

**CELEBRATIONS
OUTLIVED**

FOREWORD

There it is, our dance with death is done, your most macabre moments past, all **Celebrations Outlived.**

This work covers the scenes written, and how they played out, for **Festival of the Damned**, our latest **Vampire: the Masquerade** story picking up the timeline in 1995, set in New Orleans. It was written for more players than could attend a session at once, which meant that information sometimes trickled through the narrative at a different pace for each character. In my eyes, the result is a classic Vampire tale, suited to an audience of mostly new players, such as ours.

Read on to relive: a dalliance with Camarilla politics, grudges that precede the characters' lifetimes, a healthy dose of horror, and at the end of the road a monster born of a bloodline never seen before in our chronicles.

CONTENTS

Storylines	7
Session Zero: Away Game	13
Session Zero: Home Game	19
Session I	23
Session II	27
Session III	31
Session IV	35
Session V	39
Session VI	43
Session VII	47
Session VIII	51
Session IX	55
Session X	59
Session XI	63
Session XII	67
Session XIII	71
Session XIV	75
Session XV	79
Session XVI	83
Session XVII	87
Session XVIII	91
Session XIX	93
Session XX: End Game	99
Protagonists	105
Antagonists	113
Answers	117

STORYLINES

SESSION ZERO: AWAY GAME

Character Creation: Away Game
Tour de la Coeur
First Fix
Ending the Cycle
Predator and Prey
Dreaming Delirium
Housekeeping
Sanctuary

SESSION ZERO: HOME GAME

Character Creation: Home Game
Dance with the Dead
Lord's Prayer
A New Game
Mercy
Sanctuary

Paper Trail
Obituary
Sweepers
Blood Drive
Ill-Advised Flight
Cold Trails

SESSION I

Trail of Ink
Room Service
Obituary
Wild Ones
Lord's Communion
Jumped
Lord's Guidance

Blood Hunter
Lost to the Beast
Clan of the Rose

Escape
Small-Time Crime
Hooked
Dead Drop
Presentation

Palmistry
Dinner
No Rock Unturned
Siblings of the Dark
Face to Face

SESSION II

SESSION III

SESSION IV

SESSION V

CELEBRATIONS OUTLIVED

SESSION VI

Back Alley Rivalry
Young and Old
Fixed Up
Lord's Mercy
Thin Walls

SESSION VII

New Management
Blood Pact
Cruel Recollection
Lord's Blasphemy
Missing in Action
Goodbyes

SESSION VIII

Circles
Silence Broken
Familiar Sound
Seeing and Believing
Sororicide
Rearing
Silencing

SESSION IX

Watered Out
Off the Board
Worse Deals
Missing after Action
Price of Trust

SESSION X

Bonds Parted
Unfixed
Empty Rooms
Rite of Passage
Black Rose

SESSION XI

Rehabilitation
No Bad Deed Goes Unrewarded
From Bayou to Plateau
Flying the Nest
Propaganda

SESSION XII

Friendly Face
Unmasking
Into the Bayous
Lord's Presence
Out of Town

SESSION XIII

Summit of Princes
Blind Revenge
Flying the Nest
Domitor
A Look Inside
Second Opinion
No Good Deed Goes Unpunished

SESSION XIV

Lord's Commandment
Opening Night
Never Enough
First Scent
Relapse
Trapped and Bled

SESSION XV

Lord's House
No Good Deed Goes Unpunished
Rugaru

SESSION XVI

No Good Deed Goes Unpunished
Fated Phone Call
Unmasking
In the Waters
Into the Bayous
Swamp of Blood

SESSION XVII

Sunset Pondering
On the Trail
Withdrawal
Confession
A Score of Black Wings
Rewards

SESSION XVIII

Patience
Midnight Procession

SESSION XIX

Entering Darkness
Wishing Well
Reaping
Distant Shores
The Bridge of Sorrows
Wandering the Desert
Ouroboros
Kur
The Baron's Daughter
Returning
The Baron

STORYLINES

SESSION XX: END GAME

Patience

Lady's Succession

Departure

Patriarch

Under One Roof

At War with the Crown

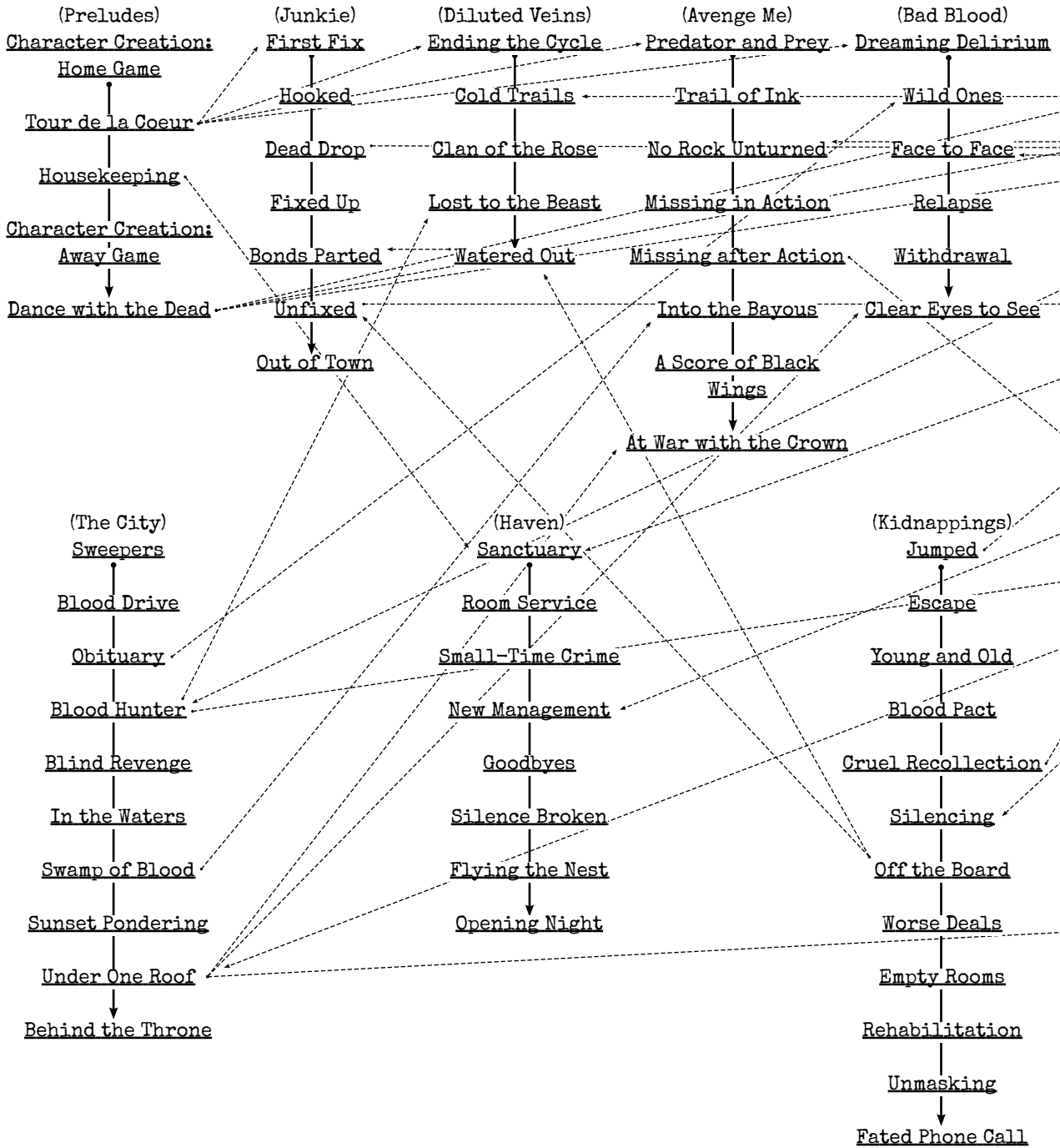
Clear Eyes to See

Hunters Hunted

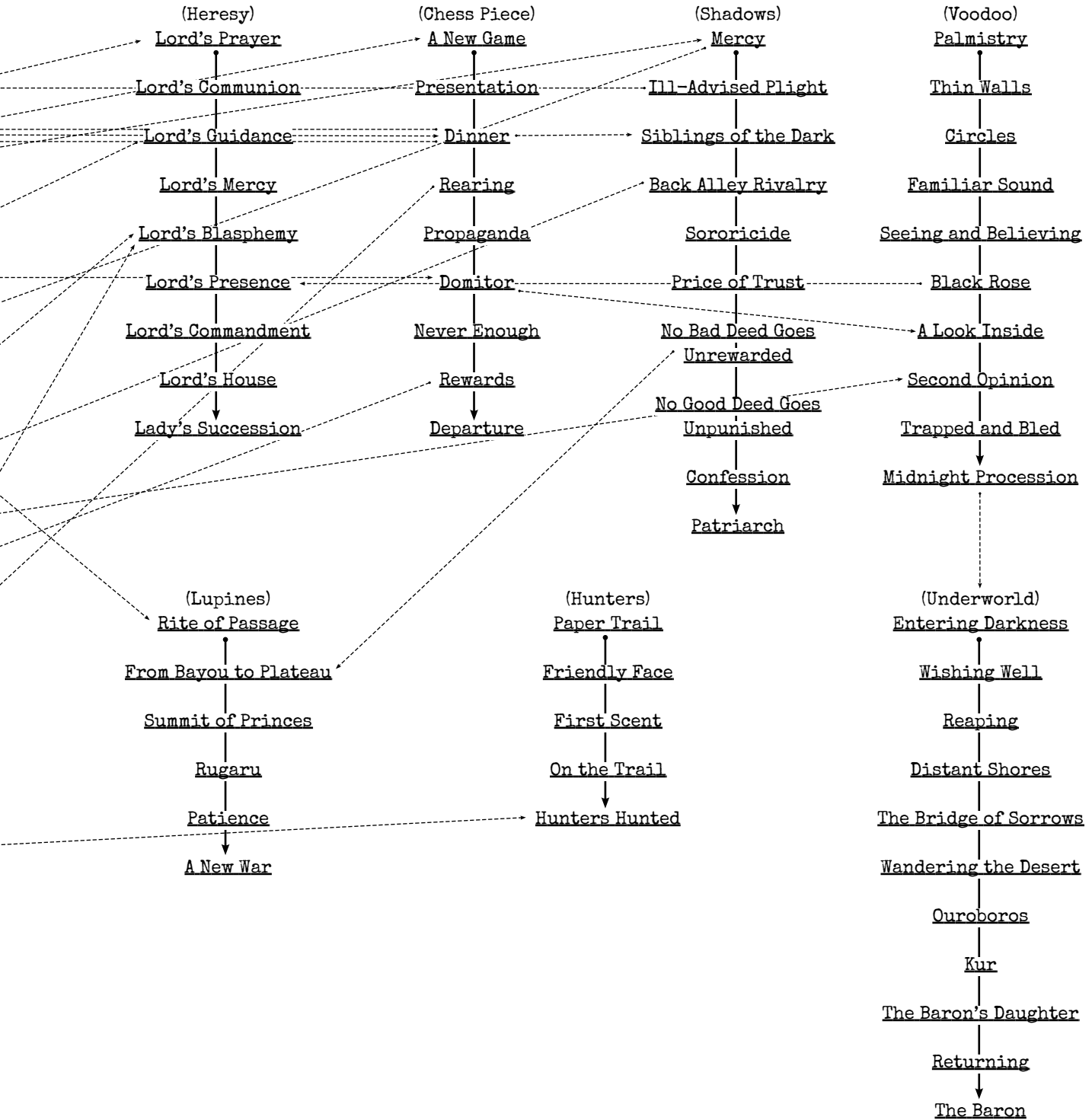
Behind the Throne

A New War

CELEBRATIONS OUTLIVED



STORYLINES



SESSION ZERO:

AWAY GAME

1995-02-15
It's Mardi Gras!
Featuring: Abraham, Cindy, Jason, Syke

(PRELUDES #1)

CHARACTER CREATION: AWAY GAME

These characters may come from any contemporary walk of life in February of 1995, except that they are not natives of New Orleans. Instead, they have each bought tickets to Tour de la Coeur, a guided Mardi Gras experience where tourists can join locals and experience the parades and parties firsthand. The players are encouraged to contribute and converge with each other's characters to encourage cohesion in what will become their coterie. Note that this cohesion may intentionally diverge from

CHARACTER CREATION: HOME GAME

in order to have that clash of cultures between the two origins of characters. These characters can then start with:

TOUR DE LA COEUR

to dive into New Orleans. Miscellaneous

questions for these players during character creation include: Why did you book a vacation by yourself? Do you have any tattoos?

The resulting characters are:
Jason, a rugged scholar prone to temptations.
Cindy, a run-away catholic teenager.
Abraham, an attorney eager to get married.
Syke, a fraudulent ghoul who knows what to expect from New Orleans' nightlife.

(PRELUDES #2)

TOUR DE LA COEUR

It's early in the morning of the 15th of February when the characters land at New Orleans International Airport. A bus is waiting for the characters outside. A short, upbeat woman named Carol tells the characters they're the last batch getting in for today's celebrations. She looks hungover despite her good humor, pale of skin and hiding behind sunglasses. It's a forty-five minute drive to the French Quarter. All the while, Carol asks the characters where they're from, what they do for a living, and whether they like to party.

She then shows them to their hotel, a small family-owned affair by the Mississippi bank

CELEBRATIONS OUTLIVED

called Bonne Nuit Cherie. There are back stairs in case the characters turn in late. Their rooms adjoin on a balcony facing away from the river. They each receive keys and a map to find their way back in case they get separated.

When the characters have rested, showered, and changed, Carol will be waiting for them in the bar downstairs, already several glasses of wine in. She's chatting with a friend behind the bar about meeting someone last night and that she's going to try to find him again around Bourbon Street tonight, somewhere him and his friends tend to hang out.

Outside, Carol will try to explain the geography of the French Quarter, the Garden District, but she confuses them when she only relates directions in terms of uptown or downtown, which correspond to upriver and downriver from Canal Street. Night slowly falls as they wander from street to street through increasing masses of inebriated, dressed-up, dressed-down, and undressed revelers. Carol becomes ever more flirtatious with each of the characters indiscriminately. She may let slip that she's a young widow and neither had nor ever wanted kids.

In the dark streets, things inevitably escalate. Carol guides the characters past parades, where they might see the King and Queen on their way to the Night Ball. They're told tickets need to be reserved a year in advance and there was no way to get them into one of those parties, but that she prefers the street parties anyway. Carol isn't the first nor the last to flash the crowds in exchange for beads thrown from above. Before the night is through, the characters see drunken debauchery in every corner, down to the people noisily having sex only just out of sight. Inevitably, the characters lose track of each other when they reach their guide's destination: Bourbon Street. Carol has said she comes here often and never remembers the deepest part of the night, only that she has experienced a definite kind of bliss. In truth, it is the densest hunting ground of Kindred in all the city. See:

FIRST FIX

ENDING THE CYCLE

PREDATOR AND PREY

DREAMING DELIRIUM

for the consequences of being in the wrong place at the wrong time, then:

HOUSEKEEPING

for how they extend their stay in the city.

The characters get along as well as any travel-worn party-goers do.

(JUNKIE #1)

FIRST FIX

From the moment the character arrives in New Orleans, he is waiting for nightfall to come. Unlike the oblivious mortals around him, he knows what lurks in the city's shadows. It's why he's here, for the blood of a vampire. This character is a ghoul without a master and has been for years, an existence fraught with peril. Drifting from place to place escaping abuse, ever on the lookout for a new source of what he needs to survive, the most promising leads so far has led him to New Orleans. Here, through unsavory contacts, he has set up an exchange. This supplier remains nameless and faceless, but there is no doubt: cash for vitae. The deal is this: along the Mardi Gras parade route, in the safety of numbers and unnoticed among the bawdy crowds, the character has to dig through the steel garbage can just outside the Old Absinthe House on Bourbon Street. He is to bring one thousand dollars in exchange for the promised drink.

When the character discovers the garbage can, he can find something taped to bottom of its steel cover. It's an empty trash bag with a note: 'cash in the bag, bag in the trash, Old Man River.' The character may need the help of locals to know this refers to the Mississippi nearby, specifically a statue by the wharf called Old Man River that was erected in '91.

The pier isn't busy this time of night. A plaque underneath it reads: 'A Man with a Past, Arms reach empty handed, God to a city in Love, with Water.' A bottle of what looks like discarded wine lies at its base, waiting for the character. This contains the promised blood. Where the label should be, there's a Polaroid taped to the bottle. It shows a woman in rags strapped to a wall. Her fangs protrude as she screams in the snapshot. A

SESSION ZERO: AWAY GAME

tattoo of a slender rose over her collarbone is partially obscured by a price tag strung around her neck of ten-thousand dollars. The back of the photo reads: 'Got more of her. Got others too. 504-667-9069.'

However the character feels about who he's dealing with and how careless they seem to be about the Masquerade, he has the blood that will sustain him another month. He may want to be careful about where he leaves the photo. He may also want to start thinking about how he will manage to raise the money for his next fix.

This story arc was intended for Syke.

(DILUTED VEINS #1)

ENDING THE CYCLE

Among the revelry of Mardi Gras, in between the drinking, the shouting, and the nudity, there is a victim of her own indulgence. Her white blouse is all stained with red down the front. Leaning on a nearby wall, she has just finished puking up what appear to be several bottles worth of dark red wine. The first pair of eyes hers lock with as she raises her gaze from the pavement is one of the characters.

Her striking beauty is undeniable even as she smears the red off her lips and onto her cheek. She beckons for her quarry to come nearer. She will use all of her Presence if she needs to. She trembles with hunger and wraps her arms around the character.

"I got stood up again tonight," she whispers in her ear. "I'm done waiting," she says. "I simply refuse to sleep in my own bed tonight."

Wherever she ends up, she will leave bloodstained sheets. She feeds on the character before and after sex. Then she talks, mostly to herself. She describes her lover, how they met, how she loved roses, even had a tattoo of one. It slowly becomes clear she is describing a woman even more beautiful than herself. She tells a strange story of how they kissed and afterward shared the nights together. Then, out of nowhere, her lover left without a trace, left her all alone in the world.

The character at this point, though in bliss, is having trouble staying conscious. Her visitor excuses herself to the bathroom after a maudlin silence. There, she can be heard retching up blood again. When she comes back, she's once again trembling and before long, loses control. She will drain the character, then gaze terrified

into her dying eyes. She tries to make it right again.

When the character comes to, the dawn is near. The girl has tears of blood staining her cheeks. She apologizes and promises everything will be alright. She asks her to take her hand as she opens the door and walks to the balcony. With an iron grip, she refuses to let go as the sun rises and slowly blackens her skin. "There, that puts an end to it," she says. "No more Lily."

While the character takes in the sight of her burning down to ashes, her own skin prickles and burns. Strangely, for the character it ends at blisters and pain. Although she will want to avoid the sun and remain inside, and although she has never felt more tired in his life, the sun cannot harm her the way it did Lily. She has been Embraced into the 15th generation, with no hint about her lineage but the contents of a short and delirious night with her sire.

This story arc could have gone to either Cindy or Abraham. If falls to Cindy.

(AVENGE ME #1)

PREDATOR AND PREY

While carousing, the character notices a loose dog among the Mardi Gras crowds. Shaggy and wild, this is actually a wolf. It sniffs whenever a drunk hand reaches out to pet. It snarls at some, but seems interested in what it smells on the character. It waits for the moment when the character isolates himself in an alley or down a side street and tries to lead the character further away from the others. It leaps behind the character and lunges to bite the back of his neck.

It is the assailant's intention to feed on the character and not even let him live. Halfway through the ecstatic death, the character is released on the pavement. He has lost a lot of blood. Through bleary eyes, he can see his attacker is on the floor as well, hunched with a sharp piece of wood sticking through the fur of its chest. Deeper down the alley, the assassin approaches slowly, crossbow in hand.

Slowly, the wolf reverts to a human shape. By his long hair and tattoos, he appears to be a dock worker or a sailor, and indeed he was as a mortal nearly fifty years ago.

"Drink," the staked vampire manages to growl through his pending paralysis. "Bite into my

CELEBRATIONS OUTLIVED

wrist and drink." By doing so, the character will appear dead and drained to the assassin. "Go the bayous. Seek the others. Tell them what happened. Avenge me!"

As the character dies on the pavement, his staked sire is dragged away. He is Embraced as a Gangrel, descendant of Leif Haraldson, childe of the All-High, from an interconnected chronicle in this continuity. The generation may be determined by the character creation process. The brief instructions given by his sire were aimed to direct the newly-made childe to native Gangrel in the area, who share the same loyalty to the justicar of their clan over that of the prince of this city. When the character rises as one of the undead, however, this duty will not be the first thing on his mind.

This story arc was intended for Jason.

(BAD BLOOD #1)

DREAMING DELIRIUM

While walking through drunk crowds, the character suddenly suffers a complete black-out. He cannot recall a single thing since those last steps along Bourbon Street. It feels like hours have passed. What's presently bringing him back from this oblivion is a voice, someone just out of focus talking to him in an excited tone.

"Harmonious, together, the living, and the dead. This was the dream, man." They appear to be alone in a bar after closing hours. The other man has long, brown hair. He seems to have lost his shirt somewhere in the night, showing countless scars on his muscular torso. He's reeling and shaking, clearly under the influence of something heavy. The character feels more than just alcohol flowing through his own system too.

"Like you and me, my friend," the other man continues, "you offer me your blood freely and I accept gratefully." He walks closer, almost falling over, and takes hold of the character's arm. The character notices for the first time that it has been completely mauled. Blood is streaming down to the floor and the other man is greedily licking it up. "In return I shall spare your life. In the Dream, our killing days are behind us."

The surge of adrenaline acts to sober the character slightly. He knows he has lost too much blood. He is dying. He also finds a moment in the black-out behind him that slowly comes back to his recollection. There was a dark-skinned man,

maybe Creole. He walked up and in the blink of an eye, he had a syringe in his hand. A moment later, the character was leaning on him for support. Then he heard the stranger shout: "Hey Dutch! You hungry? I got this one here all for you, mon amis."

In the present, the character is having difficulty remaining conscious. The light is fading in front of his eyes. "I can hear your heart weaken, my friend," the voice continues unseen. "You can't leave me yet. I have so much left to tell you of the Dream." Then from the faintest edge of consciousness: "I know! I know... why tell you when I can show you?"

The character is Embraced as a 10th generation Brujah by Dutch, leader of that clan in New Orleans. His sire, however, suffers a black-out similar to his childe and does not recall the act. Through the character's blood, both of them have been drugged by the insubordinate Jake Almerston. When the character comes to in the blind hunger of his new afterlife, there is no trace of his sire except for the bloodstained bar.

This story arc could have gone to either Cindy or Abraham. It falls to Abraham.

(PRELUDES #3)

HOUSEKEEPING

At midnight, police and cleaning crews clear the streets. Mardi Gras is officially over and the end to outdoor revelry is strictly enforced. The characters may be confused and starved. Some of them may be caught outside after midnight. Some may lose themselves to the Beast. Others may make it back to their hotel. More perils await them in the apparent safety of their room. Unless precautions are taken, sunlight will shine through the windows and housekeeping will enter the room around noon.

All of the above will bring the characters to the attention of the city's established Kindred. They are lucky that the Nosferatu Avery is the first to track them down. Whether they are in a jail cell, their hotel room, or hiding in a public restroom, she takes a seat next to them and says: "Here you are. There's no going back home. Wherever you came from, any life you had back there has been bled from your veins." She hides her face in the depths of a hoodie.

"You're one of us now, Kindred, a vampire, one of the damned."

SESSION ZERO: AWAY GAME

“It’s not safe for you to continue on your own, not for you, not for us, and not for them.”

Any character who was not Embraced will still receive a visit from Avery, where she says they have simply seen too much. See:

SANCTUARY

for the kindness she offers them.

Syke decides to help Cindy when she desperately needs blood without fully understanding what she had become. He gives her a drink from the very bottle of Kindred vitae he has purchased that night. Cindy recognizes the taste of it from the passions of her Embrace. She accumulates the first step in a blood bond with its source.

Abraham and Jason find each other outside after both experiencing hefty trials with their newly-awakened Beast. Both kill this night out of hunger.

(HAVEN #1)

SANCTUARY

The characters, after their ordeals placing them beyond the world of mortals, are each collected by Avery and told that their new existence is not without its perils. In her words, she has secured the mercy of the Prince of New Orleans. The characters may show their appreciation by adhering to the Masquerade. To complicate matters, young Kindred have been known to go missing in the city for quite some time now. Because the characters need sanctuary, distance from their mortal lives, and security from this unknown threat, havens are provided for them in a waterfront establishment. This is where Avery leaves the characters in whatever order she finds them.

