind should become clear to them and they should wonder what kind of event could cause a Vampire to so lose his sanity.

The large picture window of the Diner has been smashed in. The doors have been torn from their hinges and lay in ruins on the sidewalk. A couple of chairs and tables lay overturned on the blue tile floor, but most of the furniture is undisturbed. The smell of burning hair comes from the kitchen and the dining area has five bodies in it.

Three of the bodies sit at the counter on stools, facing out towards the street. Their arms have been arranged and fixed in position with black cord so they look like the three monkeys (see no evil, hear no evil, speak no evil). The other two bodies are of a young couple, still sitting at their table with food undisturbed in front of them. They sit upright with their eyes open. The man has his fork in his mouth and the dead girl has been arranged so that she is laughing, yet one solitary tear has rolled down her cheek to betray her forced happiness. The cook had been left to fry on his own grill (thus the burning smell) and the police now have him lying in the grease on the floor.

Policemen and reporters are swarming over the whole scene. Cameramen and news reporters stand in front of the barricades and the crowds to give hurried broadcasts. A huge crowd of bystanders has gathered in front of the barricades and mutters angrily. Several officers are currently guarding the barricades and holding the curious crowd back. The bodies are currently being checked for booby traps before the coroner gets here to take them away.

Drama

The difficulty of this scene will be to get a look at one of the bodies before the police cart them away. Unless the characters do this they cannot be absolutely certain the murders are being committed by a Vampire. This could also be a chance to check for finger prints if any character has a good Investigation skill. There are no finger prints and, if the character rolls his Investigation plus Intelligence and scores at least one eight, she will know that for sure.

Scene 6: The Face of Evil

Plot

The following evening the characters wake up to a phone call from the Prince. He says one of the Vampire murders has just been committed at Antony's Diner and, if the Mask hurries, it can get a look at the scene before the police move everything around. The party gathers quickly and rushes to the scene.

Upon arrival, the characters discover the police have barricaded the entire area and are examining the gruesome evidence. The characters must use clever tactics to get a good look at the bodies without anybody noticing. From the bodies, the characters learn the victims were drained by a



The Vampires have a number of powers at their disposal to allow them access to the crime scene, but these are flawed in many ways and you want to be sure you exploit these flaws to the fullest. Remember that there are already 12 policemen and three detectives on the scene, not to mention the crowd, and any deviation from the procedure will draw attention from someone.

Dominate seems like a good power for this situation but how does one Dominate everyone? Possession could be useful but your players (as Neonates) are extremely unlikely to have this power. Presence is a good power to use. Entrancement and Compulsion by Attraction could be almost completely effective. Awe could also be useful if used with a good cover story. Obfuscate is the most useful for full examination without interference, though the character needs to be careful not to bump into anybody or let children see him. Remember that if one cop lets the characters in, all the other cops will ask why. If the players convince all the cops, the reporters will want to know why the Vampires can go in and they cannot.

Lieutenant Wilks is at the scene here tonight. He has just been transferred to the Vampire Murders case. Wilks will figure big later in the adventure, so the way the Vampires react to him now could alter the course of events. Watch how the Vampires treat him very carefully.

While the characters are looking through the evidence, one of the characters with Auspex will notice that someone

in Union colors is in the crowd. Any with Auspex who study him may notice the bystander next to him is a Lupine. The two seem to be trying to look at the crime scene. After a moment they seem satisfied, turn and leave. If the characters follow and either shadow or chase the Lupine and Kindred, go to the next scene.

Dialogue

The dialogue is the most challenging part of this scene. The characters will want to get inside and can use just about any method. Remember that the officers by the barricades will not even talk to the characters. The cops will just blow them off, saying that an official statement will be made soon and that the press will get a good look as soon as forensics is finished. This is the first obstacle the party needs to overcome to get in.

Once they are inside, Wilks will demand to know what is going on. Unless the party can pose as police officers and Dominate Wilks to believe it, they probably are not going to get very far. Note that Wilks has a very high Willpower and Perception. While these two things do not make him immune to the Vampiric power of suggestion, they do make him more resistant. If the Vampires do not have a good lie to go with their power over the mind, Wilks will visibly resist and will have to be Dominated or Presenced a second time before he submits.

If Wilks submits, the other two detectives will want to know what is going on and will demand the party's business in very angry tones. Once these people are dealt with, the reporters will want to know "how come they get to go in?" At this point the party can probably get the policemen to deal with the reporters, but the reporters will find the whole thing to be suspicious unless the characters' lie makes sense. If it does not, the characters may find their faces on tomorrow's front page of the *Milwaukee Journal* as "Police Informants" for the Vampire murders.

In this scene you need to roleplay very carefully because the players could do anything, and you need to be adaptable to the situation. Remember that the reporters all want to be the first ones to get the big story and, if anybody goes in front of them, they will be very angry and suspicious. The policemen do not want to have anything to do with this obnoxious, impatient crowd and want to be at a donut shop right now. They will be very gruff and difficult with everybody. The detectives have just found the most gruesome murders since the Milwaukee Muncher, and they are nervous and worried about their abilities to catch a man who had time to set up all this stuff without getting caught. Being worried makes them angry, so they will yell at anybody who does anything unusual.

Characters

Wilks is introduced in this chapter. He is very important to the rest of the story, so note well how the players treat him and how suspicious he is likely to be of them in the future. If the characters come up with a poor story and seem very strange, he will be far more pushy in the next chapter. Wilks may be used by you at any time to keep the players on their toes. He can be given anonymous tips by the Prince that keep leading him to the Vampires, so feel free to throw him in at any time.

Lieutenant James Wilks: Wilks is a no-nonsense kind of cop. He has had a tough life in the big city, having grown up in a small Midwestern town. His difficult job has prevented him from ever making a relationship work, so he is unmarried and likely to stay that way. He currently knows nothing of the Kindred, though he is starting to suspect that there is a large group behind these serial killings. Wilks is just hoping to survive the next few years, when he hopes to be promoted to captain and he can get off the streets.

Nature: Traditionalist **Demeanor:** Architect
Willpower: 9 **Humanity:** 8
Born: 1960 **Apparent Age:** mid-30s
Physical: Strength 3, Dexterity 2, Stamina 2
Social: Charisma 2, Manipulation 4, Appearance 2
Mental: Perception 4, Intelligence 3, Wits 3
Virtues: Conscience 4, Self-Control 2, Courage 4
Talents: Acting 2, Alertness 2, Brawl 3, Dodge 4, Intimidation 3, Leadership 3, Streetwise 2

Skills: Drive 3, Firearms 5, Melee 1, Repair 2, Stealth 2

Knowledge: Bureaucracy 2, Computer 1, Investigation 4, Law 3, Medicine 1, Politics 2, Science (Forensics) 3

Image: Sort of a Colombo meets Dirty Harry. Wilks is very clever and good at solving mysteries, but he can become easily frustrated and then has an explosive temper. He often wears an overcoat and a cheap dull-colored suit underneath. Wilks is looking very old for his age, and his hair line has started to recede. He covers this up with a tan-colored hat.

Roleplaying Hints: Act friendly though a little gruff. Never mistreat any of your suspects unless you're sure they are holding out on you, and then get very angry. This often makes them feel bad because since you were being so nice to them before, they feel they owe it to you to help out. If you can get a hat, wear it and never take it off. If it comes off, Wilks will swear under his breath and quickly put it back on (unless he is in combat). While questioning people, walk around and look at the floor. Do not look at your suspect. By not meeting their eyes, you make them a little nervous and they are more likely to make a mistake.

Notes: Wilks always carries a heavy revolver in a shoulder holster under his jacket. He does not like to use the thing, but he is an expert shot and will not stop to think about it if he is in danger. Remember that in the Gothic-Punk world the streets are very dangerous, and only those cops who can and will pull their guns quickly survive. Once the time has come to shoot, Wilks is quick and efficient.

Scene 7: A Wolf in the Fold

Plot

This scene begins with a chase through the foggy streets of Milwaukee. The party either chases or shadows the Lupine and his companion back to the Union, which is apparently waiting for a report. The party either blunders into the group or is spotted by one of the gang members.

At this point a deadly fight breaks out as the Mask is forced to fight for its life against the Union and its Lupine ally. Just as things are looking their grimmest, the Blood Brothers show up to avenge themselves for last night's attack. The Mask and the Blood Brothers put the Union to flight. Hopefully, one of the Union gangers has been captured for interrogation.

Setting

The chase scene leads the characters through some of the most wretched parts of Milwaukee. This area is filled with strip bars, drug dealers, thieves, gangs, prostitutes, and pimps. So, with this in mind, describe the scene as richly as possible. There are bright, gaudy, neon signs everywhere proclaiming "Girls, Girls, Girls" and "All Night, Every Night!". As the characters slink through the streets, they will

be propositioned by prostitutes, threatened by thugs and begged by junkies for just enough money for another dose of cocaine or crack. You want to make this area as populated and poor as possible. Make the players feel the lost people in this place. Despair needs to hang over this section of the city.

The chase does not end in this area of town, though. The party leaves this area behind and advances into the dark, shadowy streets near the waterfront. Here the fog roles in thick this time of year and makes vision almost impossible. Keep the players tense. They can only follow their quarry by the sounds of footsteps, and these sometimes sound as though they come from several directions at once. It is in this dark fog that the party stumbles into the Union.

The Union's hide-out is an old beached steamboat on a beach by the waterfront. It rests on the beach, half in and half out of the water. It is an old, creaky sad-looking place. The boat was once obviously bright and cheery but now its bright colors have been dulled with water and age. Banners that hung from the smoke stack to the prow are ripped and brown with mold. The Union has gathered on the deck of this charming vessel.

Drama

The first few actions in this scene will involve a chase or shadowing. The pursuit rules are in the regular *Vampire* book, and they simply involve Dexterity + Athletics rolls. Assume the Lupine and the Union ganger have a six success head start on the characters. It is important for this scene that the characters stay with the two but do not catch them until the very end of the chase. You may wish to fudge die rolls for this scene to ensure this is the outcome.

If the party is trying to shadow the two, they must roll Perception + Streetwise (or Investigation) with a target number of 6. Their opponents' Perception + Alertness tests are at target numbers of 8 because of the crowds and the fog. You should look over the rules on shadowing in the *Vampire* book before beginning this scene. Again, you may wish to fudge die rolls to make sure that the party does not lose sight of their quarry.

Soon the party finds itself following these two down to the waterfront. Here they find the Union gathered on the deck of an old steamboat. It is likely the players will wish to have at least one member of the party (if not all) sneak on board to hear what the Union and the Lupine are talking about. If they do, you can always have them discovered and the fight can continue from there. If the party sneaks away without getting closer you can either skip to the next scene and have the Blood Brother-Union showdown later on or you can have the Union discover the characters as they sneak away. The Union always keep a hidden lookout and he might get lucky and see them sneaking away. It is all up to you, of course.

If the party was chasing the Lupine and ganger, the two shout a warning to their friends and the party gets a warm

welcome when they come running out of the fog. However, if the party is not pursuing or is not willing to get on the boat, you as Storyteller have several options. You can let the characters wait and watch. Eventually the Blood Brothers will show up and attack the Union. The characters can exuberantly join in or watch and talk to the Blood Brothers afterwards. Or, if you prefer, you can have one of the Union members spot the characters and the fight can begin just as though the characters had chased the two rather than shadowing them.

How and where the battle occurs depends largely on where the characters are meeting them (on the boat or the beach), and whether the characters or the Union was surprised. Just look at the situation and work out the details yourself. Bear in mind that all of the Union thugs have been heavily dominated and fight like zombies (which may lead the characters to blame them for the attack in Chapter 1). After their last failure to destroy the Mask, the Prince has Dominated all of them instead of Turk (who is Blood Bound instead). They seem to have little regard for personal safety or for the safety of their friends.

Chances are the characters will start to get mauled by the second or third round. Let them fend for themselves until about the fourth round (or just when they start to really need help), and then have the Blood Brothers show up. At this point the fight will probably end quickly, but if the fight went poorly for the Blood Brothers last night, they will be short on fighters for tonight's battle and the characters may suffer accordingly. Run the fight much like the fight in Scene 5.

You want to make sure the Lupine escapes. He will probably be a prime target as far as the players are concerned, but make sure he gets away so he can still be alive for an exciting confrontation in the final battle. If, however, the Mask gets him and there is no way he could survive let him die. Don't put in a comic book death where the villain gets buried under a building but the body was never found. If he's dead, he's dead, and you can always bring in another Lupine for the final scene if you really want to. The characters should also capture a Union member for questioning, though this is not essential and you do not have to go to any special effort to see that it happens.

If the characters capture a Union member, they can try to interrogate her. She will be very obstinate and unresponsive to anything but physical abuse. If the characters try torture (roll Conscience or lose one point of Humanity), the ganger will break down and beg the characters not to hurt her. She will say she was forbidden to speak the rogue Kindred's name but that it is one, lone Kindred who is committing the crimes. She does not know how the Lupine are involved.

After the Vampires have finished interrogating their prisoner and are standing around celebrating their victory with the Blood Brothers, a gust of flame comes from behind a warehouse and a Blood Brother catches fire, flails around for a moment and falls in ruin onto the boardwalk. The Blood Brothers flee in terror of the flames. As the party

stands stunned or prepares for action, a face can be seen peering around the corner. Then it disappears. As the party rushes to the corner they see a small, shadowy figure dashing down the street.

