



Vampire™
THE REQUIEM
Free Introductory Scenario



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Your Requiem Begins Here

Like most people, you've probably had the sense — at least once — that things were not right with the world and that not everything was as it seemed. You've felt that sinister truths hid behind a façade of normality, veiled partially by the rational, orderly “natural laws” we call science. And when night falls, when the shadows grow long and the wind whistles through the trees, you shudder and remember the truths of your ancestors, who were right to fear the dark.

You've just entered the World of Darkness, a world very much like our own, save that the shadows hide very real monsters (though most people fool themselves into believing it isn't so).

In **Vampire: The Requiem**, the first Storytelling game set in the World of Darkness, you and your friends tell the story of some of these monsters, namely those mortal men and women who find themselves transformed into vampires (or Kindred, as they call themselves). Neither truly alive nor dead, the Kindred survive on the blood of mortals. They can shrug off terrible injuries, they never grow old, and they have a variety of inhuman abilities. Nevertheless, the Kindred fear many things, from the burning touch of sunlight or fire, to the widespread exposure of their kind before their mortal prey. Most of all, they fear the Beast, that savage aspect of their damned souls that hungers for blood and violence and can drive them into uncontrolled rage or acts of sheer depravity.

Their origin is lost to time, but many Kindred think that the curse comes from God Himself as punishment for terrible sins. Kindred society has existed in some form for the last two millennia. Tonight,

the most powerful vampire in a domain usually goes by the title of Prince and rules over a feudal hierarchy of smaller domains and hunting grounds. The Kindred divide themselves both by blood (into five large extended families known as clans, which are traced from sire to childe) and by association (into several powerful covenants, political groupings of like beliefs and outlooks). Personal rivalries, alliances and other distinctions complicate even these simple divisions. Ultimately, every Kindred must make her way alone through the endless night.

The Game

Vampire: The Requiem is a Storytelling (or roleplaying) game. In it, a group of players cooperates to tell a story. Each player takes on the role of a single Kindred, except for the Storyteller. This player essentially takes on every other role, describing the world to the other players, acting out the parts of other characters and determining what challenges the players' characters face. Players roll dice to determine if their characters can overcome the challenges before them. In a typical exchange, the Storyteller describes the scene in which the players' characters find themselves. (“You rise from a day's slumber in the small basement you use as a haven. A scratching at the door tells you someone is trying to get in. What do you do?”) The players then describe their characters' actions, usually in the first person. (“I sneak up to the door and look through the peep hole.”) The Storyteller then describes the results of the action, going back and forth until the scene is resolved. Dice are rolled when players have their characters try things that aren't guaranteed success.

Jumping out of a moving car without getting hurt would require a dice roll; leaving a stationary one wouldn't.

This booklet contains everything you and four of your friends will need to play your first game of **Vampire: The Requiem**, except for some pencils and paper (for notes) and several 10-sided dice (these specialty dice are available in most hobby shops and are sometimes called "d10"). Those of you who are going to be players should read over the character backgrounds in the center of this booklet and choose the one you want to play. The Storyteller should read the rest of the booklet in preparation before playing.

The Rules

Vampire: The Requiem uses a set of rules called the Storytelling System. Many of the rules are introduced in the scenario proper or on the character sheets (special powers and so on), but there are a few basics to go over first.

- **Rolling Dice:** When rolling dice in the Storytelling System, you do not add the numbers together. Instead any single die that comes up 8 or better is considered a success. You usually only need one success to accomplish a task, but more is always better (causing more damage in combat, for example). Any die that comes up a "0" (considered a 10) counts as a success and can be rolled again (and potentially get another success). If you roll no successes at all, your character has failed that action.

- **Dice Pools:** The number of dice you roll to attempt something is called your dice pool. It is usually made up of the total of two traits on your character sheet (one Attribute and one Skill) and modifiers imposed by any special equipment your character uses or adverse conditions.

- **Modifiers:** The Storyteller determines what modifiers apply to any dice pool. These either add to, or subtract from, the dice pool (the number of dice rolled). These modifiers usually come from tools used (a bonus is listed with the tool), Merits that the character has (described in the character description), or general circumstances. The Storyteller should grant or impose a bonus or penalty (usually ranging from +2 to -2) if the circumstances are especially favorable or deleterious. For example, an at-

tempt to climb a wall that is slick with rain and slime would suffer a -2 penalty, whereas doing so on one with plentiful handholds and ledges would gain a +2.

- **Chance Die:** If modifiers reduce your dice pool to zero dice (or even less), you should roll a single die (called a *chance die*). A 10 rolled on a chance die generates a single success, while any other result is a failure. Rolling a 1 on a chance die indicates a *dramatic failure*, and the Storyteller should describe especially troublesome results (a gun jamming, a blow-out during a car chase, etc.).

- **Actions:** Almost anything a character does is considered a *simple action*. You determine the dice pool, roll the dice, and see if you succeed or fail. In combat you can perform one simple action per turn. Sometimes, you'll be asked to take an *extended action*, which represents doing something over a period of time, like researching something in a library or searching a room. In this case, every time you roll the dice represents a fixed amount of time (usually 10 minutes, but it varies for some more involved actions). You accumulate successes from roll to roll until you get a certain number (described in the text), at which point something happens, or you run out of time. Some actions can also be *contested*, which means that two people are working against each other, such as in an arm-wrestling match, or when a character tries to sneak past a watchful guard. In a contested action, each player (or the player and the Storyteller) rolls the dice pool for their character and the person with the most successes wins. Finally, some actions are *reflexive*, which means that they happen automatically and don't take up any time — you can perform them and still perform a simple action in that turn.

- **Turns and Scenes:** A *turn* is a 3-second period and is used in combat. A *scene* is a longer period (usually as long as it takes for everyone to do what they want in a particular place). Some vampiric powers function for a single turn, while others last the whole scene.

The Character Sheet

The middle folds of this booklet contain character sheets for the four characters that players will use in **Mary's Child**. These sheets contain all the game

numbers that define a character's capabilities, divided into a variety of types of traits. Most traits are rated from one dot (•) to five dots (•••••), much like a star rating system for movies. Different traits represent different things:

- **Attributes** represent inherent capabilities, such as Strength, Intelligence or Presence.

- **Skills** represent learned abilities, like Firearms or Medicine. A word or phrase in parentheses next to a Skill indicates a Specialty, an area of the overall Skill in which the character is particularly talented. If you are asked to roll a dice pool in which your character doesn't have the right Skill, you suffer a penalty of either -1 (for a missing Physical or Social Skill) or -3 (for a missing Mental Skill). If, on the other hand, you have a relevant specialty in the Skill in your dice pool, you get a +1 modifier.

- **Health** determines how wounded your character is, and it has both dots and points. Your character's dots are filled in on your character sheet, and they represent the total number available to him when he is uninjured. His Health points are recorded in the corresponding boxes, denoting his current state of health. (See "Health and Damage" for how to mark off Health points and the effects of wound penalties.)

- **Willpower** represents your character's reserves. You can spend one point (and one point only) of Willpower on any roll, and you get three additional dice in your dice pool. Alternatively, you can spend a point to raise your Defense trait by two against a single attack. Willpower is valuable, and you regain it only for acting in accordance with your character's **Virtue** or **Vice** (see individual character descriptions). Willpower is ranked from 1 to 10, unlike most of other traits.

- **Blood Potency** represents the inherent power of the character's vampiric nature.

- **Vitae:** This is the amount of blood currently in a vampire's system. You spend Vitae to activate different vampiric powers.

- **Disciplines** are special vampiric powers, which are explained in the character's description.

- **Merits** are special edges a character has, such as Contacts or Resources or Stunning Looks. The effects of each are explained in the character's description.

- **Defense** and **Initiative Modifier** are traits used in combat and are explained in that section.

- **Speed** is the number of yards a character can move in one combat turn and still perform an action. A character can run up to twice his Speed rating yards in a turn if he sacrifices his action. Speed will most likely come into play in a chase.

- **Humanity** is a measure of your character's morality, of how far he has succumbed to the Beast. Your character can lose Humanity over the course of play. Humanity is ranked from 1 to 10, unlike most of other traits.

Combat

Stealing blood from the living and subject to beastly frenzies, Kindred attract violence. When a fight breaks out, it can be important to keep track of who is doing what, and how badly they are hurting each other. When that happens, follow these steps:

First tell the players that their characters are entering combat. Until the combat ends, everyone acts turn-by-turn, with each character everyone getting one chance to act each turn.

Next, have everyone roll Initiative, which is the result of the roll of a single die + the character's Initiative modifier as listed on the character sheet. (This is a rare case where you add the number that comes up on a die to the value of your trait, instead of rolling a dice pool and looking for a success.)

Starting with the character with the highest Initiative result and continuing on to the lowest, each character gets to take a single action (usually an attack). The player can choose to yield her character's action until later in the Initiative queue, or until the next turn if she wishes. Resolve each character's action before asking the next player what his character does.

If a character attacks another character, the attacker rolls the appropriate dice pool:

- **Unarmed close combat:** Strength + Brawl, minus target's Defense and armor (if any)

- **Armed close combat:** Strength + Weaponry, minus target's Defense and armor (if any)

- **Ranged combat (guns and bows):** Dexterity + Firearms, minus target's armor (if any)

- **Ranged combat (thrown weapons):** Dexterity + Athletics, minus target's Defense and armor (if any)

Add bonus dice based on what weapon is being used or what effect is being performed, then subtract penalties for circumstance conditions. The player rolls the remaining pool. Each success equates to a Health point of damage inflicted, the type of which is determined by the nature of the attack. The Storyteller describes the attack and wound in narrative terms.

Once everyone has acted, a new turn starts and the player with the highest Initiative gets to act again. Players *do not* make new Initiative rolls every turn.

Complications

- **Avoiding Damage in Close Combat:** Your character's Defense trait represents his instinctive ability to duck and weave and make close-combat attacks harder, and so serves as a penalty to incoming attacks. If your character hasn't yet acted this turn and is willing to forgo that action, he can dodge, which doubles his Defense for the rest of the turn. If your character is attacked multiple times in the same turn, however, it becomes harder for him to avoid being hurt. For every attack targeted at him past the first, reduce the character's Defense by 1 (to a minimum of zero). If your character is dodging, the doubled Defense reduces by 1 for each additional attack.

- **Avoiding Damage in Ranged Combat:** Unless a ranged attacker is close enough that he could just as easily attack in close combat (a few feet), or is throwing a weapon, Defense doesn't apply. To avoid damage in a firefight you can either find cover (hide behind something solid) or fall prone (drop flat to the ground). Falling prone constitutes a character's action for the turn but levies a -2 penalty on ranged attacks. Anyone within close-combat striking distance (a few feet) gets a +2 bonus to hit a prone character, though.

- **Concealment and Cover:** If your character is partially concealed behind an object, she is harder to hit with ranged attacks. The penalty goes from -1 (crouching behind an office chair) to -3 (poking up out of a foxhole). If you are *completely* concealed, the attacker suffers no dice pool penalty but has to score enough successes to shoot through the inter-

vening object (called the cover). Piercing an object reduces the number of success rolled by a number based on the durability of the cover: from 1 (for wood or thick glass) to 3 (for steel). If this penalty reduces the number of successes to 0, the attack fails to penetrate the cover and you take no damage.

- **Range:** Every ranged weapon has three ranges listed in yards in the format short/medium/long. An attacker suffers no penalty when her target is within the short range. If the target is at medium range, she suffers a -2 penalty. At long range, this penalty goes to -4.

Health and Damage

- **Damage Types:** There are three types of damage, each more serious than the last: bashing, lethal and aggravated. *Bashing damage* generally results from blunt or stunning attacks. *Lethal damage* generally results from cuts, gunshots and other more serious attacks. (Note that, because they have no functioning internal organs to damage, Kindred take bashing damage instead of lethal from gunshots.) *Aggravated damage* generally results from especially vile supernatural attacks.

- **Marking Damage:** When a character suffers damage, the player marks off that number of Health points, starting with the box under the leftmost dot of his Health trait and proceeding left to right. The symbol used depends on the type of damage.

Bashing damage is marked with a slash (/) in the first available empty box. So imagining that Louis (one of the characters in this scenario, who has seven Health dots) had just taken one point of bashing damage, his Health boxes would look like this:



Lethal damage is marked with an X, and it pushes any existing bashing damage right on the track (so that it always appears to the left of bashing damage). If Louis next took a point of lethal damage, his track would be:



Aggravated damage is marked with a large asterisk (*) by adding a vertical bar to an X. It also pushes any existing lethal and bashing damage right on the track (so that it always appears to the left of lethal or

bashing damage). If Louis next suffered a point of aggravated damage, his track would be:



- **Wound Penalties:** If a character is reduced to two or less Health points (by whatever type of damage), the player suffers penalties to all die rolls. With the third-to-last box is marked with a wound, the penalty is -1; when the second to last is marked it is -2; when the last box is marked it is -3. (These modifiers appear on the character sheet for easy reference). These penalties apply to all rolls except those related to losing Humanity (see below).

- **No More Health:** Marking off a character's last Health box usually means that the character has become incapacitated. If that rightmost wound is bashing (and the character is mortal) she falls unconscious. If that rightmost wound is lethal or aggravated, a mortal character quickly bleeds to death. Note that this would mean the character has no bashing damage at all, since it will always be the rightmost. Kindred react differently to these conditions.

- **Additional Damage:** An unconscious mortal or a severely battered Kindred can still be damaged by further attacks. Without further Health boxes to mark off, you represent this damage by upgrading existing wounds. Any new bashing or lethal wound upgrades an existing bashing wound to lethal (make the leftmost / into an X). Additional aggravated damage converts a point of lethal or bashing damage to aggravated (make the leftmost X or / into an asterisk).

- **Healing:** Mortals recover from damage thanks to rest and medical attention. Kindred need to spend Vitae to heal.

Effects of Vampirism

Part of the scenario in this booklet deals explicitly with the characters discovering that they are Kindred, but it can be useful to have some of the basic game effects of that transformation all in one place.

- **Blood Consumption:** Kindred have a trait called Vitae, which represents the amount of blood in their system. They automatically spend one point of Vitae to rise every night, so eventually they must

feed from the living. They also spend Vitae for other effects. Most young vampires can only spend one Vitae per turn and hold at most 10 Vitae. A vampire without any Vitae left suffers a lethal wound when she rises (when she would normally spend a point of Vitae). Any other effects that require Vitae expenditure fail if the character has none to spend.

- **Reduced Damage:** The Kindred anatomy is animated by a supernatural curse, not the functioning of delicate organs, so it takes a lot to inflict serious damage upon them. Firearms inflict bashing damage to Kindred instead of lethal damage. Blades and arrows still inflict lethal damage, however. In addition, a vampire does not fall unconscious if all her Health boxes are marked off due to bashing damage. She remains able to act but still suffers a -3 wound penalty. Additional damage upgrades existing wounds as normal. If all a Kindred's Health boxes are marked off due to lethal damage, she enters a coma-like state called torpor. A vampire loses all of her Health points to aggravated damage is destroyed.

- **Healing:** Kindred do not heal like mortals. Instead they must spend Vitae to do so. One point of Vitae heals two points of bashing damage or one point of lethal damage. The vampire can take other action in the same turn as healing bashing or lethal damage. Aggravated damage is much harder to heal. It takes five points of Vitae and two full nights per point of aggravated damage to heal.