Her instructions for each of them are to remain close to their haven. Even the bayous within the city limits are not safe. “The territory does not belong to us,” is all she will say if pressed. Even within the confines of the French Quarter, the characters are advised to never go out alone, not even to hunt. Lastly, the characters will need to sever all ties with the mortals they knew. She advises the characters to leave a paper trail away from New Orleans and refrain from accessing their assets. See:

PAPER TRAIL

for the complications of their recent past.

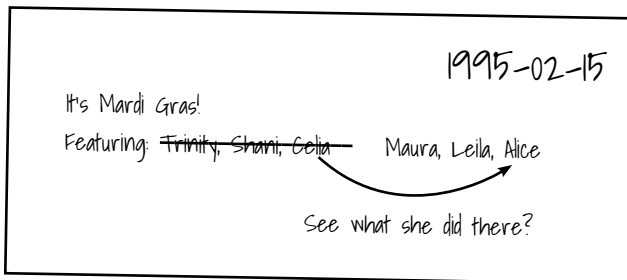
The building was once a refuge for pensioners and travelers. Later it functioned as a nursing home. In the last decade, the presence of asbestos, lead pipes, and other health hazards has encouraged all its occupants to leave. The landlord, destitute and unable to afford renovations, was turned into a ghoul at his old age to provide a service for traveling Kindred. His name is Boudreaux. The first few nights, he may knock on the characters’ doors and demand rent. The longer the characters stay under his roof, the more symptoms of his dementia they may discover.

Each room one of the characters may choose is bare of furniture, small, cold, and drafty. The only feature is a closet built into the walls, which affords a refuge from daylight. There are communal areas, filled with tattered furniture. In the best kept of these, an eclectic and moldy library, someone has spray-painted the six Traditions over the ancient wallpaper to remind visitors and instruct the characters in the ways of the Camarilla.

Jason tells Avery about his assault and the assassination on his sire when she explains that mysterious disappearances have been happening in the city. She is intrigued and promises to investigate.

SESSION ZERO:

HOME GAME



(PRELUDES #4)

CHARACTER CREATION: HOME GAME

It is February, 1995. These characters were born and raised in New Orleans. As natives, they grew up around superstitions that run a little more deeply than they do in other cities. While it's not like everyone who's from around here believes in the existence of vampires, they have heard the stories. Then there are also those who question the mundanity of it all. Some feel that Anne Rice's work had to have come from somewhere real, somewhere here in New Orleans. These characters belong to this group. They have been in contact with each other for some time now, through bulletin boards in their favorite cafes, sharing a fascination with local legends, especially concerning vampires.

Mardi Gras approaches and it's useful for these characters to decide upfront how they feel about tourists like the characters in:

CHARACTER CREATION: AWAY GAME

and the sheer numbers with which they will soon flock to the city. These characters can then start with:

DANCE WITH THE DEAD

to dive into New Orleans. Miscellaneous questions for these players during character creation include: What neighborhood are you from? Where do you parents live?

The resulting characters are:

- Trinity, an ex-mormon libertine
- Shani, a religious conspiracy theorist
- Celia, an ambitious undertaker's daughter

After the Embrace, to distance themselves from their past, they decide to change their names to Maura, Leila, and Alice, respectively.

(PRELUDES #5)

DANCE WITH THE DEAD

First, it's up to the characters what kind of cafe they have been meeting up in these last months. Whether they are using internet newsgroups or still pin up hand-written

CELEBRATIONS OUTLIVED

messages, over the last few weeks, they have garnered the attention of the Nosferatu Avery. The first of her messages stated: 'Careful what you wish for. You can still turn back.' Later: 'Is this really what you want? There is no walking in both worlds.' Finally, the characters are mailed exclusive tickets to the Night Ball at Mardi Gras. It says 'tier 1' on them. A last message reads: 'This year's King and Queen wear their masks well.'

In their excited preparations for the Night Ball, the characters may stumble on rumors and past iterations of the festivity. Everyone is to come at their best dressed and wearing a mask. The King and Queen observe the ball from seats as though it were an ancient court. Each year, a prize is awarded by the two regents. Some years, it has been for best dressed, others for best dancing pair. Always, two attendees receive private audiences with the King and Queen respectively. The rumors agree that they may ask the regents for a favor and if it is within their power to grant, they fulfill it.

One newspaper article from a decade ago features an interview with a young girl who asked for college tuition and received it. All the while, the identities of the King and Queen are never revealed. She claims to have won by adhering to ceremony, with deep curtsies before her betters. Also, she did not bring a date to the dance. If they do their homework, the only tangible thing the winners had in common was that they made the strongest impression on the regents. The characters may have it in mind to ask for an Embrace, then realize that there are only two favors granted and three of them.

When Mardi Gras finally arrives, the road to their chance at an audience is fraught with challenges. The float does not enter the streets until dark after all, and the parties start much earlier. The revelry is an easy thing to slip into and the characters have probably been doing it for years.

The Night Ball parade passes through Canal Street and ends at Maison Blanche, where two whole vacant floors have been turned into courtroom splendor. People without tickets or without appropriate masks are turned away at the door.

There are several circles the characters will need to navigate through to even get a glimpse of the King and Queen. They start out in a foyer with its own bar and band. Above them, balconies of other party goers look down. Occasionally someone will blow a kiss or throw a piece of

jewelry. If they see anyone they like down there, a waiter comes to whisper an invitation upstairs in their ear.

Upstairs, the ballroom is being prepared with a live orchestra. The King and Queen have already taken their seats overlooking the dance floor. No one goes up to them and they talk exclusively with each other. The whole while, the characters may be wondering which of the many masks they see hide a vampire. In truth, everyone here is a mortal except for the King, the Queen, and Avery.

Opportunities for impressing the King and Queen present themselves in the form of the King's recurring fascination with a crucifix on the wall and the Queen's apparent disgust with one violinist in the orchestra who repeatedly plays a false note. Things to avoid are discouraged by other examples such as a group of young women trying to get the King's attention by orchestrating wardrobe malfunctions or wealthy businessmen sending the Queen expensive drinks.

Once either the King or the Queen becomes intrigued with a character, they will have a waiter present them with a question written on fine paper and a pen for their response. The King asks: "Do you pray?". The Queen asks: "Are you the best this year has to offer?" If either likes the answer, they will rise and stretch out a hand in an invitation to join the dance. See:

LORD'S PRAYER

A NEW GAME

MERCY

for the consequences of their attention, or lack thereof. The characters may or may not have followed their mothers' wisdom by always agreeing on a place to meet in case they are separated when going out.

Cella catches Chartry's attention by not only addressing the incompetent violinist, but also by demanding a less mindlessly festive composition from the conductor, something more dire and evocative. Shani and Trinity both catch Lazarus' attention by discussing dichotomies in faith, but when he asks them whether they pray, only Shani answers 'yes'.

SESSION ZERO: HOME GAME

(HERESY #1)

LORD'S PRAYER

The first thing the King of the Night Ball says as the character starts dancing with him is that his name is Father Lazarus, then asks her name. "Do you consider yourself in the Lord's grace?" he continues. "I do." All the while, his featureless onyx mask betrays no expression. "Will you pray with me?" In all his conversation, Lazarus never actually addresses a 'God'.

"Father."

"You are hallowed."

"Your kingdom is mine to build."

"I will do your will, in the night as it was in the day."

"Let me not go hungry."

"Forgive me my sins."

"Let me pardon all sinners."

"Preserve me against judgment."

"Rescue me from evil..."

"Do you feel as though you were in communion with the primordial?" he asks. "Did you feel united in prayer with all the others souls that walk this earth?"

"What is it that you pray for? For what blessing do you ask most?"

If the character asks to be made in Father Lazarus' image, he will grant it wordlessly, taking the character into the hallway, and up the stairs to the building's roof. "The Lord's gifts are rare and few. Count your blessings, lamb of mine, and remember to say your prayers each night."

Several hours later, the character has been made a Malkavian of the 7th generation, no less. Father Lazarus is nowhere to be seen. He has already left the city with not another thought for his child. On the way back down the building, the Night Ball has already ended. The character is starving. Before the sun rises, the character hears a voice inside her head: "Have you said all your prayers this night?"

This story arc falls to Shani.

(CHESS PIECE #1)

A NEW GAME

On the floor, the Queen of the Night Ball immediately takes the lead in the dance. She moves about so forcefully that it is difficult for the character to keep up. "Are you a puppet, girl?"

she asks just as the character is starting to get out of breath, her dark curls swaying every which way. "Well, you dance like one."

"Do you enjoy being a puppet?"

"You are already on the board, girl. There is no going back. All you have to decide is whether you want to be pawn or something more."

"Torre? Cavallo? Alfiere perhaps?"

"Tonight you dance with a Donna. Have you given any thought to the favor you would ask me?"

If the character is direct about what she wants, the Queen will stop the dance in her tracks and smile unpleasantly. She will allow the character to take her arm as she escorts her away from the ball. She will tell the character to address her as Senora Chartry.

In the hallway outside, Chartry walks up to a couple, interrupting a kiss. She asks them what hotel they are staying in. When they say it's just down the street, she replies that she had thought so. She demands they give her their key and they comply eagerly. "Don't go back there tonight," she orders before returning to the character.

In the streets outside, Chartry asks the character: "You and your friends planned this, didn't you?" before giving a description of the other two. She doesn't hide the fact that she is a little impressed. Entering the hotel, she will go on to explain that foolish as their intentions were, the others will need someone to look after them, to guide them, to lead them, even explicitly to control them.

By the time they reach the hotel room, a luxurious penthouse no less, Chartry has posed this challenge to the character: "You must be the one with the answers. You must become the one they need to rely on. It will be your first trial and you had better hope there will be many more. Let no one fool you to the contrary: survival necessitates power and influence must become your weapon of choice."

Before making the character a 10th generation Ventrue, she will explain every detail of the Embrace and answers any questions the character might have. Chartry promises to arrange for her first feeding even before she awakes. When the character is ready, the last threshold bears a promise to her: "Will you be loyal to me above all?" To the assent, she will answer: "Good girl," before killing her. Note that she will only feed on the character if she is an artist, otherwise she will cut an artery over the sink.

This story arc falls to Celia.

CELEBRATIONS OUTLIVED

(SHADOWS #1)

(HAVEN #1)

MERCY

After two of the characters have retreated to private audiences with the King and Queen, one will be left all alone at the ball. All around her, revelers dance away their cares. Slowly, someone sidles up next to the character. Her mask is that of a horrible monster with sunken cheeks and deep pits that hide her eyes in shadow, much like a skull. Only very slowly, the character will realize it isn't a mask at all. "You were not chosen. Does it upset you?" Avery asks the character. "What do you think you're missing out on?"

"Whatever has happened, whatever has yet to come, all three of you have come to suspect too much. None of you can return to your former lives."

"Your friends will need help after tonight. Will you be there for them?"

"Your friends have gone through and beyond death. Their existence is irreversible now."

"If death is all you fear, I can postpone it for you. It's a mercy really. You will still be able to walk in the sunlight, still enjoy the taste of food, the warmth of flesh, the love of another, and all the other things your friends have forsaken."

"Look at me and tell me if the Caine's curse is something you really wish upon yourself."

Avery proposes to make the character her ghoul. She can also be convinced to Embrace the character, but only if she can truly claim that she does not value all the experiences Avery has just listed. If she can, she will be made a 10th generation Nosferatu this night, with the additional curses this condition bears.

In either case, Avery writes an address down on a card and hands it to the character. "It's a safehouse," she explains. "Find your friends. Meet me there." Avery disappears into the crowds behind her without seeming to move. The character then recognizes the handwriting on the card is the same childish script as the one on the letter with their tickets to the ball.

After the character succeeds in finding the others, see:

SANCTUARY

for Avery's parting words.

This story arc falls to Trinity, and she insists on an Embrace.

SANCTUARY

Revisited from page 17.

Under Boudreaux's care, the cast of characters is now complete.

SESSION I

1995-02-18

It's the weekend after the characters have turned their backs on the world of the living.

Featuring: Abraham, Cindy, Jason, Syke, Leila, Maura, Alice

(HUNTERS #1)

PAPER TRAIL

The characters have been advised by Avery to stage their own disappearance and to make the trail point away from New Orleans. If they keep using their assets, they will raise suspicions. Careful characters may leave their resources unused and may even watch as in some time, they are used for an inheritance. Others may decide to try to liquidate everything and integrate this with their disappearance.

Inevitably, friends, loved ones, debtors, and employers will try to find out what happened to the characters. Their success in leaving no trace will determine whether they are confronted by their former lives. See:

FRIENDLY FACE

for any confrontations.

Maura, Leila, and Alice have already taken new names. They also stage a trip to Europe and notify their friends, employer, and family only by telephone calls and letters.

Syke opens up about his existence as a ghoul to the others from the tour group. He also shows them the photograph that was taped to the bottle of vitae this existence required him to buy.

Jason makes a deal with Syke to supply him with vitae. In exchange, Syke will launder Jason's liquidated resources. Syke drinks from his new supply for the first time tonight, as well as the bottle from Mardi Gras, starting two blood bonds tonight. Jason then stages an accident with a rented boat to explain his disappearance.

Abraham stalls for a while then finally calls his fiance while the rest is out. He pretends to have run away with someone else. He buys a false trail in plane tickets to lead away from New Orleans.

Syke and Cindy have no unsevered ties to begin with.

(THE CITY #1)

SWEEPERS

The characters may be nervous about some of their exploits after the shocking awakening into the life of the Kindred. They will be surprised to learn that none of it ends up in the papers. It

CELEBRATIONS OUTLIVED



seems Avery and whoever else diligently protects the Masquerade has made sure none of it leads back to the characters or the notion of vampires. If the characters ask about this, Avery will have her childe Maura impress on these characters who committed bloodshed that they are indebted to her and her associates twofold now, and if the prince should ever ask her any details about what really happened, she will not lie.

Not all of the characters are impressed.

(THE CITY #2)

BLOOD DRIVE

The characters may become aware of a Red Cross blood drive being organized in town. The very thought of a truck full of sustenance is enough to get their attention, but what to do with the information is less straight forward. On the one hand, if they were to pull off stealing some of the blood, it would be safe way to feed for them. Lives could be saved. On the other hand, that blood might have saved the lives of countless others in future.

The characters are aware of the opportunity, but decide not to risk it.

(THE CITY #3)

OBITUARY

Carol Cormier's name appears in the obituaries shortly after Mardi Gras. It appears she died that night, during the Tour de la Coeur, though the details are omitted. The paper only praises her friendships. Other sources, such as a tabloid sensationalizing the increased debauchery of New Orleans' festivals, claim that the police report suggests she was violently attacked, killed, then moved to a bench in the park. Otherwise, there would have been more blood at the scene. The tabloid goes on to list a specific corner of Bourbon Street near Canal Street where bar owners recognized Carol from the night before.

This particular neighborhood has featured more strange accidents, like people who completely forget the night after entering, or who need to be hospitalized for their hangover only to find that they have become anemic

SESSION I

overnight. All of this points to specific section of Bourbon Street where Carol was leading the tour that night, a dense feeding ground for Kindred.

The mortals of the area have become unnerved by it all. If the characters ask around, at least a handful will note the recurrent appearance of several unsavory characters around the same time 'this shit started'. The descriptions match a coterie of local Brujah. They may even point them out loitering in the street if it gets late enough.

If Avery is contacted, the territory will be immediately forbidden as a feeding ground through Prince Marcel's orders. If the character keep this to themselves, they have an opportunity to catch the Masquerade-violating Kindred in the act. This information can help redeem the characters in Avery's eyes. See:

SWEEPERS

for what they owe. See:

WILD ONES

for a confrontation with the coterie.

The characters agree this can't all have been a coincidence, but they don't investigate further yet.

(SHADOWS #2)

ILL-ADVISED PLIGHT

Avery reaches out to Maura to offer her a chance to buy some faith with the Camarilla in New Orleans. It has come to her attention that someone has been posting missing persons flyers and even bought an ad in the local newspaper regarding someone who she believes is Kindred. The photo was taken by the pier in the French Quarter. It shows a beautiful woman smiling with a glass in her hand. The way the glass is stained reveals it isn't actually wine and fangs protrude from that smile.

Neither the posters nor the ad mentions the girl's name, but Avery suspects it isn't a tourist. If the characters look very carefully, they can recognize the tattoo of a slender rose over her collarbone. Syke will immediately recognize her from the photo that was attached to the vitae he bought on his first night in town.

Avery asks if Maura would do the city the

service of removing all the posters they can find and arrange to pull the ad from the paper. Any of her recent associates who may want to join in improving their reputation are encouraged to help. In doing so, the characters may even discover hints of the woman's identity and the identity of the one who posted the flyers. Residents may remember the disheartened girl posting them at night. Cindy may realize this was none other than Lily, his sire. Both women actually have missing persons reports open for them by their families. Lily Hebert from Baton Rouge went missing around New Year's Eve and Victoria Lirette never showed up for her final semester last year at Our Lady of Holy Cross College here in New Orleans. This information is worth extra praise by Avery. Also, see:

COLD TRAILS

for how this ties in with Cindy's discovery of her lineage.

Abraham, Jason, and Syke find the flyers. Victoria is recognized from the photograph Syke has shared.

(DILUTED VEINS #2)

COLD TRAILS

Through:

ILL-ADVISED PLIGHT

Cindy may learn the mortal identities of both her sire and her grandsire. Lily Hebert, from Baton Rouge, went to a New Year's party here in the New Orleans and was never seen again. Victoria Lirette attended Our Lady of Holy Cross College, but never returned to her dorm after summer break. Curiously, in the same chronology of disappearances, a man by the name of Adam Lirette has not been seen in a while since around the same time. There is a New Orleans address still kept in his name, the top floor apartment of a house in the Garden District.

The residents living below Adam speak of company he had over the last months, two nieces if they understood correctly. Then, one day Adam notified everyone that he was leaving on a business trip but that his nieces would stay behind a little longer. Then, they too stopped coming home one after the other.

CELEBRATIONS OUTLIVED

If the characters can convince the landlord to let them into the apartment, they will find the place is a mess. The only thing the two lovers seemed to care about was the master bedroom and old record player they had set up there. In between their collection of local jazz artists' records, Lily hid a diary.

The diary details her undying love for Victoria and how they met at a New Year's party at a place called the Lamp Light on Bourbon Street. She dropped everything to be with Victoria. Together, they were unstoppable. Lily in particular was quite skilled at making mortals cater to her wishes. It was her idea to take over Victoria's uncle's place. One of the last entries mentions Lily is stuck at home, alone, waiting for Victoria to get back. She had a private meeting with someone called Josua, and it frustrates Lily to her wit's end. This was a few days before Mardi Gras. Lastly, the landlord notifies the characters that the rent for the place hasn't been paid for months and that if no one shows up, he will have to let the room to someone else.

Maura, Leila, Alice, and Cindy find and sneak into Adam's apartment. There, they piece together that the diary belongs to Cindy's sire.

SESSION II

1995-02-23

It's a Thursday.

Featuring: Abraham, Jason, Maura, Leila

(AVENGE ME #2)

TRAIL OF INK

Jason has been trying to recollect the details of his sire's tattoos in search of a link to his identity. Apart from allegories to the seas, mermaids, and monsters, there is one that stands out: a name in Cyrillic with dates as though it belongs on tombstone. With no small effort of recollection, Jason may decipher: 'Валкодлак 1917-1947'. The name transliterates to 'Valkodlak' and hints at a mortal life in Russia and an awareness of his impending Embrace almost fifty years ago.

Jason recalls the tattoo and figures out his sire's name.

(HAVEN #2)

ROOM SERVICE

One sunset, in an uncharacteristically lucid moment, Boudreaux goes by the characters' rooms with a tray, polished glasses, and a pitcher

filled with fresh but cold blood. "Good evenfall, my lord/lady" he says, "fresh from the butcher's, bull's blood." It seems that this may once have been a tradition, when both the house and his mental health were in better repair. The characters may further be surprised that he has spent the daylight hours mending the roof, although he admits that he lacks the strength to put away the ladder, now. If the characters help, they will find him asleep in his reading chair by the phone when they return.

Maura is sympathetic to Boudreaux. Jason is not.

(THE CITY #3)

OBITUARY

Revisited from page 24.

Abraham notices that Boudreaux has marked pages in tabloids, perhaps even for the characters to look at, although by then his mind has failed him once again. The characters also investigate Tour de la Coeur itself and the hotel Bonne Nuit Cherie. This leads them to the discovery of the offices of Sunset Tours, which organized it.

CELEBRATIONS OUTLIVED

(BAD BLOOD #2)

WILD ONES

While following up on:

OBITUARY

if the characters investigate the corner of Bourbon Street where increasingly suspicious activities point to reckless Kindred, they will find three figures loitering near their motorcycles. These are Jake, who Abraham may vaguely and alarmingly recognize from the night of his Embrace, Christopher, who doesn't mind being seen hanging out with Brujah, and Trevor, a visiting nomad with no allegiance to the Camarilla.

Trevor killed Carol, though the characters will need to confront the established Kindred and hold their ground to find out. If Abraham further confronts Jake about drugging him during Mardi Gras, he will flatly deny everything. If the characters succeed in putting pressure on Trevor, though, Jake will recognize the awkward position this puts him in with Dutch.

"Don't look at me," Christopher might say in his own defense. "My tastes don't run that way."

"I'm sorry Jake," Trevor will admit. "It's just that she was so wasted. I couldn't think straight after that first drink." He will go on to heap blame on the victim.

"Dutch is going to be pissed, Trevor. Get out of town before he rips your head off," is Jake's advice.

The characters can let the injustice slide, or they can get into their first scrap of trouble with other Kindred. If the characters rely on anyone else, like Avery, to step in, Trevor will be long gone from New Orleans.

The characters investigate the intersection of Bourbon Street and Canal Street. They ask specifically about Syke out of distrust for his involvement.

Abraham recognizes Jake and insists on more information about 'Dutch' until this gets him into a confrontation. After hitting the floor, he flees the scene alone.

The others still ask about Carol, leading up to Trevor's confession.

Later, Avery is informed by her child. She is furious and mutters Christopher's name.

(HERESY #2)

LORD'S COMMUNION

Every twenty-four hours, if Leila has not said a prayer, a voice resounds from the skies, demanding why she lives in the shadows.

"Are you damned that you do not seek communion?"

"Do you forsake the Lord's grace?"

"Repent."

Leila says her prayers.

(KIDNAPPINGS #1)

JUMPED

When one of the characters goes out into the night alone against Avery's instructions, there is a chance that they have already been marked and will get jumped by Raymond and his ghouls. They use distinctly different methods from Valkodlak's assassin who was featured in:

PREDATOR AND PREY

before. Instead of staking the character, let alone the use of a crossbow, they will try to lure the victim into an ambush. One of the ghouls may pose as someone too drunk to drive, opting to sleep in the back of a van. Raymond himself may leave the keys to a car lying in the street, ready to be stolen, while hiding on the back seat himself. If the character ever walks in a desolate park, they may all leap on the character and simply try to drain all the blood.

It's possible a character gets away from the encounter with a hint of who's behind the kidnappings. It's equally possible a character is taken back to Raymond's warehouse and put up for sale.

Abraham fled from Jake, alone, and continues back to the sanctuary. He tried to help a seemingly drunk man get into his car for a nap before he was surrounded and thrown in the back seat.

(HERESY #3)

LORD'S GUIDANCE

One night, long before the neonate

SESSION II

kidnappings are resolved, the Lord's voice will interrupt Leila's thoughts as she walks outside at night. "Would you tread in the footsteps of redemption? There is a lost soul awaiting the resurrection of your holy touch."