It is distinctly possible the Mask will choose to follow in the footsteps of the Blood Brothers and flee at this point. If they do so you can save the next scene for later (Lisa can spring this trap anytime during the adventure) or she can attack in a different way later on. Just make sure that if the Vampires skip the next scene that you do not forget about this Witch-hunter.

Dialogue

There will be very little dialogue in this scene. It's all Drama.

Characters

For this scene you can use the characters from Scene 5 for the bulk of the gang. There will be three of these plus any who survived Scene 5. Lars will also be here if he survived Scene 5. Turk himself has been ordered by the Prince to be here and oversee his gang. The Lupine and the Union ganger who were sent to scout out the murder scene are here as well.

All the Blood Brothers who survived Scene 5 and were at Wounded or better will show up to help the party. If there are only a very few Blood Brothers who escaped with this level of damage, you should add a few more to help the characters out.

Drake: This Lupine bears a great hatred for the Kindred of Milwaukee. He has had several encounters with Decker's Anubi (this is detailed later) and he has lost several friends to this group. When the Prince approached the Lupine saying he wished their help in uncovering the Vampires, Drake was the first to volunteer to go undercover in Milwaukee as an observer and messenger. He observes the effectiveness of the Prince's murderers, and he delivers messages to and from his pack leader and the Lupine. Drake is from the Mouse totem, which consists of 15 Lupine whose hatred of the Kindred is great even for Lupine.

Clan: Mouse

Nature: Loner **Demeanor:** Fanatic

Willpower: 8 **Born:** 1972

Physical: Strength 4, Dexterity 3, Stamina 3

Social: Charisma 2, Manipulation 1, Appearance 2

Mental: Perception 4, Intelligence 2, Wits 3

Talents: Alertness 3, Athletics 3, Brawl 4, Dodge 3, Intimidation 2, Subterfuge 2

Skills: Animal Ken 4, Firearms 2, Melee 2, Stealth 4, Survival 3

Knowledge: Investigation 2, Medicine 3, Occult 2

Disciplines: Break Boundaries 3, Celerity 4, Fortitude 2, Obfuscate 2, Protean 4

Image: A large wolf most of the time. When Drake isn't a large wolf he is a chubby, middle-aged bald man. Hardly somebody to fear.

Roleplaying Hints: Drake will not talk much to the Vampires so you do not have to worry about any complicated roleplaying. Drake's hatred of Kindred is born completely of ignorance and misunderstanding.

Notes: Drake's Break Boundaries Discipline allows him to escape bonds, enter the spirit plane, and even cause people to break free of the limitations they place on themselves. Also note his Celerity requires no blood to use.

Turk: Too bad for him he got involved with Merik. Now he is nothing but a pawn that Merik uses to slow down his pursuers to give himself enough time to destroy the Masquerade. Turk has been Dominated by Merik but he has been kept under control predominantly because Merik has promised to help him destroy the Blood Brothers. Turk's hatred for Akawa and his gang is very great and he would do anything to destroy them.

Notes: Turk is carrying a light submachine gun and a long hunting knife. He will use both of these to best effect.

Scene 8: Stalker of the Night

Plot

The Vampires pursue the mysterious assailant who leads them by a trail of swinging doors and panicked flight through a fire-gutted building and into an abandoned apartment complex. The characters chase the person to the roof. Once on the roof, the door slams shut and a voice warns "I've got a flame thrower so don't try coming through the door; the building's too tall to jump from and the sun is coming up in about 10 minutes. All I want is one prisoner."

The lady with the flame thrower is Lisa Urgan and she is not joking about the rising sun. The Vampires must do something to escape.

Setting

This scene begins with the players dashing across the boardwalk while a Kindred's dead body lies burning on the ground. They chase Lisa Urgan down the street and into the gutted ruins of a building made of singed brick where all the windows have been blown out by the fire that destroyed it. The roof is gone and the cloudy sky can be seen through the upper windows.

This building smells heavily of smoke and burnt rubbish. The stairs are creaky and often groan under the weight of the Vampires. The stair rail leaves cinders on the Vampires' hands and black soot sticks to their clothes whenever they brush a wall. Every now and then a brick will fall down the

stairwell, disturbed by the Vampires' hurried passage. They will have to climb to the fourth story of this building in their pursuit. Give the Vampires a trail of open, swinging doors and the distant sound of hurried footsteps. Do not let the Vampires get a good look at their enemy.

The second building the Vampires will enter in their chase is just an old, dusty apartment building that does not look like it has had any tenants for many years. Being down by the water, it has little fish wallpaper and crude carvings of swimmers and dolphins by the elevator. It looks like it might have once been a hotel, but now it is just a series of long passages with rows of closed doors to make the players worry about ambushes.

Once the Vampires reach the roof, on one side they see the dark, grey shape of Lake Michigan and, on the other side, the fog-shrouded streets of Milwaukee. The sky seems to be getting lighter across the Lake.

Drama

The Drama of this scene begins much like the last scene — with a chase. Your players may be getting tired of chases by now so you can just summarize this one quickly with few or no rolls. Lisa Urgan has her route well planned and she is intentionally leaving clues of her passage so the Vampires are unlikely to catch her, nor are they likely to lose her. Lisa leads the chase into the burned building up unto the fourth floor. There are no more stairs past this point, so she leads the Vampires into the next building through an open window that can be reached by standing on a bit of debris jutting from the burned building.

Once inside the apartment building, Lisa proceeds to lead the characters up three more floors and finally out onto the roof. She hides in a room right beside the doorway that leads to the stairwell to the roof. Once the party follows the open doors onto the roof, she will come out, quietly climb the stairs, and slam the door to the roof closed, guarding it with her flame thrower.

How the rest of the scene proceeds is up to the players. If they left a guard downstairs, he can warn the party or attack Lisa from behind and hope not to get flamed. The party could try to fight their way out, but this could be extremely hazardous. Lisa is a Neutral, so Dominate and Presence will not affect her. The Vampires could try to talk Lisa into letting them go (though I cannot imagine a story that would convince her). Their best bet if they have no other options is to give Lisa her hostage and then try to rescue their friend later.

Note that the sun is coming in 10 minutes. You may wish to start timing the players and give them 10 minutes of real time to devise a plan and start to enact it. This can be very nerve wracking on your players and, if you are going to give them a real time limit, you should probably tell them. This will make them really nervous.

If the Vampires manage to defeat Lisa, they have a tough choice on their hands. She is a decent person who has been hurt horribly by the death of her husband and two sons at the hands of Vampires. She is basically a good person and to kill her when she is at the Vampires' mercy could cause Humanity loss, yet to leave her alive is very dangerous. She knows the characters' faces and has already proven resourceful and aggressive.

Dialogue

Lisa's initial demand will be that one of the characters must give himself up to her for study and trial. She will accept any Vampire, and she will be willing to let the characters die in the sunlight unless they comply. Lisa will be willing to talk to the Vampires as much as they like. But she will only open a door to accept a prisoner, and then her flame thrower will be at the ready.

Lisa knows she plays a dangerous game. She also knows there is a good chance at least some, if not all, of the Vampires are going to escape. If the Vampires attempt to converse with her, she will try to discern anything she can about Vampires from what the Vampires say. So watch carefully what your players say, and see if Lisa could glean any clues to use against them in the future.

Characters

Lisa Urgan: Lisa was born in Germany and became an adult right at the end of the World War II. She married and had twins when she was only 18. Her husband was sent off to fight in the final days of the war, but he survived and came home. It was during the rebuilding that the Vampire came. There were many deranged Vampires in Hitler's Germany, and many of these were trapped in the country after the war ended. One, while trying to escape, and because he had been forced to hide in a cellar for a few days, was running very low on blood.

So when Lisa came back from a day of standing in line at the grocery store (with very little food to show for it), she found her husband's bloodless corpse in the dining room. She arrived just in time to see her last baby drained by the Vampire. She fainted on the spot but never forgot what she saw. She saw the fangs going into the baby's throat and knew the truth about Vampires. Since then she has hunted them up and down Europe and America. She was contacted by the Inquisition early in her career and works with them on occasion, though she rarely uses the methods that they prescribe. She is trying to capture a Vampire for them to study and then show to the public.

Lisa long ago learned she was a Neutral, so she has stopped taking helpers with her when she chases Vampires. Accomplices would only be tools for the Undead to use against her.

Nature: Fanatic **Demeanor:** Traditionalist

Willpower: 9 **Humanity:** 6

Born: 1926 **Apparent Age:** Mid-60s

Physical: Strength 1, Dexterity 3, Stamina 1

Social: Charisma 2, Manipulation 3, Appearance 2

Mental: Perception 4, Intelligence 4, Wits 5

Virtues: Conscience 3, Self-Control 4, Courage 5

Talents: Alertness 3, Dodge 2, Empathy 2, Streetwise 2, Subterfuge 3

Skills: Drive 3, Etiquette 2, Firearms 3, Melee 2, Repair 2, Security 3 Stealth 3

Knowledge: Astronomy 2, Bureaucracy 3, Computer 3, Finance 2, Investigation 5, Linguistics 3, Medicine 3, Occult 4

Image: Lisa looks like your elderly aunt. She is old and wrinkled and small (only five feet tall). She wears loose pants and a loose button-down shirt so she can move easily. She rarely wears dresses because in a past experience her dress got snagged on something at a most inopportune moment. Her grey hair is done up in a bun behind her head.

Roleplaying Hints: When you speak, try to imitate an older woman's voice with a slight German accent. Lisa is very stubborn and aggressive, but she is not very cruel despite her fanaticism. Though she truly hates Vampires with all her soul, she knows anger is a dangerous emotion when you are on a hunt, and will not allow herself to have it while hunting Vampires. While speaking to the Vampires, she will be curt and practical.

Notes: Lisa carries a light automatic pistol in addition to her flame thrower. The flame-thrower can affect an area two meters square. The target number to hit is 6. Each hit causes a die of damage which will burn every turn until put out. Thus if a character takes five levels with one hit, she may soak it all the first turn but have to do so again until someone can smother the flames (something hard to do with a frenzied Vampire). Additional hits add to the original damage number. The weapon has enough ammunition for twenty shots. Any return fire which hits the fuel tank (+3 to target number when aiming at tank) strapped to Lisa's back will cause the tank to explode 70 percent of the time (roll a seven or less to cause an explosion). If the tank explodes, Lisa is instantly killed and the stairway is blocked by flames.

Lisa Urgan is a Neutral. She cannot be affected by any of the Vampires' mind-affecting powers, including Obfuscate.



Wrapping Up the Chapter

It unlikely any of the characters will end up as prisoners of the Inquisition at the end of this scene (players hate having their characters go through the "humiliation" of being captured). But in case they are, you will have to do some quick thinking. Lisa will take her captive downstairs and put him in the back of her hearse. There is a steel coffin in back to protect Lisa while she is driving and keeps the sun out as well. The lock is exceptional, and only really strong Kindred are likely to be able to break out without breaking his hand first (and then he gets to deal with sunlight).

At the first sign of treachery or trouble, Lisa will flame her captive and make a run for it. If she gets her captive safely to the Inquisition members, the captive will be led out under the watchful eyes of Lisa and her flame-thrower into the building and down into the cellar where he will be locked in. The building itself is an old YMCA the Inquisition has bought. The next day he will be flown to Italy for study and possible exposure. ♣

Chapter Three:

A Midnight Moon

*Theirs is not to make reply,
Theirs is not to reason why,
Theirs is but to do and die.*

— Lord Alfred Tennyson, *The Charge of the Light Brigade*

This chapter leads the Mask outside of Milwaukee to the dangerous lands controlled by the Lupine. Milwaukee is a city practically under siege by these creatures, and the characters must divine their way through to discover who the rogue Kindred is.

Scene 9: A Good-Morning Surprise

Plot

This scene is very simple to describe, but much harder to actually carry out. One of the characters wakes up to the sound of her doorbell being rung. It's about 6 p.m. and just after sundown. As she rolls over in bed, she realizes she is not alone. Upon pulling back the covers, she discovers a dead (bloodless) body lying in bed beside her. At the door are Lieutenant Wilks and his partner. They received an anonymous tip that something about the size of a man was brought into this house wrapped in a sheet today, and that a lot of bloodstains have been seen around the Haven. Wilks says he just wants a look around. What the character does can become very complicated.

Setting

This scene happens in the Haven of one of the characters. You will have to choose which Vampire to pull this little stunt on. The characters needs to have few or preferably no retainers. Otherwise, the retainers will have to be killed or kidnapped, and the Prince does not want any complications like that. It is also best if the character does not have a high level Obfuscate, as this would allow her to escape the situation entirely. If several characters fit this bill, you may wish to choose the one who has been the least involved in this

game so far or who seems uninterested. Having to talk your way out of this one will get anyone involved.

The Setting is therefore a Haven. Have the player describe his Haven to you and the group. This will further help him define his character and will allow you all to visualize everything clearly.

Drama

The character will have to decide what to do. Wilks will not just get bored and go away. He is getting very angry about this whole Vampire Murderer case, and is about to lose his temper. If he is left at the door for a long time (like if the Vampire decides not to answer the door), then he will make a series of charges at it (his partner objecting the entire time), until he finally breaks the door down.

At this point Wilks is sure to find the character or the body unless the character has done an amazing job of hiding it. If Wilks has had to smash the door down, he will go storming through the house looking for evidence with or without the character's permission. If the character is physically large, Wilks may not do this, as he is not willing to start a serious fight. If a gun or any other weapon is pulled, he and his partner will defend themselves. If Wilks is killed now, the party will pay for it in the last Chapter. So try to encourage the player not to do anything rash. Remind the player that other policemen know where Wilks was going when he left the station and if he does not turn up they will come looking for him.