- **Physical Augmentation:** Vampires can boost their Physical Attributes (Dexterity, Strength, Stamina) for a moment by spending Vitae. Each point will add two dice to dice pools using one of these Attributes for the current turn (the vampire can take a regular action that same turn at no penalty). Certain Disciplines allow for more efficient use of this ability.

- **Fire and Sunlight:** Vampires suffer terrible damage from exposure to fire or sunlight. Both anathema cause a number of automatic points of aggravated damage per turn, depending on their intensity and the amount of exposure. A cigarette lighter held to one's skin or a hand held in sunlight that is filtered through heavy drapes would inflict only one point per turn. Being tossed in a wood fire or looking out a window on an overcast day would inflict three points per turn. Being caught in a chemical

fire or fully exposed under direct sunlight would inflict five (or more) points per turn. (Note that Kindred of Clan Mekhet — like Jack and Mary in the **Mary's Child** story — suffer one extra point of aggravated damage per turn from fire and sunlight.)

- **Daytime Slumber:** Vampires are overcome by a crushing fatigue upon the rising of the sun and remain immobile (and to all appearances truly dead) until sunset. If they are attacked during the day, they can rise, but it is extremely difficult: the player rolls a dice pool made up of his character's Wits Attribute alone, a success meaning the character notices the disturbance. The player then spends one point of Vitae and rolls the character's Humanity as a dice pool. The character rises for a single turn per success on the Humanity roll.

- **The Masquerade:** One of the Kindred's firmest traditions is the Masquerade, an edict that they hide their existence from mortals (and thus act as mortals would when in their company). This law is more than a social edict, however. It reflects an inherent part of the vampiric nature. A Kindred's reflection (and any photographs or video) appears slightly blurred or grainy. This is not enough to stand out at first glance (viewers often assume there's a flaw in, or dirt on a lens or mirror) but it is enough to make identifying individuals and their features very difficult. Kindred can suppress this effect for a scene if the player spends a point of Willpower.

- **Frenzy:** The Beast within all Kindred is violent and savage, and it can overwhelm the conscious mind with overwhelming anger, fear or hunger. Regardless of the type of frenzy, the process is the essentially same: The player rolls Resolve + Composure. Success means that the character resists the frenzy for a single turn per success and can roll again at the end of those turns (hoping to accumulate more successes). If the player manages to accumulate a total of three successes, the frenzy subsides. If, however the player fails one of these rolls, the character immediately enters frenzy. (Note that rolls to resist frenzy count as reflexive actions.)

Hunger frenzies are triggered only when the character has four or fewer Vitae in his system. Anger frenzies are triggered by especially infuriating circumstances (public humiliation, the triumph of a rival, being assaulted) or the Predator's Taint. Fear fren-

zies are triggered by being near fire or sunlight or by the Predator's Taint. The Storyteller can increase or decrease the number of successes needed for a frenzy to subside depending on the intensity of the trigger.

A vampire in frenzy attacks, runs or feeds (as appropriate) at the exclusion of all else. These vampires can't do anything complex, but the Beast's savagery does give them some advantages. They ignore all wound penalties, they gain a +1 bonus to dice pools for physical actions, and any attempts to affect their minds (with Disciplines such as Majesty or Dominate) suffer a -2 penalty. The frenzy usually subsides once the thing that triggered it is either destroyed or out of sight.

- **Predator's Taint:** Vampires know each other on sight because their Beasts rise to the challenge of another predator's presence. Normally this reaction feels like nothing more than a simple undercurrent of tension. When Kindred meet for the very first time, though, this tension is so acute that it can cause frenzy. The nature of the frenzy (anger or fear) is determined by the relative Blood Potency of the vampires. Vampires with lower Blood Potency than those they face must resist fear frenzy; vampires with equal or greater Blood Potency must resist anger frenzy. This risk of frenzy can be decreased or eliminated by circumstances that make meeting other Kindred less traumatic, such as when the newcomer makes an immediate offer to help or the meeting occurs in a place where the characters both feel safe. In general, a single success is needed to resist frenzy caused by the Predator's Taint. (Note that two of the players' characters in this story — Becky Lynn and Jack — have Disciplines that affect the Predator's Taint.)

- **Losing Humanity:** A Kindred's worst fear is giving in completely to the Beast. The more heinous sins they commit, the stronger the Beast grows and their Humanity trait falls. At Humanity 7 (where all characters start), theft or any worse misdeed can cause moral degeneration (a loss of Humanity). When the character commits such an act, the player rolls a number of dice based on the severity of the sin. The worse the sin is, the *fewer* dice are rolled. (Petty theft is four dice, manslaughter or massive property damage is three dice, murder is two dice.) If the roll fails, the character loses a point of Humanity. (Willpower can't be spent on this roll.)

Characters with reduced Humanity justify their sin to themselves instead of repenting, and they become that much more callous. It will now take a worse sin to cause another roll to degenerate. At Humanity 6, only grand theft or worse can spark such a roll. At Humanity 5, it takes intentional mass property damage or worse. At Humanity 4, it takes an impassioned crime such as manslaughter.

Characters who do lose Humanity also risk becoming unhinged mentally. If a player fails a degeneration roll, he should immediately roll his character's reduced Humanity as a dice pool. If he fails that roll, the character gains a derangement. This can be any form of minor but pervasive mental disorder, such as depression or a phobia. The player should roleplay this new character quirk, but it has no mechanical effect.

- **Dealing with Mortals:** Kindred are no longer truly human, and as they degenerate, they tend to lose the instinctive understanding of social cues among the living. When dealing socially with the living, a Kindred's Humanity trait serves as her maximum dice pool for any actions involving Social Attributes or Skills. Therefore, a vampire with Humanity 5, Wits 3 and Empathy 4, would roll seven dice (Wits + Empathy) to read a fellow Kindred's body language, but only five dice (Humanity) to read a mortal's.

Mary's Child

This is the first scenario in a nine-part chronicle called **Danse de la Mort** ("Dance of Death") which will be released online at www.worldofdarkness.com. The chronicle takes the characters deep into the World of Darkness, revealing some of the secrets of the city of New Orleans and, ultimately, the fate of the characters. But before any such grandiose concerns, the characters have to come to grips with their existences as vampires and make a place for themselves within the community of the Kindred of the city. They must begin the Requiem and keep their sanity intact. The first lesson is always the hardest.

This scenario is meant for the Storyteller's eyes only. If you are planning to take on the role of

one of the characters in **Mary's Child**, please stop reading now. Storytelling games are much more enjoyable if you experience the plot twists and surprises along with your characters, so don't spoil the fun for yourself.

Preparing for Play

First, read through the rules at the beginning of this document, just to get an idea of how the mechanics of the game work. Then, have a look at the character sheets in the middle of this booklet, and note the characters' different capabilities and advantages. We don't expect you or the players to memorize everything right out of the gate, but if you give the characters a quick once-over in conjunction with the rules, the numbers will make more sense in game play.

Let the players read over their characters' backgrounds, roleplaying hints and traits, and answer any questions they might have. Help them understand how the rules work with regard to the dots and numbers on the character sheets.

Also, read through **Mary's Child** once before attempting to act as Storyteller. We've tried to make it as easy as possible on you, but you should have an idea of what's coming up. Plus, players will always make decisions that you — and we — didn't see coming. That's great! That's part of roleplaying. It does, however, require you to think on your feet. If you know how the plot progresses, you can take what the players do and allow those decisions to steer the game toward the conclusion, rather than having to say, "No, you can't do that because it would take us too far off track."

Throughout this scenario, you will find sections of text for you to read aloud to the players. You will also find occasional sidebars labeled "Complications." Players are clever, and even players who don't have much experience roleplaying will think of actions for their characters to take that we can't anticipate. The Complications sidebars give you, the Storyteller, some warning about how the players might derail the story in certain places and how you can steer it back on track without seeming too heavy-handed.

The Setting

Mary's Child is set in the city of New Orleans, and it begins just after midnight on Ash Wednesday. When the sun rises this morning, Mardi Gras will end and thousands of people will leave the Big Easy for their hometowns, a little wiser, a little hung over, perhaps with a few more guilty secrets. The residents of the city will return to business, cleaning up after one of the world's biggest parties. Many of them will go to Mass and receive ash on their foreheads, ostensibly to show their need for repentance during Lent. Of course, not all of the visitors to New Orleans leave after the festivities die down. A decent number die here, their blood spilled to slake the thirsts of the undead.

Vampires have their own systems of government, their own laws and their own leaders. One of their cardinal rules is the Masquerade: In public, they behave as mortals do, and keep their natures secret. Reasons for this vary from pragmatism to commandment from on high, but frankly, a vampire simply finds hunting easier when his prey is unsuspecting. Therefore, a clever vampire can seduce, feed from and even kill a mortal with no one the wiser, especially during this season of debauchery.

This is precisely what happened to the four characters in **Mary's Child**, except the vampires that attacked them chose to raise them from death, making them into Kindred, rather than simply killing them. Normally, their sires (the vampires who Embraced them, transforming them into Kindred) would then school them in the ways of the Kindred, but the characters have been abandoned, alone and hungry, with no one to inform them of the laws they are assuredly about to break.

Act One: Awakening

In this act, the characters awaken in Louis Armstrong Park in the middle of the night, without any idea of what has happened to them. In very quick succession, they have an opportunity to feed on the blood of partygoers, are whisked off to a church by another vampire and are then discovered and dragged

before Augusto Vidal, the Kindred Prince of New Orleans.

Scene One: New Blood

The characters awaken in the Tremé District of New Orleans. Traditionally populated by black Creoles, this small district bears the distinction of being New Orleans' first true suburb. Situated lakeside of the French Quarter's old walls, now North Rampart Street, this mostly poor neighborhood is but a shadow of the quaint area it once was. The run-down (and often derelict) condition of many of the district's once beautiful buildings has recently spurred residents to rally in an attempt to revive the area. Progress is slow, however, for many consider the Tremé nothing but a lost cause.

Still, a number of important sites are located here, amid and beneath all the crime and grime. One of the most wondrous churches in the region, St. Augustine's Church, is located here. Built by the same architect who rebuilt the St. Louis Cathedral, St. Augustine's opened in 1842, making it the second-oldest African-American Catholic church in the nation. Down the road sits Louis Armstrong Park, the place commemorating the legendary jazz cornetist and singer. In the mid-19th century, the area was just outside the city walls and was the location for a slave-and-freed-blacks market called Congo Square. In the early 20th century, the infamous red-light district of Storyville occupied the adjacent area.

Read the following aloud to the players:

You open your eyes and look around. Your vision takes a moment to clear, but you can hear people and music — the sounds of Mardi Gras. It sounds distant, though; you don't seem to be in the French Quarter.

The night is cool, and you feel a breeze flow over you from the north. It should chill you, but you do not shiver or feel goose bumps rise. The light from the street lamps seems distant and hollow, and your clothes feel cold and rough against your skin. Something is different, something is terribly wrong, but you can't muster the feeling of fear or outrage. You do feel something, though. You feel hunger.

You glance around and see three other people picking themselves up from the ground. You feel a momentary flash of anger and fear, as though recognizing a threat in

each of these people, but the feeling passes after an instant, replaced by the gnawing hunger.

Stop reading aloud

Give each player a chance to describe what his character looks like to other players. The players can read off the descriptions listed on their character sheets, make something up or both. Then, continue with the next section:

Read the following aloud:

Something inside you screams for sustenance on a deeper level than you have ever known, and yet no food you can imagine sounds at all appetizing.

As you struggle with this feeling, you hear four people approaching. You can tell by their slurred mumbles and by the way their footsteps fall that they are drunk. As you listen, the group stops just out of sight, and the four of you feel your hunger intensify. You can't quite understand why, but somewhere in that group of people is what you need.

Stop reading aloud.

Let the players have a moment to deliberate among themselves or ask questions. The characters have about one minute before the four partygoers round the corner and come face to face with the ravenous Kindred. (One of them dropped his keys, and they are helping him find them.) If the players decide that their characters leave the area, skip ahead to the scene entitled "Meeting Father John." If the characters approach the partygoers stand there and wait for the partygoers to round the corner, proceed from here.

Read the following aloud:

The four people, two men and two women, are obviously college students. None of them looks older than 21, and all are clearly drunk, leaning on each other for support and stumbling through the dark. One of the men clutches a whiskey bottle with a few swallows left in it. One woman's shirt is partially unbuttoned, and you can see several rings of beads around her neck. The partygoers look at you and begin giggling as only inebriated folks having fun can. Strangely, they don't seem to acknowledge you (indicate Jack) at all. As you stare at them, you find your gaze inexorably drawn to their throats... and you feel your canines elongating, growing into needle-sharp fangs.

Stop reading aloud.

The players have probably figured out what's happening here, in a general sense: Their characters have become vampires and need to feed on human blood to survive. What the players decide to do in this situation, however, isn't as simple as saying, "Okay, I bite someone."

- If the characters attack, skip to "Feeding." The partygoers are too drunk to put up much of a fight, and they abandon their friends if not all of the characters attack.

- If the characters turn and flee the area, skip to "Meeting Father John."

- If the characters stand there and do nothing for more than 30 seconds or so, proceed from this point.

The Beast

Every vampire has a Beast, a vicious and animalistic part of its soul that drives the Kindred to feed, to hunt and to kill. Because they are so hungry for blood, the characters are feeling the urges of their Beasts very keenly. If they do not feed, their Beasts try to make them.

Read the following aloud:

As you stare at the partygoers, your vision starts to blur. Sounds and scents take on sharp focus — you see their jugular veins throbbing, their chests heaving as they breathe. You feel the warmth of their bodies, and it only reminds you how cold the night feels. Thought begins to melt away, replaced by an animal hunger that brooks no description. You tense to leap at your prey...

Stop reading aloud.

All the characters are subject to a hunger frenzy — their Beasts are driving them to feed on the partygoers no matter what. Have each player roll her character's Resolve + Composure to suppress the frenzy (see rules on p. 6). One or two successes allow the character to hold back the frenzy for that many turns before the player rolls again. Three or more successes stave off the hunger frenzy entirely. The character may act as she pleases.

If the roll fails, proceed from this point:

Read the following aloud:

You lunge forward, your body no longer your own. You cannot think, speak or feel — you exist now only to feed. You grab a (choose a man or woman) by the

shirt, pull your victim's head back and sink your fangs into his/her throat.

Continue reading from the text under "Feeding."

Feeding

Each of the characters can hold a total of 10 Vitae. An adult human being holds a number of Vitae equal to his Health dots. (Therefore, the average person holds seven Vitae.) The characters' starting Vitae pools are listed on their character sheets. If any of the Kindred attack and feed on the partygoers, either deliberately or as the result of a failed Resolve + Composure roll, continue from this point:

Read the following aloud:

You feel your victim's skin break under your teeth. She/He struggles for a few seconds, but as your fangs pierce the skin, she/he stops thrashing and falls against you. You can hear the woman/man's heart beating fast and her/his breath coming quickly, and you dimly register her/his hands clutching at your back like a lover's. Your mind isn't equipped to process these details at present, however — all you know is the rapture of the blood.