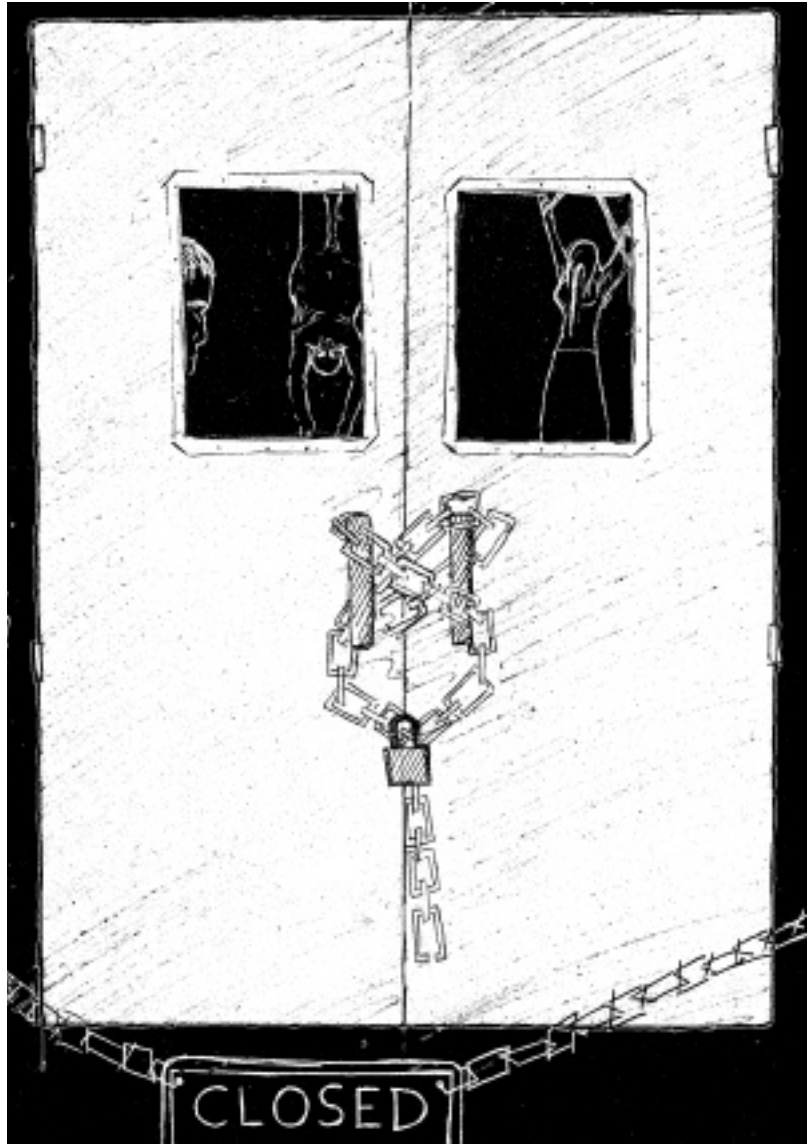
She is drawn to a storefront with a sign that reads: 'Closed for renovations' in faded lettering. If they break in, they will find a walk-in cooler in the back in an otherwise abandoned effort at renovation. There's a thick chain lock around the doors. Beyond, Victoria and two more of Raymond's victims are kept prisoner. All are unconscious from hunger.

"Behold the souls of the damned," the voice says. "Only one is worthy of the Lord's mercy, for the others: eternal torment."

Victoria has lost all vestiges of her Humanity over the last nights and will snarl and attack anyone she can. The hideous-looking man hung upside-down next to her has a price tag around his neck more than ten times hers of one hundred fifty thousand dollars, but he is already in torpor and unresponsive. Lastly, a young man more easily roused than the other two says his name is Tucker, that he was only in town for a few nights, and that he never even got to see Mardi Gras. His price tag reads fifteen thousand dollars.

Tucker can give a physical description of Raymond and explain that the kidnapper operates with a group of thugs he has ghouléd. If either Victoria or Tucker are freed, they will try to escape without a care if the characters get hurt. Both of them know where to find scalpels and filleting knives Raymond has been using on them.

If the characters awaken the elder in the room, he will explain that he had infiltrated New York City which is ruled not by the Camarilla, but by the depraved Sabbat. He knew someone was following him and made for the harbor, but doesn't remember arriving there. He is surprised to be told he's in New Orleans, relieved that it's a Camarilla city, although it suggest it may have been infiltrated. Weak though he is, he claims he needs to be put in contact with the local Kindred and then quickly return to his sire.



While looking for Abraham, Leila follows the voice in her head. She can't explain it to the others. They break windows in order to get in, alarming the residents upstairs. Jason documents their discovery with Polaroids. He tries to free Victoria, but in her frenzy, she sinks her teeth into his neck. By the time they can get her off of him, Jason has lost a lot of his blood. Victoria escapes into the night. The characters free Tucker, who flees in another direction. By then, police cars close in on the scene. The characters leave the elder in the freezer and chase after Victoria, but lose her trail after she leaps into the river. The only thing that remains is the price tag on her neck that floats to the surface.

Maura informs Avery and she loses what little trust she had in the characters' coterie.

CELEBRATIONS OUTLIVED

DOWNTIME

Alice meets with her sire, asks about the Traditions and whether she shouldn't be introduced to the Prince of New Orleans. Caterina will arrange it.

Cindy keeps to herself and hones her skill picking locks.

Syke does nothing of note.

SESSION III

1995-02-28

It's Tuesday, five days since Abraham's disappearance.
Featuring: Alice, Leila, Cindy

(THE CITY #4)

BLOOD HUNTER

After the events of

LORD'S GUIDANCE

a Blood Hunt has been called on Victoria for the characters' testimony and the conclusion that Victoria willfully endangered the Masquerade, sired a child without permission, and seemingly losing herself to the Beast and becoming a Wight. Also, the aftermath of

WILD ONES

results in a Blood Hunt on Trevor for endangering the Masquerade with his lack of control when feeding and attempting to flee from the city instead of facing the consequences.

These two bounties attract Michael Colt of clan Tremere from the city of Lafayette. In doing New Orleans this favor, he expects to be recognized as both Regent and Prince of his own

city.

First, the characters will notice him arriving at the sanctuary early in the evening. He comes off as aloof, yet approachable after giving them little more than a "Howdy." He claims to have spent the day in a tomb alongside a pleasant enough corpse. Now, after finding a room in the sanctuary, he's off to see the prince about something.

Later, he will seek out the characters specifically, because as he understands it, they have been involved in the events that led up to both Blood Hunts. This may be the first the characters are hearing of it. After hearing them out, he is specifically interested in anything the characters may own that either of the renegades touched to analyze with Auspex.

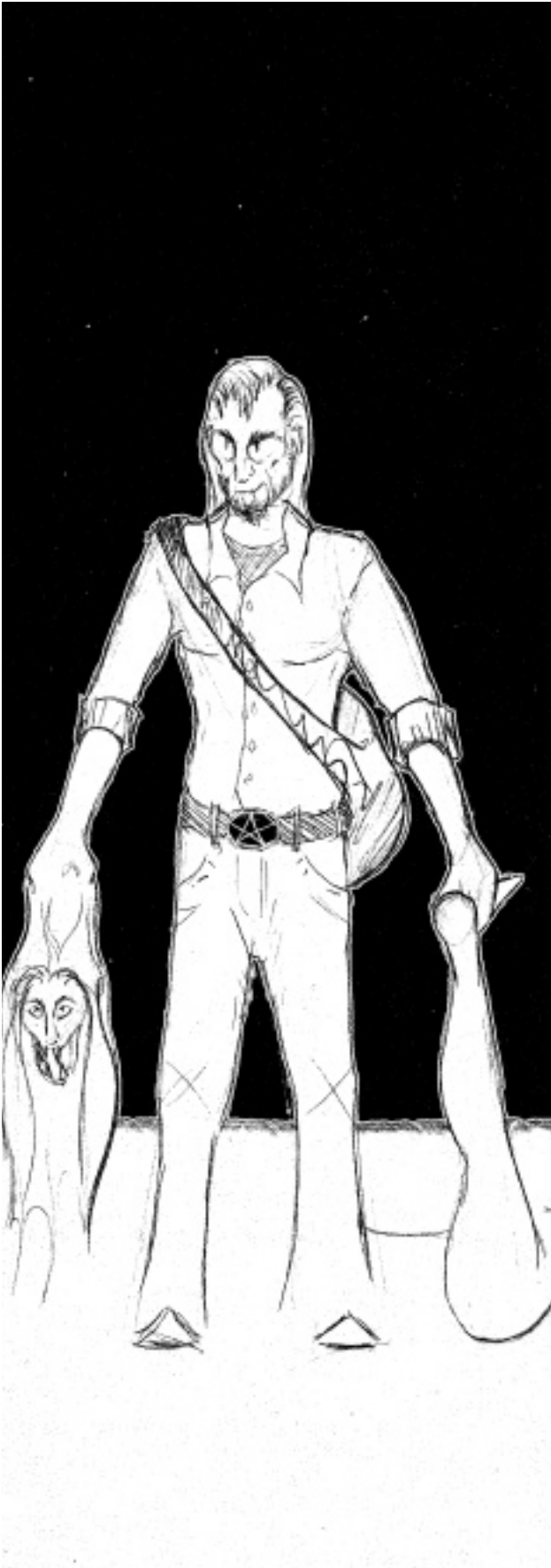
At this point, the characters may want to get ahead of the hunt for Victoria. See

LOST TO THE BEAST

for how they may pull it off.

That same night, Colt returns with Trevor's staked corpse. His impression of Boudreaux does not inspire trust. Instead, he asks if the characters would consider staying in and keeping an eye on Trevor for him. He hasn't fed the whole night and promises to be back in an hour. He would owe them a favor, something he takes seriously.

CELEBRATIONS OUTLIVED



If the characters take him up on the offer, Jake will be at the sanctuary's door not fifteen minutes after Colt leaves. First, he Dominates Boudreaux into submission. Then, he goes after the characters saying: "They're going to execute him. Elysium doesn't mean a goddamn thing to me. Do you want Final Death or will you hand over my friend?"

How this is resolved is entirely in the characters' hands.

The characters make Colt's acquaintance. Cindy's badgering questions turn him sarcastic. When he leaves, the characters use Boudreaux to get into his room and search his bag. They find his talismans and his stakes.

After the characters come back from feeding in a movie theater, Colt uses Auspex during his questioning about Victoria and Trevor on the price tag and even reads Leila's recollection about the night she saw Trevor.

When Jake shows up, the characters try to stall him. Leila and Alice leap from the window and run into the streets. By using Dominate, Alice prevents him from catching up to them. They steal a car and head for Victoria's apartment, where they directed Colt to look for her. He emerges after decapitating Victoria and takes Trevor off their hands, grateful.

(DILUTED VEINS #4)

LOST TO THE BEAST

Victoria has escaped from Raymond's grasp in:

LORD'S GUIDANCE

but she spent too much time in captivity to retain her Humanity. To complicate matters, in:

HOUSEKEEPING

Cindy accepted a drink from Syke's supply, which traces its source back to Victoria's veins and carries the beginnings of a blood bond between them. Now, with:

BLOOD HUNTER

she has been sentenced for Final Death and is being tracked by Michael Colt among others. The only trace of her after she leaped into the Mississippi was the price tag Raymond placed around her neck.

In all this, Cindy has experienced a confused

SESSION III

but strong new sense of love. If after all this, Victoria ends up in Michael Colt's hands, or otherwise reduced to ashes, a piece of that love dies inside.

The characters may decide to check back on Victoria's haven, the apartment that belongs to her uncle Adam. They may find ways of using Aupsex to get impressions of the trail she leaves.

In everything Victoria has done since her escape, she has followed only instincts. Despite this, she is not quite completely a Wight. She can still be saved.

The first overwhelming instinct was panicked flight, leading Victoria to the river. Here, she spent the daylight hours. Next, she was hungry. There are police reports of a sunken boat. Something tore through the hull. No bodies were found by the diving team. Sated, Victoria desired shelter. She returned to her uncle Adam's apartment. Here, she became enraged at the realization that the landlord was in the process of evicting them. He has been filed as a missing person, as have the other residents in the building. All the while, Victoria is holed up in the bedroom she shared with her lover. The bodies are piled in the bathroom. Slowly, she is becoming hungry again.

about Victoria, they will shake their heads. Apparently, they get a lot of strange faces in the Lamp Light. The owner though, is described as the connoisseur voyeur. According to the bartender, she's watching the dance from behind one of the mirrors at that very moment. She never deals directly with customers, only the artists, though it's been known to happen that someone rowdy enough to get up on a table later gets invited for a private audience.

If the characters are willing to go that far, they will find that indeed, from behind one of the many stained mirrors in the place, the owner is watching. She's Aurora Argent, a stage name that's repeated on many of the faded posters backstage. She can't take her eyes off of whoever impressed her in the club.

Victoria came into the Lamp Light regularly, she knows, to meet up with her sire. She seemed to have some trouble adjusting to her new existence. Josua was there to support her. Her Embrace had been a spontaneous thing. Evidently, Josua's close enough with Prince Marcel that the lack of permission was waived. Lastly, Aurora sees no reason to keep it a secret that she knows for a fact that Josua belongs to the same clan as hers. This makes Cindy a descendant from the Toreador.

The characters track Victoria to her uncle's apartment, realize what she has done, but do not confront her. Cindy wanted to find her grandsire, but Alice drags her away. Instead, they inform Colt so he can retrieve her.

The characters head to the Lamp Light and try to mingle. More out of a lack of funds than a desire to directly impress, Alice and Leila decide to dance on the stage. Leila catches Aurora Argent's attention. They learn everything about Cindy's Toreador heritage. Aurora calls the late Victoria a hussy and later offers to introduce Leila to the Prince of New Orleans.

(DILUTED VEINS #3)

CLAN OF THE ROSE

When the characters look up the Lamp Light, they will find it in a subtle corner of Bourbon Street. When inside, it takes them a while to realize that the ambient, dimly lit bar is actually a strip club, though bordering on the definition through its inherent elegance. Before they can get their full impression of the place, they will notice how one pair of dancers slowly moves on to a Kiss. There are completely oblivious mortal witnesses in the bar, who clap along, and there are an equal number of hungry, knowing stares.

One of a rotation of in-house ghouls serving behind the bar can take a hint in case the characters want something that looks like a glass of wine, but isn't. If the characters ask

Cindy and Leila accompany Alice when she can no longer put off the hunger. She asks them not to spread the word of her feeding habits. They head over to a cemetery through blood loss, they endanger the lives of two mourners. Alice decides to anonymously call an ambulance, then recognizes the opportunity to steal blood for transfusions from the paramedics. In doing so, the lives of the mourners are forfeit. Alice drops in Humanity to 4. By drinking from the blood bags that could have saved lives, Cindy's conscience also isn't clear and drops to Humanity 7.

CELEBRATIONS OUTLIVED

DOWNTIME

Maura arranges a meeting with her sire. Avery has not recovered her faith in her pupil. Maura asks: "What exactly is this Camarilla?" to which Avery answers: "A sect born in the fires of the inquisitions, which represents and protects kindred through the Masquerade. It is paramount to our survival." "Should we introduce ourselves to the prince of the city? Can we?" "The prince is aware of you. Like I told you the night I brought you to the sanctuary, I secured his mercy for you and the others." "Is Syke trustworthy?" "No one is trustworthy." This last answer is laced with the venom of Avery's disappointment.

Syke spends his daylight hours networking. Early one morning, he helps a kindred spirit nurse a hangover before going to work. Syke listens to him talk about his start-up company, which rides on the realization of the Information Age. By the end of this conversation, Syke learns about a basement-rare for New Orleans, but possible in these commercial buildings—the company is trying to sublet. It's off the books, cheap, and secure. He takes it for a haven.

Jason spends time figuring out what to do with his capital. He learns a thing or two about finances and finds a way to funnel credit through trust funds and off-shore bank accounts.

Abraham slowly starves in a darkened room and contemplates his mistakes.

SESSION IV

1995-03-05
It's a Sunday.
Featuring: Cindy, Syke, Abraham

(KIDNAPPINGS #2)

ESCAPE

Characters previously kidnapped will endure nights of hunger after being thrown in a refrigerated cell and drained of their blood by the effort of waking each night. Torpor is near. All they need to do is give into it. After the course of time, others are thrown into the cell. At first they talked. Now, only the new ones try to talk. Anyone who has endured this hunger as long as the character has would try to drink the others in the cell dry given the chance.

An example of a cell the character might inhabit is a truck that's moved around during the day and never parks in the same place each night.

One night, after price tags worth more than the character's have all come and gone from the cell, he is alone. He knows that he is at the end of hunger. These are his last controlled thoughts. Either he feeds this night, or he does not wake tomorrow.

Around midnight, the doors open. Familiar faces walk in with a new victim in tow. The character may notice that this one glimpses the door's mechanism and focuses on it as she is marched in. Before the chains are linked around her, she rolls all three of her lip piercings out with her tongue and spits, managing to lodge one in to block the door's latch bolt.

The kidnapers leave and the latest victim starts talking, like they always do. She is not strong enough to break free of her chains. She asks if the character is. All they need is to break free of their chains. She took care of the door. The character may manage it, but not without feeding first. She can find a way to rock and topple the frame she is tied to. The character will be able to reach her thigh with bare teeth. She will let the character drink from her if he promises to release her as well.

The hunger remains inescapable. A tremendous force of will is required not to even accidentally commit diablerie.

This hook may be used as a downtime action.

Breaking free and drinking the first blood—so potent—since being captured does not result in diablerie. Abraham heads straight back to the sanctuary.

(HAVEN #3)

SMALL-TIME CRIME

One night, the characters may rise or come home to the sound of an argument on the porch of the sanctuary. Boudreaux is in a heated discussion with two local boys. They seem to be pressuring him for money, mentioned favors and protection. At first it appears as though they are running a racket and taking advantage of the old man's dementia. In truth, Boudreaux uses the small-time gang from this part of town to do dirty work, like intimidating investors, council members, and other agencies who want to force his eviction and develop the land.

In his dementia, Boudreaux does not recognize their faces, but he really does owe them money. Unless the characters can get these facts straight, the old ghoul will lash out with his cane and fueled by the vitae, he will break their bones.

Syke gets shot in the leg. Abraham hides inside the house. Cindy gets kidnapped as collateral.

Abraham tries to help Syke, and explicitly licks the blood off his fingers. Then, he remembers Syke once told them he was infected with HIV.

Syke asks for ambulance, then passes out. Abraham decides to call 911 and explain not just what happened, but also how they are living at the sanctuary. When they arrive, he further reveals his real full name backed up by his driver's license. Meanwhile, Syke is taken away to a hospital which has a problem with his lack of insurance.

The police end up canvassing the area, finding witnesses to the kidnapping, and entering their home to free Cindy. Avery shows up after both cops and thugs have dropped dead. She makes it very clear that she is done protecting the characters.

(JUNKIE #2)

HOOKED

The number on the bottle will only be answered at night. If Syke manages to get through, Raymond himself will answer. A few clicks preceded it, indicating the call was redirected more than once. "You have reached the Redeemer. How may I be of service tonight?"

Raymond is only a little cryptic about exchanges over the phone. He mostly relies on



SESSION IV

security in the redundancy of his warehouses and the arrangement of dead drops. He easily claims to have a handful of locally sourced Kindred as well as imported 'shipments' available at any time. These he sells wholesale, delivered incapacitated, at prices ranging from ten thousand dollars to one hundred thousand dollars. He also sells samples of vitae like Syke has purchased before at a flat rate of one tenth the wholesale price. He does not offer any service to procure specific Kindred on demand. If Raymond is aware that he is speaking with a ghoul, he will make a note that he has made arrangements before that both meet the ghoul's need for sufficiently potent blood and at the same time provide enough circulation so that no direct dependelncy is fostered.

If Syke wants to make any further arrangements, Raymond does interject a matter of developing trust. He wants Syke to perform a dead drop for him before they continue their relationship. See:

DEAD DROP

for this challenge.

Cindy suggests calling the number to get to the people behind Abraham's kidnapping. Syke agrees to the dead drop.

(JUNKIE #3)

DEAD DROP

The Redeemer asks Syke to wait in St. Louis Cemetary No. 1 with a camera in line of sight of the tombstone of one Paul Morphy (1837-1884), a famous local chess player, and his family. He is to remain unseen and photograph the actions of someone who comes to pick something up from behind it. He especially needs a clear shot of the face while the mark is holding the package.

After hours of waiting, the character may or may not come to realize it is Caterina Chartry's ghoul Hubert seen first (or later) in:

DINNER

serving guests at her manor. A different dead drop is arranged in advance for the character to pick up and leave the camera. In a confirmation phone call, the Redeemer hints: "You needn't scratch your head about whether there's some photos of you lying around in my collection. I

promise you that there are."

"Looking forward to doing business with you."

This hook may be used as a downtime action.

At the cemetery, Abraham and Cindy keep watch over the entrances while Syke lurks near the tomb. Cindy recognizes the car that pulls up late that night. She saw Alice enter it the night before. She doesn't know it was for an appointment with her sire.

DOWNTIME

Leila starts correspondences under an assumed identity, looking for and finding paid work as a translator. By using different pen names and post-office boxes for mail, she remains anonymous.

Jason indulges himself with feeding in order to recover from his wounds.

Maura does nothing of note.

Alice chooses a dedicated downtime hook.

(CHESS PIECE #2)

PRESENTATION

Alice has asked her sire to arrange for an introduction with the Prince of New Orleans as per the Traditions painted on the walls of their sanctuary. After learning that Chartry is not particularly impressed with this prince, that his name is Marcel, and that he has ruled ever since the previous Prince Doran was assassinated in the '50s, Chartry's ghoul Hubert drives them far away from the city.

They arrange to meet at Le Rubis de la Nuit. While impressed with the palatial plantation house, Alice has a chance to glimpse some of its other residents like the emaciated Anthony, obstinate Christopher, or charming Josua.

Prince Marcel is seated on a chair on his porch in the back. Chartry makes the introduction with not a hint of condescension in her voice. "This is my childe Alice," she announces, "already wise beyond her years."

The prince smiles and waits for Alice to speak before answering: "Thank you for observing these formalities. You are welcome in my domain," with not a hint of hostility. Unless Alice fills the silence that follows all the prince will say further is: "You may extend the same welcome to

CELEBRATIONS OUTLIVED

the others Avery has spared.”

All the while, Prince Marcel avoided looking at Chartry.

This hook may be used as a downtime action.

Alice is introduced to the Prince of New Orleans. Afterward, she asks her sire about the assassination of the previous prince. She learns about Jared Tompson, the Blood Hunt, the exile of the rest of the clan, and Roxy's recent return. When Alice asks if there's anything she can do for her sire, Chartry counters that she hasn't even completed her first task. "Control your peers. Despite Avery's pathetic sympathies, from what I hear they seem to think that the hierarchy is something they can ignore—or worse, subvert."

SESSION V

1995-03-10

It's a Friday.
Featuring: Alice, Jason, Maura

(VOODOO #1)

PALMISTRY

Not far from the characters' haven, the same teenage girl often loiters on the steps to a small house, waiting for a daily appointment with her case worker. To pass the time, she spreads a little blanket and offers to read the palms of pedestrians free of charge, though people tend to tip her. She's usually there just after sunset and she always stares at the characters, but not in an unkind way. This changes the moment she touches one of their cold, dead hands to read.

Her name is Mildred and all she will tell the characters before rolling up her blanket is: "Death is a woman and she is kind." Later that night, they may notice huddled figures on the other side of a street whispering the same line before looking at the characters, suspicious all of a sudden.

Jason was intrigued, but then realized it may violate the Masquerade. Alice attempts to use the Forgetful Mind on the girl, but it fails. She runs inside.

(CHESS PIECE #3)

DINNER

Personal handwritten invitations to a soiree arrive for the characters. It is being held at a manor house in the Garden District. Only Alice may recognize the sender and the address, namely her sire's. She may have to try to explain it to the rest, though she is as surprised as the others.

This is Chartry's idea of a challenge for Alice. She will find a way to whisper a simple instruction to her child in private: "Improvise and control your pawns." Besides the characters, she has invited several established Kindred from New Orleans. Among them Dutch, Abraham's sire. He is here under the pretext that Chartry wants to contribute to his and Avery's effort to aid refugees in the city. She does no more than introduce the characters to him. See:

FACE TO FACE

for the consequences of a confrontation between Abraham and his sire. Roxy also attends.

CELEBRATIONS OUTLIVED



She came simply for the opportunity to integrate herself with this corner of Kindred society. See:

NO ROCK UNTURNED

for Jason's reaction when someone drops a quip about her and her kind slithering back into the bayous. Lastly, Roger is there to buffer accusations aimed at Chartry, namely that the characters have been more successful in finding leads about the kidnapping in the city than the Nosferatu who was tasked with it years ago. The characters may recognize him from an earlier evening at the Lamp Light. See:

SIBLINGS OF THE DARK

for private words he may have for Maura.

Some of the characters may further recognize Chartry's butler, the ghoul Hubert, from the espionage at the cemetery for the Redeemer in

DEAD DROP

and question Chartry's involvement.

The tensions in the room amount to grave entertainment for Chartry, but she is especially interested to see how Alice can influence her coterie.

The dinner itself consists of several courses

of blood served warm, fresh in some cases, reheated in others. Themes include harvests from seven days of the past week, natives of seven continents, trespassers of seven sins, etc.

Boudreaux was late with the mail. The characters only see the invitations the very night it's held.

(AVENGE ME #3)

NO ROCK UNTURNED

Jason's trail of clues that lead to his sire stumble to a dead end with only a vague notion to seek his allies in the bayous. This does not solidify until Jason picks up rumors about the absence of Clan Gangrel in the city since the previous prince's assassination. Only recently has the clan leader, Roxy, come out of hiding, reputedly from the bayous. Since Roxy is actively trying to integrate herself in New Orleans' political structure, it's inevitable that she and Jason end up in the same room. Here, it is up to Jason to reveal his identity. Roxy will make no secret of having known his sire, Valkodlak, although they used to just call him 'the Russian'. She will waste no time in publicly announcing that she takes responsibility for the wayward neonate, as leader of the clan, an archaic and

SESSION V

noble gesture widely ridiculed by her peers.