All the Vampire powers will work on Wilks just like anybody else. Wilks is an extremely strong-willed individual, however, and he will be much more difficult to Dominate or Presence if it has been done to him before (the player needs to roll 8s). If Wilks has seen the character before, it will also be more difficult to make any "suggestions" with Vampiric

powers as he will be suspicious and on his guard (the character needs to roll 7s). For Wilk's partner, use the Police Detective character in *Vampire*.

Dialogue

Dialogue is the most important part of this scene. Wilks will be very polite at first. He will ask for permission to come in. When he gets inside he will make a few unimportant comments about how nice the characters place, is and where did she get that beautiful rug? Wilks will then ask the character if he can have a look around. He will explain that he got a report that a dead body was brought in here today. Wilks will jokingly say *"Dead bodies are my business you know, so if you will just roll it on out here into the living room I'll have a look at it"*.

If Wilks is denied entrance or sharply asked where his warrant is, Wilks will change the subject and ask *"Did you have a nice afternoon? I'm just asking because my partner and I, we waited for you all afternoon and we were just wondering where you went."* If the character has a car in her driveway, he will ask her what car she took when she went out because her car was here (suggesting that she was present). Wilks is trying to keep the character off balance by making her nervous. He hopes that if she is lying, she will have to make up so many lies so quickly she will make a mistake and he will be able to trap her, so fire questions at her

quickly and force her to answer them all. Chances are the Vampire will slip up and two lies will contradict.

Remember that several aspects of a Vampire's life do not correspond with a normal mortal's life. Most Vampires do not have real jobs. When Wilks asks the character what she does for a living, what will she say? If the Vampire was recently Embraced (within the last 10 years) Wilks will not be suspicious about age. But if the Vampire's official records (drivers license or birth certificate) say otherwise, Wilks will wonder why a person whose records say she is 40 looks like she is 20. Wilks did check the records (if any) on the owner of the house before he left the department. If the Vampire has no records, that will also make Wilks suspicious.

If Wilks finds the character's story lacks believability, he might start to say things like *"Hot day we had today, wasn't it?"* In fact it was not hot at all today, but Wilks is trying to see if the character left the house at all. He will suspect (at least for a moment) that the bodies of this "Vampire Murderer" are being brought here and the character is draining them of blood before returning them. He will quickly abandon this theory because the victims were never missing for more than an hour before their bodies were found. Still, if the character answered wrong about the temperature today, (or anything else) he will remain suspicious.

If Wilks is forced to break into the house, he will immediately ask the Vampire where she was this afternoon and demand to search the place. He will be very angry and will accuse the player of the murders. Wilks will shout out a series of questions demanding to know where the character was on each of the days of the murders. If she demands that he come back with a warrant, he will storm off to get one while his detective partner sits on the curb out front and guards the house. This will make things very difficult.

The best way to keep Wilks off track is for the Vampire to humor him. If Wilks gets angry, she should relax. If he gets aggressive, she should act indignant. If he accuses her, she should laugh. This kind of attitude will make Wilks feel as though he was wrong for suspecting the character. Only if the character acts guilty is she really in trouble. This is a lot easier said than done when one has a body lying in one's bed.

Obviously nothing serious will happen unless Wilks finds the body. If Wilks does find the body then the Vampire will be dragged down to the station to answer many questions. The Vampire will be held without bail until another murder is committed, when she will be able to raise bail. This could become a serious problem because the police station has windows in it, and if the character is kept overnight she will undoubtedly be killed.

Characters

Wilks has already been covered in scene 6. His partner is Larry Bennitt; use the detective character from the *Vampire* book for his attributes.



Scene 10: Ordered to the Lion's Den

Plot

This is another short little scene. Its purpose is to set up the next scene and give the characters a hint at the identity of the rogue Vampire. The players get a call from the Prince at about 9 p.m., or just after their adventure with Wilks from the last scene, if you like. The Prince says the Mask must gather and come to his Haven immediately. This is the apartment where he met them in last time. Though he calls this place his Haven it is really not, as will be discovered in Chapter 5.

The Prince explains that he knows the rogue Vampire has fled town and he wants the Mask to follow him. He also tells the party a Justicar is due to arrive in just a few days so they had better hurry up or he will look very bad. The scene ends with the party piling into their car or a van the Prince will provide for them and driving out of Milwaukee and into the Outlands.

Setting

The setting is the same as the setting for scene 2. In this scene you want to make it sound a little bit ragged. A cushion or two could be lying on the floor. The glass coffee table has little rings on it left by cups. The Prince's mind is quickly slipping away from him. You want to give the characters a hint all is not well with him, and setting can be symbolic. Most characters may believe the Prince is losing it over concern for his wife, but some others may begin to catch on.

Drama

There is no Drama, only Dialogue.

Dialogue

The Prince will explain that a contact of his saw a Lupine and a Kindred leave the city earlier this evening. The Prince thinks these two are working together and are the source of the murders. He orders the Mask to "*Chase those monsters until you find them. Demand to know where they are holding my wife, then you may kill them.*" The Prince should speak often of his wife as though she were already dead (past tense only). If the characters note that if the Werewolves are gone then they are somebody else's problem, the Prince reminds the party these two could easily cause this sort of problem in another city if they are allowed to escape and the Masquerade would still be at risk.

If a character expresses his worry about Werewolves, the Prince will reassure the party that the Lupine are already taken care of and he has made a special deal for this particular case. In very placid tones he soothes the party with promises of lots of protection from his retainers and friends. Yet while

doing this, you want to give the players the impression that the Prince is slowly coming unhinged. When speaking, speak slowly and search for easy words as though you cannot quite think straight. If a character asks the Prince what is wrong, he will snap at the character and grow angry, perhaps putting off his confusion to stress and anxiety.

If during any of this time the characters act as though they might be getting rebellious, the Prince will demand they drink some of his blood. If the characters try to fight, have the Prince back down and act a little hysterical. The players should be made to feel, however, that making an enemy of the Prince is a very dangerous thing to do.

Characters

Nobody new here.

Scene 11: The Final Death

Plot

The Mask speeds out of town with the reassurance of the Prince ringing in their ears. Meanwhile, the Prince is calling an ally Werewolf of his wife's and ordering the characters' deaths. As the Mask gets to a dark section of the road, machinegun fire riddles the engine of their vehicle. The car grinds slowly to a halt (or skids and flips, depending on some dice rolls). All around them the characters find Lupines in their human forms, attacking without mercy.

The Vampires may put up a brave fight, but they are hopelessly out numbered, with Werewolves dropping their guns as needed and taking full wolf form. Others become half-wolf half-man and continue to fire their guns. Some Kindred may escape into the woods for a time, but no one can hide their tracks from the Lupine in their own hunting grounds. Eventually all the Vampires are captured and stakes are driven through their hearts to the loud cheers and hoots of the Lupine.

The Lupine have to rush, however, because tonight is the night of the full moon and they will soon be compelled to leave the Vampires behind and change into their wolf shape to run through the countryside. Thus they quickly stake each Vampire and toss them in a cave for disposal at another time with the knowledge that the Vampires are not going anywhere. The scene ends with our heroes lying bleeding in a heap in the back of a cave while Werewolves dance their victory under the watchful eye of the full moon.

Setting

This battle takes place alongside a road out in the middle of the country. The moon has not come up yet, so it is very dark. The left side of the road is an unused field grown full with grasses as high as a man's waist. To the right is a dark, brooding forest. The branches are almost entirely empty of

leaves and the trees wave skeletal hands against the soot-colored sky.

An old, broken-down stone fence in the field runs parallel to the road. The ground gets soggy a few feet after the fence and characters fleeing in this direction may find their movement slowed and their actions noisy. The forest is filled with piles of dead leaves from this autumn and countless autumns before. The leaves crunch loudly underfoot to anybody running through them.

In this scene you want to make the countryside seem sinister. The country is alien and dangerous to Vampires. While the players may feel very comfortable in the country, their characters should not, so you want to impress upon the players the unsettling quality of the country. Describe the trees like hands or talons, and the wind hissing through the grass sounds like a diabolic, lisping whisper. The frogs in a stream seem to be mocking the Vampires with their croaking, and the absolute darkness could hide countless foes.

If you impress upon your players the eerie quality of the country, they will be very startled and frightened by the machine-gun fire.

Drama

The Drama in this scene begins when the Lupine open up on the characters' vehicle with a machinegun. This will bring the characters' car to a halt. The driver must roll Drive

plus Dexterity and score at least one 8 or the car skids and flips over, doing two levels of damage to all the occupants. You can use the rules for burning cars from Scene 2 if you want to be really mean. Once the vehicle has stopped, the Werewolves will wait to see how badly the occupants are hurt.

If the Werewolves receive no return fire from the stopped car, six of them (there are 12 total) will change into their wolf form and approach the car. The other six will hang back and cover the six advancing. Three will approach from either side of the car. There are also three Lupine (in human form) covering their comrades on each side of the car.

If the Vampires return fire, the Lupine with the machinegun will rake the car with a few good, long bursts. Car doors are not enough armor to protect from these bullets so the players only get soft cover. Once this is done, the Werewolves will wait to see if any more resistance is forthcoming. If the Vampires are smart and play dead, the Lupine will approach to melee range. None of the Lupine will fire into a melee.

The characters will no doubt lose this fight. They are surprised, outnumbered and outgunned. Do not stop them from putting up a good fight though. Nothing is more irritating to a group of players than to have the cards so stacked against them that there is no hope. Unfortunately, for good plot and drama this is sometimes necessary. When you are forced to make the players lose, you want the players to feel that they put up a good fight and were defeated only





because they lacked the strength, not because they lacked the courage or strength of heart. So allow the players a good battle. If they start to go down too quickly, cut them a break on a few die rolls to allow them to fight bravely on for a round or two more.

Once the Vampires have been defeated, the Werewolves will drive a wooden stake through each one's chests. You can make this as grisly as you like to enhance the effect or you can skip over the description and leave it to the players' imaginations if you think this would be more effective for your Troupe. Once this job is finished, the Lupine will toss the party into a nearby cave. The cave entrance is only three feet high and hidden by a few bushes.

Dialogue

There will be little or no dialogue in this scene except for the warnings and battle cries of a hopeless battle.

Characters

The Werewolves in this scene are the full complement of members in the Mouse pack. They have gathered here in full force to kill the Vampires and then go on a hunting spree through the woods under the full moon. The leader of the pack is not here. He is in battle with the Anubi at this very moment, having tried to get a message to his spy with the Union. All the Werewolves will have similar stats so that you can handle this large battle easier (and do not have to keep flipping pages). Look over the rules in *Vampire*.

Werewolves: These guys are interested only in getting this gruesome job done and going out on their night of wildness. They do not like to have anything do do with the Undead and are all for the mortals discovering Vampires and destroying them. Remember that their physical Attributes are doubled in wolf form.

Clan: Mouse

Nature: Bravo

Demeanor: Loner

Willpower: 8

Born: 1960-1970

Physical: Strength 4, Dexterity 3, Stamina 3

Social: Charisma 2, Manipulation 1, Appearance 2

Mental: Perception 3, Intelligence 2, Wits 3

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

Talents: Alertness 4, Athletics 3, Brawl 4, Dodge 4

Skills: Animal Ken 2, Firearms 2 (Machinegunner has a 4 skill), Stealth 3, Survival 1

Knowledge: Medicine 1, Science (Biology) 2

Disciplines: Animalism 1, Celerity 2, Fortitude 1, Potence 1. One has Auspex 2

Image: The wolf forms look like something you worried lived under your bed or in your closet when you were a child. They are ferocious, primal animals with only a vicious need to taste flesh and blood. The hair on their necks seems to

stand straight up and they froth through clenched teeth. Their growls sound much louder and much deeper than an ordinary dog or wolf. To a Vampire these barbaric creatures seem almost demonic.

Roleplaying Hints: Growl and snarl a lot. That's about it. Make sure you impress upon your players the danger of these creatures but allow them their arrogance. Vampires are very arrogant at heart and you should not deprive them of that even in their darkest hour.

Notes: If for any reason your Vampires manage to defeat these Lupine (wow!), pat them on the back and have some more Lupine come bounding up to fill in the ranks. The Lupine that are still in human form are carrying shotguns. A machine-gun (with bipod) has the following statistics: Difficulty 6, Damage 7, Belt 100, Conceal N, Range (yds) 500.

Scene 12: A Dark Discovery

Plot

This scene opens as one player awakens from his painful sleep to discover it is late afternoon. The stake though his chest is extremely painful, but he finds he can move. The Lupine was in such a rush he was not completely accurate in his impaling. The stake is just to the left of the heart. With an agonizing wrench and shout of pain, the Vampire can pull it from his chest and begin to free his friends.

Once everybody is free (and awake; remember that it is daytime) the party will have a chance to explore the cave and talk everything over. In the back of the cave is a pile of bodies. These are Vampires and Ghouls who have just recently been murdered (probably within the last couple of days). Upon a close examination, any party member with the appropriate social skills or high enough Status will recognize that one of the Vampires is the Justicar Ulisyan Thracs. This is the Justicar meant to arrive at Milwaukee very soon. Some of the Ghouls still have blood in them, allowing the characters to recover some much needed health levels.