It trickles down your throat but doesn't settle in your stomach like any food or drink you've ever tasted before. It spreads throughout your body, and you feel your limbs grow stronger, your senses sharpen. You feel deep and prolonged pleasure, more than sex ever was or ever could be. You feel the act of consuming another human being, and part of you recoils from that act, gasping in horror. A roar of approval and increasing hunger from some new voice within you drowns that gasp out, however.

Stop reading aloud.

At this point, the characters have taken three Vitae from their victims. If they take any more, they are in danger of killing the partygoers. How they experience this depends on if they chose to attack or were forced to by a failed roll.

Read the following aloud to any players who chose to attack their victims:

You feel your victim's heart slow, and the clutching hands at your back begin to tremble. Her/His knees buckle, and she/he gasps quietly. Somewhere in you mind, you feel a small and forgotten part of yourself say, "She/he is going to die."

Read the following aloud to any players who failed their Resolve + Composure rolls and attacked their victims:

The thing under your hands grows colder, and its movements slow. Some part of your mind tries to whisper something to you, something important, but you are lost in the rush of blood, the rapture of feeding. The voice grows more insistent, and you pause long enough to realize that the voice is your own, and that the thing in your grasp is a human being.

Stop reading aloud.

At this point, ask each player of a feeding character if she wants her character to continue feeding or attempt to stop and release her victim. Doing so isn't as simple as just letting go, though. The characters are vampires now, and they are fighting their base instincts when they attempt to leave people alive. Any player who wishes her character to stop at this point must make another Resolve + Composure roll. Players who chose to have their characters attack the partygoers receive no modifiers to this roll, while those who failed the earlier roll receive a -2 modifier to this roll, as their characters are already in the grip of the Beast.

Read the following to any player who succeeds on the roll to stop feeding:

The quiet voice in your mind grows louder, and you tear your mouth away from your victim's neck. She/He falls to the ground, unconscious and pale, but breathing. You stand up straight and take in the night. Something has changed, and you realize with a heavy feeling that it is you.

Read the following to any player who fails to stop feeding:

The voice of protest fades, shouted down by a much louder, much stronger voice. You dig your fangs deeper into her/his neck, straining for the last drops of blood. You are empty and cold, and the blood inside this person — this thing — can make you warm, can make you live, can sustain you for another night. The voice of reason weeps, but a much older and more powerful voice laughs and exults, satiated.

Stop reading aloud.

At this point, the players must check to see if their characters lose Humanity. Whenever vampires act inhumanly, they run this risk, but more inhuman acts

incur the chance more often. Basic rules appear on page 6. In this instance, if the character fed on a person willingly, the player rolls three dice. If the character willingly killed the person, the player rolls two dice. If the character fed unwillingly (that is, the player failed the Resolve + Composure roll) and then avoided killing his victim, the player rolls four dice. If the character fed unwillingly and killed his victim, the player rolls three dice. Those who fail lose a point of Humanity and run the risk of gaining a derangement (see “Losing Humanity,” p. 6).

Note that if Louis’ player fails the first roll (to avoid losing Humanity), he applies a -2 modifier to the second (to avoid gaining a derangement) because of his clan weakness.

Read the following aloud to players of characters who did not lose Humanity:

Stolen blood spreads throughout your body, and you already feel the warmth it gave you leaving. Your victim lies still, and you look down at his/her face, pale and washed out, a tiny trickle of blood leaking from the wounds in his/her neck. You have become a monster, a voice inside you says. But another side of you protests, saying that you are still in control. You are still who you were this morning, simply... changed.

Read the following aloud to players of characters who did lose Humanity:

Sweet blood spreads throughout your body, warming you, strengthening you, feeding you. You know what you have done and what you have become, even if you don’t know how or why. You are more than you were this morning, and if that means that you must feed on the blood of others... you think you can do that.

Stop reading aloud.

A character who stopped feeding before killing his prey receives three Vitae, and the player should add those to the character sheet now. A character who killed his victim fills his pool entirely, so the player should mark on the sheet that the character now has 10 Vitae. If Tina’s player chose to stop feeding or not to feed at all, Tina loses two Willpower points because of her Daeva clan flaw.



COMPLICATIONS — FEEDING

This scene is included to give the players a taste of what their

characters will have to do every night in order to survive, and to show them early on that their instincts might easily get the better of them. The players might react to this scene in any number of ways. They might have gone into the game knowing that they were going to be playing vampires, and have no trouble adjusting to the notion of their characters attacking and feeding on mortals. The danger here is that the act of feeding shouldn’t feel like finding a power-up in a video game. As Storyteller, strive to remind the players that feeding is a violation no matter how it’s done, and that what the characters have just done — attacking random people who were out for a good time — is little different from a random act of violence.

If the players are having difficulty adjusting to the idea of their characters (whom they might see as the “good guys”) drinking the blood of innocents, you might choose to skip the roll to see if they can break away from their prey and just assume they do so automatically... this time.

If some of the characters attack their prey, either through their own decision or the urgings of the Beast, and the other characters move to stop them, you can take the opportunity to test the combat rules described on p. XX. Don’t let this brawl go on too long — after everyone has taken a turn or two, have Father John show up and break up the fight (see “Meeting Father John”). Remember that if a vampire bites a mortal, that mortal is immediately lost in merciful bliss and cannot resist, but if a vampire bites a vampire, that isn’t the case at all.



Scene Two: Meeting Father John

Father John Marrow is out hunting when the characters run across the partygoers. If any characters flee, he stops them. If they feed, he waits to see what kind of Kindred they are, and when they have finished feeding, he approaches them. He quickly realizes that they are young and unschooled, which makes them potential resources for his agendas. (See below for more background on Marrow and for his game traits.)

Read the following aloud to any player whose character flees rather than feeding:

You turn and run off in the other direction, away from the partygoers, resisting the sudden urge to leap on them and bite at their throats. You aren't aware of anything but the sounds and smells of people behind you — which makes the sudden appearance of a man in front of you seem that much more abrupt.

He is dressed in black and wears a priest's collar. His blue eyes linger on your face, and then he glances over your shoulder at the partygoers behind you. "Don't be afraid," he says. "I'm not here to hurt you." Despite these words, you feel an urge to run as he takes a step toward you. A primitive and frightened voice somewhere inside identifies this man as a predator among predators. The feeling passes, however, and the priest places a hand on your (if possible, pick a character whose player has been quiet or shy during the game thus far) shoulder. "My name is Father John Marrow," he whispers, "and I, like you, am Kindred."

Read the following to any player whose character fed:

As you look down on your victim, you hear footsteps behind you. A man is walking toward you, slowly and deliberately, his hands slightly raised as though to show you he means no harm. He is dressed in black and wears a priest's collar. His blue eyes linger on your face, and then he glances over your shoulder at the body (or bodies) next to you. "Don't be afraid," he says. "I'm not here to hurt you." Despite these words, you feel an urge to run as he takes a step toward you. A primitive and frightened voice somewhere inside identifies this man as a predator among predators. The feeling passes, how-

ever, and the priest places a hand on your (pick a character whose player has been quiet or shy during the game thus far) shoulder. "My name is Father John Marrow," he whispers, "and I, like you, am Kindred."

Stop reading aloud.

At this point, have everyone roll Intelligence + Streetwise. Characters without Streetwise are acting unskilled and their players roll a dice pool equal to Intelligence -1. Jack, however, benefits from his Eidetic Memory Merit and his player rolls Intelligence + Streetwise + 2 (eight dice total). Inform anyone who succeeds that his character has heard of this priest. Father John Marrow is the pastor at Corpus Christi Church in the Tremé District. If a player achieves five or more successes, called an *exceptional success*, the character also remembers that Father John performs midnight Masses. (A different priest performs the day services.)

Father John is willing to answer questions for the characters, but not out in public. He suggests that the group of them retreat to his church to get their bearings. If the characters killed one of the partygoers, Father John bends down next to the body, shaking his head. He then makes the sign of the cross over the corpse and pulls a handgun from his jacket. He asks the characters to walk in the other direction and not look back, but if they watch, he doesn't press the issue. He shoots the corpse(s) in the forehead, and then quickly leads the characters out of the park. He refuses to answer any questions until the group reaches Corpus Christi.



FATHER JOHN MARROW

Father John acts as spiritual advisor to Antoine Savoy (the so-called Lord of the French Quarter), and he keeps himself informed of all nocturnal goings-on in the city. He does not, however, wish to cross Prince Vidal, so when the Prince's forces come to collect the characters, he stands aside. In truth, however, Father John would like nothing better than to use these Kindred as a lever

against Prince Vidal, on behalf of Savoy.

In all dealings with the characters, he tries to present himself as a priest — he is wise, learned, trustworthy, able to hear confession and absolve guilt, and knowledgeable about the vampiric condition from both a practical and religious standpoint. If any of the characters makes a great show of devotion (especially if the character in question is Catholic), Father John remembers that character and is less willing to let that character come to harm if he can help it.

Clan: Daeva

Covenant: Lancea Sanctum

Mental Attributes: Intelligence 3, Wits 3, Resolve 3

Physical Attributes: Strength 2, Dexterity 3, Stamina 2

Social Attributes: Presence 4, Manipulation 3, Composure 3

Mental Skills: Academics (Catholicism) 3, Investigation 2, Occult (Vodoun) 3, Politics (Kindred) 3

Physical Skills: Brawl 2, Drive 2, Firearms 3, Stealth 1, Weaponry 1

Social Skills: Empathy 3, Expression 2 (Sermons), Intimidation 1, Persuasion 2, Streetwise 3 (Tremé District), Subterfuge 3

Merits: Language (French 2, Creole 1, Spanish 1)

Willpower: 6

Humanity: 5 (Faith; Greed)

Health:

Initiative Modifier: 6

Defense: 6

Speed: 10

Blood Potency: 3

Vitae:

Disciplines: Celerity 2, Majesty 3, Resilience 1, Vigor 1

Father John has the same basic Kindred powers as the four players' characters. He can spend

one Vitae per turn to heal or to augment Physical Attributes. His Celerity, Resilience and Vigor Disciplines function just as they do for the characters. (See Tina for Celerity and Vigor; Becky Lynn or Louis for Resilience.) His Majesty Discipline grants him the Awe powers (shared with Tina) and the following other powers:

Revelation (Majesty ••): This power subtly undermines a subject's will, making that person trust John and confess to him. To use the power, spend one Vitae and roll eight dice (John's Manipulation + Persuasion + Majesty). The targeted character's player should roll his or her Composure + Blood Potency. If you get more successes, the targeted character will answer a question to the best of his or her ability, even revealing deep, dark secrets.

Entrancement (Majesty •••): This power warps the free will of the target, making her into John's slave. Someone subjected to this power believes that she is voluntarily serving John, but when the power's duration ends, she comes to her senses and might well feel violated and angry. Roll nine dice for this power (John's Manipulation + Empathy + Majesty). The target's player should roll dice equal to that character's Composure + Blood Potency. If you get more success, the power takes effect.

John only has one Merit detailed here: Languages. He speaks French fluently and Creole and Spanish conversationally.



Scene Three: Corpus Christi

Corpus Christi Church is a small Catholic church built about 20 years ago. Unlike the buildings surrounding it, it is clean of graffiti and litter, but needs

a lot of repair and upkeep. The door hangs strangely on the hinges, making the front of the church look lopsided, and the lawn is in desperate need of a mow. The sign out front says: *THE SHEEP WHO KNOWS GOD NEED NOT FEAR THE WOLF* — MATT. 10:16. Father John leads the characters around to the back of the church and unlocks the door there. He ushers them inside and leans out to look carefully around the parking lot before closing the door.

Have each player roll Wits + Composure with a –3 modifier (because the sound is so faint). If this roll succeeds, tell the players that their characters hear a car door slam nearby.

Read the following aloud:

Father John turns around looking worried. He motions for all of you to sit down in the plastic chairs in this room.

You seem to be in a room used for Bible school. Posters with inspirational photographs or cute drawings and Bible verses adorn the walls, but judging from how faded and frayed they are, they haven't been changed in years. The linoleum tiles in the floor are cracked, and although most of the room is clean, the corners are filthy. A tarnished silver crucifix hangs over the door through which you just entered, and it wobbles precariously as John shuts the door.

"I don't know how much time we have," he says. "I can answer some of your questions — I'm sure you have many." He sits down and pulls a rosary from his pocket. He plays the beads between his fingers as he waits for your queries.

Stop reading aloud.

Father John will answer any question the characters ask of him. He won't answer every question honestly, however. Because he is unsure who sired these vampires and why, he is unwilling to give away too much information. Plus, he knows that they have only a limited time, so he tries to give them information that will aid them in surviving their meeting with Prince Vidal.

The following are some of the obvious questions the players might have their characters ask Father John, as well as his answers to those questions.

- **What happened to us?** As stated, John doesn't know any particulars and doesn't wish to reveal the

truth behind how the Embrace is granted. He answers the question this way:

You have all become vampires, cursed by God to never know daylight and to drink only the blood of mortals. How this came to pass is one of God's great mysteries, but be certain that some other vampire — we call each other "Kindred" — took notice of you and passed his curse along.

- **Is it true that [insert question about vampire lore here]?** John doesn't want to overplay his hand, especially with regards to faith, so he doesn't tell the whole truth when asked about popular vampire mythology. He tells the characters the following:

A stake through the heart destroys a vampire, as does sunlight and fire. (Partially true. Sunlight and fire can destroy vampires, but a stake through the heart merely immobilizes them.)

Garlic has no effect on the Kindred. (True.)

We must sleep by day, and no force can rouse us. (Partially true. Vampires do sleep by day, but they can wake if the need is great enough.)

We can subsist on the blood of animals as well as mortals. (True for the characters' purposes, though the blood of animals fails to nourish vampires as they grow older.)

Crosses and other objects of the Christian faith repel us, unless we keep our souls pure of sin. (False. Father John further explains that since this church is his special domain, these rules do not apply here, but he urges the characters to give confession as soon as possible.)

Kindred can exist for hundreds of years, but they are not truly immortal. (True insofar as Kindred continue existing until destroyed.)

- **What are we capable of doing?** The characters have surely noticed their increased strength or perception (and the players have, of course, read their character sheets and know exactly what the characters are capable of doing). Even so, the players might wish to hear explanations of their powers from an "in-character" source, and that's fine. Father John, however, doesn't know what clans the characters represent (which is often a good way to figure out what Disciplines a vampire knows), so he doesn't wish to guess at their powers. He answers this way:

All of us can bolster our strength and speed with the blood we steal from the living. Some of us can see or hear with perfect clarity, to the point of reading minds. Others can disappear from view entirely. I have even heard tales of Kindred becoming as mist or swaying their direst enemies to their sides with a glance, but I have never dared to attempt such feats. Understand that any power you wield is either stolen from the living or granted by Satan, so using such power carries risks to your soul.

- **Why did I lose control and bite/kill a person?**

John considers this an important lesson, so he tells the full truth here.

Every Kindred has a Beast within, a part of his soul awakened at the moment of death. This Beast wants nothing but blood and pain, and will urge you to kill and kill again. You must resist the urgings of the Beast, for they are always sinful, and will ultimately spell your damnation if you are not careful. The Kindred hunt down and destroy those among their number who are fully ruled by their Beasts, poor souls who don't have even a shred of the humanity they once took for granted.