If Jason asks, Roxy can reveal that Valkodlak was helping them in work for the Justicar Xaviar and that his disappearance had not gone unnoticed. She is the first to speculate that the manner of his disappearance bears some resemblance to the Prince Doran's, for which her sire was wrongfully accused and tried.

Roxy takes Jason under her wing.

(SHADOWS #3)

SIBLINGS OF THE DARK

When Maura crosses paths with Roger, Avery's 'brother', he will try to manipulate her away from the standard of ideals she may be used to from her sire. He refers to Avery as 'good-natured', but 'ill-tempered'. "Tell me: why, if after having this curse laid on you, after enduring an existence that neither the mortal cattle nor the preening vampire lords and ladies can understand, would you serve them? And even if you serve them, why do it for free?" "You're a monster now, little cousin, never forget that." "Avery and I, we share the same sire. He knew what he was doing. He's a prince in his own right now."

When the characters speak up about the kidnappings in the city, they reveal everything. All attention turns to Roger. He diverts attention by offering to partner on the investigation with Maura.

(BAD BLOOD #3)

FACE TO FACE

Through one of many possible encounters in Kindred social circles, Abraham will be confronted by his maker. He will recognize Dutch, but Dutch will not recognize him. Dutch completely ignores him, or may introduce himself if the situation demands, completely oblivious.

Dutch does not remember the night in question and he will not stand for slander. If, however, Abraham manages to be calm about it, and prod his sire for the events of that night, he may sow the seeds of suspicion. Other things Abraham may learn include Dutch's contradictory perception that Jake is unfailingly loyal to him.

Abraham does not confront Dutch.

DOWNTIME

Cindy opts for quiet contemplation.

Syke tries to find local Anarchs through his Contacts, but fails his roll. It may have been Trevor, but Trevor is now dead.

Leila spends experience points on the second dot in both obfuscate and Stealth.

SESSION VI

1995-03-15

It's a Wednesday, one month after Mardi Gras.
Featuring: Cindy, Leila, Maura, Syke

(SHADOWS #4)

BACK ALLEY RIVALRY

After:

SIBLINGS OF THE DARK

Maura will be put in an awkward position. First, Avery contacts her, saying it's time something is done about Boudreaux. His senility has become a risk. There's another ghoul called Hammond who has been working for the Nosferatu in the city. She wants Maura to vet him. This involves a few trivial background checks, like his employment history with social services and immigration. He was fired for falsifying documents on Avery's behalf. Avery especially wants Maura to break into Hammond's place while she meets with him for a formal interview. She's after anything incriminating that would question his undivided loyalty to the Kindred cause.

Hammond lives in a one-bedroom uptown house.

He has a stack of unpaid bills and there's evidence of a drinking problem. More exciting is the duffel bag filled with cash hidden under his bed along with a self-injection kit.

At this point, Roger blends out from the shadows. His offer is simple: "Don't look any further, give Hammond a glowing review, and let him into the sanctuary." He will take the duffel bag, count a thousand dollars in cash from it, and offer it in exchange.

Roger will physically prevent the characters from finding more evidence of his hold over Hammond. If they tell Avery anyway, Hammond will be found dead the next day from a car accident, his place cleaned out.

If the characters go along with Roger's proposal, Avery will let Hammond handle the day-to-day of the sanctuary, including holding off the city council in:

SILENCE BROKEN

and allowing the characters to hold on to their haven a little longer.

Maura tells Avery about her encounter with Roger.

Thy soul shall find itself alone
 'Mid dark thoughts of the grey tomb-stone-
 Not one, of all the crowd, to pry
 Into thine hour of secrecy:
 Be silent in that solitude
 Which is not loneliness—for then
 The spirits of the dead who stood
 In life before thee are again
 In death around thee—and their will
 Shall then overshadow thee: be still.
 Spirits of the Dead by Edgar Allan Poe

(KIDNAPPINGS #3)

YOUNG AND OLD

Mirelda Hartcourt shows up in town at the sanctuary. The characters find her in the moldy library, pleased with herself for having found a partially intelligible poem by Edgar Allan Poe. "I don't know what he was thinking. 'Pry' doesn't rhyme with 'secrecy' now does it?"

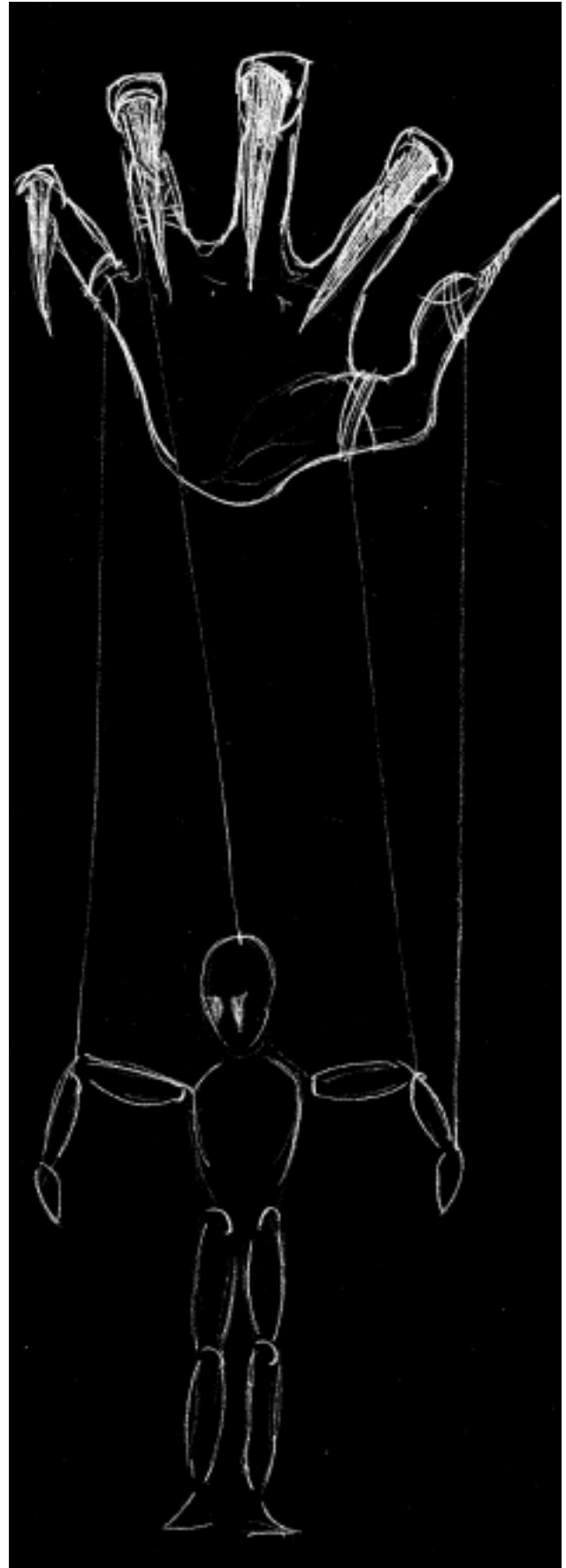
She's in New Orleans to investigate little more than a whisper that originated here about a new occult practice. It was correspondence with an amateur occultist. A friend of a friend passed away and her last words referenced 'the kindness of death'. See:

PALMISTRY

for why these words are so familiar. Shortly after, the hospital lost the body in the records. According to her contact, the body dissolved into smoke before witnesses.

If the characters warn her of the kidnappings and pass on the same advice about not going out alone, she will offer to go out with the characters. However, she must report to the chantry this night and its location is a secret. At some point, she will need to slip away quietly.

She is not seen again. The characters may suspect she was taken by the Redeemer as well. Later, the characters may be surprised to learn that despite her youthful and clandestine appearance, Mirelda is almost a century old. Those weren't the latest goth fashions she was wearing, they were her historical own. If their superficial suspicions are their only guide, it's not just neonates who need to be careful. In truth, she has succumbed to the cult she came here to investigate.



SESSION VI

They meet and while leaving an impression, the characters do not ask too much about her plans. After she does not come home, the characters find Boudreaux going through her possessions. They find out what she came to New Orleans for through her tape recorder.

(JUNKIE #4)

FIXED UP

After proving his loyalty, Syke gains access to Raymond's full inventory. He provides photographs of more Kindred he has strung up. These may include characters who were singled out in:

JUMPED

and unable to defend themselves. If Syke is helping the investigation and working against Raymond, these photos provide condemning evidence unknown to the Camarilla at the time. Also, the details of the background may be pieced together to suggest more than one storage facility, though most appear to feature walk-in coolers.

Syke selects a photo. He also starts a conversation which ends with the suggestion that in a form of payment, he betrays one of the characters to the Redeemer.

(HERESY #4)

LORD'S MERCY

While walking outside at night, Leila will be confronted by the voices and visages of the dead. Victoria stands in the middle of the road, holding her own severed head in her hands. "Where's my mercy, oh Lord?" Trevor lies on the ground at her feet: "How much longer will it hurt?"

Leila exposes her madness to the rest.

DOWNTIME

Abraham (using Syke's help) earns two dots of Computer, through libraries and cafes.

Jason chooses quiet contemplation.

Alice does Thin Walls.

(VOODOO #2)

THIN WALLS

Alice has decided to follow up on the girl who fled indoors. The next time she spots the waif walking up the steps to her appointment with the social worker, she tries to listen in from the backyard. If she succeeds, she may overhear them talking casually in the kitchen. They discuss Mildred's week, from holding down a job to considering further education. She is prompted about the boys she's been hanging out with, and finally about something Mildred has been scribbling in her notebook while the two talked. "What does that mean?" "It's nothing, it's from a song."

If Alice can get close enough to read from the notebook, she will realize it says: "Ride with us. Chase the pale horse with us. Ride with us."

This hook may be used as a downtime action.

Alice did not try to read the notebook.

SESSION VII

It's a Monday.

Featuring: Jason, Abraham, Leila, Alice

1995-03-20

(HAVEN #4)

NEW MANAGEMENT

As a direct result of the characters' actions in:

BACK ALLEY RIVALRY

Hammond is to replace Boudreaux. From the first night after he moves in, the characters will note things are being streamlined. The front door has been replaced with a modern, electronic lock and cameras have been mounted outside. The house remains in a state of disrepair and Hammond is having trouble finding contractors who agree to work during the night, when the occupants are out.

Instead of the personal room service Boudreaux sometimes remembered to perform, a new refrigerator downstairs has been stocked with cow's blood. There's about enough for each character to compensate the blood spent rising each evening.

The characters distrust Hammond.

(KIDNAPPINGS #4)

BLOOD PACT

After the events of:

YOUNG AND OLD

where Mirelda disappeared, her colleagues among the Tremere go looking for her. They send one of their own to the sanctuary. She departed from here for an appointment with them and never showed up. The one they elected to send is none other than Raymond. He starts by announcing his business in the name of the Regent of New Orleans. He will interview any characters who spoke to Mirelda that night and then he will leave with all of her possessions.

Only characters with impeccable insight into his tells will realize he is smirking on the inside. Only characters with perfect speech placement will recognize him from his identity on the phone.

With 3 successes at a difficulty of 9, Abraham recognizes Raymond from when he was abducted. He tries to attack him on the stairs, but is hurled back by Raymond's Thaumaturgy.

The characters seek out Chartry's help, who explains that she was the very one who introduced Raymond into the city and vouched for him. Next, the characters intend to follow up on the address of the secret chantry glanced from Mirelda's recordings.

CELEBRATIONS OUTLIVED

... They never reach it because of what they find along the way.

(KIDNAPPINGS #5)

CRUEL RECOLLECTION

One night, by sheer luck, one of the characters who was previously kidnapped may recognize the vehicle that was used. It's not just to the model and color, it's the dent in the side where he scraped and clawed to resist. There is no one inside and the street seems empty.

The owner is one of the ghouls Raymond uses. He is currently engaged in a one-night stand in a house down the street. The characters could break into the car, though it is equipped with an alarm and stickers on the window warn of its presence.

There are several clues the characters may take away from an investigation. The registration papers in the glove box reveals the driver's name: Jones Ward, a Creole local with no public information to suggest advanced age or any other connection to Kindred. There are hastily cleaned traces of bloodstains on the back seat. Folded and tucked into a cup holder is a time and a place, a specific container on a specific terminal of the Port of New Orleans earlier this night. With due diligence, the characters may discover the container originated in New York City.

Most of all, there is currently a staked vampire in the trunk. Jones has made a grievous error by stopping on his way to make his delivery from the port to one of his employer's warehouses. From the blood under his fingernails, this one clearly put up a fight. Older, dried blood cakes the front of his clothes, as though he had fed violently more than once. These are the only clues that he does not belong to the Camarilla, but the Sabbat instead.

His possessions are collected in a backpack. It contains the ritual tools for a Vaulderie, a knife and a bowl. There's also gloves and a hat to fit in with mortals in colder climates. Lastly, there's a prized and as of yet undiscovered possession by his abductors: the Amedeo Manuscript. See:

LORD'S BLASPHEMY

for how Leila may have been independently directed to the vehicle because of this book.

If the characters remove the stake, the Cainite will resume his fight for survival that resulted in the stake through his heart. He has enough reason left, however, to know he cannot afford to leave here without his possessions, specifically the book. He will try to bargain with the characters as long as it takes him to reclaim it.

If the characters leave any trace of their investigation, Jones will be apprehended and killed by Raymond when he finds out.

On the way to investigate the chantry, the characters pass Jones' car. Again, Abraham's memory does not fail him and he recognizes it. The characters break in without much subtlety. They find the registration and what's in the trunk. Jason decides to immediately remove the stake from the Cainite. By the time they regain control of the situation, the characters realize there is more than one important artifact in his backpack. They drive the stake back through his heart.

After Leila disappears with the book, the characters go back to Chartry for answers. She is able to explain the evidence of his Sabbat nature and what this means for the Kindred of New Orleans. Chartry further orders the characters not to speak of anything they have seen this night to anyone. She convinces the characters it might mean that the city is in danger because the Sabbat are planning an invasion. They must leave this matter to her and the other elders and not sow suspicion, panic, or give anything away.

(HERESY #5)

LORD'S BLASPHEMY

The next time the voice from above resounds in Leila's ears, it speaks of lies. It overcomes her while walking night-time streets, with no one around. There's a parked car nearby that one of the other characters may recognize from

JUMPED

as belonging to his assailants. See:

CRUEL RECOLLECTION

for the clues it leaves to uncovering who's behind the kidnappings. One of these clues, though the characters will not see its relevance, is a historical, handwritten copy of the Book of Nod, an artifact most recently in the hands of a Sabbat pack bound for New York City. It is called

SESSION VII



Amedeo's Book of Nod.

"You are in the presence of lies."

"Lies must not be allowed to spread, whether in thought, through speech, or as here: on paper."

"Stop this blasphemy from spreading. Take the book."

Later, closer to dawn, the voice will demand: "Blasphemy cannot be allowed to exist. Burn the book."

If Leila managed to keep her finding hidden from the rest this whole time, it may never be known whether what she saw and possibly burned was real.

up at the sanctuary in the night.

When Roxy first comes to retrieve him, he is not there, and she raises these questions. She demands that Jason finds out if Syke is keeping another haven, and where.

Jason finds an additional private moment with Roxy and tells her everything that happened this night, against Chartry's orders. She is furious and when she walks away from Jason, she intends to start a war.

In the investigation of Jones' car, the voice guiding her all the way, and the struggle that follows the Cainite's release, Leila ends up with Amedeo's Book of Nod in her possession. She is hidden with Obfuscate at the time and when she is instructed to destroy the tome, she slips away with no one noticing. The book is burned in a dumpster.

(AVENGE ME #4)

MISSING IN ACTION

After the events of:

DINNER

the characters have shared the suspicious aspects of Syke's activities since coming to New Orleans and Roxy has become determined to interrogate him. The characters have so far not questioned his daytime activities, nor even when or where he sleeps. Syke just occasionally shows

(HAVEN #5)

GOODBYES

After the changes in:

NEW MANAGEMENT

the characters may have speculated by themselves about what is it to happen to Boudreaux. They may ask others. A prevailing theory is that his existence is a cruel one, and not improved by the blood he is fed. How long should it be sustained? Days? Centuries? Would that be a kindness?

Instead, Avery and Dutch show up at the sanctuary together to take Boudreaux away. "We'll play hooky like we used to. Let someone else take care of the house while we're gone," Dutch says. Before they leave through the front door, Avery makes Boudreaux turn around, saying: "Charles, say goodbye," not unkindly.

Later that night, Avery will reclaim the blood

CELEBRATIONS OUTLIVED

she has given him and Dutch will see his body is cremated.

No one stops Boudreaux's execution.

DOWNTIME

Cindy volunteers at a homeless shelter and starts feeding on those she has fed.

Syke does nothing of note.

Maura has cultivated a relationship with the rats living in the sanctuary and slowly excels in Animalism.

SESSION VIII

It's a Saturday.

Featuring: Abraham, Maura, Alice, Cindy

1995-03-25

(VOODOO #3)

CIRCLES

As the new cult forms around something as yet observed only by its adherents, a trail of ritualism is left all over the city. Avery may be the first to notice, but it may as well be the characters. Soon washed away by the frequent rains, daytime visitors to cemeteries leave behind a circle of disturbed grass where they stood and a pile of ashes in its center.

Alice is the one who noticed this because of her feeding habits leading her to cemeteries.

(HAVEN #6)

SILENCE BROKEN

After the resolution of:

SMALL-TIME CRIME

several council members who were being intimidated into silence have started to speak up again about the rezoning of the sanctuary building.

Hammond will come to the characters with an emergency. He is still catching up on this problem only to discover that one of them is speaking on behalf of the committee that very evening while another is scheduled to give a deposition on the history of intimidation. There is no time, and he turns to the characters for help.

The characters violently intimidate everyone involved. They also consistently reveal their identities as vampires to these mortals and explicitly say that they are the ones living at the address in question.

(VOODOO #4)

FAMILIAR SOUND

After searching aimlessly on the radio, Alice recognizes the very same lyrics she sought while walking past a bar on Bourbon St: "Ride! Ride! Ride the pale horse with us!" If the characters decide to go in, they will find the band is far too young to be in-the-know about the societies of the undead. They seem to simply revel in a new

wave of the macabre. But skulking through the crowd is someone passing along the word which seems to excite the others: "A new ritual tonight at midnight. St. Roch Cemetery."

While Alice discover this, it's Cindy and Abraham who go to investigate.

(VOODOO #5)

SEEING AND BELIEVING

Teenagers are gathered for hours before the appearance of their promised mystical figure. Some boast about seeing him before, others challenge that it's not a man at all. The rites of these gathering are clear soon enough: anyone who has approached this mystic within a yard has died on the spot, reduced to ashes immediately. If the mystic was ever met with anything but absolute silence, the audience would soon find the speaker gone in thin air.

Thus, when a figure dressed in rags and a funeral shroud emerges from the shadows of a nearby tomb, everyone makes way. Hands wrapped in linens hold up a delicate pile of ashes.

"Life is the illusion," are the first words decreed and repeated by the masses. "We are slaves to the experience of it. You must instead see through and past the truth. Then, Death is but a doorway to the infinite kingdoms, and this doorway never closes."

Whispers in crowd seem to speculate about the ashes and last week's ritual, where a young girl volunteered to pass beyond the shroud of death by confronting the truth of light, and seeing beyond it, confronting the dawn, and seeming to transcend it, while it also reduced her mortal coil to utter ashes.

Next, the characters watch as these ashes resume the shape of Mirelda. She was not a victim of the kidnappings after all. Instead, here she glories in this newfound movement, more a religion in her eyes than a cult, while the flesh rots off her bones. While she and the shrouded figure allow themselves to disappear and the crowd disbands, the characters may urgently question the implication for the ashes of Kindred like Avery in:

SORORICIDE

whom they thought beyond the veil of death.



SESSION VIII

The ritual coincides with the scattering of Avery's ashes.

(CHESS PIECE #4)

REARING

An hour before dawn, before:

SILENCING

can unfold, Chartry drives up to the sanctuary to pick up her childe. She phrases her reason for being there coldly, as a reprimand, and for her childe's education. If Alice gets into her car, she will be spared that dawn's fate, but she will be subjected to drink her sire's blood in order to secure her loyalty. The nature of the blood bond will be explained. She shares a haven with her sire from now on.

Alice submits.

(KIDNAPPINGS #6)

SILENCING

After the events of:

CRUEL RECOLLECTION

and:

MISSING IN ACTION

the characters are in danger. They have infuriated their elders' attempts at subtlety long enough. They believe no one will miss them. With Avery, Boudreaux, and Roxy removed, they only have Dutch on their side, and he is easily distracted.

Just before dawn, Hammond lets agents into the sanctuary. Each of the characters' rooms have their newly installed blinds opened. They may enter the sunlight or the body bag that has been prepared for them.

When they awake the next night, they are in a freezing cold room and hear the words: "Your troublemaking days are over. Welcome to your Redemption."

Cindy and Abraham are taken, as are Jason and Leila, who were sleeping at the sanctuary that same night.

DOWNTIME

Leila acquires the second dot in Dominate and the first dot in Intimidation.

Syke becomes a little paranoid because of the Redeemer and the developments at the Sanctuary. He combs over his rented safehouse for signs of trespassers. In doing so, he invests in Investigation.

Jason earns experience points.

SESSION IX

1995-03-30

These characters have no concept of what day it is.
Featuring: Abraham, Jason, Leila

(DILUTED VEINS #5)

WATERED OUT

Cindy's player did not pursue any remaining leads concerning Cindy's lineage and later left the chronicle. Cindy's fate becomes that of many other neonates drifting through New Orleans and in:

OFF THE BOARD

she never returns from being kidnapped.

(END OF: DILUTED VEINS)

No one takes the time to mourn Cindy.

(KIDNAPPINGS #7)

OFF THE BOARD

The characters have been captured and staked. Raymond has instructed his ghouls to be more

careful in future. None of the mistakes in:

ESCAPE

are to be repeated. As such, victims are to remain staked at all times. When photographs were taken of them or price tags were looped around their necks, the stake was removed but only during daylight hours in order to keep them subdued. This way, the characters catch glimpses through the haze of panicked awakening of the others.

While staked, characters may become dimly aware that at some point their cooling cell seems to move. Voices outside, Raymond among them speak of how it would be unsafe to sell the characters to anyone from New Orleans.

Each night, his voice returns from within the very room the characters occupy, even though it seems far away. One night, Raymond rambles about being hungry, about having trouble restraining himself. He decides to feast on the characters, starting with the weakest and least profitable. As per:

WATERED OUT

Cindy is the first to be drained and diablerized. Raymond seems to enjoy the screams and took out the stake before feasting. The next night, Raymond may have met his match when he

CELEBRATIONS OUTLIVED

removes one of the others' stakes. "One more is all I'll need," may be his last words.

If the characters overcome him, the following facts will dawn on them in no particular order. They are at sea and were being transported within a shipping container. The first moment they look outside, they are nearing the harbor of New York City and pass by the Statue of Liberty. There are other containers with the same cargo destination and serial number as the one the characters were in. There are some six other neonates who are being transported, staked. Like these neonates, the characters are nearly drained of their blood and are close to frenzy as a baseline. The characters may feed on Raymond or the ship's crew to replenish, with the usual dangers involved.

If the characters have enough restraint, they may keep Raymond alive to interrogate or even intend to return him to New Orleans. If so, see:

UNMASKING

for the details he may provide. In either case, the characters will find foreign territory inhospitable to them and may wish to return to

New Orleans by any means necessary. It may not have escaped them that a bat was circling the ship event before it reached the harbor.

The characters leap from the ship before they reach the harbor. They have Raymond staked in their custody. They plan to recover their strength in a motel close by and prepare for the drive back south.

(KIDNAPPINGS #8)

WORSE DEALS

Behind the scenes since:

OFF THE BOARD

the client for Raymond's shipment north has been Vicente, a Ventrue antitribu. He buys from Raymond just so that he might have recruits from Camarilla ranks perfectly suited to infiltrating their cities.

If his agents are unable to catch up to the characters, the last lifeline he extends will be



SESSION IX

cell phone dropped off by one of his ghouls during the day. There's a note on it: "Hear me out. I mean you no harm."

If the characters answer the phone when it rings after nightfall, they will hear his persuasive plea.

"You are in no danger. If I wanted some watery blood to drink I would not waste thousands of dollars to import it. I savor the hunt. No, I need you for something else, something wonderful."

"Come, step out of your elders' shadows. The shackles that brought you to me are not the only ones you need to throw off."

"You are pawns. I want to help you get off the board."

"I was a pawn once. When I discovered that I was but a cog in the schemes of the one who made me, it did not take me long to figure out that my sire was but a cog in the schemes of the one who had made him. And what is it the Camarilla told me was written into their own laws?"

"That the eldest of vampires, back to the dawn of man and the time of Caine, the founders of the clans that war in these nights... do not exist."