The players will no doubt discuss their fate and may very well begin to suspect the Prince sent them into such a well-prepared trap. The Lupine do not just wait on the side of the road with large caliber weapons at the ready to attack any Vampires happening to come by. The Prince's protection was suspiciously absent, and there has been no attempt to rescue them. Yet they have been lying in a cave for most of last night and today.

Setting

This scene takes place in a dark, dank, smelly cave. A fiercely bright light (at least from a Vampire's point of view) comes from the low entrance at one end. At the other end lies a foul pile of Vampire corpses. They have all been rent limb from limb and have large teeth marks in their arms, legs, and torsos. They look like quite a fighting group together, and

the players should wonder at the Lupine resources to be able to take down such a large and dangerous looking group.

This cave needs to remain grim and oppressive to the players. It is their prison, and you want to make it as wretched as possible so they will hate the Lupine all the more.

Drama

The first little bit of drama in this scene is the removal of that stake. This requires the Vampire roll his Strength plus Courage against a difficulty of 7. If he scores two successes, he is free of the stake. The player may make two or three tries at this role if he is at first unsuccessful. This can be a very dramatic scene. The players think they are doomed, and this is their chance to come back from certain death to wreak their vengeance on their attackers, so you might want to play some dramatic music to accompany the first part of this scene.

After this the characters will be free to explore the cave. Once they find the Vampires in the back they may wish to identify the bodies. Any character who tries to do so may roll Intelligence + Status (if any) and try to get one success of a 6. Such a success indicates the character has recognized the bodies as Justicar Ulisyan Thracs and his retinue. The Justicar was a very powerful Vampire.

In order to attempt to drink the blood of a dead and decaying corpse requires a Courage roll with at least one



success of a six. A botch means that the character has drunk one blood point and become so revolted that he withdrew and possibly gained a minor derangement. The bodies have 10 blood points left, though feel free to alter this number if the party is large or really needs help.

When the characters first try to wake up, they must make awakening rolls (refer to the **Vampire** book). After the first awakening, you can waive the necessity to continue to make the rolls because the characters are in very great danger and because the sun is almost down (it is about 6 p.m.). The characters also need a chance to discuss their situation and some time to figure out who the rogue Vampire might be.

Dialogue

The dialogue in this section will be only between the characters (hopefully there will be a lot of this). The players may be very frustrated and upset at this point. After all, they have just been captured by a large force of Lupine and it looks as though they are about to die with practically no chance to salvage the situation. The characters need to think clearly at this time, however. Rash decisions at this point could be fatal or could lead the party on some wild goose chase across the country after the wrong rogue Vampire. If you like this (and you want to do extra work), then you're fine. Otherwise, you may have to try to calm your players down and get them relax and think rationally.

Characters

Nobody new in this chapter except the bodies and they don't have much personality.

Scene 13: Unexpected Allies

Plot

This scene begins with the night. As soon as the characters come out of their cave (no doubt ready for action), they find there is a large gathering of Lupine standing in a circle by the cave. They are in little knots of twos and threes, and they all seem to be involved in discussion. A group of Lupine, some still in half-wolf form, lie in a row on the ground. They are all cut up pretty bad and appear to be dead. A successful Perception roll will tell the players that the dead Werewolves are the ones who caught them last night.

You see, the Werewolves are hardly more united in their goals than the Kindred are. They, like the Kindred, have their factions, clans and political groups, only these groups are more like packs of wolves than the Kindred feudal social system. Among the Lupine, the mightiest rules his pack and his power is challenged by direct combat. The packs roam in groups. Recently a pack of the Mouse joined the Prince because he promised to destroy the Masquerade and Vampires everywhere. The Mouse have a special hatred for Vampires, so when the Prince called them and told them to

kill the Vampires they would find on Route 43 north in such and such a car, they jumped at the chance. Unfortunately, the Coyote (another, larger pack) got wind of the whole affair. Horatio Sims, who leads the Coyote, realized that if the Vampires are discovered by the mortals, the Lupine will be next. So, in traditional Werewolf fashion, he swept down upon the Mouse last night just before dawn, killing and scattering them. Now the Lupine are trying to decide what to do about the Kindred in the cave.

Once the Vampires step out, there will be a serious discussion between them and Horatio. Horatio has no love of the Kindred but he is willing to help this once to save the Masquerade. This scene then develops into some very tense negotiating between Horatio and the Mask. Horatio must treat the Vampires like enemies in this negotiation, or he will lose face with the other Lupine. If the players are unwise, they may find themselves in combat. But if they keep their cool, they may find out some information and will get safely back to the city.

Setting

This chapter takes place just outside the cave, sunk inside a hill. The hill borders the field where the Vampires were captured last night. The Vampires can see the road just across the field and wreckage of their car has been hidden in some of the taller grasses in the middle of the field. The sun went down not long ago, and only a few of the brightest stars dot the deep blue sky. There is no light where the Lupine stand, so they are nothing but dark, shadowy shapes muttering to each other in the hissing grasses.

Drama

Hopefully there will be no action in this scene. If there is, your Vampires are probably dead. If for some reason the characters get rowdy and decide to fight, try to have the Lupine beat a little sense into them and then give the Vampires another chance to talk their way out. Another option in this case would be to allow the Vampires to fight as well as they may, letting them die or live as their actions and the dice dictate. As a Storyteller, this is not usually what you want to do, but you cannot be bailing your Vampires out of the stupid mistakes they make.

At any rate, if the players do opt to fight, their possible actions are so numerous they cannot be covered here. Just refer to the character section to find the Werewolves' numbers and figure it out from there.

Dialogue

As soon as the Vampires step out of the cave, the dialogue will begin. The first thing that will happen is two large Werewolves in their wolf forms will separate themselves from the other Lupine, pad up to the Vampires and stand, one

on each side of the group as though they were guarding the Vampires. Then Horatio Sims will step forward.

Horatio will introduce himself very sternly and stiffly. He will then wait for the characters to introduce themselves. He will not shake any hands. Horatio has several questions for the Vampires. Basically he wants to know everything about the characters' adventure so far. He wants to know why they are in the country and why they were attacked. If the questions are answered, he wants to know why the Mouse would involve themselves in such an activity as these "Vampire slayings". Horatio knows the answers to some of these questions but wishes to find out if the Vampires know the answers. He wants to determine what they know so he can decide whether a full scale invasion of Milwaukee is required to stop these murders.

This question of invasion rests heavily on his mind because he knows the responsibility it involves and the danger it brings to his pack. But if the murders are not stopped, the Masquerade will be uncovered and, ultimately, so will the Lupine. Horatio wants to know how much the characters know. He needs to see that they are competent enough to handle the situation. If the characters look totally inept, he may elect to kill them, invade Milwaukee and conduct a secret war with the Kindred to stop the murders. In the case of an invasion, Horatio also wants to know where all the Kindred are located in the city. The Vampires could easily end up telling Horatio too much.

If the characters answer all his questions satisfactorily and do not lie very much, he will explain to them why he is going to let them go. He will also tell them the Mouse are working with the rogue Vampire and that this rogue called the Mouse with details of the route and the model of the car the Vampires would be taking. The trip out into the country was a trap. Horatio does not know who the rogue is, but he imagines it is somebody powerful.

Through this whole discussion Horatio will be as insulting as possible. Instead of calling the Vampires by their real names, he will use Lupine slang. The words the Lupine use for Vampires are "*Carrion, blood-sucker, leech, tick, flea, ghoul, deadman, city-boy and blood-witch.*" Don't feel obligated to use all of these. Rather pick a couple of your favorites and use them to address the Vampires. Horatio behaves this way so the other Lupine will remember that he hates Kindred and that he saves these Kindred not because of any love for them but out of necessity. If he were to behave in a friendly manner, the other Lupine would call him a "Leech-lover," and he would be ostracized or killed. Additionally, any reference to Werewolves as Lupines will raise the hackles on his neck immediately. He will angrily inform the characters that he is one of the "Garou."

You want to be as insulting to the characters as possible. This forces them to take the tough job of keeping their tongues and not resorting to violence to vent their anger.



This is a test of character. If the Vampires can undergo a few minutes of Horatio calling them every disgusting name he can think of, they deserve to be set free. If they grow so angry that they attack (rather than come up with witty insults themselves), they will be certainly killed. So if you are intensely insulting, it will truly be a test of character not only for the characters but for the players as well.

When the characters have finished enduring this little attack on their egos, Horatio will give them a beaten-up old car and tell them to get back to town as quickly as possible because after the full moon comes up, he and his friends may change their minds.

Characters

For your basic Werewolf, use the information provided in the previous scene. Horatio, however, is a cut above the average Garou and his information is below.

Horatio: This Werewolf is more subtle than his brothers. He is the leader of the Daher, the dominant Coyote pack in the Milwaukee area. His strength is very great (despite his small mortal size), but his cunning is greater. Most Lupine



packs are ruled by the strongest, but when the strongest is also the smartest the leader becomes very deadly. Horatio does not wish the Kindred found out by the mortals because this would put the Lupine and their already threatened culture at risk.

Clan: Mouse

Nature: Plotter **Demeanor:** Bravo

Willpower: 10 **Born:** 1965

Physical: Strength 4, Dexterity 5, Stamina 4

Social: Charisma 3, Manipulation 4, Appearance 3

Mental: Perception 4, Intelligence 4, Wits 4

Virtues: Conscience 2, Self-Control 3, Courage 5

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

Skills: Animal Ken 4, Drive 2, Etiquette 1, Firearms 3, Melee 2, Security 2, Stealth 5, Survival 3

Knowledge: Investigation 3, Linguistics 3, Medicine 3, Occult 3, Politics 2, Science 2

Disciplines: Animalism 3, Auspex 2, Celerity 3, Fortitude 4, Howl 4, Obfuscate 2, Potence 2

Image: Horatio is a short, dark-haired man. His jaw is square and stern. Horatio's face is lined with the worries of leadership and the pain he has endured. He has had to kill many young Lupine who thought that he had gotten too old to defend himself, and the guilt of their easy deaths at his hands pains him. His face is one of worry, strain and the strength of experience. After noticing his remarkable face, his small, muscled compact body almost goes unnoticed.

Roleplaying Hints: Horatio is planning right now. He is quiet, reserved and watchful. Once he has finished planning or if he decides that planning will no longer be useful, he springs into action and his beast is let loose. Horatio turns into a black wolf with fur like a wire brush. The danger he represents in this form cannot be overstated. The only things he fears are the Anubi and their silver bullets.

Notes: The Discipline of Howl allows Horatio a great deal of leeway. Usable in either his human or wolf forms, he can force Vampires to make virtue rolls of his choice with but the strength of his voice. He must roll Manipulation + Howl against the Virtue he targets + 3. Then the character must make a Virtue roll against a target of 7 or frenzy. Even if the character's roll succeeds, he may still be shaken. These howls affect all in the area.

Horatio rarely carries a gun. Sometimes he carries a shotgun, but only in a very rare circumstances. He has no gun tonight, only his mind and body. For him that is usually enough. ♣

Chapter Four: The Unmasking

Deliver me from blood-guiltiness, O God

— Psalms 51:14

The scenes of this chapter do not necessarily have to follow one another in consecutive order. If the characters have not yet figured out the prince is the rogue Vampire, they will need a few more clues. These scenes are meant to supply those clues. This chapter will finish off the investigation part of the adventure and will bring the Mask face to face with the "Vampire Murderer."

Most of this Story has been highly intense. The characters hardly have a chance to absorb what has happened to them before they are whisked off on another dangerous encounter with a member of Milwaukee's Kindred community. If you do not wish the investigation portion of this adventure to fly by quite so quickly, you can insert some of these scenes to slow things down.

For instance, you might make the Prince call with the news that a Union ganger and the Lupine left town two nights after their encounter with Lisa Urgan (the end of Chapter two). This way the characters have one full evening to investigate and question Elders before the events of the story hurry them off to the Lupine trap. So feel free to insert these scenes wherever you like. If you put them earlier in the story you may have to make a few minor adjustments to account for the fact the players do not know as much and may ask the wrong questions.

Scene 14: A Roman Senatorial

Plot

The players visit the esteemed Gracis Nostinus. Gracis is at first inclined to believe the Mask is nothing but a bunch of the Prince's Neonate goons looking to call a Blood Hunt on one of the Prince's enemies. Gracis happens to be one of the Prince's enemies, so he is justifiably worried by the characters' presence. Once he discovers their independence, Gracis will loosen up considerably and begin to work on an impromptu scheme to get Hrothulf in trouble.

Setting

You can learn a lot about someone by seeing their home. This is just as true of Kindred as it is of kine, if not more so. In this scene and the scene to follow, you need to express the people encountered through the settings in which they live.

Gracis lives in a fine 19th century home that served as his old Haven when he ran Kilbourntown in the 1800s. Though the outside is old, quaint and respectable, the inside is done up in the latest gaudy fashions. The tables and chairs are made of colored plastic and are shaped very simply. A





coffee-table is nothing but a square blue block. The chairs are nothing but yellow blocks with smaller blocks resting on top to form crude arm rests and a back. The whole thing is very daring and very ugly. It looks like a child's playroom, not the home of an Elder.

The other rooms of the house often clash with each other. The bedroom is done up in traditional 18th century furniture complete with a four-post brass bed and a fireplace. The fact is that Gracis has no more sense of taste now than when he was Embraced, and he often just chases what he perceives to be the most popular fad. Fads (by definition) change so quickly that his house is often in mid-change, and all the rooms are done in completely different styles.