- **How many of us are there?** Questions about numbers of vampires or whether any society of vampires exists prompt this response:

Every city has a Prince, the eldest and most powerful Kindred in that city. Our Prince is a Spaniard called Vidal, and I expect you'll be meeting him soon. If you are Catholic, keep to your faith. If you are not, I recommend you consider conversion.

Don't allow the players to ask every question that comes to mind. After John has had a chance to answer a few questions and you feel that the players have a bit more information to go on, the Prince's agents arrive to take the characters away.

Read the following aloud:

You hear a clock strike one somewhere, and Father John pauses in mid-sentence. He cocks his head as though listening to something outside, and then stands. "Don't resist," he says quietly. "You might be able to fight your way free, but they will simply call you to them. Blood calls to blood." Before you can ask him what he means, a loud knock sounds at the door.

John opens the door and moves out of the way to allow another man into the room. The man is wearing leather pants and a white shirt, as well as a gold cross and saint's medal around his neck. His head is completely

shaved, but he has a very young face. He looks perhaps 20 years old, but as he bares his fangs, you realize that he, too, is one of the Kindred. He could conceivably be much older. The flare of fear you felt when you first met John returns, but this time it is much, much stronger.

Stop reading aloud.

The newcomer's arrival triggers the Predator's Taint in all the characters (see p. 6). This new Kindred, whose name is Alexander (see pages 16 and 25 for more on him), is considerably more powerful than the characters, and this fact, combined with the stresses that the characters are already under, makes it possible that they will run rather than stand up to him. The exception here is Becky Lynn, whose Protean Discipline might compel her to react aggressively instead of running.

Have each player roll Resolve + Composure. If this roll succeeds, the character keeps her fear of Alexander under control and may act normally. If the roll fails, the character bolts under the influence of a fear frenzy.

Have any player whose character flees roll initiative for her character (the number rolled on one die added to the character's Initiative Modifier). You do the same for Alexander. If Alexander acts first, he can attempt to stop the character before she reaches the door. (If several characters run, Alexander prioritizes in this order: Tina, Becky Lynn, Louis, Jack.) Roll Alexander's Strength + Brawl and have the player roll her character's Dexterity + Athletics + 1 die (because the character is in frenzy). If the player rolls more successes than you do for Alexander, the character escapes the church. Skip to "The Chase." If you roll more successes, Alexander catches and immobilizes the character.

If Becky Lynn's player fails the roll, she leaps at Alexander, teeth bared in an anger frenzy. He catches her and immobilizes her with no problem, but this does give any other character who fled an extra turn to get away.

If the character acts first, the character ducks out of the church and goes running. Since the character's Beast is in control, the character acts instinctively, running away from light and activity, back toward the park.

Scene Four: The Chase

This is a brief scene wherein Alexander and the other characters chase down any characters who bolted from the Church.

Read the following aloud to players whose characters haven't fled:

You watch as your companion flees toward the park in a blind panic. Alexander grits his teeth and looks at you, and then glances up to Father Marrow. The priest simply shakes his head. "Fine," hisses Alexander. "You (number of characters that didn't flee) come with me. We need to find him/her/them before the sun rises or someone else gets killed."

Stop reading aloud.

If the characters argue with Alexander, he barks that there isn't any time to waste and goes running off toward the park. If the characters go with him without arguing, he remembers this and speaks on their behalf later.

The players can suggest any method of finding their errant cohorts they can think of. Some suggestions:

- A character with the Streetwise Skill might try to find a shortcut around the park and head the fleeing Kindred off. Roll Wits + Streetwise. Jack receives a +2 modifier.

- The characters might simply chase down the runner(s). Assuming everyone is running flat out, you can handle this with everyone making extended Stamina + Athletics rolls. The fleeing character's player gets a +1 bonus to this roll each turn because she is in frenzy and will get away if she can accumulate (over however many turns it takes) her pursuer's Speed rating in successes. (So someone being chased by Louis would need nine successes, for example.) Any pursuer rolls but without the frenzy bonus and catches up on any turn in which his total accumulated successes match or exceed the fleeing character's accumulated successes. (So if Louis got two successes last turn and two this turn, and his pursuer Becky got one success last turn, she would need three or more successes to catch him this turn.) Remember that any character can spend one Vitae

to add 2 dice to this Stamina-based dice pool for one turn. Tina can also spend Vitae to activate her Celerity Discipline (which she won't do if in frenzy). This doubles her Speed for the turn, not only making it harder for someone she's chasing to get away, but giving her a +4 bonus to her rolls that turn for her inhuman speed.

- Alexander has a car but doesn't know the streets well enough to zoom around the park and hope to spot the fleeing vampire. (He usually walks.) Another character could drive (Jack is obviously the best choice). Roll Wits + Drive: One success gets the fleeing character(s) in sight; two catches up.

Once the group finds the fleeing character, he must be subdued or calmed. Give the players an opportunity to initiate some sort of attempt to do so. If they allow Alexander to do this for them, he breaks the character's legs (causing four points of lethal damage) and holds him down until the frenzy passes. Tina is also a skilled combatant, so she could immobilize the vampire. (Roll Strength + Brawl.) The frenzy passes once a character has been immobilized for a turn.

Other, less violent, approaches are viable. Louis could use the Dominate Discipline to force the character to calm down. He receives a -2 modifier to use this power on a frenzied vampire, however. The same modifier applies if Tina attempts to use Majesty to catch the character's attention.

The frenzied character can either continue running or find a hiding place in the park. The frenzy passes a few minutes after she gets away from Alexander.

When the chase is over (or if no characters fly into frenzy and flee the church), proceed to Scene Five.



ALEXANDER

Alexander doesn't like some of the things he has to do in service to Vidal, but he is loyal. He remembers a time when morality and faith meant much more to him, but those nights are long past. Alexander was Embraced against his will, and he sees much of himself in these young Kindred, but he also honestly believes that they are better off serving Vidal

Louis Maddox

Quote: *I lurk on forty-eight different newsgroups, and not one of them ever mentioned vampires.*

Up until last night, Louis Maddox was just another New Orleans resident, employed in the technical support department of a local ISP. His real talent, however, lay in ferreting out information from the Internet. In his experience, it was all in there somewhere, and it was just a matter of finding out who put the information there and whether or not it was reliable. Even during the chaos of Mardi Gras, evenings usually found Louis holed up at an Internet café just outside the French Quarter.

But something happened last night. He's still fuzzy on the details, but he remembers conversation... real conversation, not online, which is odd. And he distinctly recalls leaving the café with someone....

Description: Louis is a man in his late 20s. He is slightly overweight and keeps his hair buzzed, the better to cover the fact that he's balding. He wears glasses... or at least, he did, but he doesn't seem to need them now. He wears nondescript sweatshirts and blue jeans, and his lucky LSU ball cap.

Equipment: Laptop computer with wireless Internet access, pocketknife (+1 damage, inflicts lethal wounds), comfortable clothes, apartment keys.

Virtue/Vice: Louis' Virtue is *Temperance*. Once per session of play, he regains all spent Willpower when he resists a temptation to indulge in an excess of any behavior, whether good or bad, despite the obvious rewards it might offer. His Vice is *Sloth*. He regains one Willpower point at the end of any scene during which he successfully avoids a difficult task but achieves its goal nonetheless.

Disciplines and Kindred Powers

Vitae: Louis can spend one Vitae per turn. He begins with four Vitae.

Healing: Louis can spend Vitae to heal two points of bashing damage or one point of lethal damage. He can do so and act in the same turn.

Physical Augmentation: Louis can add two dice to any dice pool based on one of his Physical Attributes (Strength, Dexterity or Stamina) by spending a point of Vitae. This benefit only lasts until the end of the turn, but he can do so and act in the same turn.

Command (Dominate •): This power allows him to give a one-word command to a target, such as "Freeze!" or "Quiet!" This command cannot cause the target to harm herself. For Louis to use this power, roll 6 dice (Louis' Intelligence + Intimidation + Dominate).

Mesmerize (Dominate ••): This power allows Louis to implant hypnotic suggestions and issue complex commands to his victim. He cannot rear-

range or alter memories, but he can force a victim to leave a door unlocked, to fetch him an item, to guard a door during the day or even something subtle such as waiting for a particular person and then spilling a drink on that person. For Louis to use this power, roll 9 dice (Louis' Intelligence + Expression + Dominate).

Louis must make eye contact to use either Command or Mesmerize. What's more, when Louis uses either of these Dominate powers, the Storyteller rolls the victim's Resolve + Blood Potency. Louis must get more successes than his target for the power to function.

Resilience (•): This Discipline makes Louis supernaturally tough. Spend one Vitae point to activate this Discipline. Doing so adds Louis' Resilience (1) to his Stamina for the remainder of the scene, which also adds one to his Health. Doing so, he gains an eighth box on his Health track, and you should move the listed wound penalties one box to the right. Also, the first time Louis suffers aggravated damage in a scene in which his Resilience is active, one point of the damage is considered lethal instead (and therefore easier for him to heal). At the end of the scene, when Resilience wears off, Louis loses his extra Stamina and Health. The wound penalties return to their original positions (so graver penalties may immediately come into play). Any extra damage (damage beyond Louis' seven base Health) must be healed right away at the end of the scene.

Clan Weakness (Ventrue): As a member of the Ventrue clan, Louis is cursed to grow paranoid and delusional with time. When you roll to avoid gaining a derangement, subtract two dice from the die pool (the Storyteller will tell you when this happens).

Merits

Encyclopedic Knowledge: Louis is a smart guy who has a good memory for trivia, so he often knows minute facts about topics that he's never actually been schooled in. Whenever Louis is confronted by a situation outside his normal realm of knowledge, you may roll six dice (Louis' Intelligence + Wits). If this roll succeeds, Louis knows a helpful fact about the given topic.

Haven: Louis had a small apartment where he can shelter during the day. It's small — only two rooms — but it's only a few blocks from the French Quarter. What's more, Louis has set up various security measures around the door and window (he's not exactly paranoid, but break-ins aren't unknown in the area). If Louis is in his Haven when someone attempts to break in, he receives a +1 to any rolls to notice this attempt.

Tina Baker

Quote: *Only two years in. This sucks.*

Background: Before last night, Tina was a sorority girl from “up north” (Tennessee, actually) who came down this year to experience Mardi Gras for the first time. She was majoring in sports medicine but was still taking core classes. Having once come uncomfortably close to being victimized while in high school, she also took time to train in self-defense. Having just completed her first semester of her sophomore year, she drove down with some of her sorority sisters, but they separated shortly after arriving. Tina spent a few days hanging out with some folks she met here...

...and then something bad happened. She’s got extremely fuzzy memories of the incident, but she remembers fighting, and being hurt, perhaps even stabbed. Although she doesn’t have a scratch on her, she knows that she was in a fight last night, and she has a terrible suspicion that she lost. At present, however, she has other concerns, like the blazing thirst that she can’t seem to identify.

Description: Tina is 20, and is a striking, athletic young woman. Her Embrace stripped her of her healthy complexion, but added a certain feline charisma to her. She stands about 5’6” and keeps her brown hair cut chin-length.

Roleplaying Hints: You are not a victim. Your friends call you paranoid sometimes, but what you are is strong. You refuse to be easy prey, and this trip to New Orleans was supposed to prove that... except that you became a victim anyway. You aren’t normally wired for seeking revenge, just making sure that you never become a victim again, but this time, you feel you *owe* someone. As much as you would like to strike out for home, you know that you have to figure out what happened, and these other people seem to be in the same boat.

Equipment: Cell phone, purse with a little spare cash, backpack with change of clothes.

Virtue/Vice: Tina’s Virtue is *Fortitude*. Once per session of play, she regains all spent Willpower when she withstands overwhelming or tempting pressure to alter her goals. This does not include temporary distractions from her course of action, only pressure that might cause her to abandon or change her goals altogether. Her Vice is *Gluttony*. She regains one spent Willpower point at the end of any scene in which she indulges in her addiction or appetites at some risk to herself or a loved one (see Tina’s clan weakness, below).

Disciplines and Kindred Powers

Blood Expenditure: Tina can spend one Vitae per turn. She begins with two Vitae.

Healing: Tina can spend Vitae to heal two points of bashing damage or one points of lethal damage. She can do so and act in the same turn.

Physical Augmentation: Tina can add two dice to any dice pool based on one of her Physical Attributes (Strength, Dexterity or Stamina) by spending a point of Vitae. This benefit only lasts until the end of the turn, but she can do so and act in the same turn.

Celerity ••: This Discipline allows Tina to boost her speed to preternatural levels. To activate Tina’s Celerity, you must spend one Vitae. Doing so cost Tina an action, but the Discipline is then active for the rest of the turn

(the Storyteller will tell you when it wears off). While Celerity is active, anyone attacking Tina suffers a penalty equal to her Celerity rating (1); this penalty is on top of Tina’s Defense or other modifiers and applies to all attack types. Also, her Speed rating increases by itself again for every dot of Celerity as long as the Discipline is active (so for Tina, her Speed doubles). Note that you can choose to activate Celerity at any point in the turn, not just when it’s your turn to act. Doing so before rolling Initiative allows you to add Tina’s Celerity (1) to her Initiative Modifier. You can also wait to see if anyone attacks Tina and activate it before they roll.

Awe (Majesty •): This power allows Tina a supernatural degree of charm; people affected by the power fawn over her and are fascinated by her. They won’t take actions that will result in harm to them, but they will be polite and deferential. For Tina to use this power, roll 6 dice (Tina’s Presence + Expression + Majesty). If you get more successes than the target has dots of Composure, that person is awed. When you make a social roll for Tina to affect that awed person anytime for the rest of the scene, you gain a bonus equal to the number of successes. Awe can be used against more than one person, but you suffer a –1 penalty for affecting two people, and –2 for affecting 3 to 6. Anyone can shake off the effects of Awe for one turn by spending a Willpower point.

Vigor •: This Discipline makes Tina superhumanly strong. Spend one Vitae. For the rest of the scene, Tina adds her Vigor (1) to her Strength (note that boosting Strength directly with Vitae lasts for only one turn).

Clan Weakness (Daeva): Tina was always inclined to drink and eat a little too much, but as a Daeva vampire, she is a slave to those passions. Any time Tina can indulge her Gluttony but does not, she loses two points of Willpower.

Merits

Barfly: Tina is well versed in getting into clubs without waiting in line. As long as she is appropriately dressed for the club in question, she can get in without a wait or much difficulty.

Brawling Dodge: Tina works out every day and practices fighting at her university’s student recreation center, and she is especially good at ducking and weaving to avoid getting hit in close combat. If she chooses to dodge in a turn (rather than strike) she adds her Brawl rating to her Defense (meaning her opponent subtracts five dice from his attack pool!).

Contact: Tina has a friend—Dr. Montrose, a history professor at her university—she can call for information. They met and became friends when she took his European History course. Tina can call Dr. Montrose to make use of his extensive knowledge on European and American history.

Danger Sense: Tina is used to staying alert in potentially dangerous situations. This gives her two extra dice on any roll to determine if she is surprised.

Striking Looks (+1): Tina is athletic and sexy, so she gains one extra die to any Presence or Manipulation dice pool to entertain, seduce, distract or otherwise get her way by using her looks. Remember, though, that because Tina is attractive, people tend to remember her.