"It is the most hollow of lies. They all serve. Do you see? They are all pawns. I offer you freedom."

He tells them to keep the phone and take it back home. In exchange for any information about New Orleans, they will be paid. Most of all, they will receive a safe line, a refuge, the means of escape. They will always have a home in New York City if they run into trouble. When they are ready, Vicente can show them the ritual to break their invisible bonds.

Jason and Abraham are open to Vicente's offer. Leila is more wary.

(AVENGE ME #5)

MISSING AFTER ACTION

Because of the characters' actions after:

CRUEL RECOLLECTION

and:

MISSING IN ACTION

Roxy has gone to confront Chartry about these latest development of a potential Sabbat invasion (a lie) on top of the halted progress on

investigating the city's kidnappings. She has not been seen since. A few nights later, a Blood Hunt is called on her for the slaying of another Kindred: Avery.

Upon returning to New Orleans, Jason hears the news about Roxy.

DOWNTIME

Maura goes through Price of Trust.

Alice uses her time together with her sire to learn the fourth dot of Dominate.

Syke opts for quiet contemplation.

(SHADOWS #6)

PRICE OF TRUST

After the events of:

SORORICIDE

Maura stays with Roger. The next sunset, she intends to ask him what he knows about her death. Roger is playing his cards close to the chest. He believes he can win Maura over to his side. In truth, he's desperate for a confidant, but he is slow in trusting her. Whatever she asks of him, he will make sure she understands the debt of trust she incurs, even if he doesn't tell her the truth. He will pass on the lie that Roxy is responsible for Avery's murder for now. He can also reveal that he has investigated the cult that seems to have ensnared mortal hearts, and that while it endangers a Masquerade, it isn't necessarily the Masquerade that protects Kindred. Because of this, no one seems to care.

This hook may be used as a downtime action.

Roger gives Maura the lie about Avery's death and Roxy's involvement, and tells her the truth about what he knows about the cult activities in the city. He feels she owes him two steps of trust.

SESSION X

1995-04-04

It's a Tuesday.
Featuring: Alice, Maura, Syke

(JUNKIE #5)

BONDS PARTED

With the events of:

WATERED OUT

and the fact that Syke has relied on Cindy for blood, he will notice it when one night, that bond suddenly breaks. Cindy is on the other side of the country and she has met Final Death. Syke knows this and knows there is nothing he can do about it.

Syke decides to come out of hiding.

(JUNKIE #6)

UNFIXED

After the events of:

OFF THE BOARD

and:

WATERED OUT

Syke has lost all stable sources of precious Kindred blood. The urgency of this situation will be on his mind constantly. He is not alone in this. There are others who relied on Raymond's services in particular for maintaining their ghouldom. One of these poor souls was the one who watched and documented Syke's first dead drop just like Syke was asked to photograph Hubert.

Her name is Jess and she has started to age from her apparent early twenties to her actual mid sixties. She knows about the sanctuary and she knows Syke has shown up there before. If he goes back now, she will be watching and waiting from her car.

She will pull a gun on him out of desperation, but will likely fall to her knees in tears before any convincing intimidation can take place. She begs him for help finding the blood she needs.

Alice ends up helping Syke by dominating Jess. She even offers to feed her the blood she needs in exchange for her service. Jess clings to this chance.

(KIDNAPPINGS #9)

EMPTY ROOMS

The characters who managed to avoid:

SILENCING

through the actions of the elders (or luck) may be surprised to return to the sanctuary and find the others gone. That same week, new Kindred passing through the city occupy their rooms. Hammond's only explanation is that he found them gone. He will try to claim surprise at their sudden departure, but he is not a good liar. If the characters can get it out of him, he will confess that he was made to let those agents into the sanctuary at dawn, but through a powerful Dominate, he is physically unable to say who ordered it. It was Chartry.

When questioned, Hammond is forcefully Dominated by Alice and dies on the spot from Chartry's conflicting contingencies, instead of being able to tell the truth. The characters search the rooms and meet a new resident: Amanda, who professes boredom with the city and mentions the Blood Hunt on Roxy.

(LUPINES #1)

RITE OF PASSAGE

With the Blood Hunt on Roxy in:

MISSING AFTER ACTION

the Gangrel have become disorganized. Roxy herself is in hiding and the Lupines were stood up at a summit to reaffirm the peace in New Orleans. Now, a young pair has decided to carve their own Rite of Passage by entering the city and taking it back from the Wyrms, one vampire at a time. Walking the night-time streets, the characters may be the first they encounter.

At first glance, the characters see a young girl in overalls walking her dog, though there is no leash. Both seem to lock on the characters' scent. She may pretend to ask for directions while he starts to circle them.

The two young Garou are initially drawn to the Wyrms-stench of the black rose, below. Here, they happen upon the characters.



SESSION X

(VOODOO #6)

BLACK ROSE

While walking through the night-time streets, one of the characters may notice something peculiar. There's no such thing as a black rose unless ink is used in the water, yet there's one growing on the outside of a cemetery wall right before their eyes. The rose is solitary, deep-black, and growing so strongly that fresh cracks appear in the wall.

On the other side of the wall, a mound of earth is disturbed. Just below the surface is a bare skeleton, the flesh sloughed off and entwined in the rose's roots. The skeleton moves, unable to communicate, but eager to taste the night air. The characters may notice the skeleton has incisors not unlike their own. It seems to be obsessed with finding the black rose.

If they search the grave for clothing, they may find enough of a wallet left intact to identify the corpse as a local teenager's. Later, in papers, the characters may read that roses like these have been seen all over the city, to the public's delight.

Syke manages to steal a car and provide an exit strategy before Alice and Maura are torn apart.

DOWNTIME

Reflecting on what she's been through, Leila focuses on the ability to go unnoticed. She invests in the third dot of Obfuscate and the second dot of Performance.

Jason opts for solely feeding and healing.

Abraham does nothing of note.

SESSION XI

It's a Sunday.
Featuring: Maura, Abraham, Leila, Syke
1995-04-09

(KIDNAPPINGS #10)

REHABILITATION

Those characters who were kidnapped as a part of:

OFF THE BOARD

return to New Orleans with a few decisions to make. Where to sleep? Who to contact? Who to trust?

Leila reveal all about what happened in New York City to Maura. Maura reveals about Hammond

(SHADOWS #7)

NO BAD DEED GOES UNREWARDED

"Got a job for you, kid," are words that may startle Maura wherever she thought she was alone. He phrases it as a favor, passing along a

perfectly profitable lead to his protege. He will reveal it involves stealing something, though he's not sure what or for who. If she's interested, there will be car waiting for her at midnight by the river. She is invited to sit in the front, next to a nondescript driver. The voice from the back seat is Prince Marcel's, though she may not know it and a pane of glass obscures view. She can name her price for stealing the centerpiece of an exhibit in town this week. See:

FROM BAYOU TO PLATEAU

for the details of the White Tooth. The prince wants it to protect himself from the encroaching lupines. Maura is free to name her price and Roger will have advised her to ask for nothing less than ten thousand dollars. Whatever she manages to negotiate may be translated directly into a higher Resources score.

If she gets into the car but tries to decline after she hears what the job is, she will be dropped off at an inconvenient location and her life will be threatened.

If she accepts, the same car will be waiting for her to hand over the artifact the next night.

Maura accepts the job.

(LUPINES #2)

FROM BAYOU TO PLATEAU

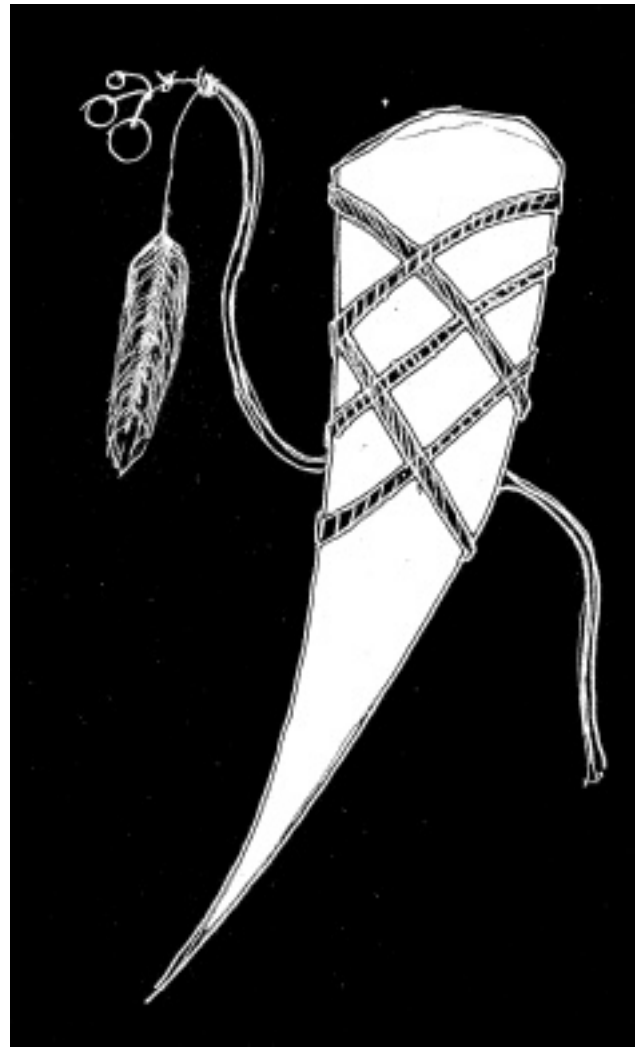
New Orleans has become the location of a peculiar exhibit on Choctaw history. It is called 'From Bayou to Plateau'. It collects archaeological finds from all over Louisiana, like canoes from the bayuks and surface artifacts from Nanih Waiya. Its mysteries begin to intrigue visitors with the notion that Nanih Waiya has never been excavated and is still used in private ceremonies.

There are stone effigies, copper plaques, ceremonial flint maces, and many more curious sights. Artistic reproductions show the practice of human sacrifice. One thing the characters may pick up on is how the Choctaw are described as a part of the broader Mississippian culture, but distinct in the absence of the widespread adoption of the elite bird-man motif. One text on oral tradition reads:

"The Choctaws a great many winters ago commenced moving from the country where they then lived, which was a great distance to the west of the great river and the mountains of snow, and they were a great many years on their way. A great medicine man led them the whole way, by going before with a red pole, which he stuck in the ground every night where they encamped. This pole was every morning found leaning to the east, and he told them that they must continue to travel to the east until the pole would stand upright in their encampment, and that there the Great Spirit had directed that they should live."

A figure stalks the halls of the exhibition until it closes. His appearance suggests Native American roots, but the characters' first guess would be Cajun. His white-grey hair falls down his shoulders. Near the Nanih Waiya finds, he can be heard whispering: "They wandered the wilderness for forty-two years. They carried the bones of their dead, who outnumbered the living."

The centerpiece of the exhibition is a large necklace found in a cave. It is called the White Tooth. It resembles others found along the Mississippi in many respects except that its pendant is made of pure silver. The long-haired figure frequently stands before it, seems to try to reach out toward it, but always retracts his hand. The artifact is kept behind glass. It is actually a powerful fetish which was still in use by a lone Metis who stayed in the cave where it was found. One of its powers is to hide the wearer from supernatural detection. It is because of the fetish that no Lupine can recognize Kindred at



the exhibition, although it attracts both.
See:

NO BAD DEED GOES UNREWARDED

for other complications of this exhibition.

The characters sneak in to the exhibit. The White Tooth goes to Prince Marcel.

(HAVEN #7)

FLYING THE NEST

After everything that's happened, none of the characters still sleep at the sanctuary. Some of them have temporary arrangements. Some of them are staying with senior Kindred. One night, the characters may notice a run-down bar on Bourbon Street has hung up a for sale/rent sign. It might

SESSION XI

give them an idea that requires them to pool their resources. Their next question may be who they still trust.

The characters have been meeting in a bar they dubbed "the most boring bar in NOLA" where anyone suspicious is easily marked out. Now, it's this bar they intend to buy.

DOWNTIME

Jason invests in the second dot of Fortitude, the third of Self-Control, and the second of Craft.

Alice goes through Propaganda.

(CHESS PIECE #5)

PROPAGANDA

Chartry has been keeping her childe closer as her schemes become more convoluted. In all this, she is merely trying to preserve the status quo in the city, as twisted as it is. To do this, she must keep feeding Alice misinformation. She illustrates that as soon as Roxy went into hiding, the kidnappings stopped and now her Lupines are entering the city looking for blood. Roxy was behind everything.

This hook may be used as a downtime action.

Chartry must insist that Roxy is behind everything.

CELEBRATIONS OUTLIVED

EXTRA DOWNTIME

While there is a COVID hiatus, everyone gets an extra downtime.

Leila acquires experience points.

Maura invests in the third dot of obfuscate, third of Animalism, and second of Brawl.

Jason goes shopping for ammunition and explosives, as well as a cell-phone. He then copies the number on printed pages accompanied by his sire's name in the hope of having the Gangrel reach out to him.

Alice devotes her time to feeding.

SESSION XII

1995-04-14

It's a Friday.

Featuring: Abraham, Jason, Leila

(HUNTERS #2)

FRIENDLY FACE

Either by a friend going out at night, or a concerned mother following up on a rumor, or even someone having flown across the state to track the character down, it's possible for them to look up in the streets at night and find themselves in eye contact with a mortal they know from before. Unless the character has a way to complete dissuade or silence this unwelcome intrusion, things will very quickly become complicated as word of the encounter spreads.

Alternatively, where the Masquerade is already failing in New Orleans, possibly because of the cult the characters first witnessed in:

SEEING AND BELIEVING

firsthand, the character may be shocked to hear a mortal friend speculate on what they themselves have started to want to become.

Note that for Alice, Leila, and Maura, this may involve someone using their real names: Celia,

Shani, and Trinity respectively.

A concerned neighbor recognizes Leila while heading to her car after a date. She speaks her former name 'Shani' before she is silent. Abraham was there as a witness. They decide to leave both the neighbor and her date alive, but unconscious.

(KIDNAPPINGS #11)

UNMASKING

At long last, the characters may find they have the upper hand over Raymond. If they break through his defenses, the truth will remain that he does not remember most of his life. If the characters ask for a list of his clients from New Orleans, the truth is that his most high-profile clientele used a facade of dead-drops just like he did and this suited him perfectly. The ones he can name are all ghouls no less clumsy than Syke, who may be named first.

He has no doubt that some of his clients knew everything about him and seemed invested to protect him anonymously, as long as he was able to provide the service he did. It's a long life as one of the dead after all, and cheap thrills don't last, but someone who can cater like he did is worth the price of life itself.

Finally, the characters may wrest the name

CELEBRATIONS OUTLIVED

Aaron Carson from Raymond. As these truths unravel, it seems like Raymond actually believes he was doing the right thing, that all his victims deserved to be hunted, like they hunted mortals. This zealotry seems to be what drew Raymond to Aaron. The last bit of truth then, is that Aaron is not even one of the undead. If the characters ask Raymond where they can find Aaron, he will admit that it's why he sometimes came to New York City along with his shipments, to meet with him.

Leila is on board with Jason and Abraham's plan to awaken Raymond for questioning. They intend to force him into a blood bond. Raymond has taken his first drink from Jason, but had to be subdued from frenzy with a stake through the heart.

The character then decide to reach out to Vicente. They ask him for help in the interrogation. They tell him everything they know about werewolves in the city. An agent from New York is sent to assist them in whatever they need.

(AVENGE ME #6)

INTO THE BAYOUS

Jason has been in contact with the Gangrel and demanded to speak to Roxy personally. When Roxy calls, she instructs him to find anyone else who is not yet a slave to Marcel and bring them into the bayous. They will need a boat. She gives exact but complicated instructions of which channels to follow Big Mar, then Lake Lery, and finally Lost Lake. There, Roxy and her followers are hiding and waiting out the Blood Hunt that's been pronounced on her.

She will mention there's also a way to access Lost Lake through Delacroix Highway, but anyone seen coming from that direction is taken down on sight. See:

SWAMP OF BLOOD

for potential escalations when those who do not share Jason's loyalties come to find Roxy.

With Roxy is a giant of a man, bearded and dressed in a worn suit. Around his neck hangs a pendant of a three-faced god. Roxy introduces him as Rulf Leifson, Valkodlak's sire, who has come all this way from Norway after hearing of his youngest childe's fate. Then, she says, it's time for a little history lesson.

"People disappear from the City that Forgot to

Care, living and dead alike. You know this. But kidnappings like yours, those that target younger Kindred and those new to the city, only started four years ago."

"There are others that fit a pattern that's been around longer. An unknown assailant stalks the streets of New Orleans with a specific prey in mind. We know they use a crossbow. We know no one ever escapes. It's how your sire was killed. It's how Avery was killed. It's how back in the '50s Prince Doran was killed before Marcel replaced him."

"My sire, Jared, was accused of that one. Now, I am accused of Avery's murder. It's true I'm old enough that I was around for this piece of history. But I'm not the only one."

"We think your sire, the Russian, was getting close to whoever is behind it."

Jason has established contact with the Gangrel in hiding. A voice that isn't Roxy's demands to know where his friends are. Jason insists on speaking with Roxy. "She's gonna call you back on this number. After she does, you're going to drop off each of those friends you can find."

(HERESY #6)

LORD'S PRESENCE

Lazarus will return to New Orleans as he becomes aware of the troubling occult rituals in the city. See:

Black Rose

for the latest manifestation. First, Leila hears the voice: "The east wind carries heathen cries. I recognize the voices of the adversary. Their tides rise and I see that the flock will soon drown, my lamb."

Later that very night, he will stand before her. His aura is vast and magnificent. He asks: "My lamb, will you pray with me?"

"Father."

"You are hallowed."

"Your kingdom is mine to build."

"I will do your will, in the night as it was in the day."

"Let me not go hungry."

"Forgive me my sins."

"Let me pardon all sinners."

"Preserve me against judgment."

"Rescue me from evil."

If Leila's devotion remains as fervent as the night Lazarus met her, he will smile and say: "We will make a beautiful sacrifice of you."

SESSION XII



Leila recites her prayers well and basks in her sire's glory.

(JUNKIE #7)

OUT OF TOWN

Syke's player stepped out of the chronicle at this point. The character has bailed and moved on from New Orleans after all that has happened.

(END OF: JUNKIE)

No one goes looking for Syke.

DOWNTIME

Alice visits with her sire to share theories about links with Raymond, the Tremere, the Sabbat they found in a car, and other notions about the mysterious events at cemeteries all over the city. Chartry cuts her off and reveals that Raymond was never truly one of the Tremere and that if Alice has any idea where he may be found, it is even more urgent than the blood hunt on Roxy.

Maura visits Roger. They continue their dance of mistrust, but after Maura reveals their history with Colt, Roger reciprocates by revealing Colt and Lawrence are actually in the city.

SESSION XIII

1995-04-19

It's a Wednesday.
Featuring: Alice, Maura

(LUPINES #3)

SUMMIT OF PRINCES

Prince Marcel has invited Lawrence and Colt, princes of Baton Rouge and Lafayette respectively, to his home in New Orleans. The chief topic of the summit is the intrusion of Lupines. If the characters can secure an invitation, they may join the household of Le Rubis de la Nuit where the foreign princes are currently guests. One possible pretext is Chartry sending her child over to keep her informed.

Anthony actively assists his sire in the discussions. Christopher can be found slouching on the porch outside with a glass of blood in hand.

When the characters enter, the princes are informally gathered around a cold hearth. Prince Marcel is openly wearing the White Tooth around his neck. Colt keeps sneaking glances at it. Lawrence is most composed of all and repeats a question: "How has it come to this, Marcel?"

Meanwhile, Marcel clearly changes his tact whenever the characters are in the room. He will insist that they are at war, that what threatens New Orleans threatens their cities as well. If the characters can find a way to listen in without him realizing, he will be more frank: "The bitch wants me dead! There can be no peace with the Gangrel." Lawrence chastises Marcel for the Blood Hunt on her sire, reminding him that Lawrence advised against such a crass move all those years ago. "We don't need them if we can protect ourselves," Marcel insists, looking to Colt for help. Colt points at the White Tooth, saying he doesn't have anything as powerful as that, but that he will do some research. When their conversation is concluded, Lawrence finishes with: "Give my regards to your sire, Marcel. It's been a while since he and I spoke face-to-face."

It's clear that Lawrence does not believe Roxy assassinated Avery. Prince Marcel does not know who was actually behind it, but the idea to blame Roxy came from Chartry.

Maura heard about Colt's presence in the city from Roger. Alice uses Chartry to get an invitation. At the Prince's plantation, they don't overhear all that is said in private.

CELEBRATIONS OUTLIVED

(THE CITY #5)

BLIND REVENGE

Characters who want to pursue the Blood Hunt on Roxy after the events of:

MISSING AFTER ACTION

may consider reaching out to Dutch. He was close with Avery and if he believes that Roxy was behind her assassination, he may want revenge. If anyone heads out to the Bayous, he's in and will involve the other Brujah.

Dutch is on board. When asked if he believes Roxy killed Avery, he answers: "Rabies runs in their family."

(HAVEN #7)

FLYING THE NEST

Revisited from page 64.

Maura considers buying the bar with the money she earned procuring the White Tooth. Alice is able to help set it up so that none of the paperwork can be traced back to their identities. Her ghoul Jess is charged with managing it. They call their bar The Dirty Habit.

(CHESS PIECE #6)

DOMITOR

Alice has taken the initiative to feed Jess' dependency after

UNFIXED

unfolded. She has set Jess the task of getting close to the mortals that seemed to propagate the morbid fascination with the events of the black roses, the lyrics in the local music scene, and the whispers of a kindness in death.

After several weeks, Jess is able to report that small circles consisting mostly of teenagers have spread across the city. Someone who is serious about the emerging scene can usually be recognized by a distinctive rose-and-skull tattoo. It's said the ink is made from the ashes found on cemeteries lately.

They practice rites that seem to come from nowhere, as if they were made up on the spot, but

what they all have in common is blood sacrifice. The group she was able to hang out with the most took their inspiration from lyrics they heard. She spoke to the band's lead singer and he claimed it was the words his girlfriend said in her sleep before she broke up with him the next morning. She hasn't met any Kindred in this scene, but it sounds like some of the truly devoted kids have. Most of those have been disappearing lately.

She has a name for one of these for Alice: Mildred Lefaux. She doesn't have a home and never sleeps in the same place twice, but Jess happens to know that she's currently in a downtown hospital, Tulane. She just signed a get-well card and doesn't know why Mildred was admitted.

Jess does not forget to ask if she pleased her mistress.

If the characters decide to pay Mildred a visit, they will find her on an easily accessible ward being monitored after a long-overdue diagnosis of haemophilia. Alice may finally recognize her as the waif from the

PALMISTRY

scene, though the deep pits around her eyes make her seem a decade older. Asleep, she murmurs: "All shall be over and all shall be as one," over and over.

If the characters wake Mildred, she will try to disentangle herself from the hospital bed. She asks them if they can give her a ride home. If they try to take advantage of the opportunity, the directions will lead them to a cemetery. This is an opportunity for the characters to witness:

A LOOK INSIDE

at their destination.

The characters find Mildred and offer her the ride she asks for.

(VOODOO #7)

A LOOK INSIDE

The characters have been trying to get closer to a tight-knit scene of those in the know. If they find the right leads at the right time, they may bear witness to how the most devoted end their mortal span.

This final ritual involves the mortal

SESSION XIII

approaching the very figure shrouded in so much mystery. They address her as 'Death' directly. She wears a threadbare black dress with what look like shrunken heads attached to the belt. A grave has been prepared for them in an unused section of a cemetery. Death says nothing while the mortal begs for an end to life. Their tirade ends with the exact phrase "I wish to enter the infinite kingdoms." At that moment, Death strikes. She does not merely drain the victim, but everywhere she touches, flesh comes off to reveal bone. Gently as a lover, she then lowers

the devoted down into the grave. A black rose will bloom there before they rise.

If the characters intervene at any point, Death will not be kind to them.

The characters meet Death. Maura tries to confront her. First, she loses the flesh on her left arm, then she loses the arm entirely when she tries to flee. Alice manages to steal the cab they arrived in and Maura is able to flee by climbing onto the hood.



CELEBRATIONS OUTLIVED

(VOODOO #8)

SECOND OPINION

After the events of:

BLOOD HUNTER

the characters are owed a favor by Colt. If they explain what's been happening since he was last in New Orleans and ask for his help, he will investigate for himself at these cemeteries. There, he will come to the dire conclusion that the veil of death itself is slowly being lifted. He says that by the way things are going, by the end of the year the world of the living and the world of the dead will be as one in New Orleans, right on time for Halloween. He tries to make it into a joke, but he is clearly frightened.

Alice tells her sire about what has happened at the cemetery. Chartri is worried for the first time. They decide to cash in Colt's favor after all.