Drama

Hopefully there will be no action in this scene. Action would be futile and would only make an enemy of Gracis. Gracis will not give any information to his enemies and will seek vengeance at the first available opportunity. If the Mask gets violent, however, Gracis will flee as fast as he can, calling on the help of the two or three ghouls in the next room. The death of Gracis would radically alter the politics of Milwaukee (see the Politics section) and would no doubt force a Blood Hunt on the Mask.

Dialogue

Gracis will be very cordial at first. This is because he is worried the characters are nothing but a party of spies and ruffians from the prince. Gracis will try to find out how loyal the group is to the prince. He will ask about the prince, how the characters met him, was he nice, have they known him long, how much (or in what way) are they getting paid, and any other questions you can think up. Judge the characters' answers carefully from Gracis' point of view. You have to decide what Gracis concludes about the Mask.

If Gracis decides the Mask is nothing but a bunch of the Prince's toadies with the power of life and death over him, he will stay very sweet but offer no information. He will not trifle with the prince's goons. Instead, he will slowly begin to act as though he is bored, get distracted by his watch and ask the characters if they wouldn't come back some other time because he has an engagement.

If the Mask indicates to Gracis that their loyalties are to the Masquerade and not to any one Cainite, Gracis will start to answer as many questions as possible. He will try to put the blame on Hrothulf, who he says is "*a barbarian of the worst kind and the despoiler of this city.*" Gracis will claim Hrothulf has been running the Union by dominating its leader. Gracis will put on a tearful face and talk of the murder of Marius and how he so wishes Hrothulf had not done such a horrible thing. He spins a doleful tale of how he fled for his life after Hrothulf murdered Marius, and how Hrothulf has been chasing him ever since.

Gracis will do his best to prove Hrothulf's mind has finally cracked, saying he hopes that Hrothulf does not come after him in his madness. Gracis can be quite an actor, so play this part up, complete with whines, pleas and crying. Gracis will do anything to be safe again, and he just wishes that the Mask would catch that awful man. Gracis will suggest the players talk to Louis Detonas for more information (he knows Louis will back him up).

In all actuality, Gracis suspects the "Vampire Murderer" is just some crazed mortal the media has made bigger than he really is. No doubt he will come to justice soon enough and the whole thing will blow over, but until then Gracis will be an opportunist and use the random events of Milwaukee to his best advantage.

Characters

Gracis: See the Kindred section for more information on his history.

Notes: Gracis is obsessed with the destruction of Hrothulf, who he has been chasing for 1500 years. Gracis (as you may have noticed) is a weak Cainite, but he has the ability to lead and control others. He has used these abilities in the past to gain the necessary strength to fight Hrothulf. If it becomes obvious that the characters do not believe Gracis, he may use his Presence power to change their minds.

Scene 15: A French Noble

Plot

In this scene the Mask visits Louis Detonas. Louis does not care for the intrusion, nor does he seem to care much about the murders. He suspects it is some rogue Anarch who will eventually be caught, but he wishes to have nothing to do with such a barbaric affair. When asked about Hrothulf he will confirm Gracis' story to the letter (Gracis called Louis after the party left). Louis will be fairly rude the whole time but will always do it in such a way that it would be even ruder to get angry.

Setting

Louis lives in extravagant luxury. His rug is as soft as grass and his chandelier twinkles like the stars. His home is very modern, complete with large round picture windows and a sharply sloped, one-sided roof. His home sits by the beach and the sound of waves can constantly be heard in the distance. His sofas are covered in a soft black leather and the room smells of fresh flowers and sweet perfumes. Exquisite sculptures, done in classical style, seem to be highlighted in some of the rooms. All in all, the whole place can seem disgusting in its extravagance.

Drama

Once again there should be no action in this scene. Louis will challenge nobody. If he is challenged, he is likely to run.

Dialogue

Louis will at first act very irritated at being disturbed. His whole point is to try to frighten the Neonates at first and impress upon them his importance. Once they start asking him questions, he will support Gracis' story even to the point of using some of the same words and phrases Gracis used (if you can remember them). This could give the characters the hint that perhaps something is faulty with this story if it is told almost exactly the same way by two different people.

Louis will also point out that Hrothulf opposed the appointment of Terence Merik to the position of Prince in 1901, despite Terence's noble endeavors to fight the Lupine on that terrible New Year's Eve. Louis is convinced Hrothulf hates Terence for some past slight and wishes to avenge himself. If Louis is asked about the Union ganger and the Lupine who left the city, he will make the mistake of referring the party to Mark Decker. Mark Decker, Louis will explain, is the Kindred who leads the Anubi. The Anubi have appointed themselves the job of patrolling the Outlands to protect the city against the Lupine. Louis suspects they are nothing more than another Anarch gang and they probably do not do anything to protect the city, but if any Kindred



would know about a Lupine leaving or entering the city, it would be Decker.

Louis will also try to be as insulting as possible without ever saying anything directly. This is very difficult to describe and must be done specifically for each group, so you may want to sit quietly for a few minutes before running this chapter and think of a few ways to insult the characters. Example insults would be "What a lovely dress. Did you make it yourself?" "You look strong for your age," "You Neonates always seem to be able to overcome your obvious inadequacies with incredible energy and passion," and "I am surprised you figured all this out by yourselves." The key is to be patronizing. You will get the hang of it.

Characters

Louis Detonas: See the Kindred section for more detail on this character's background. Louis never loses his temper (if he can help it), though if he is made to look bad or in some way associated with the lower classes there is no telling what will happen. He hides behind his wealth and his arrogance to protect himself from his own loneliness and pain.

Notes: Louis will not fight in this scene. Any attack or threat of an attack will produce nothing but disdain and reproof at the reprobate who would resort to violence. If he is pressed or seriously threatened, he will confess (with a great deal of dignity) that he is lying for Gracis and really knows nothing about the whole affair.

Scene 16: The Anubi

Plot

In this scene, the characters meet the Anubi and its leader, Mark Decker. The characters can call Mark to try to get an appointment, but all they will get is a ghoul servant. This ghoul will tell the Mask Mark is out on patrol almost all night, every night, and if they really want to find him, they should drive out to the suburbs and look for him. If the party is worried that they will not be able to find Decker, the ghoul reassures them that he will find them if they just hang around long enough.

Once they get out to the suburbs, the characters are not disappointed. They are challenged by the Anubi and taken to see Mark Decker. The Mask has a talk with Mark and then is interrupted by a wandering Lupine and possibly an attack by Lisa Urgan or an encounter with Wilks. After all this excitement is over, the characters will hopefully have a few more clues about the Kindred politics of Milwaukee.

Setting

You want to remind the players of the country when you describe the suburbs of this scene. Point out all the dark, unlit parks and describe how naked the characters feel with no skyscrapers in the sky. Everything seems so open and

exposed. On one hand the Vampires feel as though there is no place to hide, and on the other they feel people are hiding in all those dark corners watching them.

To most mortals, the suburbs are safe places free from most dangers of the city. To humans, the suburbs are friendly; they are where many families have their homes. Vampires feel the exact opposite about suburbs. Suburbs (especially in Milwaukee) are the no-man's land between the city and the country. They are a battleground for the Lupine and the Kindred. You want to impress upon your players that when they enter the suburbs, they are entering a war zone.

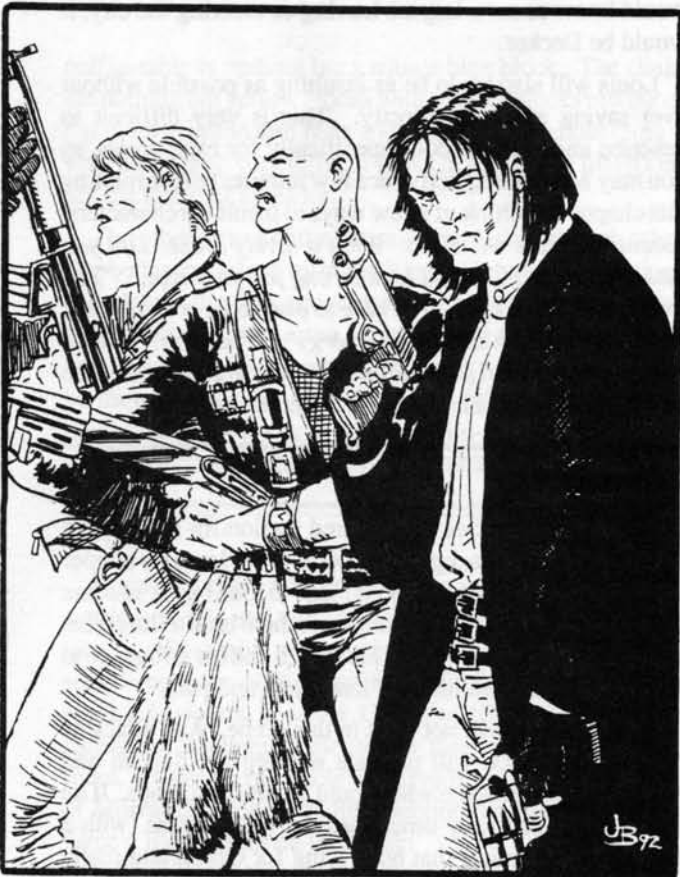
Drama

This scene can have quite a bit of action interspersed with the characters' discussion with Mark Decker. If you are using this scene in any other chapter besides Chapter 4, you will need to do a few rewrites because this scene assumes that the players have already met Lisa Urgan or Lieutenant Wilks.

Once the Mask is in the Outlands, they are approached by Mark Decker and some of his Kindred warriors. He will quickly ask them to follow him. Mark leads the characters away from a nearby park and up an embankment to a freeway overpass. From the side of the freeway Mark points out a 15-year-old boy walking dejectedly by the park. Mark explains the "boy" is a Werewolf who wandered into the city in his wolf form last night during the full moon. The "boy" is lost and cannot find his way out. Mark casually asks the characters what they think he ought to do with him.

This is a dangerous question. To let him live could easily bring danger upon them all, especially if he is not lost but instead scouting out Kindred forces (the Werewolf is in fact lost, but the players do not have to know this). To kill someone who looks so innocent could easily result in Humanity loss. It is your job as Storyteller to ascertain who would lose Humanity and who would not. Suffice it to say that Mark will listen to suggestions about what to do with this one and if adequately convinced would agree to let the Lupine live — on one condition.

The Lupine has to be removed from the city before he hurts somebody. Therefore, some Vampire has got to go down to him and tell him how to get home. If the Werewolf is really lost, this is perfectly safe. If the Werewolf is here as a scout or spy, the Kindred brave enough to talk to him will probably be torn to pieces. If nobody thinks of these things, have Mark point it out rather cheerily. Mark would never dream of being the one to go talk to the kid; he knows how treacherous and dangerous Lupine are. If nobody in the party is willing to talk to the kid, Mark will give a signal and the sound of several silenced rifles will go off. The Lupine will start to run until his knee gets hit; then he will crawl pitifully on for a few minutes before expiring in a heap. Make the players feel the consequences of their cowardice.



If one of the Vampires is brave enough to go down there, he can talk to the Lupine. This discussion will be covered in the Dialogue section of this scene, but suffice it to say that if the conversation goes at all wrong, the Lupine will change to his wolf form to run for it. The guns will go off, and he will die just as assuredly as if he was never spoken to. The Lupine's name is David, and he will only really be frightened if the character he talks to reveals he is a Vampire. David is very worried about Vampires at this particular moment, and the very mention of the word will set him into a panic.

After this little affair has been concluded, the Vampires may have their conversation with Mark. Mark will be more than happy to answer all the Mask's questions as honestly as he can. As soon as this is done, you can choose to insert an encounter with either Lisa Urgan or Lieutenant Wilks depending on whether or not Lisa Urgan is still alive or whether or not you want to.

Lisa Urgan has been very upset with the Vampires since they defeated her last time, and she is continuing her fanatical search. Lisa spots the Vampires while they talk to Mark, and will try to follow them back to their Havens, where she can abduct them tomorrow morning under the safety of the sun. This one you will have to play by ear because the nature of the Vampire's Haven is the deciding factor as to whether or not Lisa succeeds. If the Vampires broke her flame-thrower in their last encounter, she will have to be satisfied with a gun (probably an automatic weapon of some sort). If she succeeds, she will drag the Vampire back to a church where the Inquisition will gather.

If you decide you want Lieutenant Wilks to show up, he should drive by in a police car and stop suddenly by the players. Wilks gets out in uniform (he looks pretty depressed about it too) and starts asking the Vampires what they are doing out so late, where are they from and why does he feel he has seen them before. The characters can use all their usual tricks and Disciplines to make him go away, but he will do so reluctantly and only after at least two tries of Dominate or Presence. The reason Wilks is in uniform (in case you were curious) is because there is a shortage of uniformed cops every once in a while, and some of the detectives have to get into uniform to fill the positions. Needless to say, it is not one of the detectives' favorite jobs.

Dialogue

Most of the Dialogue in the scene is an interview with Mark Decker. First he wants to make a decision about this young Lupine. Mark is a decent sort and if one of the characters will just tell him that it would be unjust to slay one so young, he will not do it. But he will tell the characters that somebody has to tell the Lupine how to get home. If the character who suggested he let the Lupine go refuses, Mark will have a good laugh at the character's expense and call him a coward. If this happens, Mark will be more difficult to convince, and somebody will have to come up with a good

reason why it is advantageous to let the Werewolf live. If your players can, Mark will be convinced.