Becky Lynn Adler

Quote: *If my family finds out what happened, heads will roll.*

Background: Until last night, Becky Lynn was a true Southern belle, the pride and joy of the influential Adler family. She was schooled at home and received everything she ever wanted. She attended parties for others in her social circles, and probably would have found some nice young gent to marry, had fate not had other plans.

Becky Lynn had never been allowed to go to Mardi Gras, but this year — now that she was finally of age — she persuaded her father to allow her to go to the French Quarter (chaperoned, of course). She knows she had a wild night, which she blushes to recall. She doesn't know what happened to her chaperones, but she does remember spending quite a long time talking to a man whose face she can't even remember now. She just remembers that his name was John, and that his voice made her quake with pleasure...

Roleplaying Hints: You are quite used to having to make a good first impression, and although you are so far out of your element it could drive you mad, you are not going to let these folks think that you're some harlot who comes out to bare her bosom on Mardi Gras. You are terrified to call your family; you just know something awful happened to your chaperones last night... and you think something awful happened to you, too. It fills you with such thoughts whenever you try to remember... thoughts that you're ashamed to be thinking.

Description: Becky Lynn is beautiful and delicate. She is recently 18, with soft blond hair and deep brown eyes. She would normally be dressed formally and at the height of fashion, but she is currently wearing the more casual (but still stylish) clothes that she wore last night.

Equipment: Purse, ready cash, jewelry, perfume, makeup.

Virtue/Vice: Becky Lynn's Virtue is *Hope*. Once per session of play, she regains all spent Willpower when she refuses to let others give in to despair, even though doing so risks harming her own goals or well-being. Her Vice is *Envy*. She regains one Willpower point at the end of any scene in which she gained something from a rival or had a hand in harming that rival's well-being.

Disciplines and Kindred Powers

Blood Expenditure: Becky Lynn can spend one Vitae per turn. She begins with five Vitae.

Healing: Becky Lynn can spend Vitae to heal two points of bashing damage or one point of lethal damage. She can do so and act in the same turn.

Physical Augmentation: Becky Lynn can add two dice to any dice pool based on one of her Physical

Attributes (Strength, Dexterity or Stamina) by spending a point of Vitae. This benefit only lasts until the end of the turn, but she can do so and act in the same turn.

Aspect of the Predator (Protean •): This power mitigates the effect that meeting other vampires has on her. Whereas normally, vampires react fearfully when they meet Kindred of higher Blood Potency, Becky Lynn *always* reacts as though her Blood Potency were equal to whomever she meets.

Resilience (••): This Discipline makes Becky Lynn supernaturally tough. Spend one Vitae to activate this Discipline. Doing so adds her Resilience (2) to her Stamina for the remainder of the scene, which also adds two to her Health. Thus She gains a ninth and 10th box on her Health track, and you should move the listed wound penalties two boxes to the right. Also, the first two points of aggravated damage Becky Lynn suffers in a scene where her Resilience is active are considered lethal instead (and therefore easier for her to heal). At the end of the scene, when Resilience wears off, Becky Lynn loses her extra Stamina and Health. The wound penalties return to their original positions (so graver penalties may immediately come into play). Any extra damage (damage beyond Becky Lynn's eight base Health) must be healed right away at the end of the scene.

Clan Weakness (Gangrel): Becky Lynn's blood is cursed with a potent bestial instinct that sometimes makes it hard for her to think clearly. When rolling dice pools based on Intelligence or Wits Attributes, you should not re-roll 10s (you gain a single success from that die but no chance for a second). Additionally, any 1s that come up on the roll subtract from total successes. This weakness does not apply to dice pools involving perception or reaction to surprise, or to the Resolve Attribute.

Merits

Fame: Becky Lynn is a member of New Orleans' social elite, so the media and people in the higher echelons of society pay attention to her. Add one die to her Socialize or Persuasion when she can use her fame to her advantage, but the Storyteller also may make occasional rolls to see if anyone on the street recognizes Becky Lynn.

Resources: Although Becky would need to touch base with her family to gain access to their vast fortune, she has her own bank account and credit cards. She can spend up to \$5000 without any problem.

Striking Looks (+2): Becky Lynn is beautiful. Add two dice to any Presence or Manipulation dice pool to entertain, seduce, distract or otherwise get her way by using her looks. Remember, though, that because Becky Lynn is attractive (as well as famous) people tend to remember her.

Vampire

THE REQUIEM

Name: Becky Lynn Adler

Apparent Age: late teens

Player:

Concept: Southern Belle

Virtue: Hope

Vice: Envy

Chronicle: Danse de la Mort

Clan: Gangrel

Covenant:

Attributes

Power	Intelligence ●●○○○	Strength ●●○○○	Presence ●●○○○
Finesse	Wits ●●○○○	Dexterity ●●○○○	Manipulation ●●○○○
Resistance	Resolve ●●○○○	Stamina ●●○○○	Composure ●●○○○

Skills

Mental

(-3 unskilled)

Academics	●●○○○
Computer	○○○○○
Crafts	●○○○○
Investigation	○○○○○
Medicine	○○○○○
Occult (Cajun)	●○○○○
Politics (High Society)	●●○○○
Science	●○○○○

Physical

(-1 unskilled)

Athletics	●●○○○
Brawl	○○○○○
Drive	○○○○○
Firearms	●○○○○
Larceny	○○○○○
Stealth	●●○○○
Survival	○○○○○
Weaponry	○○○○○

Social

(-1 unskilled)

Animal Ken	●○○○○
Empathy	●○○○○
Expression	●●○○○
Intimidation	○○○○○
Persuasion	●●○○○
Socialize	●●○○○
Streetwise	○○○○○
Subterfuge (Innuendo)	●●○○○

Other Traits

Merits

Fame	●○○○○
Resources	●●○○○
Striking Looks (+2)	●●●○○
_____	○○○○○
_____	○○○○○
_____	○○○○○
_____	○○○○○
_____	○○○○○
_____	○○○○○

Flaws

_____	○○○○○
_____	○○○○○
_____	○○○○○

Size	5
Defense	2
Initiative Mod	4
Speed	9
Experience	_____

Disciplines

Protean	●○○○○
Resilience	●●○○○
_____	○○○○○
_____	○○○○○
_____	○○○○○
_____	○○○○○
_____	○○○○○
_____	○○○○○

Health

●●●●●●●●○○○○○
□□□□□□□□□□□□

Willpower

●●●●●○○○○○○○
□□□□□□□□□□

Vitae

□□□□□□□□□□

Blood Potency

●○○○○○○○○○○○

Humanity

10	○
9	○
8	○
7	●
6	●
5	●
4	●
3	●
2	●
1	●

Jack McCandless

Quote: *In a jiffy.*

Background: It wasn't glamorous work, but until last night Jack McCandless made a good living running envelopes and packages all over New Orleans, and was damned good at his job. He knew the city inside and out, all the little back ways, all the best ways around the French Quarter (which of course is a nightmare to drive through), and the neighborhoods best left alone.

He thinks he was in one of those neighborhoods last night, but he doesn't remember, which is doubly frightening for Jack because he possesses a razor-keen memory. All he remembers is a last-minute delivery, and that he was thinking about going home and having a beer when he saw a really hot hooker on the sidewalk...

And that's about all. He still has his van, though, and that's a big comfort. The package, however, is gone, and that worries him for some reason.

Roleplaying Hints: You're not sure what the hell's going on, but two of these people don't know much about the *real*, dirty N'awlins, and the other isn't from around here. They're going to need your help before the night's out. Heck, if time's a factor, a body could do a lot worse than to have *you* as a chauffeur. But they don't seem to notice you unless you speak up.

What the hell *happened*? All you know is that you and these other people have been grievously wronged, and someone is going to pay for it.

Description: Jack was never exactly handsome, but his Embrace made matters much worse. Where he was once thin, he is now almost skeletal, and his pallor appears disturbingly lifeless under direct fluorescent light. Jack wears simple brown slacks and a button-down shirt, but he dons expensive running shoes when he's working.

Equipment: Van, .38 special handgun (roll Dexterity + Firearms +2 to attack: Every success causes one point of lethal damage to mortals or bashing damage to vampires, range is 20/40/80 yards), pocket full of bullets, clipboard, car keys.

Virtue/Vice: Jack's Virtue is *Justice*. Once per session of play, he regains all spent Willpower when he does the right thing at risk of personal loss or setback. The "right thing," to Jack, is a kind of street-level decency: Never steal from someone who doesn't deserve it, never give someone bad directions, and never take someone's last dollar. His Vice is *Pride*. He regains one Willpower point at the end of any scene in which he exerts his own wants (not needs) over others at some potential risk to himself.

Disciplines and Kindred Powers

Blood Expenditure: Jack can spend one Vitae per turn. He begins with three Vitae.

Healing: Jack can spend Vitae to heal two points of bashing damage or one point of lethal damage. He can do so and act in the same turn.

Physical Augmentation: Jack can add two dice to any dice pool based on one of his Physical Attributes (Strength, Dexterity or Stamina) by spending a point of Vitae. This benefit only lasts until the end of the turn, but he can do so and act in the same turn.

Touch of Shadow (Obfuscate •): This power allows Jack to hide small items in his grasp or on his person. Even if someone is looking for the item on his person, the power keeps it hidden. You roll eight dice (Jack's Wits + Larceny + Obfuscate); once active, the object is hidden for the scene or until Jack decides to end the Discipline.

Mask of Tranquility (Obfuscate ••): Most vampires feel a flare of fear or anger — the Predator's Taint — when they meet another Kindred for the first time. Jack, however, doesn't engender that effect, though he does still suffer from it and can thus recognize other vampires. Jack may "turn off" this power if he wishes.

Cloak of Night (Obfuscate •••): This power allows Jack to disappear completely, even from plain sight. He remains invisible until he wishes to reappear or until he takes obvious action (such as attacking someone or breaking a window). Disappearing requires a success on a roll of Intelligence + Stealth + Obfuscate (seven dice for Jack). If you roll five or more successes, anyone who sees Jack disappear forgets that he was even there in the first place.

Clan Weakness (Mekhet): Jack's Kindred body is cursed to be even more sensitive to fire and sunlight than most. If he is exposed to these anathema of vampiric existence, he suffers one more point of aggravated damage per turn than other vampires

Merits

Contacts: Jack has a friend in the New Orleans Police Department, a young cop who works the night shift in the French Quarter. This cop, named Michael Rample, knows Jack socially and usually gives him information about traffic conditions. Michael would be willing to share more sensitive information with Jack, but he might require a bribe for truly important tidbits.

Direction Sense: Jack always knows which way is north, and he can always retrace his route in unfamiliar territory.

Eidetic Memory: Jack doesn't forget anything he sees or hears (meaning you should take notes as his player). He normally doesn't need to make a roll to remember anything he knows, but if he is under stress, he adds two dice to any such roll.

Stunt Driver: Unlike less skilled drivers, Jack can take other actions while driving, including firing his gun. The Storyteller might still require a Drive roll if Jack needs to do anything fancy, however.

Vampire

THE REQUIEM

Name: Jack McCandless

Apparent Age: late 20s

Player:

Concept: Courier

Virtue: Justice

Vice: Pride

Chronicle: Danse de la Mort

Clan: Mekhet

Covenant:

Attributes

Power	Intelligence ●●●○○	Strength ●●○○○	Presence ●○○○○
Finesse	Wits ●○○○○	Dexterity ●●●○○	Manipulation ●●○○○
Resistance	Resolve ●●○○○	Stamina ●●○○○	Composure ●○○○○

Skills

Mental

(-3 unskilled)

Academics	●○○○○
Computer	●○○○○
Crafts	○○○○○
Investigation (Street Crime)	●○○○○
Medicine	○○○○○
Occult	○○○○○
Politics	○○○○○
Science	●○○○○

Physical

(-1 unskilled)

Athletics	●○○○○
Brawl	○○○○○
Drive (Quick Arrival)	●●●○○
Firearms	●●○○○
Larceny	●○○○○
Stealth	●○○○○
Survival	●○○○○
Weaponry	●○○○○

Social

(-1 unskilled)

Animal Ken	○○○○○
Empathy	●○○○○
Expression	○○○○○
Intimidation	●○○○○
Persuasion	●○○○○
Socialize	○○○○○
Streetwise (Slums)	●●●○○
Subterfuge	●○○○○

Other Traits

Merits

Contacts	●○○○○
Direction Sense	●○○○○
Eidetic memory	●●○○○
Stunt Driver	●●●○○
_____	○○○○○
_____	○○○○○
_____	○○○○○
_____	○○○○○

Flaws

_____	○○○○○
_____	○○○○○
_____	○○○○○
Size	5
Defense	3
Initiative Mod	6
Speed	10
Experience	_____

Disciplines

Obfuscate	●●●○○
_____	○○○○○
_____	○○○○○
_____	○○○○○
_____	○○○○○
_____	○○○○○
_____	○○○○○
_____	○○○○○

Health

●●●●●●●●○○○○○
 □□□□□□□□□□

-1-2-3

Willpower

●●●●●○○○○○
 □□□□□□□□□□

Vitae

□□□□□□□□□□

Blood Potency

●○○○○○○○○○○

Humanity

D	_____○
9	_____○
8	_____○
7	_____●
6	_____●
5	_____●
4	_____●
3	_____●
2	_____●
1	_____●

than dealing with Savoy or his faction. That in mind, he won't overlook disloyalty to the Prince or to Maldonato. If the characters attack and destroy Alexander for some reason, Father John will help them hide the deed.

Clan: Gangrel

Covenant: Lancea Sanctum

Mental Attributes: Intelligence 2, Wits 3, Resolve 3

Physical Attributes: Strength 4, Dexterity 3, Stamina 3

Social Attributes: Presence 2, Manipulation 2, Composure 3

Mental Skills: Academics 1, Investigation 2 (Vampires), Occult 1

Physical Skills: Brawl 3 (Breaking Bones), Drive 1, Firearms 3, Larceny 2 (Picking Locks), Stealth 3, Survival 3, Weaponry 3

Social Skills: Intimidation 3, Streetwise 3, Subterfuge 1

Merits: Fast Reflexes 2

Willpower: 6

Humanity: 4 (Fortitude; Wrath)

Health:

Initiative Modifier: 8 (includes Fast Reflexes)

Defense: 3

Speed: 12

Blood Potency: 4

Vitae:

Disciplines: Celerity 2, Protean 3, Resilience 3, Vigor 2

Alexander has the same basic Kindred powers as the four players' characters, but his more potent blood means that they function a little better. He can spend two Vitae per turn, for instance, and use it to heal himself and to augment his Physical Attributes. His Celerity, Resilience and Vigor Disciplines function just as they do for the characters (see Tina for Celerity and Vigor; Becky Lynn or Louis for Resilience). His Protean Discipline grants him the Aspect of the Predator power

(shared with Becky Lynn) and the following other powers:

Haven of Soil (Protean ••): This power allows him to merge with the earth, making him largely immune to physical damage and protecting him from the sun's rays. Doing so costs Alexander one Vitae.

Claws of the Wild (Protean •••): Wicked, curved talons grow from Alexander's fingers (which requires the expenditure of one Vitae). To attack with these claws, roll Strength + Brawl + 1 – the target's Defense. Every success inflicts one point of aggravated damage.