(SHADOWS #8)

NO GOOD DEED GOES UNPUNISHED

Roger has had a breakthrough in the Blood Hunt on Roxy and wants to involve Maura, but only if she takes the next step in Roger trusting her. "This noggin holds secrets not even the pure-bred elite can afford yet." Before he tells her, he offers to create a Blood Blond between them. For Roger, this is a long-awaited respite from loneliness, but he presents it as a calculated relationship that benefits both of them. He is willing to make the bond a mutual one.

If Maura agrees, Roger reveals that he has discovered that Laura, Roxy's second-in-command, has been sharing information with Marcel ever since Roxy started to position herself as the new clan leader. She's not originally from around here and never had the same loyalty to Jared that the other Gangrel did. He's seen her come to Audubon Park to sleep away the day, though never under the same tree twice. If the characters wait by the entrance, they may run into her.

"Now, if someone were to make it clear to Laura that Prince Marcel is offering to endorse her for Roxy's replacement as leader of the Gangrel, it's worth hearing what she'd be willing to do for that opportunity. To sweeten the deal, she could

be promised a seat at the table with the Primogen, something Roxy was refused. Assuming she doesn't tear you pieces where you stand, we then go back to Prince Marcel and tell him we've solved a problem for him."

If the characters go through with this, they will spot Laura strolling into the park dangerously close to dawn. If the characters can earn her trust, she will insist she can't openly betray Roxy and still expect to be welcome in the city by the other Gangrel. However, she may be able to find out where she's hiding.

Maura and Roger share blood, then they share secrets. Maura has yet to decide what to do with the information about Laura.

DOWNTIME

Leila invests in the fourth dot of Obfuscate and the third dot of Stealth.

Jason and Abraham both earn experience points.

SESSION XIV

1995-04-24

It's a Monday.

Featuring: Alice, Maura, Leila, Abraham

(HERESY #7)

LORD'S COMMANDMENT

After Lazarus' return to the city, he sometimes finds Leila to speak with her. They speak of esoteric concepts, all centered around the greater authority brought on by greater faith. Faith, Lazarus often repeats, is power. "And only power can stand against the adversary." These conversations may encourage Leila's player to start exploring the Dementation discipline.

One night, Lazarus promises Leila that her faith has grown strong indeed. Tonight, he says, she will speak with the voice of the Lord. Then he leaves her.

Once another character brings up the most recent of the death cult's activities in the city, such as those described in:

A LOOK INSIDE

Leila will feel compelled to speak. It is suddenly a plain and irrefutable notion that faith sways all. Only faith can stand up against this adversary. The others must come to

understand this if the death cult's ruin is to be undone.

Leila takes the opportunity to invest in Dementation.

(HAVEN #8)

OPENING NIGHT

Flyers have been handed out among the mortal population, promising a free Bloody Mary. Jess



CELEBRATIONS OUTLIVED

serves the bar by herself. Meanwhile, Maura and Alice have invited the other characters (with the exception of Jason, who cannot be located easily) to a private opening in the bar's kitchen, which is being renovated to serve as an office and haven.

While the characters gather, Jess is busy cleaning and hanging lights. She complains about rats she's heard in the walls. Later, a fight may break out among the guests.

(END OF: HAVEN)

Maura passes along invitations through Leila. Leila is able to find Abraham, but not Jason.

(CHESS PIECE #7)

NEVER ENOUGH

As Jess has pleased Alice, she's been rewarding to the ghoul. Slowly, Jess is entering a place of security, with a steady rhythm and a steady supply of blood. None of this makes her any less of a desperate addict.

Alice notices that Jess is asking for blood more and more frequently, and starting one night, for larger amounts at a time. If harshly denied, Jess is at risk of a panicked relapse. As strong as their bond currently is, if Jess feels she is not getting what she needs, she will turn to other Kindred for more blood.

Alice later asks Chartry about her ghoul's habit and learns that feeding once a month should be sufficient, while Jess is proving far more desperate.

(HUNTERS #3)

FIRST SCENT

During:

FRIENDLY FACE

Leila was recognized by an old neighbor. She and Abraham left her unconscious but alive, with her memories intact. The police will be informed and because of the noticeable blood loss, along with the connection to Leila's mortal identity as Shani, the hunt targets her first.

Leila's first chance to get ahead of this is by noticing the headlines regarding the assault in the newspaper. Maura or Alice also have a shot of recognizing the neighbor's name in the paper, as they all grew up on that street.

Maura noticed it in the papers and mentioned it. Leila isn't worried.

(BAD BLOOD #4)

RELAPSE

After:

FLYING THE NEST

some of the characters have invested in a haven of their own. This bar is located in Bourbon Street, a popular hangout for Dutch and his followers. One night, perhaps during:

OPENING NIGHT

itself, Jake is up to the same tricks as the night of Abraham's Embrace. Dutch is once again fed drug-fueled blood and his lieutenant hopes the clan leader gets himself into enough trouble to destabilize his position.

The Brujah may be heard noisily tearing up and down the street on their motorcycles. Maybe Jake notices the new sign out front and steers Dutch to cause trouble inside.

The characters may catch Jake in the act of increasing Dutch's dose. With his Presence, he can make most mortals in bar dance to his tune and Dutch has already lost much of his senses.

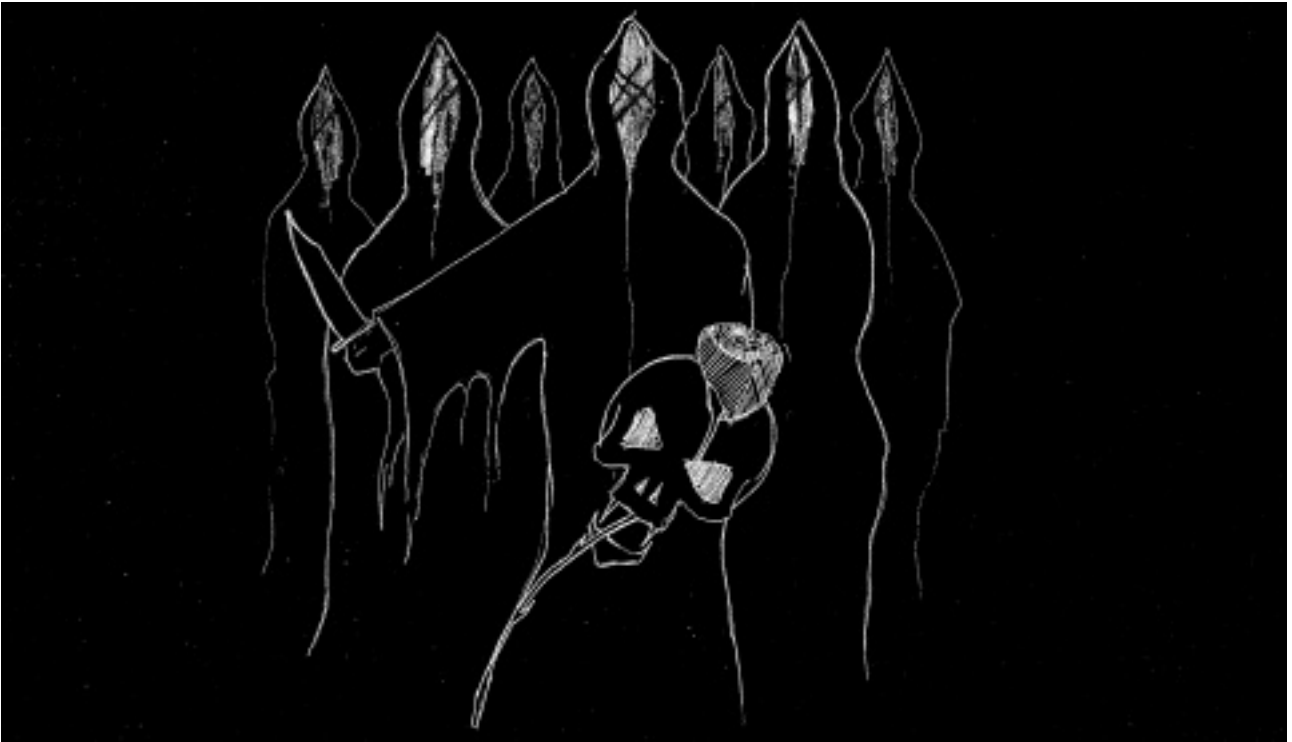
Abraham hides away from the confrontation yet again. Leila ends up using Dementation to change Jake's course. The night after, they go looking for Dutch for an explanation. It becomes clear that Dutch remembers none of it, nor Abraham's Embrace, after all this time.

(VOODOO #9)

TRAPPED AND BLED

The characters have been using Alice's ghoul Jess to infiltrate the cults that have sprung up all over the city. She has been able to provide

SESSION XIV



them with information which they've put to use. In this manner, their infiltration is revealed. If they continue to push Jess for information after this, a trap will be laid for her.

An appointment is set at one of the tattoo parlors used to inscribe the skull and rose ink on the skin of the devoted. There, Jess is invited in, locked in, and then ritually bled as a sacrifice.

Leila and Maura were following Jess, to be safe. They were able to intervene and pull Jess out in time. In part, this success is due to Leila manifesting her Dementation once again. She has started to sow seeds of a different faith in the cultists' ranks.

DOWNTIME

Jason earns experience points.

SESSION XV

1995-04-29

It's a Saturday.

Featuring: Maura, Leila, Abraham, Alice

(HERESY #8)

LORD'S HOUSE

One night, Leila passes by a familiar street on the borders of the French Quarter. There's a small chapel there whose sign out front hasn't been updated in months, proof of its disuse in these times. Tonight, the last letters have fallen off behind the glass to reveal a portent. It used to say: "Failing the bold and feeding the poor since 1959." Now it reads: "Faith bleeds."

When Leila steps inside, birds scatter and fly out through a broken window. The pews house several homeless, fast asleep. All idols have been removed, and there are no crosses left in sight. Lazarus waits for her by the altar.

"This roof now belongs to your followers," is all he has to say before disappearing.

Leila makes the homeless her first congregation.

(SHADOWS #8)

NO GOOD DEED GOES UNPUNISHED

Revisited from page 74.

Maura tells the rest about Laura. Alice tells Chartry, who takes over any offer made to Laura. She expects the Blood Hunt to continue in her name.

When the characters approach Laura, she agrees to give a hint of the location at their bar next week.

(LUPINES #4)

RUGARU

The characters may read in the paper, or overhear mortals in a more or less sophisticated setting, that after the success of the From Bayou to Plateau exhibition, the University of New Orleans was granted rights for an excavation at the Okwata north shore, the indigenous name for Lake Pontchartrain. There are already reports of findings not unlike those of Nanih Waiya. Specifically, a similar vein of artifacts made of pure silver have been preserved throughout the ages. The potential of more artifacts like the White Tooth may interest the characters enough to visit the site of the excavation. It's possible the characters actually overhear one of the

CELEBRATIONS OUTLIVED

students on his way back to the site for a party celebrating the dig's success.

It's a thirty-minute drive over the causeway. The excavation site is located at the end of a long road through Madisonville, past a disused lighthouse. The last sign of life the characters pass is a worn-down shack where an old woman rocks back and forth on her porch. It's another hour's drive beyond that point. There, where a few hours before a handful of students joked about reenacting an Eagle Dance to honor the Choctaw who lived here, the characters encounter an abandoned camp.

They were halfway through a case of beer. A campfire still smolders. Someone was halfway through a book on Cajun legends, bookmarked on a page about the Rugaru, a skinwalking man-wolf cursed by the witch of the woods. In a separate tent, locked boxes full of the promised artifacts remain untouched. Specifically one box is opened and empty. It seems like it may have contained something the size and shape of an ordinary hammer. Slowly voices can be heard on the night air coming from deeper down into the cypress grove.

One of the students may stumble back into the camp. She raves about her friends calling down the spirits, about the power of the silver mace. She holds the keys to the other artifacts in her hand. The characters may assume she's drunk, but in truth she and her friends have been under the influence of the Delirium for some time now. She insists that they have to put all the artifacts back into the ground to appease the spirits.

Prowling behind the trunks of the trees, the shapes of wolves circle ever closer. Their fur is painted black, red, and green in stripes. As the characters are unaffected by the Delirium, they may see them for what they are long before the students have any reason to fear.

The way back is blocked by the old woman from the last house on the road. She is slowly making her way up to the excavation site on foot. She wears a dress of bright-colored rags that looks ancient.

If the characters do not act rashly, they may find the old woman wants to talk. In a croaking voice, she barely speaks English. The words she repeats most often are Nashoba (wolf), Noti Tohbi (white tooth, and 'Hushtahli' (The Great Spirit, governor of the world, whose eye is the sun). If the students are present, one may begin to translate for them, claiming that the Great Spirit is inside them and speaks with their tongue.



SESSION XV

“Restitution is the first step towards peace. Return what was stolen from the wolf. The White Tooth does not belong to your kind, you who are the enemy of the sun.”

The characters pick up whispers from academics out carousing. They find out the location of the site, expecting to encounter a few of the students partying. As they dig through the artifacts, they plan to make away with several other implements of silver before they are stopped by the old woman.

Leila saves everyone's skin by actually speaking Choctaw (5 successes on a Linguistics roll). She is able to bargain under terms of the return of the White Tooth.

DOWNTIME

Jason spends experience points on the fourth dot in Dexterity and the second in Drive.

SESSION XVI

1995-05-04

It's a Thursday.

Featuring: Maura, Abraham, Jason, Alice

(SHADOWS #8)

NO GOOD DEED GOES UNPUNISHED

Revisited from page 74.

After Laura drops the news, the girls organize everyone to meet by Delacroix Highway.

(KIDNAPPINGS #12)

FATED PHONE CALL

The characters have decided to take up Vicente's offer. They call him and reveal all they know about the current Lupine problems in New Orleans. In exchange, they ask Vicente to send an agent to help interrogate Raymond.

The phone rings on the night the agent arrives. She requests a ride from the docks where she has just landed. She also asks for something to drink. When the characters arrive, they may be horrified at the enormous, canine maw of teeth she displays when tearing into whatever they

brought for feeding. The carcass will end up in the water.

She says her name is Alma. Dogs bark from backyards wherever she passes. If she comes near Jason, she will smell him in an uncomfortable way, perhaps in recognition that they are not only both Gangrel, but also both descend from the same Methuselah through Leif and Thea respectively.

From there on out, it's up to the characters how they put Alma to best use.

Alma is horrible to behold and kills multiple mortals while waiting for the characters.

(KIDNAPPINGS #11)

UNMASKING

Revisited from page 67.

(END OF: KIDNAPPINGS)

Raymond denies knowing the Sabbat. Alma hurts him. The characters did not discover his purpose in New York. When Roxy calls, Jason turns on Alma and burns both her and Raymond with rigged dynamite, blowing up their entire hideout. He and Abraham flee in frenzy. Alma survives with Fortitude.

CELEBRATIONS OUTLIVED

(THE CITY #6)

INTO THE BAYOUS

IN THE WATERS

There are several moments in the story where the characters may decide to maneuver their way through the bayous surrounding New Orleans despite the warnings they receive. The dangers include exiled Gangrel, the notorious Lupine territory, but also lesser-known perils. One such takes the form of an over-large alligator, hatched from a union with the spirit world from its egg, a Mokolé born Suchid of the Halpatee varna.

It wakes from saurian dreams of times before there were mammals and smells the characters' presence. As long as they remain in their boat, on the water, it remains in its Suchid shape. If they try to make for a shore and escape by land, it will give chase in its Archid shape.

The events around:

SWAMP OF BLOOD

give multiple sets of characters a reason to head into the bayous. If they do not travel together, the player(s) of one side may elect to portray the descendant of Lizard Kings for the others.

Jason defeated the beast single-handed.

(AVENGE ME #6)

INTO THE BAYOUS

Revisited from page 68.

Jason learns all he can from Roxy before the Blood Hunt commences.

(THE CITY #7)

SWAMP OF BLOOD

From the characters' actions, the Blood Hunt on Roxy has progressed to the point where Laura will betray the location of her clan leader, and both the local Brujah and Colt have agreed to participate in the night of the hunt itself.

Roxy moves around through the bayous with the ease only the Gangrel possess. It is because of a meeting set with Jason in:

that she can be found in a fixed location for the night, though she will not be alone. Accompanying her are a handful of younger Gangrel as well as Rulf, Valkodlak's sire, and Jason's grandsire. The location is the south shore of Lost Lake, accessible either by a chain of waterways starting from the Mississippi, or from a direct jetty off the nearby highway. Anyone approaching from the highway is attacked on sight.

That said, Roxy is not eager to turn potential allies in the city to ashes. Her combatants have



SESSION XVI

instructions to preserve their enemies from Final Death. Instead, she intends to expose the lies that led to the Blood Hunt.

The confrontation will be frenzied and the outcome uncertain. If Roxy succeeds, Kindred like Dutch and Colt can be turned against Marcel. If Roxy is killed, her followers will flee to be regrouped under Laura. The characters involved will have earned their prize in accomplishing the Blood Hunt.

Leila's favor was cashed in to have Colt help with the blood hunt.

Jake dies by Abraham's hands. Roxy dies by Colt's. It was a violent bloodbath that decimates clans Gangrel and Bryjah.

DOWNTIME

Leila fosters her growing cult.

SESSION XVII

1995-05-09

It's a Tuesday.

Featuring: Maura, Abraham, Jason, Alice, Leila
(everyone)

(THE CITY #8)

SUNSET PONDERING

The characters are torn apart and divided after the events of:

SWAMP OF BLOOD

unfold. To zoom in on where this leaves all of them, here follow five snapshots for each of them to get a bigger picture of the aftermath.

Alice is seated in her sire's mansion, basking in Chartry's good graces. She has brought in a woman at the height of her grief, Alice's preference when feeding, and whispers promises of greatness in her ear. "This is a pawn no longer," she says, "and soon she will be a queen." All the while Chartry's hold over her child strengthens through Conditioning.

Abraham walks the night-time streets, all alone until a figure looms behind him. Dutch has been stalking him and strikes. There is no

escaping his Celerity, but despite his threats, Dutch crumbles, shaking, and lets Abraham go before he deliver the first punch. He's shaking in a way only addicts in withdrawal do. "They're all gone," he says, "everyone who ever believed in the Dream."

Maura and Roger face each other in an urban cesspool. It's the least uncomfortable they have ever felt around each other. "There's more secrets where that came from," he tells her, before offering his wrist to her. But as Roger begins to long for a confidante, his conscience catches up to him as well. Maura has seen him like this before, though he covered his face behind his hat. It's not nervous blood sweat pouring down his chest, but tears. "It was me," he says, "I killed her, my own sister."

Jason feels the coastal winds brush his hair from the height of a bar's roof near the harbor. Rulf crouches beside him and explains: "There is blood of the northmen in your veins now. We do not let feuds pass unsettled." He rises, letting his coat billow in the building storm. "For Roxy, the false Prince must die. For Valkodlak, we find the killers armed with crossbows. The only question is which we pursue first."

Leila notices new faces in the benches during tonight's sermon. It's only when they come up to her afterward that she notices the skull and rose tattoos on their skin. They're wild eyed and thank her for her words. Each has gone too far to

CELEBRATIONS OUTLIVED

turn back, but they can't watch another friend die. They're grasping for answers and they look to Leila. Outside, someone parks a car and loads a crossbow.

This sets the stage for a group of characters that will have trouble collaborating, to be followed up by the events of

ON THE TRAIL

happening to Leila,

WITHDRAWAL

continuing the scene for Abraham, and

CONFESSION

for Maura, also Rulf may start

A SCORE OF BLACK WINGS

if Jason agrees it comes first.

The players all get a glimpse of the developments and that the worst is yet to come.

(HUNTERS #4)

ON THE TRAIL

After appearing in local newspapers, Leila has attracted the attention of the New Orleans Special Task Force. She is difficult to track down, as she still sleeps in a different hotel every night. But ever since she started preaching in her church, she has left a pattern for the hunters to find her.

A plainclothes detective parks outside the church. The car shows all the signs of being used on the police force on the inside. Also, a folder on the passenger seat contains newspaper clippings of Leila's assault on her former neighbors, along with pictures of the other two girls, all of the same age, who disappeared from the same street. It uses their real names.

The assassin dons a black mask and slides through the church doors armed with a loaded crossbow. She probably only has one shot. If Leila allows her to escape, witnesses may describe the vehicle to her.

One of Leila's fanatics tries to shield her. It's a ghoul previously engaged with Death's cult, who now possesses Celerity. Leila ends up saving her life by Embracing her.

(BAD BLOOD #5)

WITHDRAWAL

After the events of:

SWAMP OF BLOOD

Jake is no more, and Dutch may need to come to terms with an addiction he wasn't fully aware of as withdrawal sets in. Abraham, now aware of what Jake had been up to, has to choose if he will help his sire, and if so, how.

Abraham is coming around to Dutch. They have a half-hearted fight.

(SHADOWS #9)

CONFESSION

With the success of the Blood Hunt on Roxy, Roger is able to assure himself of Maura's suitability and is drawn ever closer to her. If she agrees to share his confidences further, they must share the second drink of their growing Blood Bond. For Roger, the effect of the bond, apart from lifting his eternal loneliness, is such that he is also tormented by guilt. A confession that he is the one who killed Avery is inevitable.

Now, it is up to Maura whether forgiveness is on the table. There are more secrets just under the surface of this truth, however, which Roger may reveal. Roger is one of the few who has cracked the secret of the N.O.S.T.F. hunting vampires. He mimicked their style of assassination on purpose. He does not know Prince Marcel controls them.

Maura keeps Roger's story to herself and has not asked about the method of the assassination.

(AVENGE ME #7)

A SCORE OF BLACK WINGS

When Jason and Rulf decide to hunt the hunters responsible for Valkodlak's demise, a weapon Rulf can employ is his raven form. He may first call the local corvids to his side, mostly consisting of fish crows. Then, he will shed his skin and spreads enormous black wings. From rooftop to rooftop, he scours the city's night, until one of his black-winged allies spots what they know to look for. This may aid Jason in intervening during

ON THE TRAIL

for Leila.

Rulf finds the assassin's car and traces it to the police station. There, the characters pick up the trail and follow the assassin, capture her, and raid her home for clues. They find out about the N.O.S.T.F. as a department.

(CHESS PIECE #8)

REWARDS

Chartry informs her childe that she is to be the centerpiece of an Elysium in honor of the successful Blood Hunt on Roxy. Her friends should attend, even if it is only to watch Alice rise and cast her shadow over them. See:

UNDER ONE ROOF

for its conclusions.

Alice basks in her sire's good graces.

DOWNTIME

None, because no one was absent from the session.



SESSION XVIII

1995-05-14

It's a Sunday.
Featuring: Alice, Leila

(LUPINES #5)

PATIENCE

When the characters return to their bar one night, Jess has been nervously serving a burly man. There's a shot glass on the table that he refills from a bottle himself. She whispers to the owners that it's his second full bottle, but he doesn't appear to notice. Without looking away from his drinking, the man smells the characters, wrinkling his nose in disgust.

"The leader of the pack must speak with you," the man growls. They have arranged for the characters to board a yacht on the Mississippi, in the false belief that vampires are helpless around running water.

The yacht is moored on a pier not far away from where the sanctuary stood. Silver-haired men and women in suits await them on deck. If the characters board, they will cast off wordlessly. Once out on the river, their leader Herr Wettin says: "I am here to return you to the chaos that spawned you, but our wise one says I must be patient. She says you made promises to her."

He refers to the White Tooth. The characters may stall for time. They may be as rash as to point the Prince out to him. Either will have severe consequences.

At the latest, Wettin will arrange to meet the characters in the same fashion here on the water, one week from now. This gives the characters a desperate opportunity to acquire the White Tooth at Elysium.

More intriguing, the characters may realize this pack is not associated with the local Choctaw Lupines. Instead, they are Silver Fangs trying to take advantage of the situation.

On the boat, Alice reveals 'their leader' has the artifact. The characters confront Prince Marcel about the White Tooth. His cowardice shows and he flees to the family plantation up north. Alice uses Dominate to extract hints of the plantation's location from Anthony.

(VOODOO #10)

MIDNIGHT PROCESSION

One night, at precisely midnight, Bourbon Street suddenly becomes busier than it should. Later, comes the unnatural windless cold. Customers order tall glasses but they drink it

CELEBRATIONS OUTLIVED



spills onto the floor. The souls of the dead walk the French Quarter once more.

Their touch is cold and their faces somehow unable to convey emotion, though the living around the characters are all infected by what the dead feel. Some bear the injuries that resulted in their demise. Parted lovers reunite in a horrific moment. Orphans look into the eyes of long-lost parents. Even Boudreaux walks the halls of the sanctuary for one more night.

Kindred feel an especially eerie disconnect. They belong to neither world as the living and the dead reunite in the macabre dance.

Some of the dead, if asked, will say that “the Baron’s Daughter has called us home”. Their hands and knees are covered in the Underworld ashes they crawled through moments before.