Mark will answer all the questions he can. He does not believe Hrothulf is the murderer since Hrothulf has relinquished the Princedom twice now because he did not want the power. Further, if the party thinks to ask, Mark will say he is certain a Vampire and a Lupine did not leave the city on the night the Prince said they did. He and his men watch the roads, and believe no Lupine went in or out by car, truck or foot. Mark will not involve himself in the investigation personally; he has too many problems with the Lupine to worry about a rogue Kindred.

There may also be some discussion with our old friend Wilks. Wilks is very upset at having to be in uniform and his temper matches his irritation. He will speak angrily to everybody, no matter how nice they are to him.

Characters

There are several characters in this scene, but the only one you really have to worry about is Decker. The Lupine is unlikely to fight and will do his best not to. If your players are so sadistically cruel as to chase him down and slaughter him, then use one of the Werewolves from the previous chapter for stats. The Anubi will not put in an appearance in this scene (except to gun down the Lupine if he makes a run for it), but if you are interested, you can find more information in the source material section of this book.

Mark Decker: See the Kindred section for more information on Mark Decker and his Anubi.

Notes: Remember that Mark is a warrior, not a murderer. This is the reason he will not kill a lone Lupine who just wanders into Milwaukee. If they come for war, he would be quick to fight; but if they come by accident, he is willing to think about it. Still, most of the time he will slay them for their powerful Vitæ.

Scene 17: Friend or Foe

Plot

In this scene the Vampires raid Hrothulf's Haven in search of incriminating evidence. Hrothulf is not home, or at least he does not answer the phone if the characters call. In fact, Hrothulf is busy regenerating in his basement vault. He was attacked several days ago by some minions of Gracis, and is trying to recover the loss of his left arm, torn off in the ensuing battle. When the Mask arrives, they will have free run of the upper levels of the house (except for Hrothulf's traps, of course). Since they will find nothing interesting upstairs, the Vampires will no doubt venture into the basement.

Depending on how much noise they have made, Hrothulf may be awake waiting for them. Hrothulf is afraid the characters are another group of Gracis' thugs looking to take



him out. The pile of clothing and weapons in the basement will tell the characters Hrothulf has killed a large number of people recently and disposed of the bodies (at least 12 by the number of bloody jackets). Hrothulf will be looking to kill the characters as quickly as possible unless they can offer a good explanation very quickly.

If both the characters and Hrothulf survive the misunderstanding, they can talk about who the real killer might be and what is really going on in the politics of Milwaukee. Getting to this stage could be very difficult, however.

Setting

Hrothulf's house sits solidly in the Outlands. He owns a suburban home that has been enhanced by the demolishing of the two houses to either side to give him more yard space. The house itself has two stories and looks fairly modest for the home of such a powerful Vampire. The door has recently been riddled with bullets and patched up.

Inside the house keeps the same modest decorum. Nothing is too fancy. All the furniture is sturdy and functional. The rooms are all dark and the house smells as though it has not been opened in some time. You want to create an air of suspense and fear for this scene. Make the players worry about what lurks around every corner. Once the traps start showing up, they might get pretty freaked. Downstairs is an unfinished basement. A large iron door is set into one of the cement walls. The whole place smells dank and wet.

To make this Haven more real, describe your house or a friend's house, changing a few details if any of your players have been there.

Drama

There are several traps spaced throughout the house to deter unwanted visitors. This includes an exploding door that goes off when opened (doing seven dice of damage to the Vampire who opened the door and four to the others), a submachine gun which fires down the upstairs hallway (hitting on a roll of a 7 with two dice) and an electric shock on the basement door that will cause a character to fall unconscious for an hour unless she rolls two 7s on her Stamina + Fortitude roll. All of these traps were set by a mortal friend of Hrothulf who was paid well. They may be defeated (before going off) by obtaining a single 8 when a character rolls her Wits + Security.

Hrothulf is sleeping in the vault in the basement. He is regenerating from the wounds he received in an attack by Gracis' men two days ago. He was badly hurt and most of one side of his face was scarred by fire. He will sleep through any noise the characters care to make except the alarm on the vault door. The door can be opened by force (explosives or a very high Potence might do it) or by cracking the combination lock. This requires two successes of 9 or better with Security + Dexterity. Once the door is open, the alarm automatically goes off (it is turned on and off from inside).

Hrothulf will stagger to his feet and try to defend himself against anyone he perceives to be an enemy. Hrothulf, all scarred and deformed (due to damage), staggering violently towards the characters, could easily start a panicked combat. Hrothulf is very dangerous and will use his civil war saber to the best of his skill. Considering his depleted condition and the number of his opponents, however, he is likely to go down in a round or two.

Smart players will try to subdue Hrothulf and then talk to him. If your players think this far ahead, go to the Dialogue section to see what Hrothulf is willing to talk about. If the characters refuse to fight initially, Hrothulf will stop attacking after he has made a swing or two. If the Mask kills Hrothulf, they may well think they have stopped the Vampire murders. Let them think this until they hear about another murder on the radio in their car on the way back to their Havens.

Dialogue

Hrothulf will only talk if he is sufficiently convinced the characters are not assassins sent by Gracis. This will take a few rounds and could be very difficult for the characters, because Hrothulf will be swinging his sword around, trying with all his might to decapitate one of them. If the party can keep cool, he will calm down.

When faced with a sword-swinging maniac, most Vampires will respond by attacking, and who can blame them? If the characters manage to subdue Hrothulf without slaying

him, they can talk to him after they bring him back to consciousness. Hrothulf will respond at this point because it is clear the characters have no intention of killing him (since he is still alive).

Hrothulf will violently deny the accusations of Gracis and tell the Mask all about his relationship with Gracis and Gracis' 1,000-year vendetta. Hrothulf is proud and noble even in his defeat, and the players should be made to feel the nobility and tragedy of this ancient Cainite. The characters can make a powerful friend here if they play their cards right. Hrothulf has no theories as to who the murderer might be, but he will say it is definitely not Gracis, because Gracis would not have the stomach for such a thing. He will not offer to help personally, saying only that his battle with Gracis would draw attention to the Mask; additionally, he cannot afford to leave his Haven right now.

Characters

Hrothulf: See the Kindred section for more information about this character.

Notes: Hrothulf is carrying a very nice sword which does strength + 5 damage and requires a 6 or better to hit. Hrothulf is still damaged from a raid Gracis made on his Haven a few days ago and he is still "Hurt". Additionally, he only has four Blood Points.

Scene 18: Into the Heart of Darkness

Plot

At some point after their capture by the Lupine, the characters will go to see the prince. Whether or not they know he is the murderer, they will eventually seek him out, if for no other reason than to get some help because they are out of ideas. Once they do so, the prince will seek to capture them and do away with them once and for all. When the characters get into the prince's apartment, they will be attacked and undoubtedly captured.

Setting

The setting for this scene is the same as scene two, with a few modifications. The place looks as though it has not been cleaned in some time. There is dried blood on the carpet and the sofa's cushions are scattered about the room. Dead flowers hang, stapled to the walls. There is a pyramid of women's shoes on the coffee table. Somebody has chopped a steak into little tiny bits on one of the chairs and just left the raw meat to rot in a smelly heap. The aquarium has been drained, and the stench of dead fish permeates the room. Make this place seem as crazy and wicked as possible.



Drama

Before you run this scene, you must determine whether or not the prince knows if the characters are alive or dead. The last time he saw the Mask, they were on their way out of town, waltzing into the claws of the Lupine. If the characters have not called before coming or have kept a low profile since their return to Milwaukee, the prince will be unaware that the characters are still alive and his forces will be unorganized.

On the other hand, if the characters have done a lot of investigating after the Lupine encounter or have talked to Gracis, the Prince will be aware they are alive and will prepare accordingly. You must use your own judgement to determine how much the prince knows. If the characters have been back in Milwaukee for a couple of days, then — unless they have taken special precautions — the Prince has heard through his informants that they are still alive. On the other hand, if the Mask comes straight to the Prince after their return to Milwaukee, he will most certainly be surprised.

If the Prince is surprised, four of his Ghouls will be sitting around the apartment when the characters arrive. They will invite the characters in and try to jump them from behind while shouting for help. After a couple of rounds, another six Ghouls from the adjoining rooms will jump into the fight. If necessary, the Prince himself will attack. In this battle, the Mask stands a good chance of taking out several of the prince's ghouls before they are captured. These Ghouls will then not be available for the final battle.

If the Prince is fortunate enough to know his little plot to kill the characters was unsuccessful, he will be well prepared to dispose of them when they come to visit him. When the Mask arrives, they will find the door partially open and the living room lying before them in all its morbid splendor. The room will appear to be empty. In fact, Demetri (see Characters) is using his Obfuscate power to hide six of the prince's Ghouls. They all stand against the far wall with submachine guns in their hands.

The Neonates will remain invisible until all the characters are in the room. Try to wait until the players are convinced that the place is empty. It will be a bigger shock when the attack occurs. There is no way the characters can see their attackers before the attack except by touch. Demetri has been practicing his Obfuscate for a few hours and has his group hidden perfectly. Once all the characters are in the room and vulnerable, the group will open fire and gun the Mask down. Once the characters have been cut up pretty badly by the bullets, the Prince's Ghouls will leap on them and force blood into each of them with a needle. This blood is not even one Blood Point, and at first the characters will feel hot; then the world grows dark and cold.

Forcing the Plot

It is the sad truth that even in the most carefully designed Story the plot must sometimes be forced. For the action of

this Story to continue, the characters must be captured, and it is your job as Storyteller to make sure this happens. If the characters start to win, give the bad guys reinforcements. If one of the Prince's goons makes an unlucky roll at a crucial moment, you may have to ignore it. The trick is to make the players feel like the prince (not you) captured them. Do not ruin their good ideas. Allow them to work — to a point. Remember, the more Ghouls the characters kill in this scene, the fewer they will have to face in the end. So allow them some victories in their hour of defeat (that is, if they earned them).

Characters

There are several different characters in this chapter, depending on the circumstances. Since there are too many Ghouls for you to keep track of them as individuals, you can use the generic Ghoul listed below. Most of these have served Merik for years and have had time to build up their Disciplines and Abilities.

If, for some strange reason (for example your players are controlling very tough Vampires), the Mask starts to win this encounter, you can always toss in a few bodyguard Neonates. Use the Caitiff listed in the Kindred section (but remember they are Ventrue), or make up your own if this becomes necessary.



Demetri: This Nosferatu is an old ally of the Prince. Demetri has gone quite mad over the centuries and is now completely dominated by the Prince. Demetri would go into a horrible frenzy of anger and despair if he was ever allowed to act on his own now. This berserk rage would likely result in his own death, so the Prince has kept him alive to use him. The Prince also plans on letting Demetri loose upon the unsuspecting Milwaukee populace.

Demetri discovered the hallucinatory drug the characters are about to experience when he was still a very young Vampire. When used in controlled doses, the substance opens Vampires to their own powers and could actually be used to help learn Disciplines, and in this manner Demetri became very powerful very quickly. However, the drug places a strain on a Vampire's psyche. Soon Demetri found that he was dependant upon the drug, and his doses became larger and larger. Demetri had lost most of his sanity by the time he came to Milwaukee sixty years ago. He brought this drug to Terence to sell it. He hoped that with this money he could buy the ingredients to make more (Demetri's supply had gotten very low).

The kind thing to do to this insane, twisted Nosferatu would have been to put him out of his misery. But Terence decided that he could use an Ancilla under his power, so he Dominated him. This Domination has been made easier by administering doses of the drug and withdrawing the supply when Demetri does not behave as he is told. When the Prince lost his sanity, he maintained his hold on Demetri, who he now actually sees as a younger brother.

Generation: Ninth **Clan:** Nosferatu
Nature: Child **Demeanor:** Dangerous Psycho
Willpower: 4 **Blood Points / Per Turn:** 14 / 2
Humanity: 1
Born: Unknown **Apparent Age:** 45
Physical: Strength 3, Dexterity 2, Stamina 4
Social: Charisma 1, Manipulation 1, Appearance 0
Mental: Perception 4, Intelligence 1, Wits 4
Virtues: Conscience 1, Self-Control 0, Courage 4
Talents: Alertness 4, Brawl 3, Dodge 2
Skills: Firearms 2, Melee 3, Music 4, Stealth 4
Knowledge: None that he can remember how to use.
Disciplines: Animalism 4, Obfuscate 5, Potence 3

Image: Demetri's face hardly looks human anymore. He is very scarred and he is missing some of his nose. One of his eyes has gone white and blind from the use of the drug, and for some reason he is not able (or willing) to heal it.

Roleplaying Hints: Demetri acts as though he is always sedated—unless the Prince releases him for a minute or two. Then he froths at the mouth and gibbers madly while he violently attacks people. He is not a very complex guy.

Notes: Demetri does not carry a gun (nobody trusts him with one), though he does have a nice large hunting knife.

Ghouls: These fellows come from the lowest sections of Milwaukee. They have been crooks ever since they could walk and have gladly traded loyalty for extended life. They do not understand the implications for the Masquerade if their mission succeeds, nor do they realize the consequences of the destruction of the Masquerade. Not that most of them would care, but Terence has taken the precaution of keeping them ignorant.

It is possible the survivors of this Story could someday learn to help the good guys, but not today.