Scene Five: Ashes

In this scene, the characters are taken to meet Prince Vidal but wind up being forced into penitence instead.

Once the chase has been resolved (if necessary), Alexander motions the characters into his car. If they resist, he assures them that they are in far greater danger if they refuse than if they accompany him. A successful Intelligence + Empathy roll from any player indicates that he appears to be telling the truth.

On the way, Alexander doesn't say much. If the characters ask where they are going, he replies that they are going to meet Prince Vidal, who doubtless has some questions for them. If they express concern, he nods gravely and informs them that the truth will save their lives and souls. If the characters ask how Alexander found them, he tells them that he received word of the characters' location and predicament from another vampire, but he doesn't explain further.

Alexander drives the characters to the Garden District, an upscale residential area near the campuses of Tulane and Loyola Universities, and pulls into the driveway of a mansion. He explains that it used to be a private residence but is now open for touring during the day. At night, it serves as a sometime haven for Prince Vidal. He steps out of the car

and curses. A silver Mercedes sits in the driveway in front of his car. If the characters ask what this means, he mutters the word “Maldonato,” then turns to face the characters with a look of pity and resignation. He then leads them up the driveway.

Read the following aloud:

Alexander opens a cellar door in the back of the house and leads you downstairs. He opens a door at the bottom of the stairs, gestures you through it, then shuts it behind you.

The room in which you find yourselves is pitch dark, but you can hear people moving in the blackness and you can all smell wood smoke and incense. You feel fear rise up inside you as the animalistic part of you — what Father John called “the Beast” — pushes you to flee, to escape from the deadly predators only inches away in the dark. You fight back this fear, knowing that fleeing would only make things worse.

You hear the sound of metal on metal and the creak of a hinge, and someone takes a step closer to you. After a moment, a deep, resonant voice says, “Kneel, and prepare to receive the mark of penitence.”

If all characters kneel, skip the next paragraph. If any character does not kneel, read the following:

You hear a rush of movement and feel wind as something passes by you, and then a sharp blow to the back of your head. You tumble forward, and whatever it was that struck you walks deliberately around the group of you again.

Read the following aloud:

The voice says, “The kine wear the mark of ash on their foreheads to remind them of Christ’s sacrifice and to be penitent during the time of Lent. We wear the ashes for the same reasons, but also to remind us to be mindful of God’s laws.” You smell ashes again and feel fingers smearing something on your forehead, one at a time. “You will wear these ashes for the remainder of the night and for the entirety of the day to come. Remove this mark at your peril, for to disobey the word of a Sanctified priest is to feel the pain of fire.”

You hear footsteps, and then the door to this room opens. Several people ascend the stairs, but you cannot see them. The door closes, and as you gather your

thoughts, you hear someone shift from across the room. Although you cannot see or hear anyone else, you know you are not alone.

Stop reading aloud.

The characters are indeed not alone. Maldonato, the Kindred who just spoke and who serves as the right hand of the Prince of the city, has placed an agent in the room and instructed him to watch the characters throughout the rest of the night and the next day. This agent is stealthy enough to avoid notice. Even if a character lights a match, all that the characters will see is a flicker of motion just out of their range of vision.

Let the players discuss their characters’ predicament as long as they like, but the door is barred too soundly for any of these characters to budge. They are trapped until the following sundown. If any character wipes his forehead clean of the ashes, that character immediately suffers one point of aggravated damage and loses one Vitae as the very blood in his veins burns. (This power is a form of blood sorcery practiced by Maldonato’s hidden agent, based on his unforgiving faith.)

When the players have finished any discussion or actions they wish to take, progress to Act Two.

Act Two: Pilgrimage

In this act, the characters make confession of their sins before the Prince of New Orleans, Augusto Vidal. He then turns them loose, but assigns them the penance of returning to the site of their Embrace and praying. He also offers advice on their next move.

Scene One: Confession

In this scene, the characters meet Prince Vidal and talk with him about faith and the future.

Before beginning this scene, have each player spend one Vitae. All vampires expend one Vitae at sunset to animate their bodies. If any character’s Vitae drops to 4 or less, she is *hungry* and her player receives a -1 modifier on all rolls

to resist frenzy. If she has only one Vitae left, she receives a -2 on these rolls.

Read the following aloud:

You don't remember falling asleep, but you do remember fragments of the dreams you have during the day. As you awaken, still on the cold floor of the mansion's basement, your minds whirl with images of last night. You remember the partygoers in the park, the conversation with Father John, the smear of ash on your foreheads and, dimly, the feeling of fangs in your throat and the taste of blood on your lips.

You barely have time to collect your thoughts, however, when the door opens. A shaft of light spills into the room, and you recognize Alexander's voice. "Prince Vidal will see you now."

Alexander leads you up the stairs and into a beautifully furnished living room. An ornately carved wooden box on a table in the center of the room catches your attention. There's a faint smell of incense in the room.

Stop reading aloud.

Have Louis' player roll Intelligence + Wits (for his Encyclopedic Knowledge Merit). If this roll succeeds, Louis notes that the furnishings and decorations are not re-creations, but painstakingly preserved antiques, probably worth a small fortune.

Continue reading aloud:

A man sits in a high-backed chair looking out a window. You can't see his face, but his hand is draped over the arm of the chair, holding a silver rosary. Alexander motions for you to be quiet, and in the silence, you can hear the man in the chair praying softly in Spanish.

After a moment, he stops and stands, pocketing the rosary. He turns to face you, and you notice that he, too, has ashes on his forehead. He takes a step toward you, and you feel your Beast cry out in sheer terror at this deadly opponent.

Stop reading aloud.

Have each player roll his character's Resolve + Composure. If this roll fails, the character backs up into a corner and cowers there for a few seconds before regaining control of herself. If Becky's player fails, she steps forward and bares her fangs rather than cowering.

Continue reading aloud:

The man is a tall Spaniard, with Mediterranean features and broad shoulders. His slick, black hair appears wet, and he wears a neatly trimmed Vandyke moustache and beard. He is dressed in a crisp black suit and meticulously polished leather shoes. He looks each of you in the eye, then gestures to the chairs and the sofa in the room. He nods to Alexander, who leaves the room and shuts the door behind him.

"Now is the time for confession," he says in a thick Spanish accent. "From the moment of your awakening as Kindred to the moment you walked through the door, you will confess all to me. If you would be more comfortable doing so in private, that is acceptable, but I assure you that anything said in my presence is sacrosanct."

Stop reading aloud.

Confessing to the Prince

The man asking for confession is Augusto Vidal, the Prince of New Orleans. He does not introduce himself, and this is deliberate. He knows that Alexander has already told the young vampires whom they are going to see, and he doesn't wish to put focus on himself, preferring to let the characters talk about themselves and each other.

The characters are unlikely to agree immediately, and Vidal's reaction to a refusal depends very much on how they go about refusing. If a character explains that she is not Catholic, Vidal chuckles and states that now is a good time to convert. Further, it doesn't matter if the characters aren't Catholic. The sacrament of confession is open to all Kindred.

If the characters press the issue or refuse outright to give confession, Vidal's eyes narrow and he leans forward menacingly. He explains that he cannot force confession, but he will take the truth from the characters' minds if they force him to do so. If he has to do this, though, there can be no absolution or repentance, and this puts the characters' souls in grave danger. He asks them again to cooperate willingly.

If the characters become violent with Vidal, he uses his Majesty Discipline to awe them (see Tina's character description for this power; roll seven dice for Vidal to awe a group, nine against a single char-

acter). If this doesn't work, Alexander and other vampiric aides (with similar traits) quickly arrive to subdue the characters. The Prince can take a great deal of damage without suffering much injury, and you can assume that he comes out of any attack largely unscathed. Once the characters are subdued, he offers them the chance to confess again.

If Vidal convinces them to give confession (even if they intend to lie to him), skip ahead to "Penance." If any character completely refuses, proceed to "Forced Communion."

Forced Communion

Vidal will not force another vampire to actually give confession, but he will search a vampire's mind for information that he requires. In this case, he wants to know who Embraced these Kindred and what happened to them last night, specifically what they talked to Father John Marrow about.

Read the following aloud:

Vidal shakes his head sadly. "The sacrament of confession is a blessing, neonates, and much more pleasant than any alternative. I will not force you to confess your sins, but I must know them." With that, he turns to you (indicate the player of the character who most openly defied the Prince). His eyes burn into yours, and you feel your mind unwillingly giving up the events of last night, down to details that you didn't realize you took in. You feel his sight reaching back the beginning of the night, back to the moment that—

You stagger backward, and you note that the Prince looks stunned as well. "Clearly," he says, "someone wishes to cover their tracks." He drums his fingers on the arms of his chair thoughtfully. "It is possible," he murmurs, "to extract the information anyway, but I think that doing so might well shatter your minds, especially as you haven't been among the Kindred for very long."

Stop reading aloud. Continue with "Penance."



COVENANT—THE LANCEA SANCTUM

The Prince, Maldonato, Father John, Antoine Savoy and in fact most of the Kindred of New Orleans belong to a sect (or

covenant, in vampire parlance) called the Lancea Sanctum (the "Holy Lance"). Vampires of this covenant believe that the vampiric curse comes directly from God and exists for a purpose. Kindred are meant to be predatory scourges, creatures who prey on the sinners in the world and serve as warnings to the faithful. In the temporal here and now, the Lancea Sanctum teaches that Kindred thus stand above mortals (like a wolf would above sheep) and that one's mortal past is unimportant compared to fulfilling the nature imposed on the Kindred by God. The covenant takes its name from the spear of Longinus, the Roman centurion who pierced Christ's body on the cross, and was (according to the covenant's legendry) punished by being transformed into a vampire. The Sanctified (as members of the covenant call themselves) often employ imagery and practices borrowed from Roman Catholicism, and revere Longinus as their Dark Messiah, the first vampire to understand his curse and reveal that truth to others. As in mortal religion, practices and zeal varies from vampire to vampire within the covenant. Prince Vidal and Maldonato are conservative and have little tolerance for those with other beliefs, while Antoine Savoy and Father John are more tolerant of other outlooks.



Penance

Once Vidal has extracted information from any characters who don't give confession willingly, the Prince turns to those who do. He listens carefully and blesses each of them in turn, stating that God forgives them even in their Damned state. If one of the characters lies to Vidal, have that player roll Manipulation + Subterfuge, while you roll 8 dice

(Vidal's Intelligence + Subterfuge). If the player gets as many or more successes than Vidal, the Prince buys the lie (unless it is horribly unlikely or contradicted by another player). If Vidal gets more successes, he recognizes the lie and makes a mental note of it, but doesn't let on.

Once done, he returns to his chair, but stares out the window as if distracted. After a moment, he speaks but does not turn to face the characters. "Do you believe in God?" he asks. Vidal's aim here is to get a sense of the characters' religious beliefs. He is a devout Catholic himself, and he has specific beliefs pertaining to his vampiric state, but he doesn't wish to overload the characters with information about his faith.

Allow the players to answer his question as their characters. No information has been provided on the characters' faiths, which is deliberate, to allow the players to customize their characters in this important area. Vidal engages in religious discussion, and while he makes no secret of his own beliefs, he does not directly contradict or belittle anyone else's. He does point out to any character who identifies herself as an atheist, however, that existence as a vampire isn't really possible unless one allows for God.

Let this discussion go on as long as the players are enjoying it. If you feel your players are likely to get touchy by so direct a discussion of religion, you can either avoid Vidal's question altogether or keep the conversation short. When you feel ready, proceed.

Read the following aloud:

Vidal turns to face you again. "Among the Kindred, faith is a weapon, much as with mortals. By this I mean that by claiming an act is in the name of God, one can justify truly heinous actions. The transition into our condition requires young Kindred like yourselves to look deeply at your own beliefs, your own souls, and see what truly lies there. Also, you must ask yourselves, 'Why has God chosen me to endure this?'

"Given that this is your first full night of the Requiem, I would like to suggest that you undertake a pilgrimage of sorts. I suggest that, as penance for your sins and to ease your passing into the night, you return to the site of your Embrace and pray there. While there, memories of your Embraces, or the events directly before, might return. If this does occur, I should very much like to hear of those memories. While I in no way mean to denigrate the hor-

ror that you are suffering, I have responsibilities to the city, and I can't allow a conspiracy of rogue Kindred to Embrace people left and right. I must know what happened." With that, he stands, indicating that the interview is over.

Stop reading aloud.

*Scene Two:
Return to the Park*

In this scene, the characters return to Louis Armstrong Park but find little in the way of information. Alexander inadvertently shows them another good lead, however.

Alexander waits outside to drive the characters back to the Tremé District.

Read the following aloud:

As you ride through the Tremé District, Alexander turns off several blocks too soon. "Don't worry," he says. "I'll take you to the park. I just need to cruise by a cemetery first." To your questioning looks, he replies "It's a Civil War graveyard, and it means something to the Prince. People he knows are buried there, I guess. I don't know. Anyway, people have been doing voodoo stuff there."

Stop reading aloud.

Have the players roll Intelligence + Occult. Jack and Becky Lynn both have Occult ratings, so their players use the normal dice pool; Becky Lynn's Specialty also applies. Tina's player rolls only a chance die, because Tina has no Occult rating and therefore receives a -3 modifier, which takes her dice pool below zero. Louis has no Occult rating, but he can use his Encyclopedic Knowledge Merit, so his player rolls Intelligence + Wits. If the roll succeeds, inform the appropriate player that *vodoun* is a religion that grew out of African traditions and Roman Catholicism. Much of what the media has popularized about "voodoo" is false or out of context.

If the players ask Alexander to elaborate, read the following aloud:

"I don't know exactly what's been happening. The Prince is afraid of someone defiling the place, and he can't exactly ask Father Marrow to keep an eye out — they're kind of on opposite sides of the fence, you know? So I cruise by there every now and then." Alexander smiles.

“Actually, if you wanted to score some points with Prince Vidal, going in there to take a closer look would be a good step. It’s only a few blocks from the park. I could drop you at the park and meet you back at the graveyard.”

Stop reading aloud.

If the players don’t ask him to elaborate, don’t worry. This scene includes other hooks to get the characters to the graveyard.

At the park, the characters can return to the site of their Embrace and look around, pray, or meditate as they see fit. Have Jack and Becky Lynn’s players roll Wits + Occult (Becky Lynn’s Specialty does not apply here.) Apply a –2 modifier to Becky Lynn’s roll. (The characters don’t know this, but Jack and Becky Lynn have the potential to pick up a sense of their sire’s activities here — Becky suffers a penalty because her sire’s activities are less recent than those of Jack’s sire.) If the roll succeeds, both characters feel something strange. Jack feels a sense of remorse and desperation, while Becky Lynn feels loss and nostalgia. Both vampires, however, feel these sensations coming from where Alexander just drove them.

The Embrace site yields no other information. Whoever it was that engineered their Embrace was careful to clean up afterward, it seems. If the characters killed any partygoers last night, the area shows evidence of being picked clean by crime scene units, and it probably has police in the area, but nothing of direct interest to the characters.