(END OF: VODOO, CONTINUED IN:

THE UNDERWORLD)

The characters are shocked. Leila manages to send the dead away from her church before deciding to recklessly confront the storm. They get in Alice's car and drive until the roads become sand. Leila crosses the threshold and enters the land of the dead. Alice bails.

DOWNTIME

Jason invests in protective gear (against crossbow bolts) and crafts more traps and explosives.

Abraham and Maura choose to accumulate experience points.

SESSION XIX

There's no telling when or where this takes place.
Featuring: Leila

?

(THE UNDERWORLD #1)

ENTERING DARKNESS

During the events of:

MIDNIGHT PROCESSION

Leila decided it was her duty to find the heart of the veil and wait no longer to confront Death, as she is known to the living, or the Baron's Daughter, as she known to the dead.

She drives into streets that no longer feature concrete. Her car dies. The buildings around her are crumbling. As she steps forward, she no longer treads the road, but pale sand.

Leila does not look back at the world of the living.

(THE UNDERWORLD #2)

WISHING WELL

Through the pale reflections of New Orleans' Shadowlands, Leila's landmarks are reduced to the river, and buildings that were torn down long ago. When she hears voices she recognizes, they appear to come from a bottomless pit. It takes her a while to recognize it as a well. She hears the prayers of her followers, echoing from the living world. They abruptly end with the sound of something hitting the surface of the water. When Leila pulls it out, she holds in her hand a small disk the size of a coin. It shines with a bright light that unnerves Leila and it is warm to the touch. If she holds the coin close to her ear, she can still hear her followers' prayers.

Over Leila's journey, the coin will continue to change its shape. The next time she holds it, it seems it was never a coin, but a seed that has now sprouted. Later, it is branch, and finally the shaft of a spear sharpened like a stake.

Leila clutches the light and keeps it close to her heart.

(THE UNDERWORLD #3)

REAPING

Near the last of the shadows of buildings that are the Shadowlands of New Orleans, Leila stumbles across helpless figure huddled under a

CELEBRATIONS OUTLIVED

caul. It seems delirious, shouting things like "Take what you want, just don't hurt me!"

With a touch, Leila may free the recently deceased mortal, whose last memories include walking home from a late night at the office. There were thugs, one held a gun. Talking them down calmly didn't work. They shot before the now-wraith could finish the first sentence.

This character may be picked up by a player to accompany Leila. After the shock of this new existence sets in, a strong motivator could be that this isn't the afterlife that was promised. It isn't fair. Come to think of it, being shot dead after closing the deal of a lifetime isn't fair. Where is the heaven the preacher promised?

Leila tears the caul from the young wraith, who raves at the injustice of it all. His name is Martin and he follows Leila, hoping she can show him a destination that makes up for a fate he didn't deserve.

(THE UNDERWORLD #4)

DISTANT SHORES

At last, Leila reaches the shores of a river. At first it looks like the Mississippi. She thinks she can make out the other side. It holds endless reeds, crops, and the horns of browsing cattle. The water is cold, dark, and bottomless. A constant current drags down to the depths.

When a ferryman does arrive, it bars Leila access to the raft. "You are bound for no shore. You do not belong. You have not paid the price." For the newly-made wraith, the ferryman has no destination that resembles any picture of heaven, neither a reward, nor a compensation for death after life.

It leaves.

Leila recognizes the shore of reeds, but has no way to reach it.

Martin asks the ferryman for a heaven that it cannot grant. They decide to continue walking on this side of the river instead.

(THE UNDERWORLD #5)

THE BRIDGE OF SORROWS

At long last, Leila sees something extending

across the river. It is a bridge that reveals itself to be more grotesque in nature with every step. It is constructed solely of the fused remains of screaming souls. Each face is contorted in agony and the cacophony of their voices only gets louder someone approaches. Skeletal hands reach out and writhe. This bridge is the only way to cross the river.

In the middle of the bridge, there is an arch made of detached heads. At its peak there is a single skull. It speaks: "Hello there." These are only comprehensible words among the countless voices. "My name is Keystone. What's yours?" A tear escape one eye socket. "Before you go any further, please hear me out. I don't know how much longer I can take this." The skull seems to strain somewhat. "It won't be long before I become like the rest. You can release me, just break off what's left of me before it's too late."

Any questions of how Keystone came to be here are met with vague answers like "Why do bad things happen to good people? Ask a philosopher. In this place, suffering doesn't need a reason, it just is."

If Leila agrees to wrench the skull from the bridge, it will collapse. There will be just time enough to get to the other side, but the throng of screaming souls will fall into the river, and drown one by one, pulled into the depths of Oblivion.

The skull briefly seems to chuckle at this. "You've done a good thing there, dear girl. You put them out of their misery."

Keystone is actually Leila's Shadow that's chosen to manifest itself. It never directly addresses anyone else. It wants for Leila to carry it with her on her journey and offers to put its knowledge of the Tempest to use for her. This role may also be picked up by another player. Its sole motivator is the lower Leila's Humanity. If it ever becomes explicitly obvious that none of the others can see Keystone, that actually wouldn't be the first time for Leila.

Leila collapses the bridge, sending the countless souls down to Oblivion. She trusts Keystone instinctively.

(THE UNDERWORLD #6)

WANDERING THE DESERT

The other shore of the river consists of black sand in endless dunes. There is no way back. There are no stars. There is only the dark desert.

SESSION XIX



After crossing countless dunes, the characters see a figure running frantically in the distance. There doesn't appear to be anything to run from. By the time the characters get closer, they are asked: "Where am I? I ran until I could no longer see Stygia behind me, but where have I gone?"

The wraith's hands clutch two heavy coins. These are obuli, souls forged into currency. In fact, they were souls known to the wraith holding them now. Now, their owner is torn between the horrible knowledge, wanting to get rid of them as soon as possible, but not without something of equal value in return. It has already gone on for far too long, long enough to forget all names including one's own, except for those of the souls clutched in either hand, Logan and Loren. This character may also be picked up by another player, who wants nothing more than to escape the desert.

The wraith who cannot remember her name flees the first few times she sees the other characters, but as their paths cross again and again in the endless desert, she learns they have never even heard of Stygia.

(THE UNDERWORLD #7)

OUROBOROS

The desert shapes itself around the characters in ever twisting ways. The dunes around them change with every climb, like roiling waves caught in still frames. Before long, dust blown by a void wind strikes their faces. It comes away as soot, fine as ash.

Some of Leila's companions may warn her of storms in the Tempest, of wandering near to the signs of an approaching Maelstrom. However, Leila will recognize the ashes from the procession of the dead. Her destination lies in the heart of the storm.

The ash cloud grows ever denser. Slowly, a keening voice is heard on the winds. It is a woman's voice, Death's voice. "The Baron's Daughter calls you home, you orphans torn from the living world." "The river crossing lies before you yet." "I am your psychopomp, your guide to life after death." "Come, deathless children, face the darkness and meet me on the other side."

Other figures can be seen moving through the storm. The monstrous dead advance toward their promised freedom. The crowd becomes an

CELEBRATIONS OUTLIVED

infighting mob as the source of ashes is revealed. A colossal serpent writhes on the sands, encircling itself, biting its own tail. Its eye takes the place of a black moon in the sky. Its scales form an impenetrable cliff face, except where it has been wounded. A gouge has been made in its very skin to form the entrance to a dark tunnel. From this tunnel, the ash clouds billow forth. The dead struggle to enter it before the others.

To make their way through the throng, Leila uses Dementation (5 successes) to disperse the other clawing dead. Her two wraith companions start to become convinced by the Baron's Daughters promises.

(THE UNDERWORLD #8)

KUR

Inside the tunnel, the characters tread on the dust of lost and forgotten souls. Death's voice still guides them on: "Deep in the bowels of existence, there are places older than the light, older than the dark." "Nothing living is ever left alive. Only death itself cannot die."

As the tunnels grow wider, the bed of ashes grows thicker. It hides figures writhing in its midst. Souls forever condemned to this place crawl on hands and knees, eating of the dust and ash to fill and endless hunger.

The characters pass nine thrones, all shattered and unoccupied.

At last, another rent in the walls opens up to a black nothingness encircled by walls that forever expand. The characters briefly see the serpent's other eye, a bright moon in starless night, before it swims away from them in its everlasting feast.

Martin runs ahead, leaving the others behind.

(THE UNDERWORLD #9)

THE BARON'S DAUGHTER

Here, on the other side of creation, the Baron's Daughter waits for her worshipers among the dead. The heads around her waist are no longer shrunken here, but instead caught in the rictus of their demise, staring helplessly from one character to the next. Clear for all to see now is

Mirelda's face, the most recent addition. Before her feet, wraiths offer up souls in payment, some shaped into currency, others tethered and brought here in chains. Some of Leila's companions may wish to entertain her promises.

Once she notices Leila, she will demand: "Who has dared to bring light here of all places?"

Even if Leila manages to driver her stake through the Baron's Daughter, there is little left in the Underworld capable of destroying her. Even incapacitated though, the Underworld is able to heal the wounds she carved. The serpent closes back in, its eye taking the place of a black moon. There is pale sand beneath Leila's feet again and she sees a sunrise from behind the veil of the Shadowlands. It casts a silhouette of New Orleans from the other side of the great river, guiding her home.

Martin reaches the Baron's Daughter first, but then learns of the price. He intends to offer Leila or the other wraith as payment, just as they enter the other side of Ouroboros. Leila is able to subdue Martin with Dominate, then thrusts the seed that became a brand and now a spear through the Baron's Daughter's heart (again, 5 successes).

(THE UNDERWORLD #10)

RETURNING

This time, the ferryman is waiting for Leila. Wordlessly, he allows her to cross the river. For the young wraith, it offers: "I can neither hinder nor help, only guide you to your destination. Are you bound for this shore, or the next?"

Back at the well, if the obuli were not spent with the Baron's Daughter, the elder wraith may decide to make a wish.

At last, among the reflections of the Shadowlands, Leila is barred by the veil between life and death. She may spend some time wandering the streets. She may even enjoy seeing the effect of the light of the sun. But by the time the sun reaches its peak, she will still be trapped.

Martin and the wraith who forgot her own name both get on. Martin decides to get off on the shores where they most resemble the Mississippi and lingers in the Shadowlands of New Orleans. The other is promised a more distant shore.

SESSION XIX

(THE UNDERWORLD #11)

THE BARON

At long last, someone approaches Leila. The figure walks with a limp that he manages to make look more like a swagger. Everything about him is dark, from his skin to his long coat. He wears glasses with one missing lens, a top-hat, and he's smoking a foul cigar.

"Allo," he rasps at Leila, "a fine evening, yeah?" He takes off his hat and bows. "You lost, aintcha?" He smiles with rotting teeth. "Pretty lil' thing you got there." He motions at the staked Death. "Tell you what, missy, you gimme back my little baby girl and me and mine and you and yours, we'll all part like friends. She ain't gonna be no more trouble. We goin' home. Come sunset, I'll flow you a little river back down to yours. Watcha say?"

(END OF: UNDERWORLD)

At the urging of Keystone,
Leila agrees to hand the
Baron's Daughter over.

DOWNTIME

None, because no time has actually passed.

SESSION XX:

END GAME

1995-05-19

It's a Friday.

Featuring: Leila, Alice, Maura, Jason, Abraham
(everyone)

(LUPINES #5)

Revisited from page 91.

PATIENCE

Jason wants to negotiate for himself, but abandons hope of having the Lupines join in his assault.

(HERESY #9)

LADY'S SUCCESSION

Ever since Leila's return from the Underworld, starting with:

ENTERING DARKNESS

and concluding with:

RETURNING

THE BARON

she is no longer able to hear the Lord's voice. Her childe, Marie-Louise has developed enough Auspex to see Leila's aura. She says it's bright as the sun, and black as the night, shifting like phases of the moon, and that it's growing larger.

The next time she sees her sire Lazarus, he lies in the sleep of death in a coffin delivered to her. A handwritten letter reads: "After dying for sins that were not yours to bear, you came back to the lands of the living, resurrected. Your sacrifice was as terrifying as it was beautiful. My spirit rests now, childe. If you would be my successor in these Final Nights, look after my flesh while I am gone."

(END OF: HERESY)

The weight of this new burden is not lost on Leila.

(CHESS PIECE #9)

DEPARTURE

With everything that has been happening in the city, Chartry has made preparations to leave. Alice has risen to meet the high expectations set by her sire. She is given the choice. Chartry extends an offer to return to the Old World with

CELEBRATIONS OUTLIVED

her, to Siena, Italy. If Alice would rather stay, all Chartry's assets in the city are hers, including her seat on what's left of the Primogen.

(END OF: CHESS PIECE)

Alice is excited for both possibilities, but leans toward ambitions in the city where she was born.

(SHADOWS #10)

PATRIARCH

Before the Elysium in:

UNDER ONE ROOF

Maura has a chance to visit with Roger as he resolves to live with what he has done.

Roger is furiously trying to install a computer in his lair. It is his ambition not to become a dated fossil, as he might describe his sire. He could use Maura's help.

He may confess his feelings of jealousy, but only if Maura asks. It extended to Avery, as it was designed under Lawrence's patriarchy. Roger knows that even now, he isn't the favorite child. He may confess many more things at this point, but only if Maura asks.

(END OF: SHADOWS)

Maura offers to help Roger set up his equipment.

(THE CITY #9)

UNDER ONE ROOF

The time has come for the long-planned celebration around Clan Ventrue's victory over the Gangrel. This Elysium is set up by Marcel at Chartry's insistence, in honor of her child, Alice. It is held at the Maison Blanche, where one floor caters to Kindred tonight.

Tensions are high despite the explicitly neutral ground, not least because nearly all the Brujah in the city met final death in pursuit of the Blood Hunt on Roxy. Christopher is visibly torn up, angry at himself for not being there to help his friends. Laura, who helped turn Roxy in, regrets her actions, now the leader of a hollowed-out clan. She is on the verge of frenzy

whenever she sees one of the characters who sealed her in this deal.

Prince Marcel still openly wears the White Tooth and has reappeared in the city this very night after an unexpected absence. He is relieved at the conclusion to the strange happenings around the city's Death worshipers, but will still drive straight back to the family plantation after tonight is over for fear of the Lupines.

Other scenes that can take place at this Elysium include:

AT WAR WITH THE CROWN

CLEAR EYES TO SEE

and any that follow from the characters' own ambitions. After all, for once nearly all New Orleans' Kindred are gathered in the same place.

If none of the above prevents it, the height of the evening features a moment where Alice is called to the front where all can see. There, Prince Marcel repeats her brave deeds, seeming to grant her sole credit for the Blood Hunt on Roxy. Josua is called to the front then. He smiles and in anticipation of what's about to happen, he reaches down into his shirt and unclasps a chain necklace. Its pendant is shaped like an ankh. "Please accept this as a symbol of our favor and gratitude," Marcel says before concluding the evening. To all, he seems in a hurry and snatches the car keys from his own servants, hissing at them and his childer to await his instructions at Rubis de la Nuit.

Characters who wish to take advantage of this may set:

HUNTERS HUNTED

in motion.

Lastly, one oddity the characters might catch onto is that Colt was expected to attend tonight. Indeed, Lawrence, another prince in his own right, is there. But Colt never turned up.

Laura frenzies when some of the characters approach her to discuss the situation, but Maura is able to calm her through Animalism before Elysium is breached.

SESSION XX: END GAME

(AVENGE ME #8)

AT WAR WITH THE CROWN

Rulf and Jason are at war to avenge Valkodlak and Roxy. They may come to realize that both trails lead to Prince Marcel. He ordered a Blood Hunt knowing that Roxy was innocent and the N.O.S.T.F. who appear to be behind assassinations of Kindred for decades operate on information he passes along to them.

Jason intends to assault the prince the next chance they get, at:

UNDER ONE ROOF

during Elysium. Rulf is prepared to see it through at all costs, though he sees no reason to make it more difficult for themselves than necessary. The prince has been in hiding, they may learn, and may return to hiding after Elysium. If they are able to follow him leaving and execute him without witnesses, they could be long gone before anyone knows what happened. This may lead the characters to:

HUNTERS HUNTED

and ultimately:

BEHIND THE THRONE

where New Orleans' best kept secrets are unveiled.

Note that while they endured the Elysium itself, Rulf may feel that Laura also doesn't deserve to get away with siding with the prince and betraying her own clan.

After they take their revenge, Rulf intends to return to Northern Europe, where his siblings await the return of their sire. His last words on this continent are: "We sail for the Final Nights."

(END OF: AVENGE ME)

They wait for their move. Rulf is to wait outside and track Marcel's movements in his raven form at all costs.

(BAD BLOOD #6)

CLEAR EYES TO SEE

The next time Abraham runs into Dutch might well be at the Elysium from:

UNDER ONE ROOF

where Clan Gangrel's defeat is celebrated. It's a bitter evening for Dutch, who still mourns for his clanmates. He does not, however, suspect they all died in vain, for a Blood Hunt on innocent Roxy.

After Abraham's confrontation, Dutch has had time to sort himself out. In that time, he shook the habits Jake once forced on him. He's even wearing a clean shirt.

He tells Abraham that he owes him more than an apology can cover. "So, I made you, huh? You know I've been around this '53? That is, 1853. Never Embraced anyone before this. Would you tell me something more about yourself sometime?"

(END OF: BAD BLOOD)

Abraham is open to Dutch's introduction to an apology.

(HUNTERS #5)

HUNTERS HUNTED

The characters have the chance of tailing Prince Marcel personally after:

UNDER ONE ROOF

as he flees to his family plantation alone.

He makes one stop before he leaves the city limits, which may give the characters pause. He pulls up into the police station parking lot, drives around back, and seems to meet someone who was expecting him. Marcel clearly uses Dominate on the officers and they begin loading a body bag into the back of his car. A careful observer might notice the shape of something protruding from the chest underneath, where the heart would be.

Here, the characters have a choice to make. They can confront Marcel as he drives out of the city, or they can tail him for a while longer, as he takes backroads to his home. This gives them a chance to unveil:

BEHIND THE THRONE

and its secrets.

The staked corpse belongs to Colt, who was intercepted before he could attend Elysium.

(END OF: HUNTERS)

CELEBRATIONS OUTLIVED

The characters are spotted after Marcel reaches the police station. He switches cars and races off, but Leila has found a way into the trunk and Maura manages to clutch onto the back of the vehicle. Both are hidden by obfuscate. The others catch up through Rulf's vigilant circling.

(THE CITY #10)

BEHIND THE THRONE

Through:

HUNTERS HUNTED

the characters have a chance to stalk Marcel as he leaves New Orleans in a careless hurry. He has Prince-Regent Colt of Lafayette staked in the back of his car, proof of his involvement with the N.O.S.T.F. since at least the '50s and the assassination of Prince Doran.

If the characters decide to postpone springing their trap, they will drive right up to the family

plantation where Jereaux, the true power behind the throne, resides.

The plantation is not derelict, but it was never modernized since the previous century. Marcel lights a candle to carry before hauling Colt inside. Marcel appears to be talking to himself the whole while, shouting about the events of the preceding Elysium as if filling someone in.

Jereaux meanwhile is completely obfuscated. If he truly does not see the characters coming, he will whisper to Marcel to calm down, that he will take care of it, like he always does. If he becomes aware of the characters, he will let Marcel rave as a distraction, then try to reveal himself to them one by one with a relentless attempt to Dominate. All the characters see is a pair of eyes quite as bright blue as Marcel's.

There are no guard or retainers, just the shadowy corridors of the Guilbeau plantation. Colt was brought here for Jereaux to diablerize. He has little cause to hide his Beast behind a mask and tonight, he is hungry.

Here, at the close, everything depends on the



SESSION XX: END GAME

characters' ability to resist Jereaux. If he gets his way, the characters will return to New Orleans with no memories of this encounter, and an unconscious loyalty to New Orleans' most powerful vampire. Those who are old enough to have known Marcel's 'sire' when he was around, have long-since stopped thinking about him.

(END OF: THE CITY)

The characters are picked off by Jereaux one by one. Maura split off first, then Leila. Alice came back downstairs because Leila screamed. The others had Marcel cornered by that point. Before Marcel was dust, Alice managed to Dominate Abraham to flee outside. While Jason, Colt, and Rulf were able to give Marcel Final Death, they did not escape Jereaux.

Marcel is defeated. The truth behind all his treacheries are laid bare. The White Tooth is reclaimed. It is time for new leadership in New Orleans. However, no one remembers the plantation and Colt did not make it out of there.

Alice, Maura, and Leila decide to remain in New Orleans.

Abraham accepts Jason's offer to go the Old World with him. Together with Rulf, they set out for the north.

(LUPINES #6)

A NEW WAR

If the characters obtain the White Tooth from Prince Marcel and hand it over to the Lupines at the docks, they will have unwittingly denied its rightful owners, the Choctaw. Instead it has come in the hands of the Silver Fangs tribe.

Wettin will thank the characters and assure them peace in the city. If none of their kind sets foot in the bayous again, they will not be harmed. A new war is started over the artifact, but the characters will not have to witness it.

Alternatively, more attentive characters may see through Wettin's threats and return to the bayous themselves to return it to the Choctaw on the north shore of Lake Pontchartrain, called Okwata by its keepers. The Silver Fangs will flee the city if the White Tooth's power is returned to its owners and the characters have chance at brokering a lasting peace with the local Lupines.

(END OF: LUPINES)

The White Tooth goes to the Silver Fangs.

PROTAGONISTS

"I am a lawyer, not a vampire."

-Abraham

"Fuck it."

-Jason

"Being dead does not necessarily
make things easier."

-Maura

"Yes, signora Chartry."

-Alice

"Now that we have left the land
of the living, our purpose shifts to
the depths untouched by the sun's
grace. May the Lord light the way
and may all of us keep faith in the
nights to come."