Nature: Bravo	Demeanor: Deviant
Willpower: 5	Humanity: 5
Born: 1960s	Apparent Age: 25-35
Physical: Strength 3, Dexterity 2, Stamina 3	
Social: Charisma 2, Manipulation 1, Appearance 2	
Mental: Perception 3, Intelligence 2, Wits 2	
Virtues: Conscience 2, Self-Control 3, Courage 3	
Talents: Brawl 3, Dodge 3, Intimidation 2, Streetwise 3	
Skills: Firearms 3, Melee 1, Security 3, Stealth 2	
Knowledge: Finance 2, Law 1, Politics (Criminal) 3	
Disciplines: Potence 1 and Celerity 1 or Fortitude 1	

Image: Most are scruffy-looking and unshaven. Their dark eyes betray the pain of their recent transformation and their clenched fists betray their determination. This group is grim and dangerous.

Roleplaying Hints: Not much to roleplay. They just beat people up.

Notes: Each of these characters carries a light automatic pistol. The six guys in the back who will come out later will be carrying light submachine guns (ouch!) with flash suppressors, muzzle brakes and silencers. ♣

Chapter Five: Dreams of Madness

Insanity is often the logic of an accurate mind overtaxed.

— Oliver Wendell Holmes

This chapter is a series of hallucinations caused by the drug the Prince injected into the Vampires. While each character would probably have his own hallucinations and the actions of one character would not intrude on another character's nightmare, doing each hallucination separately for each player would be inconvenient for game play. Thus the hallucinations will be played as group hallucinations. If the players ask if all their dreams are identical, tell them that the dreams are similar but not exactly the same, and are indeed affected by the ways the characters have interacted in the past. Additionally, the characters are conscious throughout, so they do interact and affect one another's hallucinations.

In these scenes you want to create a certain amount of confusion as to what is real and what is hallucination. Scenes 20 and 22 are real and all other scenes are hallucinations. Any damage taken will not carry over into other hallucinations or real life (though Humanity loss and Willpower loss will). Change from scene to scene quickly and do not give your players any time to adjust. Keep them off-balance and frightened. With any luck, it may be a while before they realize they are hallucinating at all.

Scene 19: Diabolists Among Us

Plot

In this scene the characters decide to concentrate their last few blood points into a single one to escape and get help. The characters argue for a bit and finally one suggests they should completely drain the Vampire with the lowest generation to get the power needed to survive. The Vampires then jump on their low-generation friend and kill him. How do you know the players will do these horrible things? Because you will arrange it.

At the beginning of this scene, you should tell the characters they have only two blood points left apiece though all their wounds have been healed.

Setting

This scene takes place in what appears to be a basement or some sort of dungeon. The walls are all made of stone and the floor is moist with condensation as though it were sweating. The room smells of urine and there is no light except for what comes from underneath the room's only door. This light has an unnatural greenish tint which casts bizarre shadows on the wall behind the Vampires.

There are several sets of chains on the wall, embedded in the stone with thick, rusting iron rings. One or two of the



characters are bound with these chains by their arms. The rest are free, though there are certainly enough chains to bind all. Make sure the lowest generation Vampire is in chains. If two Vampires are of older generations than the rest, you may bind both if you like.

Drama

Before you begin this scene, take each player aside and talk with him. When you talk to the chained characters, simply tell them they have only two blood points and they are chained to a wall. Go through a long description of what it feels like to come out of the effects of the drug, and tell the player that during her confusing dreams she saw a house on a hill. This is meant to be a clue as to where the party is, but at the moment it is unimportant. You want to keep these players talking to you for the same amount of time you talk in private to the other players, or the chained Vampires will get suspicious.

When you talk to the free characters, tell them their chained comrades are having a horrible hallucination and that they can help you make it seem more real. Instruct each unchained Vampire to carry out the following preconceived plan. The unchained Vampires begin to discuss their predicament. They agree that they are in trouble and one of the free Vampires suggests that they should combine all of their blood into one Vampire so that at least one of them can escape to get help. All the unchained Vampires agree that

this is a good idea (as you have just instructed them to do) and one suggests they start drinking from the chained Vampires because they are useless anyway.

Because of your instructions, all the unchained Vampires should agree. With a hungry growl they leap on the one or two chained Vampires and drink their blood away. If your players are good actors, you can scare the hell out of the chained players. The trick is to keep the chained players from getting suspicious beforehand that something funny is going on. If they do not suspect, the reaction will be wonderful.

Once the Vampires finish feeding, they start to feel faint. Realizing that perhaps the drug's effects are not finished, they pass out.

Dialogue

There is no one but the characters in this scene, so any dialogue will be between the characters (there should be a lot of this).

Characters

Nothing new here.

Scene 20: Fire of Despair

Plot

This scene is rather simple. The characters (including the one drained last scene) are all staked through the heart and lie helplessly as the Prince burns his wife's body and madly explains himself. A monologue has been provided for the Prince to speak aloud, but you should feel free to write your own speech. One thing you definitely do not want to do is read the speech straight from the book. Make it look as though you are making it up as you go along and it will flow much more naturally.

Setting

The setting is much like the last scene. None of the characters is now chained, and those who were drained of their blood are restored to two blood points. The door to the dungeon is open and another room much like the dungeon can be seen. A green fire burns in the middle of the floor, and the prince's wife's bloodless body hangs over it, her hair beginning to shrivel and burn.

Merik sits with his back to the opposite wall. He cannot be seen until he speaks. The Vampires will then recognize the voice, although they can only make out an outline of his squatting shape in the darkness. Throughout his speech you can add descriptions of his wife's burning body and the horrible stench it makes.



Drama

The characters are staked through the heart so there will be no Drama.

Dialogue

Following is a sample monologue the Prince could give. This is intended as a guideline and you will no doubt think up lots of things to add. Feel free to write your own or change this one to suit your style of play.

"The first person I ever killed enjoyed dying. She was a common harlot. I was so thirsty, I couldn't stop . . . She moaned softly as I drained away her life. She was cold after that, and very pale. I can never forget.

"The second person I ever killed looked at me with a smile on his face. He was a street child. He thought I was some kind gentleman who had heard his pleas and stopped to give him a little money. I didn't know then how quickly a child is finished. Nobody told me. I drained him dry. I can never forget.

"Last week I killed my wife . . . Did you know that? I tore her throat out while she tried to stop me in my lustful hunger. I drank her blood too. I've drunk everybody's blood. Oceans of it. I have slain four hundred and twenty-two humans, and I never forget a face. I didn't realize I had killed

my wife until I found myself lapping up her blood from the sidewalk with my tongue like an animal. I can never forget.

"They will find me. They will hunt me for my crimes and burn me with the cool kiss of the torch. The sweet burning of death. Peace, ah, they will put me to sleep with their torches. Their torches . . . I cannot escape them. They will kill me. Oh, I hope they don't forget."

Characters

Nobody new here except the Prince's wife and you won't need her stats.

Scene 21: The Carnival

Plot

There is little Plot to this scene. The characters discover they are caged up. The Prince has sold them to a carnival and they are in the freak show. This scene should go far to destroying the characters' will and strength of heart. The characters may be able to escape the cage and go on a mad dash through the crowds. But before they can get far, the dog takes effect and they return to a fitful sleep.

Setting

At first the characters can only tell they are in a small cage with barely enough room for them all shoulder to shoulder and not enough room to stand. A black cloth covers the cage, and the sound of a crowd can be heard outside the cage. It sounds like a bar or a party. The Vampires can smell hot dogs and popcorn through the bars of the cage.

Soon the cloth is whisked off the cage, and the Vampires come face to face with a crowd of people staring at them. A tall man in a gaudy suit with a hat and cane is gesticulating wildly at the cage and calling attention to the Vampires' pale skin and pronounced canines. A sign labels the cage "Bloodsucking Freaks" and the cage to the right has a two-headed calf. A bearded lady sits in a chair across from the Vampires with her back to the tent wall and a bad imitation of a dog-faced boy grovels and whines in a cage on their left.

Describe the attractiveness of the crowd. There are small children with their loving mothers and fathers, young boys and girls on their first date and old couples still together. You want the crowd to be filled with all the innocent members of society. This will make the characters' nature that much more painful when it is forced out.

Drama

As soon as the carnival man is finished with his little spiel about Vampires and their horrible nature, he will demonstrate the reality of their condition. He signals to a beautiful assistant who holds up a dog. The dog has been wetted with cow's blood. After a slight gasp from the audience, the



assistant puts the dog in the cage with the Vampires through a little feeding door.

All the Vampires have only two blood points, so Frenzy rolls are required in order to keep from drinking the little dog dry of his blood. No doubt one Vampire will fail and leap upon the frightened animal, digging his fangs into the little body. Several Vampires could fail and end up in a fight over the puppy. The crowd will scream and gasp. Some people vomit while others pass out. The crowd shouts at the characters, calling them monsters, and some even throw bits of food and pebbles into the cage. Soon the crowd flees in little groups away from the freak show.

After this the announcer turns around and gives the characters a wicked smile and smirks at them. Any Vampires who Frenzied could risk Humanity loss. Have any Vampires whom you feel would be profoundly affected by being exposed as an inhuman monster make a Humanity check. Once the characters figure out that this is a hallucination, they may gain their lost Humanity back; that is up to you. Whether a really vivid hallucination could cause humanity loss is up to you and your players.

As the Vampires sit dejectedly in their cage, they begin to feel sleepy and the drug that they had thought had finally worn off captures them in its grim nightmares once again.

Dialogue

The only dialogue in this scene is from the circus announcer and the crowd. Make this as energetic as possible. Describe the Vampires like animals and not like human beings. He will explain to the crowd that the carnival acquired them from a very rich man who said he had caught them himself and had seen them in the act of killing a man. This will make the players remember the prince and will serve to make them think perhaps the drug has worn off and this scene is real.

Characters

You do not need any new characters for this scene. If any fighting does happen, make the hallucinatory people extremely difficult to kill or really easy to kill, depending on which will produce the more shocking effect in your players.

Scene 22: Blood of Innocents

Plot

The characters wake up in their cell again. This scene is not a hallucination (though the players do not know this). None of them are chained nor do they have stakes through their hearts. As the Vampires are trying to figure a way out, the door bursts open and six mortals are shoved in while the prince's Ghouls cover the door with a submachine gun.

The mortals consist of a grandfather, his grandson, two teenage girls and their boyfriends. Each mortal has been given a small cut on their neck and the Vampires can smell

the sweetness of their blood. The Vampires go berserk, kill the mortals and pass out from the effects of the drug.

Setting

The setting for this scene is the same as scene 19. Be sure to vividly describe the excitement the Vampires feel at the smell of blood.

Drama

As the mortals are thrown into the room, some of your Vampires may attempt to escape. The Ghouls at the door have a seven dice to roll when firing their submachine guns, so such attempts are likely to come to nothing. Instead the Vampires find themselves hungry and locked in a small room with six, helpless, bleeding mortals.

Some serious Frenzy tests are now required, because each character has only one blood point left (the carnival hallucination took all night). To successfully resist the urge to drink blood from the mortals, a Vampire must succeed in getting five successes with his conscience dice against a target of 6. The character may spread these successes out over several turns, but any failure indicates the Vampire has gone into an uncontrollable frenzy and will be unlikely to regain control until one of the mortals has been drained of blood.

Such an attack could easily cause Humanity loss once the character realizes what she has done. How to handle this is up to you as Storyteller. Some characters are hard and cold enough not to be bothered, while others could lose Humanity just by observing the event and doing nothing to stop it. Many Willpower points could be spent here by characters trying to avoid the Frenzy.

Even if the Vampires do not Frenzy, they would be wise to drink from the mortals so they have enough blood to make an effective escape. Remember, a mortal is not in serious danger of dying if he still has half his blood pool left, so the Vampires could drink four or five blood points apiece and still leave the mortals alive. Also be prepared for the Vampires to fight among one another as some Frenzy and some do not.

After the characters finish drinking blood they pass out, as the effects of the drug having not completely worn off even yet.

Dialogue

Not much dialogue really. There could be some between the Vampires and the mortals if somehow the Vampires keep from Frenzying. In this case the mortals will huddle in a little group and answer questions in frightened, quavering voices. Note that either of the two teen-age boys could get it into their heads to defend the whole group and end up in confrontation with the Vampires (especially if the Vampires feel they need blood to make a proper escape).

Scene 23: The Horror

Plot

This scene ought to go fairly quickly. You wish to barrage the players with a series of nightmares. Like a nightmare, one flows into the other so the transitions need to seem somehow logical. Thus the first dream ends in darkness and the second dream starts in darkness. With simple similarities between the settings, you can create a surreal effect that can be highly effective.

These little scenes provide few choices for the players, so you do not want to dwell on them too long or the players will get bored. In fact, do not feel that you have to finish this series of scenes we have provided. If the players start to get bored, finish up the little nightmare you are doing and skip straight to Scene 23. Once again, feel free to add your own hallucinations or to remove these altogether and use them as guides for your own nightmare.

Drama

The first setting has each character wake up alone in a cold dark place with just enough room to lie down. There is something lying on their faces. Soon they feel themselves moving and there is a bright light in their faces. The thing on their face is pulled back, and they see that they are in a

morgue refrigerator drawer. A loved one is bending over them and positively identifying them. Allow the characters to protest as they like, claiming they are not really dead, but tell them they cannot seem to move. The drawer rolls closed, and the Vampires find themselves in darkness.

Then the darkness gets a little lighter, and tiny bits of light start to appear in it. Before they can quite realize when the change took place, all the characters find themselves standing together on a hilltop looking at the stars. The hill is covered in gravestones which seem to be dotted about with no apparent order. The graveyard has not been tended in some time and bushes grow right up against tombstones. There are some remains of rotted and blackened flowers on some of the stones, as though from mourners who were long dead.