If the characters follow Becky Lynn and/or Jack’s sensations, they lead back to the graveyard. If the characters don’t heed this feeling, or if both players fail the roll, Tina’s cell phone rings. Alexander says he has to run an errand, and gives directions to the graveyard—only a few blocks away—where he will meet them.

*Scene Three:
The Unnamed Graveyard*

In this scene the characters visit the graveyard, have a brief run-in with some young gang members and find evidence of *vodoun* activity.

If the characters arrived here by following the strange sensations that Becky Lynn or Jack received at the park, those sensations grow stronger as the characters walk into the cemetery, then gradually fade. The reason that Becky Lynn and Jack feel these sensations is that both of their sires were here recently (though for different reasons). Vampires can sometimes feel what their sires or childer feel through a connection called Blood Sympathy.

Read the following aloud:

The graveyard doesn’t have a gate or a sign. It sits sandwiched between a parking lot and an abandoned building, surrounded by a wire fence. Like many graveyards in New Orleans, the dead are entombed above ground in stone caskets, rather than being interred in the often-soggy earth. Not one bouquet of flowers shows any recent visits to the graveyard, and as you walk among the tombs, you see why. All of the graves date from the 19th century. Many of the dead entombed here, you realize, were Confederate soldiers.

Stop reading aloud.

Let the characters take whatever action their players wish. If any of the characters sit down and pray or quietly meditate, have the appropriate players roll Wits + Occult (Jack gains a +1 modifier, again because his sire is nearby). Success indicates a strange feeling of unease, as though something was trying to catch the characters’ attention, but to what purpose, the characters can’t tell. If any player manages more than five successes, inform that player that her character feels a sense of fear and urgency directed at Jack. If the characters try to home in on that feeling of unease, it leads them to the back corner of the cemetery. (If none of the characters succeeded or attempted to pray, they can find this area by simple exploration.)

Read the following aloud:

The ground in this corner dips slightly, creating a small valley flanked by caskets. The grass here seems wet, and as you look closer, you can see that it is actually splashed with blood.

Stop reading aloud.

Allow the players to have their characters investigate the area in whatever way they would like, but they have only about three minutes be-

fore the gang shows up (see “The Gang”). Some possibilities include:

- **Investigation of the blood.** A character might attempt to look at the spatter pattern and try to determine if the blood was spilled from a container or a living being. This could be accomplished with an Intelligence + Investigation or Intelligence + Streetwise roll (-2 dice in either case because of the difficulty of spatter-recognition). Success means that the character figures out that the blood was probably poured from a container held about five feet off of the ground.

- **Investigation of the monuments.** An Intelligence + Investigation roll (-3 dice because of the difficulty of spotting such clues) reveals tiny droplets of blood on one of the monuments flanking the dip in the ground. If the characters try to open the monument, skip to “The Gang” (as that takes too long). If, after they have resolved this, they decide to go back to the casket, go to “The Casket.”

- **Taste.** The characters, now being vampires, might decide to taste the blood to gain information, especially if they consider the feeling that drinking blood the night before gave them. This blood tastes good to them, but flat and uninteresting. It confers no Vitae and certainly not the quasi-erotic pleasure that the partygoers’ did. (Blood “spoils” very quickly for vampiric purposes.)

- **Witnesses.** If the characters decide to leave the cemetery to find someone who might have seen what happened here, they run into the gangbangers (skip to “The Gang”). If they somehow avoid the gangbangers or find a witness thereafter, they can find out from a local vagrant that a woman comes here at night to “do voodoo crap,” which involves pouring blood onto the ground. The witness can’t describe this woman, however. He has never gotten a good enough look at her, and he actually seems to be afraid of her. He did see her stashing something in one of the monuments, however. If the characters ask one of the gangbangers about the blood (perhaps by using Dominate to force him to talk), they find the same information after the next scene.

The Gang

Vampires aren’t the only predators abroad at night. As the characters wander around the graveyard, they

hear several people talking in loud voices, and then someone whistles loudly.

Read the following aloud:

*Four boys walk into the cemetery, all of them looking purposefully at you. They focus on you two (indicate **Becky Lynn and Tina**), but keep an eye on you (indicate **Louis**) as well. They don’t seem to notice you (indicate **Jack**) at all.*

Stop reading aloud.

Jack automatically recognizes these kids’ gang colors as belonging to a Tremé District street gang notorious for assaulting tourists who wander out of the French Quarter. They are especially infamous for their treatment of women. If Louis’ player succeeds in an Intelligence + Wits roll, Louis knows the same information (having read about them in an online news feed).

Continue reading aloud:

The boys approach you quickly. One of them has a hand tucked behind his back. Another cracks his knuckles menacingly.

“Why don’t you give us some money?” one of them asks.

*“Or something else,” another says, looking at you (indicate **Becky Lynn**).*

Stop reading aloud.

The characters can approach this predicament in any number of ways. The most obvious, of course, is to fight. If a character attacks or makes a threatening move, the toughs respond violently. If the characters do anything obviously vampiric, though, such as baring fangs or using visible Disciplines like Celerity, roll each gangbanger’s Resolve + Composure. If this roll fails, the gangbanger bolts, leaving his companions behind. Statistics for the gangsters are provided in the nearby sidebar.



GANGBANGERS

Attributes: Intelligence 2, Wits 2, Resolve 2, Strength 3, Dexterity 3, Stamina 2, Presence 2, Manipulation 3, Composure 2

Skills: Athletics 2, Awareness 3, Brawl 2, Drive 1, Firearms 1, Larceny 2, Stealth 1, Streetwise 2, Weaponry 2

Willpower: 4**Initiative:** 5**Defense:** 2**Speed:** 11

Weapons: One of the thugs has a light pistol (+2 damage [so roll 6 dice to attack]; range 20/40/80; it carries eight rounds). The pistol would inflict lethal damage upon a mortal, but only bashing damage upon a vampire.

The others have knives (+1 damage [so roll 6 dice minus the target's Defense to attack]). They inflict lethal damage upon mortals and vampires.

Health: 

Should the characters wish to feed on the gangsters, they each hold seven Vitae. Killing any of them, even in self-defense, requires rolls to avoid losing Humanity (roll three dice if acting in self-defense; roll two dice if the thug is helpless). Simply fighting back (even to the point of minor injuries) does not require a roll.

The characters might also talk their way out of this in any number of different ways. For example, Jack could convince the gang that the characters have enough street cred that messing with them is unwise (roll Manipulation + Streetwise; Jack's Streetwise Specialty applies). Tina could charm the gangsters (roll Presence + Persuasion; Striking Looks applies). Becky Lynn could explain that her family could apply pressure to the gangs in the area and make life very difficult for them (roll Manipulation + Intimidation; Fame applies, though the gang doesn't really fear such repercussions, so a -2 penalty also applies). Louis could try to engage them in a discussion and gain a rapport (roll Presence + Expression, but the hostile circumstances impose a -2 modifier). Of course, Disciplines such as Majesty and Dominate can win the battle quite easily for the Kindred, though any use of Majesty against a group this size suffers a -2 penalty.

The Casket

If the characters return to the casket after dealing with the gangbangers, they find that the lid is extremely heavy. Moving it aside requires 10 successes on an extended Strength + Athletics roll, but all four of the characters may try this at once. Have all players whose characters attempt to move the lid make this roll and total the successes. Remember that any player can add two dice to such a roll by spending one Vitae. Once they have moved the lid, continue from this point:

Read the following aloud:

The great stone lid shifts with a loud grating sound. Inside this stone casket, you find a wooden coffin, as might be expected. Also, though, you find several plastic garbage bags, apparently containing clothes.

Stop reading aloud.

If the characters open the bags, they find that they do indeed contain clothes. The clothes are woman's fashions, and Tina and Becky Lynn realize that these clothes range from bargain basement to extremely expensive. Some of the cheaper clothes have blood and white powder on them. The characters might jump to the conclusion that this is cocaine or some other drug, but a quick taste reveals it is flour. Any player who succeeds in an Intelligence + Occult roll (Becky Lynn's Specialty applies; Louis' player can use his Encyclopedic Knowledge Merit) realizes that flour is often used to draw symbols called *vévés* in *vodoun* rituals, and chicken's blood is also sometimes used in these ceremonies.

Continue reading aloud:

As you look through these belongings (or "peer into the casket," if the players decided not to open the bags) you hear a cell phone ringing. A moment's searching finds it in the casket. The phone's caller ID reads "Unknown Caller."

When one of the characters answers, continue reading aloud.

A woman's voice on the other end of the phone says, "May I speak with Jack McCandless?" **Take Jack's player aside and continue reading.** "Jack," she says. "I'm sorry. I truly am. But I had no choice. Listen now. God's judgment is coming for one of us, and I hope and

pray it's me. But you can't let them take your soul the way they took mine. You can't let this rot infect you, too. You've got to remain pure and pray for forgiveness. You've got to do your penance and—" The phone goes dead.

Stop reading aloud.

If the characters do not answer it, it keeps ringing until Alexander comes to pick them up (about 45 minutes). Whether or not they answer, the characters can take whatever actions they wish until Alexander returns for them.

When Alexander shows up, the characters can report on what happened. If so, proceed to the next scene. If the characters do not tell Alexander what happened, he gives them a phone number to contact him and leaves them to their own devices. He suggests they find a haven and keep their noses clean, reminding them of the need to remain hidden from mortals. He tells them he will check in on them in about a week.

If the characters do not wait for Alexander to return, he will hunt them down again and demand to know what happened.

Scene Four: Divine Wrath

After Alexander listens to the characters' story, he contacts Maldonato, who asks to speak with the characters in person. Alexander drives the characters out of the Tremé District back to the Garden District, but passes the house that the characters spent the night in before. He takes them down St. Charles Avenue, stops in front of a church on the Loyola University Campus, and tells them Maldonato is waiting for them inside.

If the characters protest or ask why Maldonato is meeting them instead of Vidal, Alexander says that as the Prince's Seneschal, Maldonato assumes many responsibilities, including hearing the characters' report. Alexander also informs the characters that Maldonato is no less devout in his faith than Vidal, and that it's best not to anger him.

Read the following aloud:

The doors to the church open quietly, and an elderly Catholic priest stands before you. His eyes are glazed over and his mouth hangs limply open as he beckons you to follow him. He leads you into the church, past the

confessionals. A man stands in the aisle next to the font. As you approach, he genuflects, then dips his fingers into the holy water and crosses himself. He then turns to face you. His skin is dusky and smooth, with only the merest hint of the wrinkles of age around his deep-set eyes, which sparkle faintly. He wears a tailored gray business suit. A gold ring on his left hand glitters in the candlelight. Although you have never seen his face, you know by his mere presence that he was the vampire you heard in the dark last night — Maldonato.

He glances at the priest, who takes a seat in the back pew, then looks to you. "Follow me." The tone indicates that this is not a request.

Stop reading aloud.

If the characters do not stop and genuflect and cross themselves at the font, Maldonato glares at them and demands that they show the proper respect for the house of God. He does not listen to arguments about varying faiths, but he is unwilling to fight in a church so he won't force the issue. If anyone asks what is wrong with the priest, Maldonato states that the man is not being harmed and will not remember his actions in the morning — he, like Maldonato himself, is a servant of Vidal.

Maldonato leads them to the front of the church and bids them sit in the first pew. He then asks them to tell him what they found at the graveyard. Once they have finished, proceed.

Read the following aloud:

Maldonato stares at the altar, eyes fixed firmly ahead, apparently trying to compose himself. He snarls something in Spanish, then immediately crosses himself. Finally, he turns to you. "I know I speak for Prince Vidal when I condemn this woman as the worst sort of blasphemer, and probably a follower of Savoy as well." To your questioning looks, he replies, "Savoy is a Kindred who titles himself the 'Lord of the French Quarter.' He is truly nothing more than a pretender, a usurper with a few followers who will be crushed in due time. But at least he keeps his faith, or so I have heard." Maldonato clasps his hands together tightly. "This woman, however, is defiling a place sacred to the Prince. The Prince suspected as much. We have had problems with Kindred vodoun practitioners in the past, but most of them have been destroyed and I thought the remaining blasphemers had left the city. Evidently not." He turns to stare at you

(indicate Jack). “That she is performing her blood-rites so close to the site of your Embrace, and that she claims some sort of connection with you, is surely no coincidence. Likely she knows something of why you were all Embraced — murdered, to be frank. And that means you have a better chance of finding her than anyone. Will you do so?”

Stop reading aloud.

Allow the characters to deliberate on this. They might wish to find the mysterious Kindred, but for their own reasons, and that’s fine, too. Maldonato doesn’t really *need* for her to be found in all haste, especially now that her graveyard hideaway has been exposed, but he does want to keep the characters busy and on the trail of their sires. Maldonato understands the Blood Sympathy and how it can work in the characters’ favor, but doesn’t he wish to explain it just yet.

If the characters refuse, Maldonato simply shakes his head and dismisses them. Skip to Act III. If the characters accept, proceed.

Read the following aloud:

Maldonato nods. “Thank you. The Prince will not forget this, and neither will I. As for this Kindred, you may capture her or destroy her as you like, but if you manage to catch her intact, bring her to the mansion where we first met. You may contact me at this number should it become necessary.” He hands you a small ivory-colored card with a phone number printed on it.

He glances at a gold pocket watch. “You have several hours before daybreak, but I suggest you use some of that time to find a haven and begin your investigations. You’ll find your van outside, Mr. McCandless.”

Stop reading aloud.

The characters exit the church to find that Jack’s van is indeed waiting for them, fully fueled and with the keys in the ignition. The characters have about four hours of night left to do as they please. Some possibilities:

- **Find a haven.** Louis has his apartment, of course, which is big enough to hold the entire group, if barely. Becky Lynn could rent a hotel room, but this would require covering the windows and keeping the maids out. Jack’s player can roll Intelligence + Streetwise

to remember an abandoned building where the group could hole up for the day.

- **Begin the investigation.** If the group wants to start searching for the mystery woman right away, go to Act III.

- **Flee!** The players might decide that their characters don’t wish to become involved in the horror of New Orleans’ nights, and decide to flee the city. If they do so, you are pretty much on your own, though you might have the woman call Jack again and ask him to stay.

- **Feed.** The characters might or might not have fed on the gangsters. If they are feeling hungry, they might take the time to go searching for victims. The characters can feed in any number of ways, each requiring different types of rolls. They might try to grab someone off the street without being noticed (Strength + Stealth), seduce a victim (Presence + Persuasion; Striking Looks Merit applies), bite someone in a crowded club (Dexterity + Subterfuge) or find a lone streetwalker or derelict who won’t be missed (Wits + Streetwise). Whatever method the characters use, remember that they run the risk of losing Humanity if they kill. Use the same system listed in Scene One. If the characters feed and don’t take more than three Vitae, however, you need to make them roll to avoid Humanity loss only if their feeding methods are especially brutal.

In the unlikely event that the characters fight Maldonato during this scene, he simply vanishes (his mastery of Celerity is such that he can move faster than even vampiric eyes can follow). He spares the characters only because he will not stoop to violence in a church, but the characters have made a powerful enemy.

Act Three: Shrouded Mary

In this act, the characters track down a frightened vampire who knows a few secrets about why the characters were Embraced and what the future might hold for them. They also have the chance to

decide where they stand in the power struggle between Savoy and Prince Vidal.