- Leila

CELEBRATIONS OUTLIVED

BEFORE

Name: Abraham Carter
Nature: Judge

Demeanor: Conniver
Concept: friendless attorney

Clan: Caitiff
Generation: 10th

Strength	●●○○○	Charisma	●●●○○	Perception	●●●○○
Dexterity	●●●○○	Manipulation	●●○○○	Intelligence (paperwork)	●●●●○
Stamina	●●○○○	Appearance	●●●○○	Wits	●●●○○
Alertness	●●○○○	Animal Ken	●○○○○	Academics	●●○○○
Athletics	○○○○○	Crafts	○○○○○	Computer	○○○○○
Brawl	○○○○○	Drive	●○○○○	Finance	●○○○○
Dodge	○○○○○	Etiquette	●○○○○	Investigation	●●○○○
Empathy	○○○○○	Firearms	○○○○○	Law	●●●○○
Expression	●●●○○	Melee	○○○○○	Linguistics	●●○○○
Intimidation	●●●○○	Performance	○○○○○	Medicine	●○○○○
Leadership	●●○○○	Security	●●○○○	Occult	●●○○○
Streetwise	○○○○○	Stealth	○○○○○	Politics	●○○○○
Subterfuge	○○○○○	Survival	○○○○○	Science	○○○○○
Celerity	●●○○○	Resources	●●●●○	Conscience	●●●●○
Potence	●○○○○	Retainer	●●○○○	Self-Control	●●○○○
				Courage	●●●●●
Humanity	●●●●●●○○○			Willpower	●●●●●○○○○

AFTER

Name: Abraham Carter
Nature: Judge

Demeanor: Conniver
Concept: friendless attorney

Clan: Brujah
Generation: 10th

Strength	●●○○○	Charisma	●●●○○	Perception	●●●○○
Dexterity	●●●○○	Manipulation	●●○○○	Intelligence (paperwork)	●●●●○
Stamina	●●○○○	Appearance	●●●○○	Wits	●●●○○
Alertness	●●○○○	Animal Ken	●○○○○	Academics	●●○○○
Athletics	●●○○○	Crafts	○○○○○	Computer	●●○○○
Brawl	●●○○○	Drive	●○○○○	Finance	●○○○○
Dodge	●●○○○	Etiquette	●○○○○	Investigation	●●○○○
Empathy	○○○○○	Firearms	○○○○○	Law	●●●○○
Expression	●●●○○	Melee	●●○○○	Linguistics	●●○○○
Intimidation	●●●○○	Performance	○○○○○	Medicine	●○○○○
Leadership	●●○○○	Security	●●○○○	Occult	●●○○○
Streetwise	●●○○○	Stealth	●●○○○	Politics	●○○○○
Subterfuge	○○○○○	Survival	●●○○○	Science	○○○○○
Celerity	●●○○○	Resources	●●○○○	Conscience	●●●●○
Potence	●○○○○	Retainer	●○○○○	Self-Control	●●○○○
				Courage	●●●●●
Humanity	●●●●●●○○○			Willpower	●●●●●○○○○

PROTAGONISTS

BEFORE

Name: Celia la Porte
Nature: Competitor

Demeanor: Director
Concept: undertaker's eldest

Clan: Ventrue (feeds on grief)
Generation: 10th

Strength	●●○○○	Charisma (<i>first impressions</i>)	●●●●○	Perception	●●○○○
Dexterity	●●○○○	Manipulation (<i>financial</i>)	●●●●○	Intelligence	●●●○○
Stamina	●●○○○	Appearance	●●○○○	Wits	●●●○○
Alertness	●○○○○	Animal Ken	○○○○○	Academics	○○○○○
Athletics	●○○○○	Crafts	○○○○○	Computer	○○○○○
Brawl	○○○○○	Drive	○○○○○	Finance	●●●○○
Dodge	●○○○○	Etiquette	●●●○○	Investigation	●○○○○
Empathy	●●●○○	Firearms	○○○○○	Law	●○○○○
Expression	●●○○○	Melee	○○○○○	Linguistics	○○○○○
Intimidation	●●○○○	Performance	○○○○○	Medicine	●●○○○
Leadership	●●○○○	Security	○○○○○	Occult	●○○○○
Streetwise	○○○○○	Stealth	●●○○○	Politics	●○○○○
Subterfuge	●○○○○	Survival	○○○○○	Science	○○○○○
Dominate	●●●○○	Generation	●●●○○	Conscience	●○○○○
Fortitude	●●○○○	Mentor	●○○○○	Self-Control	●●●●●
		Status	●○○○○	Courage	●●●●○
Humanity	●●●●●○○○○○			Willpower	●●●●●○○○○○

AFTER

Name: Alice Porter
Nature: Competitor

Demeanor: Director
Concept: undertaker's eldest

Clan: Ventrue (feeds on grief)
Generation: 10th

Strength	●●●○○	Charisma (<i>first impressions</i>)	●●●●○	Perception	●●○○○
Dexterity	●●○○○	Manipulation (<i>financial</i>)	●●●●○	Intelligence	●●●○○
Stamina	●●○○○	Appearance	●●○○○	Wits	●●●○○
Alertness	●○○○○	Animal Ken	○○○○○	Academics	○○○○○
Athletics	●○○○○	Crafts	○○○○○	Computer	○○○○○
Brawl	●●○○○	Drive	○○○○○	Finance	●●●○○
Dodge	●●○○○	Etiquette	●●●○○	Investigation	●○○○○
Empathy	●●●○○	Firearms	●○○○○	Law	●○○○○
Expression	●●○○○	Melee	○○○○○	Linguistics	○○○○○
Intimidation	●●●○○	Performance	○○○○○	Medicine	●●○○○
Leadership	●●○○○	Security	○○○○○	Occult	●○○○○
Streetwise	○○○○○	Stealth	●●○○○	Politics	●○○○○
Subterfuge	●●○○○	Survival	○○○○○	Science	○○○○○
Dominate	●●●●○	Generation	●●●○○	Conscience	●○○○○
Fortitude	●●●○○	Mentor	●●●●○	Self-Control	●●●●●
		Status	●○○○○	Courage	●●●●○
		Retainer	●○○○○		
Humanity	●●●○○○○○○○			Willpower	●●●●●○○○○○

CELEBRATIONS OUTLIVED

Jason's player decided to play a descendant of a previous character: Leif from our *Helion's Advocates* chronicle **BEFORE**

Name: Dr. Jason Reynolds
Nature: Rogue

Demeanor: Survivor
Concept: scholar temptee

Clan: Gangrel
Generation: 8th

Strength	●●○○○	Charisma	●●○○○	Perception	●●●○○
Dexterity	●●●○○	Manipulation (seduction)	●●○○○	Intelligence	●●●○○
Stamina (immune system)	●●●○○	Appearance	●●●○○	Wits	●●●○○
Alertness	●●○○○	Animal Ken	●●○○○	Academics	●●●○○
Athletics	●○○○○	Crafts	○○○○○	Computer	●○○○○
Brawl	●○○○○	Drive	●○○○○	Finance	○○○○○
Dodge	○○○○○	Etiquette	●○○○○	Investigation	●●○○○
Empathy	○○○○○	Firearms	●●○○○	Law	○○○○○
Expression	●○○○○	Melee	○○○○○	Linguistics	●●●○○
Intimidation	○○○○○	Performance	○○○○○	Medicine	●○○○○
Leadership	○○○○○	Security	○○○○○	Occult	○○○○○
Streetwise	○○○○○	Stealth	●○○○○	Politics	○○○○○
Subterfuge	●○○○○	Survival	●●○○○	Science	●●●○○
Protean	●●●○○	Generation	●●●●●	Conscience	●●●●●
		Resources	●●●○○	Self-Control	●●●○○
				Courage	●●●●●
Humanity	●●●●●○○○○			Willpower	●●●●●○○○○

These changes include more than experience spent. There was an early revision of the character concept, which is no less interesting.

AFTER

Name: Dr. Jason Reynolds
Nature: Rogue

Demeanor: Survivor
Concept: explorer temptee

Clan: Gangrel
Generation: 8th

Strength	●●●○○	Charisma	●●○○○	Perception	●●○○○
Dexterity	●●●○○	Manipulation (seduction)	●●●○○	Intelligence	●●○○○
Stamina (immune system)	●●●○○	Appearance	●●○○○	Wits	●●○○○
Alertness	●●○○○	Animal Ken	●●●○○	Academics	○○○○○
Athletics	●●○○○	Crafts	●●○○○	Computer	○○○○○
Brawl	●●○○○	Drive	●●○○○	Finance	●●○○○
Dodge	○○○○○	Etiquette	●○○○○	Investigation	○○○○○
Empathy	○○○○○	Firearms	●●○○○	Law	○○○○○
Expression	●○○○○	Melee	○○○○○	Linguistics	●○○○○
Intimidation	●○○○○	Performance	○○○○○	Medicine	●○○○○
Leadership	○○○○○	Security	○○○○○	Occult	○○○○○
Streetwise	○○○○○	Stealth	●●○○○	Politics	○○○○○
Subterfuge	●●○○○	Survival	●●●○○	Science	●●●○○
Fortitude	●●○○○	Allies	●●●○○	Conscience	●●●●●
Potence	●○○○○	Generation	●●●●●	Self-Control	●●●○○
Protean	●●●○○	Resources	●●●○○	Courage	●●●●●
Humanity	●●●●●○○○○			Willpower	●●●●●○○○○

PROTAGONISTS

BEFORE

Name: Shani Samir	Demeanor: Penitent	Clan: Malkavian
Nature: Visionary	Concept: conspiracy theorist	Generation: 7th
Strength ●●○○○	Charisma (religious) ●●●●○	Perception ●●●○○
Dexterity ●●●○○	Manipulation ●●●○○	Intelligence ●●○○○
Stamina ●●●○○	Appearance ●●●○○	Wits ●●○○○
Alertness ●●●○○	Animal Ken ○○○○○	Academics ●○○○○
Athletics ●○○○○	Crafts ○○○○○	Computer ●○○○○
Brawl ○○○○○	Drive ○○○○○	Finance ○○○○○
Dodge ●○○○○	Etiquette ○○○○○	Investigation ●○○○○
Empathy ●○○○○	Firearms ○○○○○	Law ○○○○○
Expression ●●●○○	Melee ●○○○○	Linguistics (hieroglyphics, kanji) ●●●●●
Intimidation ○○○○○	Performance ●○○○○	Medicine ○○○○○
Leadership ●●●○○	Security ○○○○○	Occult ●●●○○
Streetwise ○○○○○	Stealth ●○○○○	Politics ○○○○○
Subterfuge ●○○○○	Survival ●●○○○	Science ○○○○○
Generation ●●●●●●	Auspex ●○○○○	Conscience ●●○○○
Resources ●●○○○	Dominate ●○○○○	Self-Control ●●●●○
	Obfuscate ●○○○○	Courage ●●●●○
Humanity ●●●●●○○○○○		Willpower ●●●●●○○○○○

AFTER

Name: Leila	Demeanor: Penitent	Clan: Malkavian
Nature: Visionary	Concept: conspiracy theorist	Generation: 7th
Strength ●●○○○	Charisma (religious) ●●●●○	Perception ●●●○○
Dexterity ●●●○○	Manipulation ●●●○○	Intelligence ●●○○○
Stamina ●●●○○	Appearance ●●●○○	Wits ●●○○○
Alertness ●●●○○	Animal Ken ○○○○○	Academics ●○○○○
Athletics ●○○○○	Crafts ○○○○○	Computer ●○○○○
Brawl ○○○○○	Drive ○○○○○	Finance ○○○○○
Dodge ●○○○○	Etiquette ○○○○○	Investigation ●○○○○
Empathy ●○○○○	Firearms ○○○○○	Law ○○○○○
Expression ●●●○○	Melee ●○○○○	Linguistics (hieroglyphics, kanji) ●●●●●
Intimidation ●●○○○	Performance ●●○○○	Medicine ○○○○○
Leadership ●●●○○	Security ○○○○○	Occult ●●●●○
Streetwise ○○○○○	Stealth ●●●○○	Politics ○○○○○
Subterfuge ●○○○○	Survival ●●○○○	Science ○○○○○
Generation ●●●●●●	Auspex ●●○○○	Conscience ●●○○○
Resources ●●○○○	Dominate ●●○○○	Self-Control ●●●●○
Retainer ●●●●○	Obfuscate ●●●●○	Courage ●●●●○
	Dementation ●○○○○	
Humanity ●●●●○○○○○○		Willpower ●●●●●○○○○○

↪ one less than before because she Embraced her retainer, Marie-Louise.

CELEBRATIONS OUTLIVED

BEFORE

Name: Trinity
Nature: Survivor

Demeanor: Martyr
Concept: ex-mormon libertine

Clan: Nosferatu
Generation: 10th

Strength	●●○○○	Charisma	●●●○○	Perception	●●●○○
Dexterity	●●○○○	Manipulation	●●●○○	Intelligence	●●●○○
Stamina	●●○○○	Appearance	●●○○○	Wits (improvisation)	●●●●○
Alertness	●●○○○	Animal Ken	●○○○○	Academics	○○○○○
Athletics	●○○○○	Crafts	●○○○○	Computer	●○○○○
Brawl	●○○○○	Drive	●○○○○	Finance	○○○○○
Dodge	●○○○○	Etiquette	●●○○○	Investigation	○○○○○
Empathy	●●○○○	Firearms	○○○○○	Law	○○○○○
Expression	●●○○○	Melee	●○○○○	Linguistics	●○○○○
Intimidation	○○○○○	Performance	●●○○○	Medicine	○○○○○
Leadership	●●○○○	Security	○○○○○	Occult	●●○○○
Streetwise	●○○○○	Stealth	●●○○○	Politics	●○○○○
Subterfuge	●○○○○	Survival	●○○○○	Science	○○○○○
Animalism	●○○○○	Generation	●●●○○	Conscience	●●●○○
Obfuscate	●●○○○	Mentor	●○○○○	Self-Control	●●●○○
Potence	●○○○○	Contacts	●○○○○	Courage	●●●●○
Humanity	●●●●●○○○○	Resources	●●○○○	Willpower	●●●●●○○○○

Because she lost an arm.

AFTER

Name: Maura
Nature: Survivor

Demeanor: Martyr
Concept: ex-mormon libertine

Clan: Nosferatu
Generation: 10th

Strength	●○○○○	Charisma	●●●○○	Perception	●●●○○
Dexterity	●○○○○	Manipulation	●●●○○	Intelligence	●●●○○
Stamina	●●○○○	Appearance	○○○○○	Wits (improvisation)	●●●●○
Alertness	●●○○○	Animal Ken	●○○○○	Academics	●○○○○
Athletics	●○○○○	Crafts	●○○○○	Computer	●○○○○
Brawl	●●○○○	Drive	●○○○○	Finance	○○○○○
Dodge	●○○○○	Etiquette	●●○○○	Investigation	○○○○○
Empathy	●●○○○	Firearms	○○○○○	Law	○○○○○
Expression	●●●○○	Melee	●○○○○	Linguistics	●○○○○
Intimidation	○○○○○	Performance	●●○○○	Medicine	○○○○○
Leadership	●●○○○	Security	●○○○○	Occult	●●○○○
Streetwise	●○○○○	Stealth	●●○○○	Politics	●○○○○
Subterfuge	●●○○○	Survival	●○○○○	Science	○○○○○
Animalism	●●●○○	Generation	●●●○○	Conscience	●●●○○
Obfuscate	●●●○○	Mentor	●○○○○	Self-Control	●●●○○
Potence	●○○○○	Contacts	●○○○○	Courage	●●●●○
Celerity	●○○○○	Resources	●●●○○	Willpower	●●●●●○○○○
Humanity	●●●●○○○○○				

PROTAGONISTS

Sheets for Syke and Cindy are missing

(Mostly)

ANTAGONISTS

ADAM LIRETTE

Mortal

A benevolent, unmarried uncle who fell prey to his niece Victoria and her lover Lily.

AURORA ARGENT

Toreador, 10th generation, born 1932, Embraced 1969, looks as elegant as she did while she was a dancer with wrinkles as marks of pride

A stage dancer all her life, retirement did not suit Aurora when age demanded it. Through death, she has now accepted her role as the beauty inherent in the beholder.

Humanity: 7

AVERY

Nosferatu, 9th generation, born 1835, Embraced 1851, looks waiflike of Creole descent underneath her disfigurements

A monster with a heart, Avery is the resident eldest Nosferatu in New Orleans, much to its benefit. Within the network of her sire's other childer in the city, Avery has been responsible for managing mortal affairs.

Maura's sire

Humanity: 7

BARON'S DAUGHTER

Samedi, 6th generation, looks like a sloughing corpse in a black dress with shriveled heads adorning her waist

To the living world, she is Death itself. To the dead, she is a shepherd through the dark. Her scheme to supplant all other psychopomps draws thousands of faithful souls, enough that she is starting to believe it herself.

Humanity: 1

CATERINA CHARTRY

Ventrué, 9th generation, born 1729, Embraced 1762, looks tall, thin, and Mediterranean

Aloof and secretive, Caterina is a master of her craft. Unseen, she dominates New Orleans'

CELEBRATIONS OUTLIVED

intelligentsia. It is not unheard of for the Prince's Council to meet without notifying the prince, but such a meeting has never been called without first inviting Caterina.

Alice's sire
Humanity: 3

CAROL CORMIER

Mortal, died 1995

Carol's life was filled with love and friendship until a beloved friend killed her.

CHARLES BOUDREAUX

Ghoul, looks like a man just clinging to life in old age

A lifelong landlord who outlived his own property. Unable to keep up with safety standards for his tenants, he accepted a fate wandering his estate all alone, unable to afford its maintenance. It was Avery's idea to utilize his property for travelers who would not suffer from drafts, lead pipes, or asbestos. With Marcel's approval, she made him a ghoul at his old age. Dementia had by then taken Boudreaux into its grip. He accepts strangers wandering his halls but sometimes forgets the conditions of his existence, and the existence of vampires.

DEATH

See 'Baron's Daughter'.

DUTCH

Brujah, 9th generation, born 1817, Embraced 1852, looks like a long-haired body-builder in faded jeans and jacket sans shirt

Forty years ago, Dutch came to New Orleans and completely wrested control from the unorganized rabble that formed the clan. He shared the Dream of a new Carthage more with the prince of the time than with his Brujah brothers. Now, he is the only one in the city still striving for this utopia.

Abraham's sire
Humanity: 6

HAMMOND

Mortal

At first, just a guy down on his luck despite his talents. If only he had never met Roger, or agreed to work for him.

HUBERT

Ghoul, looks like a thin wizened man with an iron grasp on his own dignity

His loyalty to Chartry was last questioned at the turn of the century. He's been fully conditioned ever since.

JESS

Ghoul, born 1936

Jess has long-since outlived the one who made her into a ghoul. It's no easy life, one that drove her straight into the Redeemer's arms.

Willpower: 6

LAZARUS

Malkavian, 6th generation, born 1042, Embraced 1077, looks like an angular man dressed exclusively in black and silver

A heretic with an unknowable, distant past, Lazarus is a hurricane to the Kindred of New Orleans whenever he decides to come to town. Fanatic belief follows wherever he does. Luckily, those handful of times he does stay in the city, he does not stay for long.

Leila's sire
Humanity: 6

ANTAGONISTS

LAURA

Gangrel, 11th generation, born 1878, Embraced 1903, looks like an innocent girl until the claws come out

Originally from Canada, Laura's seniority makes her a prominent figure among the Gangrel, with fewer loyalties.

Humanity: 7

LILY HEBERT

Toreador, 14th generation, born 1976, Embraced 1995, Final Death 1995, looks like a beautiful young girl with her whole life left in front of her

Originally from Baton Rouge, Lily's unstable life latched around her sire when they met a New Year's party. An unhealthy and obsessive relationship dooms her existence as Kindred to little more than a month's time.

Cindy's sire

Humanity: 5

MARIE-LOUISE

Mortal

Young, bright, and filled with a faith that longs to be answered.

MICHAEL COLT

Tremere, 9th generation, born 1899, Embraced 1937, looks like a tall, thin, weathered rancher

Michael Colt has deep roots in Lafayette, Louisiana, where his position as Tremere Regent has made him more responsible for the maintaining the Masquerade than the other local Kindred. He aspires to be crowned to the title of Prince of Lafayette as well.

Humanity: 6

MILDRED

Mortal

Young, troubled, and desperate from a life in broken homes.

MIRELDA HARTCOURT

Tremere, 13th generation, born 1899, Embraced 1905, looks like an overdressed goth teen

After decades of a cloistered existence in the chantries of her native England, Mirelda has found she does not just fit in with today's youth, she feels at home among them. For the first time, her antiquated romantic tendencies are vogue. All the while, the world sees her as another example of pretense, just another goth girl.

RAYMOND

Caitiff, 10th generation, looks tall and thin and distinctly dressed either up or down specific to each occasion

Raymond has no memory of his existence since a few years ago, when he was already a vampire. He knew enough to try to pose as a Tremere in New Orleans. Kidnapping and selling Kindred for a living wasn't his idea.

Humanity: 4

ROGER

Nosferatu, 9th generation, born 1831, Embraced 1865, looks awful from the sewage under his shoes to the maggots crawling around in his mouth

Roger has always been jealous of his siblings, but when their sire Lawrence left the city and left the others in charge of New Orleans in his stead, his bitterness turned murderous.

Humanity: 4

ROXY

Gangrel, 9th generation, born 1864, Embraced 1895, looks wild and casual with eyes that look almost

CELEBRATIONS OUTLIVED

reptilian in the right light

A loyal child of Jared, Roxy has recently decided to play the dangerous game of politics in New Orleans in order to seek justice for her sire.

Humanity: 8

RULF LEIFSON

Gangrel, 6th generation

"Mine is the duty to walk these nights until the time is right to awaken Him. Soon, they will be awakened and their sires will wake their eldest sires. The Final Nights are upon us."

THE REDEEMER

See 'Raymond'.

VALKODLAK

Gangrel, 7th generation, born 1917, Embraced 1947, Final Death 1995, looks like a barrel-chested sailor with tattoos to match

Originally from Russia, now a descendant of the Methuselah Leif Haraldson, Valkodlak was Embraced onboard a ship transporting one of his childer. In the modern nights, Valkodlak still travels by ship, finding ways into any city through its ports. His loyalty is first to his sire, second to his clan, and third to the Camarilla.

Jason's sire

Humanity: 5

VICTORIA LIRETTE

Toreador, 13th generation, born 1978, Embraced 1994, looks like a demure and elegant model with a fondness for tattoos of roses

For Victoria, a life of religious repression preceded a scandalous dual existence as a pious student at Our Lady of Holy Cross College and a topless model. Her fall from grace has led to an ill-considered Embrace by Josua, an even more ill-considered Embrace of her own, and finally falling prey to the Redeemer.

Humanity: 7

ANSWERS

WHERE DID SYKE END UP AFTER WE LAST SAW HIM?
The Anarch Free State of Los Angeles.

WHAT IS THE LORD'S OBJECTIVE?
Very difficult question. I would have to say:
to bring light to the world.

WHAT PLANS DID THE SABBAT OF NEW YORK HAVE WITH THE
SHIPMENT OF KINDRED?

Several: shovelheads for any fledglings,
diablerie for any elders, interrogation for any
in between.

DID THIS BOOK OF NOD SURVIVE THE BURNING?
No.

WHY DOES SUNLIGHT BURN KINDRED? (I NEED TO KNOW NOW.)
SAME QUESTION FOR FIRE?
Because they are cursed.

WHICH CLAN IS BARON SAMEDI?
He is his own clan: the bloodline called
Samedi.

WHAT IS THE RELATIONSHIP OF BLOODLINE BETWEEN MARCEL AND
THE OTHER VAMPIRE IN THE MANSION?

This is a really nicely phrased one, because:
Marcel and Jereaux were brothers as mortals.
Marcel claims Jereaux Embraced him, but even
though this is now lost to history, it's not true.
Jereaux, as a young vampire, managed to force his

own sire Lothar Constantine to Embrace Marcel.
Shortly after, Jereaux destroyed their sire.

DID THE SABBAT AGENT SURVIVE?
Alma? Yeah, she's been through a lot worse. In
this case, she could rely not only on Fortitude,
but also Protean's Earth Meld to avoid the flames.

DID JASON, ABRAHAM, AND RULF REACH THE GANGREL IN
SCANDINAVIA SAFELY?

They reached their destination unharmed, but
that is not to say they went somewhere safe.

WHO WAS THE BLONDE VAMPIRE JASON FREED?
This refers to the staked Sabbat from CRUEL
RECOLLECTIONS, right? He was a pack priest from New
York City, stabbed in the back and fed to the
Redeemer's trade. His possession of Amedeo's Book
of Nod had something to do with it.

HOW DID VICENTE REACT TO THE EVENTS IN NEW ORLEANS?
With delight until he began to speculate about
Death. Such power surely signifies the rise of
the Antediluvians.

DID RAYMOND TRULY OPERATE ALONE?
No.

IF NOT, WHAT WERE THE NAMES OF HIS CONSPIRATORS?
Besides a handful of local ghouls and a few
Sabbat contacts like Vicente, the name you're

CELEBRATIONS OUTLIVED

after is Martin de Richet, a powerful mage. All of it started when his daughter fell in love with a pale, dark-haired man in New Orleans. Their feud finally ended when the characters killed this Kindred.

WHO WAS THE NOSFERATU WE FREED IN THE CONTAINER IN NEW YORK?

Jamie Gagnon.

HOW DID LEILA ACCESS THE UNDERWORLD?

The veil between worlds was already torn open. All she did was walk through.

WHAT EXACTLY HAPPENED IN THE END TO THE GUY I PLAYED IN THE UNDERWORLD EPISODE?

In the end, Oblivion.

HOW DID MARCEL HAVE POWER OVER THE VAMPIRE HUNTERS AMONG THE POLICE?

It's a long story that starts in the 19th century, but the short answer is: Jereaux.

WHAT WAS THE NATURE OF THEIR RELATIONSHIP?

Blood and money.

WHO WAS THE EMPLOYER AND/OR BOSS OF THE RIOT GEAR GHOULS?

Raymond.

FOR THE STORYTELLER, OUT OF CURIOSITY, WHY NEW ORLEANS?

It has such style and relevance to the broader vampire genre, but most of all it was a good place to start for new players, and sufficiently new for the others, and yet: it has been featured in the continuity before, way back in **Masquerade in Chicago**.

HOW MANY NOSFERATU ARE THERE IN NEW ORLEANS?

There's dozens of them passing through at any given time, but as for permanent residents, there's just three.

WHO WAS CHARTY'S SECRET GUEST IN HER MANSION AND WHY DID HE/SHE NEVER LEAVE THE ESTATE?

Julia Cammeron. For fear of ever being recognized by Josua, the Toreador painter who seems to be forever in-favor with the prince, who she Embraced without permission. Indeed, this means that Chartry's lover was Cindy's great-great-grandsire. It was a great storyline before it was cut short.

WHAT CLAN AND GENERATION WAS JEREAUX?

Ventrue, 9th at first, but 8th very soon after

through diablerie, and he did not stop there.

WHAT GENERATION WAS MARCEL WHEN HE WAS EMBRACED, AND WHAT GENERATION WHEN HE DIED?

9th, 9th.

WHY DID JEREAUX LET US LIVE? WHY NOT SIMPLY KILL US?

He prefers pawns.

WHAT HAPPENED TO AMANDA?

She became a pile of ash.

WILL THE POLICE STOP THEIR VAMPIRE HUNTING NOW THAT MARCEL IS DEAD?

No.

WHO WILL BE PRINCE OF LAFAYETTE NOW THAT COLT IS DEAD?

Probably some Ventrue upstart, but maybe another childe of Lawrence.

DOES ROGER SECRETLY WANT TO BECOME PRINCE OF NEW ORLEANS?

Well, it would soothe his pride to be considered a peer of his own sire's, but otherwise no.