While the Vampires contemplate their position, corpses start crawling from their graves. This in itself is frightening enough, but soon the fear turns to blind panic as the Vampires start to recognize the faces of past victims. They are silently cursing the Vampires with their rotted lips, and they hold out their fetid necks mockingly as though offering the Vampires a second drink.

The characters will no doubt run, though they may choose to fight (though you should have them make a Courage roll with a difficulty of 8 to do so). The corpses are easily torn apart and destroyed, but their arms and legs do not stop moving even then, and their heads still glare malevolently at the characters. Any characters who decide to fight are doomed to eventually tire and succumb. If the characters run, they start to feel weak (as one sometimes does in a nightmare), and they find they can hardly run at all. Some are captured and must fight for their lives, while others might escape and eventually collapse in exhaustion. All eventually lie down or are knocked on their backs. As they lay there, the moon comes up and the sound of the shambling corpses ceases.

When the characters look around, they see that they lie next to one another on a field in the middle of the country. As they stand up and look around, a distinctive wolfish howl can be heard in the distance. All the Vampires know it is not a true wolf, and they begin to rush off at a run to escape the Lupine. Any Vampire who stays to fight (as some will, realizing that it is only a dream) must make courage tests to do so. If they succeed they may stand, fight and die and thus escape the rest of the hallucination.

The characters are chased through the dark, brooding woods and over barren, exposed fields (use Chase rolls to make the players feel they are doing something). The trees seem to claw at them with their branches, and the animals all seem to stare at them as if they were spies for the Werewolves. The characters top a rise and below them are several pick-up trucks with their fog lights turned on the Vampires. Several Lupine can be seen crouching down near the vehicles they drove while still men.

At this point the bright, blinding light of the fog lights quickly changes into the bright light flooding from the open



door to the Vampires' cell in the basement. The Vampires think they have at last awoken in the basement (where they have really been the whole time) when in fact they are about to enter the final and most horrible dream of all.

Dialogue

Probably only a few panicked comments between players; nothing you need advice for.

Characters

None of the characters in these scenes are real, so you can (and should) alter their stats to suit your purposes. You may well wish to fully play out any battles, so use the sample characters in the **Vampire** book for the Lupine and assume the Zombies are normal humans except they keep moving after they are "killed."

Scene 24: The Darkness of the Light

If one is not able to die is he really able to live?

— Paul Tillich

Plot

The door is being opened by one of the prince's Ghouls. The Ghoul has brought a number of devilish instruments of torture with him on a little cart. The Vampires quickly overpower him, take whatever devices look like useful weapons and flee out of the basement and through a convenient window in the house. The prince's forces are formidable, and they chase the Vampires out of the house and through the streets of Milwaukee. The prince's house appears to be on the very edge of the Milwaukee Outlands.

Now comes a chilling chase through the suburban streets. The characters run through back yards, overpower the few pursuers who catch up to them and keep running. The Prince is never far behind, and every now and again they can hear him shouting orders. Sometimes they can hear the words "Blood Hunt." Eventually the characters are surrounded. They are being quickly pursued, and as they dash down the last street was free from enemies they find their way blocked by ten of the prince's Ghouls.

Now the Vampires face the final death with no hope of escape. Some will prepare to do battle, some will still plan an escape, while others will resign themselves to death. A character's reaction to death tells much about how he lives life. Before the final battle can be joined, one of the characters (after a successful perception test) notices that the sun is coming up very soon.

The sun rises, the prince and his friends are burned beyond recognition as the piercing lances of the sun burn their bodies. The characters are unhurt. They stand alive and well in the full glare of the sun. The glowing beams beat

comfortingly down on their chests and they are warmed. They suddenly get hot as they wake up from their final hallucination and arrive in the last scene.

Setting

The most important aspect of the setting for this scene is the confusion and terror of the chase. The chase will take place in a regular American suburb, so you should have little trouble figuring out what that looks like. Your only problem is to keep the setting from seeming mundane. Nobody has an interesting reaction to a suburb, so you have to endow it with extraordinary properties.

The street lights can leave stark, deep shadows, and a thin fog can make the street lights themselves just little islands of light in a cold, clammy darkness. A barking dog can be as good as a signal fire to the Vampire's pursuers, and a dark cat can make the place all the more sinister. Remind the players that they are in the Outlands where the Lupine have been known to venture and that danger could lurk in any corner, behind any trash can.

Drama

This scene is not real and its conclusion is preordained, so you may feel tempted not to make any die rolls and to simply roleplay the whole thing without taking the prince's forces too seriously. Just add a few more if it looks like the



Vampires are going to win. While this is alright, if you have been doing this through the whole adventure, it will look funny if you have been checking every roll and looking through the list of characters frequently.

You must keep the illusion that this scene is real and not an illusion. If the players come to believe this scene is just an extension of all the other scenes that have gone before it, then the effect will be lost. Pretend you are checking the forces of the prince and you are seeing how many Ghouls are chasing the party at the moment, while all the while you are just luring your players into a false sense of security (or reality, really).

Do not throw everything the Prince has at the party at once. Let them run for some time (perhaps half an hour or more of real time) before the prince and his minions start closing in. Allow the characters the illusion that they are just about to escape, then pull the rug out from under them and allow the despair to sink in as they stand in the middle of an intersection while the prince's men surround them with cars and machine guns.

Dialogue

None to speak of. Another action scene. If you think your players are getting tired of action scenes, you may want to invent your own non-action oriented hallucination to precede this one.

Characters

It is possible the Mask will meet the prince in combat in this scene. Whatever you do, do not use the prince's real powers or Attributes. That would ruin any surprises he might have for the characters in the final battle.

Scene 25: Battle in the Fire

Plot

The characters wake once again in the basement prison of the prince's house. The room is hot just as the sun was hot in their last dream. As the Vampires stand around wondering how to get out, the door is thrown open, a body is tossed into the room and the door is slammed shut. Any Vampires trying to rush the door will meet some heavy gun fire.

The body turns out to be that of Lieutenant Wilks. He has been drained of all but three of his blood points, and he will surely die soon unless he is given some blood quickly. Two blood points will bring him to consciousness and allow him to talk to the characters (as well as make him a Ghoul). He will tell them he knows a way out — only the characters must promise to take him with them. Once they agree, Wilks reaches into his sock and pulls out the key to the cell door. He explains he picked it off the man who brought him here before passing out.

The Vampires and Wilks open the door and run up the stairs only to discover that the house is on fire. To make matters worse, coming down the corridor is the prince and his entourage, including the Lupine that had been working with the Union. The Prince looks surprised but only for a moment. His face twists into a cruel smile and, leaping forward, he orders his Ghouls to attack.

Now begins the final battle in a burning house. The battle is carried outside as the house threatens to collapse, and the Mask kills the prince on his own front lawn. The cops and the fire department show up, but Wilks covers for the characters, saying he was the only one in the building besides Merik and his men. He will have the prince's body taken to the morgue and will arrange to have it quietly disposed of. Wilks does not want Vampires discovered any more than they want to be discovered. Wilks understands that if the Masquerade ever were to fail, the resulting destruction the Vampires would wreak upon the world before they were pulled down would be enormous. Wilks does not want to be responsible for that and, besides, the characters saved his life and he feels he owes them one.

Setting

The Prince's house was once very nice. The walls are adorned with expensive paintings and the couches are plush and soft. Exotic vases display themselves on little tables in the halls and the rugs are thick and soft. But now the building is in flames and all that soft elegance is going up in smoke. The players should feel a sense of elation to see the Prince's worldly wealth so easily ruined.

Remember that fire means death to Vampires. While fire can seem friendly to us as mortals, it is something that inspires immortal terror in Vampires. Even as they rejoice at the destruction of the Prince's house, they should feel the fear of the heat and the smoke. You can also remind them how the heat of the fire feels so much like the heat of the sun that they had so longed to feel. This will remind them of their vampiric condition and of the horrible hallucinations they just got over (though they may think it to just be another).

Drama

The forces available to the prince will largely depend upon the actions of the characters in previous chapters. If the characters killed some Ghouls at the end of Chapter 5 or killed some of the Union gangers from Chapter 2, then these Kindred will not be available.

The most difficult part of this scene is to ensure the forces of the prince and the Mask are balanced. Remember that the Mask may have very few Blood and Willpower points at their disposal, so you want to make sure the prince does not outnumber the characters by too much. Combat in *Vampire* can be very quick and deadly, so make sure the fight is balanced before you start or you could find it quickly slipping away from you.

The forces of the Prince assume that the characters have managed to kill at least a few of these people. If your players have been particularly unsuccessful or adverse to killing, you must reduce the number at the Prince's disposal. The Prince is mad, so he could easily have killed some of his own followers in paranoid delusion, and this would have frightened others into fleeing.

If the characters were kind to Mr. Venturi from Scene 2 (and they saved his life), then he will choose this time to help the characters. He will turn on the Prince at a crucial moment and begin attacking him. If Mr. Venturi is still alive and well disposed to the players, you can allow the Prince to have a greater numerical advantage. Also realize that Wilks is now a Ghoul. He has drunk blood from one of the characters and he could use his newfound powers to aid the characters at a crucial moment.

Staging a final dramatic battle is a very important part of Storytelling and no amount of advice can substitute for experience. Still, there are things you can do. Throughout the Story, observe the characters and their methods of combat. Powerful Vampires may be controlled by players with poor tactical sense, while weak Vampires may be controlled by tactical veterans. Also note that a Discipline combination that looks really deadly on paper may turn out to be worthless in action. Observe your characters in their battles and you will know how many opponents each one can take and how dangerous they are.

Dialogue

The only dialogue in this scene will be between Wilks and the Vampires. Wilks will explain (whenever the Vampires ask, either before or after the fight) that he got a tip from a witness at one of the murder scenes that led him to the Prince's house. Here he and his partner were captured. His partner was killed, and he was drained of most of his blood and thrown into the cell with the Vampires. While being carried to the cell, however, he managed to regain enough consciousness to pick the pocket of his jailor and come up with the keys to the basement prison.

Characters

The Prince's available forces for this battle in the fire are:

Mr. Venturi from Scene 1

Terence Merik (of course) from scene 3

Union gangers from Scene 7

The Lupine from Scene 7

Any Ghouls that survived Scene 18

Demetri from Scene 18

The character description for Wilks is in scene 6.

You may choose any number of Ghouls or gangers to come to this scene, but if the Mask has already killed a number of these, they should be rewarded by having fewer to fight here. If, on the other hand, they blew it in the other scenes, they may have to take the damage here by fighting lots of people.

If Mr. Venturi survived and was rescued by one of the characters, he is likely to turn on the prince and his men at a critical moment, having seen the prince go nuts. Wilks can also help a little bit (he is fairly skilled). The only bad guys you have to have here are Terence Merik and the Lupine. Everybody else is optional. If the party is weak, keep the numbers of bad guys low; but if the party is strong, increase the number of enemies accordingly.

Death

This scene can be very dangerous (since Merik set his own Haven on fire), and it could easily result in a death in the Mask (if not several). Depending on your Troupe's style of play, you may wish to alter this scene to insure survival. Or you may wish to give the prince all the forces he would have that survived and allow the characters a "realistic" encounter. While this is likely to result in a party massacre, who knows? Your players may surprise you. ♣

Epilogue



After the big fight is over, Wilks (if he is still conscious) gives a silent nod to the characters and runs off towards the road to meet the fire trucks and the police. The Mask may end up trying to stop him, but he will promise to say nothing of them or the other Undead, because he realizes that should the Kindred be exposed, they would slay thousands before they were all killed. Also, Wilks sees that Vampires are both good and bad. He saw that the Vampires police themselves, and he has a great respect for policemen. Finally, the Vampires saved his life, and he could not bring himself to turn them in after that.

In the future, the Vampires can count on Wilks to help cover up for them if they really need it. If they follow up on the relationship, Wilks may even come to them for help on tough cases. Wilks knows only too well how ineffective the police can be in cleaning up Milwaukee, and he would gladly accept help from the Vampires, whose powers and unusual contacts could become handy. Indeed this could lead to a whole campaign where the Mask acts as a dark vigilante group who, with the help of Lieutenant Wilks, spend their time cleaning up the city of its criminal elements.

Clearly this story has started what could become a large Chronicle. The Vampires are now members of a political organization with undefined powers called "The Mask" and this group's first action was to kill their own Prince. This certainly implies a great deal of power in the Mask, and if the characters play their cards right they could end up with quite a bit of power in the end.

Or they could end up dead. Since they have killed the Prince, many Elders will be afraid of them and many Elders will asking the question, "Which one of us is next?" This could lead to a conspiracy against the Mask and assassinations in the night. The characters will have to watch their steps and will have to say just the right things to just the right people in order to walk the razor's edge of power.

All the source material in this book assumes that the Prince is dead and that the Elders are beginning to struggle to see who the new Prince will be. If you want to make Milwaukee a city with a Prince and in a little less chaos, you may wish to have Terence still in power and all the Elders biding their time. If you make Terence the prince (instead of another Elder), you can always use *Psychomachia* to turn the city on its ear sometime. However, another Elder as prince (Parovich the Nosferatu, for instance) could be a very interesting switch. If you are not planning on using the source material as presented, you might want to peruse the character list to see if anybody there strikes your fancy as a likely candidate for Prince.

Good luck. We hope *Psychomachia* gives you inspiration to build your own Milwaukee stories in the Gothic-Punk world of Vampire.☿

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