If the characters refused to search for the woman when Maldonato asked, they are more or less on their own. Hopefully, they choose to look for the woman of their own accord (since she clearly knows something about why Jack was Embraced, at least), but if they don't, they might be put on her trail by going to see Marrow and then being introduced to Savoy. Try to gently steer the players toward tracking the woman down, but if they have other concerns they wish to attend to first, let them do so.

Scene One: Investigation

This scene begins whenever the characters begin searching for the woman from the graveyard. We have included a number of different methods of approach that the players might think of, but the players will probably come up with something we didn't. As such, it is important to know what information is out in the world for the characters to find, so that you can allow the players to find it by their own ingenuity. The players will appreciate what they accomplish much more if they came up with the methods of approach themselves, rather than having you tell them to roll some dice and then getting information if the roll succeeds. With that in mind, you should review the full story of Mary, the woman in the graveyard, before proceeding (see p. 39).

What follow are some avenues of approach that the characters might use to find Mary, as well as what systems are involved and what information they might lead to. In the interest of saving space, we haven't provided descriptive text for these avenues, so you as Storyteller must describe the scenes and the events as the characters search.

• **Police:** Jack has a Contact in the New Orleans Police, a detective named Mike Rample. Mike is willing to answer some questions about the area, but he won't give away sensitive information without a bribe (or a use of Dominate). Convincing him to give up information requires a Manipulation + Persuasion roll. Mike knows that the area of the Tremé District around the graveyard has a reputation for gang violence, and that very few prostitutes work

the area. In fact, the only one he knows of is a woman named "Marie." He remembers her as an attractive black woman wearing a blond wig, but he hasn't seen her recently.

• **Newsgroups:** Louis can search for information on the area with his computer. Doing so requires an Intelligence + Computer roll from his player (his Internet Specialty applies). This action is extended, and each roll takes one hour of online research. For each success, Louis learns one of the following facts:

1. The graveyard has been featured on several "haunted places" documentaries and websites, but it isn't included on any walking or driving tours of New Orleans because of the neighborhood. Stories speak of the ghost of a widow of a Confederate soldier who goes to the graveyard to pray. (This is Mary, of course.)

2. A fire in the Tremé District last year claimed the lives of 10 people. The fire department ruled the blaze arson, but no arrests were ever made. Witnesses saw a silver Mercedes speeding away. (Meadows and Maldonato disposing of their handiwork after destroying the *vodoun*-practicing Kindred.)

3. Researching similar fires turns up a psychic reader's store that burned about six months ago. (Mary's haven.)

4. Searching a newsgroup for men who frequent prostitutes turns up a story from a man who bought a woman in New Orleans during Mardi Gras last year, and woke up feeling "like I had the worst hangover of my life, except I wasn't drinking at all." He says the prostitute's name was Marie, and that she wore a small gold crucifix around her neck and a brand of cheap perfume called Evening Mist. (Mary, of course. The perfume is available at any department store, and recognizing it afterward requires a Wits + Composure roll.)

• **Asking around:** People in the Tremé District can describe "Marie" down to the crucifix and the perfume, and they can provide more information: She works the streets around the graveyard and around Corpus Christi Church and is often seen in the area of the "old palm reader's place." Getting this information can require one of several different rolls, depending on the characters' methods. Beat-

ing this information out of a bum or gang member requires a roll of Strength + Intimidation. Sweet-talking someone requires Presence + Persuasion. Talking to a street-savvy person requires Wits + Streetwise (a decent bribe adds a +1 modifier). Of course, the Dominate Discipline can be used to force information out of any mortal.

- **History:** Tina can turn to her contact Dr. Montrose for history of the area. In addition to providing some perspective on the Tremé District, Dr. Montrose mentions that a colleague of his studying hate crimes in New Orleans mentioned a psychic reader whose store was burned recently, and who apparently died in the fire. He doesn't know the location of the store, but with this much data, any character could find this information on the Internet or at the library.

- **Other vampires.** The characters might talk to Father Marrow or attempt to find Alexander, Prince Vidal or even Maldonato for more information. Alexander has seen a prostitute he knows as a vampire in the Tremé District but has never questioned her. If the characters visit Father Marrow, go to Scene Two. Vidal is unavailable. The characters can contact Maldonato using the number he gave them. If they mention the fire, he admits that he and Meadows destroyed a cabal of blasphemers and that Mary must have escaped. He advises them that she can probably disguise her features using her Disciplines, and that she might not even rile the Beasts inside them like other vampires do.

Scene Two: Meeting Savoy

If the characters venture to Corpus Christi Church to meet with Father Marrow, they wind up meeting Antoine Savoy, the self-styled Lord of the French Quarter, as well. The characters might venture to Corpus Christi searching for Mary, or to speak with Father Marrow about her.

Read the following aloud:

This church seems small and dingy after your visit to the Holy Name of Jesus, but also safer somehow. As

*you walk in the front doors, you see the font in the center of the aisle and remember Maldonato's insistence that you genuflect. As you look about the church, you hear Father Marrow's voice. "Welcome back. There's someone I'd like you to meet. Prepare yourselves. You'll likely react with fear." Another vampire enters from a door at the back of the church, and, as Marrow predicted, you (**indicate Louis and Tina**) feel your Beasts telling you to flee.*

The man is a short and thin, with strong European features. His hair is dark, as is the facial hair that hovers just between a five-o'clock shadow and a true beard. He wears a casual suit and a gentle smile. "Good evening," he says. "My name is Antoine Savoy."

Stop reading aloud.

Allow the players to converse with Savoy and Father Marrow. If they ask about the friction between Savoy and Vidal, Savoy explains that Vidal is a bigot — he dislikes blacks and Creoles as well as the *vodoun* culture. Savoy states that while he might not practice *vodoun* himself, it is an offshoot of his own faith and he respects it. He believes that Vidal is on his way out and will soon sink into a death-like sleep. (According to Savoy, this happens to most elder vampires.) He intends to take the reins of the city when Vidal sleeps, and he feels that allowing Maldonato to do so would be a disaster of Biblical proportions.

If asked about "Marie," he asks why the characters wish to know. If they come up with a plausible lie or reason that doesn't involve Vidal (such as Jack stating that he believes that Mary Embraced him and he wants to know why), skip to Scene Three. If they say that they are looking for her on behalf of Vidal or Maldonato, read the following section.

Read the following aloud:

Savoy shakes his head. "I understand that you've been overwhelmed by the last few nights. Absorbing all of this in a century is trying enough. But you must understand — the Prince is using you. If you wish to find this woman, I can help you do so, but if you turn her over to the Prince and his lackeys, she will be burned even as she screams for mercy. If you want her to survive, you cannot tell the Prince her name or anything about her. If, of

course, you feel that her crime is great enough to merit execution, then take her to Vidal.” He pauses for a moment, fondles a silver chain with a saint’s medal on it. “But, if the Prince executes her, he’s doing so because she follows a faith other than his. Surely you aren’t so far from your breathing days that you can’t understand how reprehensible that is?”

Stop reading aloud.

Savoy knows where Mary can be found, and doesn’t really care about her specifically. He does, however, wish to plant seeds of distrust against Vidal. If the characters persist in asking him how to find her, he’ll tell them, regardless of their stated goals.

*Scene Three:
Mary’s Prayer*

In this scene, the characters find and confront Mary. What they do with her is up to them.

The characters can find Mary’s haven in several different ways. The most obvious way to find her is through Savoy. He knows the location of her primary haven. The characters’ investigations through the computer or on the street might also lead them to the storefront.

Read the following aloud:

The storefront stands alone across the street from a boarded-up gas station. Burned bits of books and other debris still litter the parking lot. The front door is gone but is replaced by thick boards that sport a NO TRESPASSING sign. The windows are similarly secured. The back door of the building is still there, but it hangs loosely on its hinges.

Stop reading aloud.

Mary doesn’t use either door to enter the building. She has rigged a small section of the wall to slide in, allowing a tiny gap that she can squeeze through. Spotting this section requires a roll of Wits + Composure (-2 dice because of its hidden nature). Moving the wall requires a Dexterity + Larceny roll. Slipping through the gap is automatic for Becky Lynn and requires a Dexterity + Athletics roll for everyone else.

Kicking in the front door requires five successes on an extended Strength + Brawl roll. Entering the back door is a bad idea. Mary has the doorframe rigged with a bucket of jagged glass. The player of the first character to enter through the back door must roll Wits + Athletics with a -2 modifier for the trap. If the roll succeeds, the character steps back quickly and the bucket misses. If the roll fails, roll four dice. For every success, the character suffers one point of lethal damage.

Once the characters have entered the store, proceed.

Read the following aloud:

The store is one large room, strewn with garbage bags stuffed full of unidentifiable junk. A stack of books sits on a makeshift table fashioned from two construction barrels and a broken door, and one fire extinguisher hangs on each wall. The floor is covered with soot and bloodstains, and the walls are decorated with strange symbols drawn in flour. At the front of the room, next to the front door, is a semicircle of candles and pictures of the Virgin Mary. Kneeling in front of those pictures is the woman you have come to find.

She is a black woman, possibly in her late 20s, but the disfiguration of her face makes her true age indeterminable. She wears a short skirt and a halter-top, and she has short black hair. A blond wig sits on her left with a small stack of money. She stares straight ahead at a large painting of the Virgin Mary, never even acknowledging you, her lips moving in prayer. Tears stream down her face, and looking closer, you can see that the tears are of blood.

Stop reading aloud.

Mary will stop praying long enough speak to the characters if they speak sharply to her or touch her. Upon seeing Jack, she only cries harder and apologizes profusely, saying she had no choice but to do what she did.

What happens next depends on the characters’ intentions and actions. If they tell Mary that they intend to take her to the Prince, she flies into a frenzy of terror and attempts to flee. She will fight anyone in her way in an attempt to escape.

If the characters tell Mary what they have seen and what their true mission is, she states that she didn't know that the graveyard was special to the Prince (which is true) and swears to remove her possessions and never return. While she doesn't mention it, she also has no intention of returning to this haven, since it's obviously been compromised.

If the characters ask questions of Mary, she answers them to the best of her ability. She Embraced Jack because she felt he was clever and strong enough to survive the experience, and she had always admired his courage and street savvy. She was afraid not to capitulate to the blackmailer's demands, because she knew that if Maldonato and the Prince found her, they would destroy her. She is willing to face whatever justice Jack decides upon for her, even if that involves her destruction, but she is terrified of being turned over to the Prince and his people.

This scene can end in any number of ways, depending on the characters' actions.

- The characters might fight and destroy Mary, never learning her true motives for Embracing Jack (or even that she did). In this case, Maldonato and the Prince are disappointed about not learning more about her, but they thank the characters and agree to let them reside in New Orleans as long as they abide by the Prince's laws.

- They might capture her and take her to the Prince. If so, they are asked to wait while Maldonato extracts information from her. Listening to her screams is truly heart wrenching, and any player whose character has a Humanity of 5 or more must make a roll to avoid losing Humanity (roll four dice).

- If the characters release Mary and claim that they never found her, Prince Vidal asks that they keep an eye out but thanks them for their efforts. He allows them to stay in the city, provided they check in with Alexander every week.

- If the characters take Mary to Savoy, Savoy vows to look after and protect her, and he thanks the characters for their bravery and charity. He recommends that they not offend the Prince, however, as Vidal is a dangerous enemy. (And although Savoy won't admit to it, he would be grateful to have a set of eyes in the Prince's circles.)

Aftermath

When all is said and done, the characters are known to both Savoy and Vidal and their respective factions, and have taken the first step in uncovering the mystery of their entry into undeath. Mary Embraced Jack, but who put her up to it? What kind of Kindred could wield enough influence to arrange the Embraces of four people into four separate clans, and then entice them to abandon their new vampiric progeny? And more importantly, *why*? These and other questions will be answered in the forthcoming sections of the **Danse de la Mort** chronicle.

The rest of the chronicle can be found online at www.worldofdarkness.com, where you can download new scenarios, play them online and find out more about **Vampire: The Requiem** and the World of Darkness. Then, on August 21st, you can pick up the **World of Darkness Rulebook** and **Vampire: The Requiem**, which reveal everything you need to tell your own stories of the undead.



MARY

Mary is a vampire who has hunted in the Tremé District for the last four years. She began her Requiem in Baton Rouge and fled to New Orleans after her religious beliefs conflicted with those of the vampires in power there. Knowing that Vidal and his people were devout Catholics and members of the Lancea Sanctum, she felt that his policies would be a better fit for her.

After two years in New Orleans, however, she fell in with a group of vampires practicing *vodoun*. The religion incorporates many beliefs and practices from Catholicism, so Mary didn't feel that she was betraying her beliefs by participating. As her understanding of this new faith developed, she felt that she had more in common with other *vodoun* practitioners than with Sanctified vampires.

Several months ago, servants of Vidal (including Maldonato and one named Meadows, whom the characters don't have occasion to meet in **Mary's Child**) found and destroyed this coterie of Kindred at the Prince's behest. Mary escaped, and has been in hiding and conflicted about her faith ever since. She was recently blackmailed into Embracing Jack McCandless, but she doesn't remember by whom. She knows that her choice was either to Embrace someone of her choice and leave him in Louis Armstrong Park or to have the Prince informed of her religious

practices. Like the characters, however, many of the details have been wiped from her mind.

Mary uses the stone casket in the graveyard to hold her spare clothes. She placed the cell phone there moments before the group arrived (she is strong enough to lift the casket lid alone). She still haunts the Tremé District, using her command of *Obfuscate* to feed on the tricks she turns. She stole her cell phone from an unfortunate john, in fact. The blood she uses in her *vodoun* rituals is normally her own, though she does sometimes use rat's blood.

Mary has several havens, but her primary one is a burned-out storefront in the Tremé District. The store was once a "spiritual advisor's" place of business. The woman who worked there read tarot cards and performed palm readings and other such mystical feats. She had no actual supernatural ability, but she was an open practitioner of *vodoun*, and a street gang burned her store a few months ago. She perished in the blaze, and Mary has used the store as a haven ever since.

Clan: Mekhet

Covenant: Unaligned

Mental Attributes: Intelligence 2, Wits 3, Resolve 2

Physical Attributes: Strength 3, Dexterity 4, Stamina 2

Social Attributes: Presence 3, Manipulation 3, Composure 2

Mental Skills: Medicine 1, Occult 1 (*Vodoun*)

Physical Skills: Athletics 2, Brawl 2, Drive 1, Firearms 1, Larceny 4

(Escaping Handcuffs), Stealth 4
 (Being Overlooked), Survival 2,
 Weaponry 1

Social Skills: Intimidation 2,
 Persuasion 3 (Picking up Johns),
 Socialize 2, Streetwise 4

Merits: Haven 2 (the burned-out
 store)

Willpower: 3

Humanity: 6

Virtue: Hope

Vice: Lust

Health:

Initiative: 6

Defense: 3

Speed: 12

Blood Potency: 1

Vitae:

Disciplines: Obfuscate 3, Vigor 3
 Mary has the same basic Kindred
 powers as the four players'
 characters. She can spend one
 Vitae per turn to heal or to
 augment Physical Attributes. Her
 Obfuscate and Vigor Disciplines
 function just as they do for the
 characters (see Jack for Obfuscate;
 Tina for Vigor).



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